

Ecological Self in Nature Poetry

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by

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Letter of Recommendation

We certify that this dissertation entitled “Ecological Self in Nature Poetry,” was prepared by Rupsingh Bhandari under our guidance. We hereby recommend this dissertation for final examinations by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the Degree of DOCTOR of PHILOSOPHY in ENGLISH.

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APPROVAL LETTER

This dissertation entitled "**Ecological Self in Nature Poetry**" was submitted by **Mr.Rupsingh Bhandari** of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the **Degree of Doctor of Philosophy in English**. I hereby, certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality. Therefore, it has been accepted for the degree.

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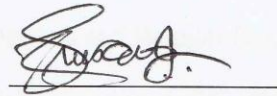
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Declaration

I hereby declare that this dissertation entitled “Ecological Self in Nature Poetry,” submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is an entirely original work and I have made due acknowledgments to all ideas and information borrowed from different sources in the course of writing this dissertation. The results presented in this dissertation have not been presented anywhere else for the award of any degree or any other reasons. No part of the content of this dissertation has ever been published in any form. I shall be solely responsible if any evidence is found against my declaration.



Rupsingh Bhandari

October 2025

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Abstract

This dissertation entitled “Ecological Self in Nature Poetry,” has explored the issue of deep ecological consciousness and its human interconnections in the representative poems of four nature poets: William Wordsworth and John Keats from the English Romantic Movement, and Ralph Waldo Emerson and Henry David Thoreau from the American Transcendentalist Movement. In this study, Wordsworth’s “Tintern Abbey,” and “Ode: Intimation of Immortality” and Keats’ “Ode to Nightingale”, and “Ode to Autumn”, Emerson’s “Song of Nature” and “Brahma” and Thoreau’s “Nature” and “I am the Autumnal Sun” have been selected for critical analysis from deep ecological perspective.

This study has examined the selected nature poems of British Romanticism and American Transcendentalism revealing their deep ecological consciousness and the inherent interconnectedness between human and nature. These insights foster a non-anthropocentric discussion, which is crucial for addressing the growing environmental crises and achieving ecological equilibrium. This study adopts the insights of Arne Naess, Bill Devall, and George Sessions as theoretical parameters for analyzing the selected texts.

The essence of this research is to explore the ecological self in nature poems. This research work traced problems that the nature poets’ attachment to nature is not just from a human-centric point of view. After going through selected poems of four nature poets, I found that these nature poets are not just describing nature as a means of freedom, place of worship, or a celebration of self, as Romantic poets are supposed to do. Instead, they are returning to nature to reconnect themselves to discover their self-realization of profound embeddedness. Similarly, the poems of transcendentalist poets are not only advocating individualism, self-reliance, and idealism; they are also

describing nature and its interconnectedness with humans. These poems have been discussed, interpreted and analyzed by many critics from an anthropocentric perspective, I argue that these nature poets are searching for interconnectedness with nature, describing nature in relation to culture. The selected poems convey the underlined theme of ecological consciousness, along with praising nature and celebrating the self. Therefore, this research work has interpreted, analyzed, and discussed these poems from an ecocentric perspective, which believes that all organisms are equal and interconnected. This research work has unfolded discussion on this gap from the deep ecological perspective, aiming to uncover deep ecological consciousness and interconnectedness among all organisms in nature from the ecocentric point of view. This research focused on finding the answer to the following research questions: What type of relationship is found between humans and nature's biotic and abiotic elements? Why do poets such as Wordsworth, Keats, Emerson, and Thoreau present equal intrinsic and organic relationships among the different components of nature in their poems? How and why do they reveal and redefine the ecological self in their nature poems? And what do they want to achieve?

To address these questions, this research particularly deploys Naess's concept of deep ecology, and Devall's and Sessions' concept of ecological consciousness. This research explored the reasons behind the attachment of Romantic poets to nature, and how they expressed such nature-centric themes in their poems. Most critics have carried out research from anthropocentric point of view.

Similarly, this study has explored deep ecological wisdom and the interrelationship between human and nature experienced by American Transcendentalist poets. These poets revolted against the traditional religious concepts, emphasizing self-intuitions and individualism, and advocated for nature as a

divine source. Thus, the selected poems of both Romantic poets and Transcendentalist poets not only describe the invisible power and beauty of nature but also express the deep interconnectedness between humans and nature.

This reevaluation of selected nature poems constitutes a new perception against anthropocentric ideas. Visualizing the inexorable current ecological challenges, it proposes a new solution based on deep ecology that everything in the biotic and abiotic world is connected to everything else. Everything has intrinsic values, and humans are not the masters of the creation, which can meaningfully help humans delve into their “self” and find themselves as part of nature by expanding their deep ecological consciousness and sensitivity. The study concludes that humans develop a dynamic relationship with nature because nature is not only a visible sublime object as Romanticism believed, but it is a part of our life therefore, the holistic views of deep ecologists have been applied to develop new deep meanings of the selected poems. Finally, this study is helpful to relook critically at social media, music, food, films, and fashion to advance humans’ relationship with the nonhuman world and strengthen ecological resilience for ecological equilibrium.

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Chapter One

Introduction: Ecological Self, Nature Poetry, and Deep Ecology

The Context

This study explores the ecological self in the selected nature poems through the deep ecological perspective. It analyzes the representative poems of four nature poets: William Wordsworth and John Keats from the English Romantic Movement, and Ralph Waldo Emerson and Henry David Thoreau from the American Transcendentalist Movement. In this study, Wordsworth's "Tintern Abbey," and "Ode: Intimation of Immortality" and Keats' "Ode to Nightingale", and "Ode to Autumn," Emerson's "Song of Nature" and "Brahma" and Thoreau's "Nature" and "I am the Autumnal Sun" have been selected. These selected poems depict the ecocentric deep ecological consciousness and interconnectedness between nature and humans.

As Wordsworth states in "Tintern Abbey":

Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose. (lines 5-9)

These lines express the interconnection between nature and the poet's deep feelings and the taciturnity he finds after visiting Tintern Abbey. On his second visit to Tintern Abbey, he contemplates his memories which bring him a sense of peacefulness. He also describes his elevated feeling of "deep seclusion" and sense of connection. He describes the "cliffs" with the "quiet" sky after observing this natural unity, and finds himself reconnected. Hence, we wonder why the poet feels so relieved and connected with Tintern Abbey when he revisits it after a long hiatus. The explanation after

visiting the Tintern Abbey uncovers the poet's underlying repressed feelings about modern life and the interconnection of nature. It shows the inner connectivity of the Self and nature's beauty. In the same way, in the poem, "Ode Intimation of Immortality", Wordsworth expresses his deep interconnectedness with nature:

Now, while the birds thus sing a joyous song,
 And while the young lambs bound
 As to the tabor's sound,
 To me alone there came a thought of grief:
 A timely utterance gave that thought relief,
 And I again am strong. (lines 19-24)

Here, the poet again contemplates his past and comes to a new understanding of his embeddedness with nature. He explains his deep comprehension of nature in the expression "while the birds sing the joyous song" and "young lamb bounds". These experiences take the poet to his recollection of the past. He further explains, "And I again am strong". The poet experiences that he is as strong as his childhood because nature continuously nurtures him evoking again a sense of relief. As a deep ecologist, George Session describes, "each component of the earth would be a separate community and together they would constitute the integral expression of the great community of the planet Earth" (*Deep Ecology for the Twenty- First Century* 7). All the components of the earth are distinct but together they constitute a harmonious interconnectedness. This explanation highlights that people and nature are interconnected. It describes the deep ecological consciousness as Arne Naess develops his idea in deep ecological principles: everything in the biosphere has inherent value, and humans are not the center of the biosphere but equal to others (Naess 67). Therefore, this research work uses deep ecological insights to explore the messages of

deep ecological consciousness and deep interconnectedness in a new dimension to advance the ecological self-ingrained in the selected English nature poems.

In the same way, John Keats explains about autumn season in the poem “Ode to Autumn” “Where are the songs of spring? Where are they? / Think not of them, thou hast thy music too” (lines 23-24). Here, the poet describes nature’s uniqueness. He personifies the “autumn” as a human and asks that only spring does not sing its song, but “Autumn” also has its song which means everything has its inherent values in nature. Deep ecologists also believe that everything has its intrinsic value. In these lines, John Keats explains that autumn also has its songs, which means autumn has its unique characteristics and values as spring and other seasons. This awareness teaches humans that all the seasons in nature unfold their uniqueness. It retells nature's deep attributes and the necessity of human deep consciousness to comprehend the inherent values of everything in the biosphere. In “Ode to Nightingale,” John Keats compares nature to the goddesses as:

But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease. (lines 6-10)

In these lines, Keats responds to the nightingale that he is not jealous but happy by its song. He describes his overwhelming happiness derived from its song, its freedom, and its serenity. He feels the power of nature in its various manifestations. He compares the nightingale with “Dryad,” a tree nymph from Greek mythology believed to understand human emotions. In the line "thou, light-winged Dryad of the trees," the Dryad is personified as a singing creature endowing it with human-like qualities of

joy and expression, in these lines, the poet imagines deep connection between human and nature, feeling an inseparable bond with the natural world. This inner description also highlights the deep ecological connection with the non-human world. Therefore, it is important to explain Romantic poems more deeply from an ecocentric point of view. In the poem “Brahma”, Emerson compares this universe with the Hindu God Brahma:

The strong gods pine for my abode,
 And pine in vain the sacred Seven;
 But thou, meek lover of the good!
 Find me, and turn thy back on heaven. (lines 13-16)

In these lines, the poet argues that Brahma dwells in everything and he has an “abode” that includes the world. Even the “strong gods” long for his abode. Ankush Mahajan explains the “sacred Seven” as follows:

the poem's portrayal of the holy Seven is very important. The holy Seven have a connection with the "Sapta Rishis," the 7 highest saints, according to a Hindu story. Seven of them together make up the constellation known as "Sapta Rishis," because it was the "Seven Rishis" that were changed and granted the form of stars. (249)

In these lines, the Mahajan argues that the “sacred Seven” are the seven stars that encapsulate into Brahma. These sacred seven are “Sapta Rishis”: Atri, Bharadvaja Gautama Maharishi, Jagatha (or Jaimini in some traditions), Vashistha (or Vashisht Maharishi), Kashyapa (or Kashyap Maharishi), Jamadagni. This argument emphasizes that everything in the universe came from the same source; therefore, divinity dwells in everything, which is the extended part of Brahma. Similarly, about the “strong gods” “Nature of God in Hinduism”, Paddy Krishnan argues:

The main Vedic gods include Agni, Indra, and Varuna. These Gods represented different aspects of nature and none of them were omnipotent. Each God had a role to play and their powers were limited to their domain. Agni represented fire, Indra was the God of rain, thunder, while Varuna was the God of the oceans. (Krishnan)

He compares all major forces of nature to the strong goddess. It suggests that our relationship with nature is as deep as the God that humans worship. Krishnan explains that nature has the power to connect with humans. But humans need to develop a higher consciousness to understand nature and its interconnectedness, which is the ecological self. As the poet expresses in the last line, "Find me, and turn thy back on heaven," he urges not to live a good life to get the reward of Heaven but to seek Brahma into "self" uniting with everything else. Therefore, the poet in these lines suggests that human beings find divinity in nature, where Brahma dwells, and perceive their 'self' as connected to the self of Brahma. In this context, this research explores the deep meaning of the poems. In the poem "Song of Nature," Emerson expresses his feelings: "I rest on the pitch of the torrent/ In slumber I am strong" (lines 7-8). The poet reflects on observing the water and wants to rest in nature's melody: "I rest pitch of the torrent" (lines 7). When water runs, the speaker finds himself resting in the torrent of water. And when water becomes calm, he discovers himself strong "In slumber I am strong" (lines 8). This interconnection of his feelings with running water symbolizes that humans and nonhumans share the same emotions and have an inner relationship.

Likewise, in his poem "I am the Autumnal Sun," Thoreau also asserts: "sometimes a mortal feels in himself /Nature not his Father but his Mother stirs within him, /and he becomes immortal with her immortality" (lines 1-3). The poet juxtaposes

his dual feeling in the first line nature as “sometimes feels mortal” and “becomes immortal”. In these lines, the poet personifies the “Autumnal sun” as the human being and imagines its deep feeling as humans. Sometimes, he feels hopeless, but at other times, he feels immortal like nature. His imagination of the sun depicts the poet himself as a part of nature. This deep feeling of interconnectedness with nature highlights how humans can imagine themselves as an integral part of nature. He pleads to nature in the poem “Nature,” “For I'd rather be thy child /And pupil, in the forest wild” (lines 16-17). He wants to be the “Child” of nature and remain in nature. This desperate love of nature opens the discussion of humans and nature's intimacy and its reasons. Arne Naess, in his paper “The Deep Ecology Movement Some Philosophical Aspects,” argues, “we increasingly see ourselves in others, and others in ourselves. This self is extended and deepened as a natural process of realizing its potentialities in others” (15). Naess's argument supports the importance of the interconnectedness of all human and nonhuman beings on earth, which can expand humans' identity. This interconnectedness of everything in nature deep ecologists asked to be restored.

Examining these deep relations in selected nature poems, this research work applies deep ecological critical insights envisioned by Arne Naess's deep ecology, self-realization, principles of deep ecology, Bill Devall and George Sessions' ecological consciousness, biocentric equity, ecological self as the theoretical parameters to explore the ecological self and spiritual enlightenment and unfold the humans and nature's concordant relationship for ecological equilibrium.

Statement of Problem

After going through the selected poems of four nature poets, it is explored that these nature poets advocate returning to nature to re-establish connection with oneself

and recognize one's embeddedness with nature, rather than portraying it as a tool for achieving liberation, a site of worship, or a celebration of the self as the Romantic poets were supposed to have done. Because of the industrial revolution and extreme technological development in England, frustration had increased and the poets had tried to discover the importance of ecological consciousness and organic connection with nature. In this backdrop, this study explores the ecological self and spiritual enlightenment and attempts to answer the problem of these nature poets returning to nature in search of an organic unity with nature and cultivate ecological self.

Emerson and Thoreau, key figures of Transcendentalist Movement, articulate individualism, self-reliance, and idealism in most of their poems. They also describe nature and its interconnectedness with humans, believing in the personal experience of divinity found in nature rather than in the distant Heaven. Their poems have primarily been discussed, interpreted, and analyzed from anthropocentric perspective. By analyzing Romantic poetry from a mythical point of view, Dipanjoy Mukherjee writes, "The deepest aspirations of romanticism are essentially spiritual and in their finest form they take on the colors of mysticism" (135). He asserts the mystical attribute of Romantic poems, highlighting their inherent characteristics of mysticism. This entails achieving a splendid state of sublime, solemn, and spiritual vision allowing for an intuitive perception of an infinite and eternal reality that pervades and permeates the universe. In contrast to exploring mystical experiences, this study claims that these nature poets are searching for interconnectedness with nature. Describing the importance of nature for humans, Romantic poets discuss the importance of ecological consciousness in their poems praising nature and celebrating the self. An extensive review has disclosed that these poems have been analyzed anthropocentrically so far but the issue raised has not been made from the deep

ecological perspective; an ecocentric perspective which believes that all organisms are equal and interconnected. Therefore, this study carries out the research to fill this gap.

Research Questions

In order to address above mentioned issues, the following research questions have been formulated:

1. What type of relationship is found between humans and nature's biotic and abiotic elements?
2. Why do the poets such as Wordsworth, Keats, Emerson, and Thoreau present equal, intrinsic, and organic relationships among the different components of nature in their poems?
3. How do they reveal and redefine the ecological self in their nature poems?

Research Objectives

The specific objectives of this research are:

- To explore interconnectedness between humans and biotic and abiotic elements
- To examine the intrinsic and organic relationship between humans and nature in the selected nature poems
- To find out the process of poets revealing the ecological self in their poems

Methodology

This research uses the qualitative research approach to investigate, examine, and analyze the selected poems. In a qualitative method, the information is provided as narrative text or a textual account of the phenomenon being investigated.

This research seeks to answer the questions that have been raised to explore the ecological self and spiritual enlightenment in the selected poem. These nature poems contain latent messages, experiences, and the poets' inner attitudes towards

nature, conveyed through poetic devices like personifications, metaphors, similes, and symbols. This research work observes, interprets, and analyzes those unexplored spectrums of nature poems.

To unfold the ecological self in the selected texts, this research applies deep ecology, drawing on the ecocentric perspectives of ecocriticism as a theoretical insight. Specifically, it utilizes Arne Naess's concept of deep ecology, self-realization, principles of deep ecology, as well as Bill Devall and George Sessions' ideas of ecological consciousness, biocentric equity, and the ecological self.

In short, this research explores variables of deep interconnectedness and ecological consciousness to uncover the ecological self and spiritual enlightenment in eight poems by four nature poets: two from the Romantic Movement and two from the Transcendentalist Movement. Furthermore, this research delves into the poets' inner attachments to nature, examining their poems and their poetic devices through the theoretical lens of deep ecology.

For this study, Wordsworth's "Tintern Abbey," and "Ode: Intimation of Immortality," Keats' "Ode to Nightingale" and "Ode to Autumn," Emerson's "Song of Nature" and "Brahma," and Thoreau's "Nature" and "I am the Autumnal Sun" serve as the primary data. Books, reviews, and journals constitute secondary data.

Delimitations of the Study

I have selected eight nature poems to explore the ecological self and spiritual enlightenment based on the conceptual framework of interconnectedness of humans and nature and the deep ecological consciousness. This research adopts deep ecology and an ecocentric perspective from ecocriticism as its theoretical framework, drawing Arne Naess's deep ecology, self-realization, principles of deep ecology, Bill Devall and George Sessions' ecological consciousness, biocentric equity, and the ecological

self emphasizing the importance of a profound ecological awareness and the intrinsic value of all living beings, promoting a holistic and interconnected view of nature.

The "ecological self" is a concept in ecocriticism that refers to understanding selfhood concerning nature. It emphasizes a perception of the self that is interconnected with nature, highlighting how ecological relationships and the broader natural world shape individual identity. It emphasizes that personal identity is deeply entwined with ecological systems and the health of the planet and underscores that humans are not separated from nature. Ecological self encourages a sense of responsibility and ethical consideration toward other life forms and the environment. Bill Devall argues, "self-realizing ecological self embraces more and more of the other into us. The more open, receptive, vulnerable, adventurous we are, the more we affirm the integrity of being in the world" (121). Spiritual enlightenment in the context of Transcendentalist poetry often manifests as a profound realization of the divine within and the interconnectedness of biotic and abiotic world.

The poems of Ralph Waldo Emerson and Henry David Thoreau emphasize the importance of intuition, nature, and self-reliance as pathways to understanding higher truths beyond the material world. Through vivid imagery and contemplative language, these poems invite to transcend superficial existence, inspiring a sense of unity with the universe and a deeper connection to humans' inner soul. This enlightenment is not merely an intellectual achievement but a spiritual awakening that elevates and transforms the individual's perception of life and the divine.

The Romantic Movement emerged after the French Revolution and as a result of an extremely industrialized society. In the name of development, humans' emotions and nature were discarded. Therefore, Romantic writers returned to nature, expressed deep feelings in unity with it, and repented humans' extreme consumerist ideals. The

major poets of British Romanticism are William Wordsworth, Samuel Taylor Coleridge, Lord Byron (George Gordon Byron), Percy Bysshe Shelley, John Keats, and William Blake.

I have selected William Wordsworth and John Keats because they are representative of the most powerful Romantic poets from the first and second generations, respectively. They have created a significant amount of work on the relationship between nature and humans. Their poems are deep, imaginative, sensitive, and rich in natural representations. Among their many poems, I have selected William Wordsworth's "Tintern Abbey," and "Ode: Intimation of Immortality," and John Keats' "Ode to Nightingale", and "Ode to Autumn". These poems contain deep interconnected feelings between humans and nature. Wordsworth uses memory and nature to cultivate ecological self; Keats uses sensory perception and aesthetic dimensions of nature to evaluate self, comparing nature's beauty with humans. Therefore, these two aspects of Romantic poets engage with nature; both poets reflect the sublime of nature, but William Wordsworth unfolds the spiritual and moral aspects where whereas Keats talks about the aesthetic and sensory experiences. Therefore, this research exhumes both attributes to explore the ecological self. These two aspects illuminate two complementary dimensions of the ecological self in Romantic poetry, providing a nuanced interrogation of nature's role in exploring self and human-nature interconnectedness.

Similarly, Transcendentalist poets in the United States, emerged in the 1830s and beyond, stood against traditional spirituality, raising their voices for individualism and self-realization. Transcendentalists gave importance to nature against industrialization. They emphasize that nature is the only place where they can find a deep self. They blame the institutions of society and industrialization for corrupting

humans' original selves. Their deep concern and attachment to nature further need to unfold from the ecocentric perspectives. This research also examines Transcendentalist poems to unfold humans and nature interconnectedness and the hidden deep ecological spectrum. The major poets of Transcendentalist Movement are Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Louisa May Alcott, Elizabeth Palmer Peabody, and Walt Whitman.

I have selected Ralph Waldo Emerson's "Song of Nature" and "Brahma" and Henry David Thoreau's "Nature" and "I am the Autumnal Sun" for this research. I have selected two poets, Emerson and Thoreau from the Transcendentalist movement because they both foreground nature as a moral and spiritual vehicle for cultivating the self. Emerson takes nature as the way to achieve divinity, whereas Thoreau emphasizes the empirical and direct experience of nature through simple living with it. Thus, I have selected both poets' poems, which consist of deep ecological attributes, to explore the ecological self. These selected poems embody deep ecological consciousness and the interconnectedness between humans and nature. They express human desires and natural beauty, while also seeking ecological awareness and connectivity with nature. The poets convey their self-satisfaction and an ecological self that views humans as part of nature. I have selected these nature poems with the purpose of exploring the deep interconnectedness of humans and nonhumans, as well as how deep ecological consciousness is expressed in nature poems to reveal the ecological self in nature poems.

Nature is the center for both British Romanticism and American Transcendentalist poets. Both movements' poems emphasize the individual imagination and inner experience, viewing nature as a teacher and source of truth. Both movements' poems seek the transcendental experience beyond empirical limits.

Both movements' poets celebrate nature as a moral and spiritual force, and also highlight the self-reliant mindset where poets believe that personal conscience and direct encounters with nature lead to higher dimension. Both movements' poets emphasize that nature elevates the self, and they imagine poetry as a vehicle for ethical reform and spiritual renewal. Moreover, both movements oppose rapid industrialization and emphasize spirituality.

Overall, these two literary and philosophical movements have a joint connection with nature as they celebrated the sublime beauty of nature. Romanticism and Transcendentalism emphasize individuality, imagination, and the consideration of personal experience and intuition. Both Romanticism and Transcendentalism have an intense hate for materialism and seek to revive connection and value in a world increasingly driven by consumerist directions. Romanticism and Transcendentalism show a combined admiration for nature and recognize its transformative power on the human spirit.

However, Romanticism views nature as a sublime, powerful, sometimes mysterious force. It evokes emotion, awe, and the infinite. Nature is a source of inspiration and poets' inner imaginative life, whereas Transcendentalist views nature as a direct, accessible medium through which individuals can feel universal truths and the presence of the divine. For them, nature is a source of moral and spiritual insight, not just beauty or emotion.

Romantic poets describe the relationship between humans and nature as often small before nature's grandeur; nature acts as a reflection for the soul. Personal emotion, imagination, and individual experience are foregrounded, but Transcendentalist poets describe the relationship between humans and nature as an inner divinity or inherent goodness, nature helps reveal self-reliance, autonomy, and

truth beyond empirical senses. The individual conscience and intuition are trusted guides.

The major purpose of Romantic poetry is to awaken feeling, to reveal the divine or spiritual through nature, and to critique industrialization. Nature is a teacher and a revelation of truth through sensation. However, the purpose of Transcendentalism's poetry is to affirm the moral and spiritual potential of individuals, to resist materialism and conformity, and to emphasize self-culture and social reform. Nature serves as a channel to higher truths and transcendence.

Romanticism treats nature as a sublime, emotionally charged force that reveals the depth of the human soul and the mysterious, often poetic aspects of existence. Transcendentalism treats nature as a practical entrance to inner knowledge and spiritual truth, emphasizing the harmony between the individual, nature, and the divine through intuition and self-reliance.

The British Romantic and American Transcendentalist movements share similar context; both movements emerged against the extreme consumerist society and rapid urbanization by Industrial Revolution. The American Revolution in 1776 and the French Revolution in 1789 emphasized individualism, intuition, and emotion. Both movements' poets take nature as the source of sublime, aesthetic power and spirituality. Thus, I have selected these two movements poems to unfold the ecological self and reasons of the poets of these movements attachment of nature, frustration from industrial revolutions. Romanticism originated in the second half of the eighteenth century, and its poets returned to nature. They celebrated nature, but often centered on human desires, which reflects an anthropocentric perspective.

Transcendentalist Movement emphasizes individualism, self-reliance, and idealism, which is also based on anthropocentric ideas. My intention is to observe and

investigate this research study by centering on nature from an ecocentric perspective. I want to focus on deep ecology to explore the relationship between humans and the nonhuman world from a holistic point of view. These selected poems contain the deep ecological consciousness and interconnectedness between humans and nature. They express humans' desires and superiority as well as search for ecological consciousness and connectivity with nature. These poems pose latent deep questions about ecological interconnectedness, which can lead to new discussions about the human-nature relationship for a better world.

Significance of the Study

This research work examines, discusses, and analyses the selected nature poems from an ecocentric point of view, a departure from the numerous studies previously conducted from an anthropocentric point of view. This research is important as it aims to address different ecological crises through a holistic ecocentric view. The selected poems from the English Romantic Movement and American Transcendentalism Movement take nature as the object of humans' frustrations, solace and freedom as well as contain a deep relationship with nature. It unfolds this relationship with the light of a deep ecological perspective. Therefore, this is an innovative one. It adds a new perspective to look at literary texts from deep ecological lenses. It explores the ecological self, discussing the deep ecological consciousness, and interconnectedness in nature poems which is less explored. It adds the deep ecological spectrum of ecocriticism in English nature poetry. It will be fruitful for researchers and readers to discover the ecological consciousness and interrelatedness of ecocriticism in literary discourses.

Organization of the Study

This dissertation is divided into six chapters. The first chapter discusses the ecological self, nature poetry, and deep ecology, and provides a brief introduction to the study. The second chapter presents literature reviews on selected poems of William Wordsworth, John Keats, Ralph Waldo Emerson, and Henry David Thoreau. Moreover, this chapter shows the research gap and discusses the conceptual framework of the study. The third chapter discusses deep ecology as the theoretical framework in detail. It provides an overview of the emergence of deep ecology, argues that defending the earth shows the connections between ecocentrism and deep ecology, and finally discusses the role of the ecological self.

Chapter four unfolds the meaning of living with the earth: exploring the self in the Romantic poetry of Wordsworth and Keats's poems. It is particularly based on the deep ecology explores nature and self in Wordsworth and Keats's poems. Furthermore, from the ecocentric perspective, this chapter unfolds Wordsworth and Keats as nature poets and finally explores the ecological self in the selected poems.

Chapter five analyses the importance of living with the earth and redefining itself in Emerson and Thoreau's poems. Based on deep ecological perspectives, this chapter debates the nature and self-reliance in Emerson's poems and the realization of self in Thoreau's poems. It highlights the importance of Nature in Emerson and Thoreau's poems. Lastly, this chapter explores the ecological self of Transcendentalist poems. Chapter six gives the conclusion of the research.

Chapter Two

Reviews of Literature

This chapter begins with the review of the poetry of British Romantic poets William Wordsworth and John Keats, and American Transcendentalist poets Ralph Waldo Emerson and Henry David Thoreau. Subsequently, the research gap and the conceptual framework for this study are discussed.

Reviews on William Wordsworth's Poetry

William Wordsworth is a major English Romantic poet, best known for nature poetry. He has played the central role in the Romantic Movement along with Samuel Taylor Coleridge. Their collaborative work, *Lyrical Ballads* (1798), is often credited as the cornerstone of Romantic English poetry. Wordsworth's poetry emphasizes introspection, spirituality, and the beauty of nature. Romanticism is an artistic and literary movement that emerged in England as a reaction against the ideals of rationalism and enlightenment. Describing the characteristics of Romantic poetry, Quinn Abbate argues that Romantic poetry has characteristics of individuality, democracy, personal freedom, spirituality, and the supernatural. Moreover, describing major characteristics, Abbate argues Romantic poet believes that nature as the teacher, they are interested in history ancient Greek and Roman, folk traditions. They celebrate the common people's lifestyle and languages (Abbate). These characteristics of Romantic poetry have been the subject of extensive analysis and interpretation, with numerous scholars conducting research on the works of Romantic writers.

Many researchers have evaluated and explored English poetry from diverse perspectives and analyzed the poems from different ecocriticism lenses. Romanticism does not directly appear but is the result of a long and gradual process after the French Revolution. The term 'Romanticism' (the Romantic Movement) is a literary movement

that took place in Britain and throughout Europe roughly between 1770 and 1848.

English romanticism is both a revolt and a revival. It is a revolt against 18th century traditions and conventions. As Christopher Hitt unfolds nature as the central focus of romanticism:

I have tended to stress here how writers of the long eighteenth century sought to transform nature? Sometimes physically, but more often imaginatively. Yet nature is as often the agent or vehicle for transformation as its object: after all, human beings also are changed by their encounters with the physical environment. (138)

Nature is the major subject of Romanticism which is not only expressed by poets but all the other writers as well. The critic highlights nature as the object of transformation, nature plays an important role to the writer and their characters also have a higher connection and insight. However, the reasons why writers' themes of creativity are influenced by nature is an important issue to be discussed. Besides this, the relationship of being subject and object with nature and getting transformed is not enough to describe nature as the vehicle of transformation. This explanation further raises questions to be answered about the human and nature relationship on a deep level. Meanwhile, examining Romanticism, Jonathan Bate explains:

A green reading of Wordsworth is a prime example: it has strong historical force, . . . it has strong contemporary force in that it brings Romanticism to bear on what are likely to be some of the most pressing political issues of the coming decade: the greenhouse effect and the depletion of the ozone layer, the destruction of the tropical rainforest, acid rain, the pollution of the sea, and, more locally, the concreting of England's green and pleasant land. (9)

Bate argues that the emergence of Romanticism is the industrialization and its byproducts which forced Romantic writers towards nature. This historical force that Bate described is a political force for freedom that emerged against contemporary extreme materialist society. Furthermore, he argues that the reason behind the emergence of Romanticism was also a political issue. However, the literary texts of the Romantic Movement need to be observed from the ecocentric perspective because Wordsworth not only expresses his frustrations in his creations but also finds nature as the healer. His poems display deep ecological concerns and the humans' relationship with nature.

Bate further argues that Romanticism also opens the discussion of the deep green, which denotes the ecocentric perspectives of ecocriticism, "But, Romanticism does not only concern itself with shallow green issues such as National Parks and Clean air it also provides a powerful way into "deep green" thinking" (168). Bate highlights that Romantic poets discuss environmental problems, which deep ecologists refer to as Shallow Ecology but Romantic poets were concerned with the emotion and the experience of people with nature which he describes as deep green.

On the other hand, Spencer Hall evaluates romantic writing particularly Wordsworth's writing from the feminist point of view, reviewing Elizabeth A. Fay's *Becoming Wordsworthian: A Performative Aesthetic* in the review "Feminism, Ecology, Romanticism," "William's conflicted male poetic responses to Nature, both his lyric/pastoral desire to participate in and his epic/sublime need to transcend (and transgress) "Mother Nature," are mediated by the mythopoetic maiden figure embodied for him in Dorothy" (829). Reviewing Romanticism's writing from a feminist point of view, Hall makes an argument that Romantic poets place females as the object of their male-dominated psychology. She argues that nature is also

described as a female-like mother nature this underlined male perspective inspires Romanticism. But, her arguments only unfold the male writers' psychology while observing nature and evaluating nature, females also are humans. Therefore, Romanticism covers a higher terrain of human and nature interconnectedness.

Nevertheless, Dipanjoy Mukharjee examines Romantic poetry from the mystical point of view, emphasizing that Romanticism a spiritual connection with nature. The critic argues that there is infinite behind finite, only imagination does not lead writers towards nature. There is mysterious power in nature (135). This analysis brings out the core of Romanticism that imagination displays the inner connections with the supreme. And it gives the poet a spiritual sublime. Mystic values consist of the experience of the infinite behind the finite. Therefore, it is a way to delve into poetry which is internally dialogized with several surroundings. Though mysticism searches for the sublime, its main aim is to seek deep interrelationship with nature.

Moreover, David Higgins argues in his article, "Climate Change, Inequality and Romantic Catastrophe", "The problem here is not anthropocentrism per se, nor is that the key factor in anthropogenic climate change. The problem is grotesquely unequal racial, social, political, imperial and economic structures, and their impact on how the Anthropos is defined" (86). Evaluating Romantic literature, Higgins explains that the reasons behind the current ecological disasters are more imperial and political. But these social hierarchies and inequalities arise from the extreme anthropocentric attitudes of human beings, this idea adheres to shallow ecological ideas on a fundamental level. Therefore, these Romantic writings need to be relooked from a deep ecological lens, which opens a new discussion of human and nature interconnectedness and our ecological conscience to address all inequalities. Jonathan Bate discusses how traditional leftist ideologies, which raise voices against

industrialization and labor, are moving towards a more ecocentric perspective. He highlights the importance of integrating environmental issues into political debates and the need for new narratives combining social justice and environmental stewardship. He argues that developing the ecological consciousness of literature and art has a great role, it enhances the sense of interconnectedness of all things in nature. Bate calls for reimagining political strategies to address urgent ecological challenges (Bate 170). This argument proves that the emergence of Romantic poets was driven not only by a desire for individualism, freedom, and solace, but also by the social and political concerns. However, the underlying motivations behind these nature poems need to be discussed from a nature-centric perspective.

Discussing Romanticism, Glen Levin Swiggett concludes that the Romantic movement is an unpredictable, subtle force that led the writers into their intuitions and imaginations. From this argument, it becomes clear that the writers turned their focus inward, seeking to understand the self through a deep connection with nature. Where they felt the interconnection and relief, these insights also sparked the discussions about Romantic writers' connectivity with nature as extending beyond mere admiration or love (60). By the same token, Meyer Howard Abrams hints the role of Romanticism as: "No less characteristic of Romantic theory is a set of alternative analogies implying that poetry is an interaction, the joint effect of inner and outer, mind and object, passion and the perceptions of sense" (60). Abrams highlights the significance of Romantic poems by emphasizing the poets' inner sensibilities through their observation of objects, where the interplay of "mind and object, passion and perception" signals a profound interconnection between humans and nature. These dualities of mind inner and outer, subject and object, passion and perceptions synthesize humans and nature's interconnectedness. But how can these connections

lead to the discussion of the ecocentric perspectives? These deep queries need to unfold the humans' role in nature.

Consequently, deep ecology searches for a deeper relation among all biospheres, embodying the phenomenological spirit of deep ecology. However, in his PhD dissertation, A. Özkan Çakırlar examines Wordsworth's poetry concerning the relationship between man and nature. His claims address the role of man and nature from the anthropocentric point of view, asserting that awareness of the human-nature relationship serves as a catalyst for conservation movements. This argument underscores the advantages for humans, reiterating the human-centric tendencies inherent in ecocritical discourses. He further argues, "His poetry is the most concrete example of this redefinition of man's individual and social posture in nature expressing philosophical, religious, and political aspects of his existence. (5) This argument underscores the "Shallow" ecological essence, as deep ecologists suggest the human-centered concern is "Shallow" ecology, whereas, deep ecology seeks the equal intrinsic values of all things in nature. Hence, even though Cakırlar discusses the relationship between man and nature in Wordsworth's poetry, it is human-centered. But it needs more elaboration from the biocentric lenses which see all the participants of nature as one interconnected web. For more comprehension of his poems, further discussion from the deep ecological lenses is needed.

Similarly, in describing Wordsworth's poetry Xiuzhi Zhang explains Wordsworth's relationship between the residence of the Lake District and his poems. The critic argues that Wordsworth's poetry reflects the ideal relationship with nature, "The impact of nature in humans' minds the love and respect of nature foster the ecological consciousness in humans' mind" (176). This analysis reflects the ecological consciousness of William Wordsworth which ushers the human-centric perspectives.

However, deep ecology searches for the deep relationship between humans and nature, where both remain distinct but reciprocal in their existence and development.

Moreover, Michelle Smith writes about the poem “Tintern Abbey” and its Romantic characteristics:

Four themes relating to our conception of the Romantic imagination are embodied in "Tintern Abbey;" these themes include the centrality of subjectivity in imaginative processes, the sense of participating in the divine through creativity, the search for meaning in life through exploring the mystery of our being, and nature as the primary source of inspiration. If "Tintern Abbey" seems to fit easily into these cornerstones of the Romantic imagination. (2)

These lines express the Romantic characteristics of a writer searching for solace in the imagination of nature and self-satisfaction is not the major characteristic. But, the connectedness is there, the peacefulness of nature also inspiring writers to delve into nature to rediscover the deep ecological Self. Therefore, it is not only the mere imagination; it also helps writers to expand themselves. In the poem, “Tintern Abbey.” This unfolds the ecological awareness that humans are not the master of nature but the participants of biosphere, searching mystery in nature means searching the ecological self of humans in nature. That is why, the poet’s hidden ecological self in “Tintern Abbey” needed to be explored.

Additionally, scrutinizing Romantic poetry from the psychoanalytic point of view, Joel Faflak describes:

I would like to elaborate on these insights within the context of certain array of philosophical text from Locke to Nietzsche that the genealogy of a struggle with reason . . . We can read this struggle in Romantic poetry . . . Romanticism

refashions external contractedness by social force as in Locke and Hume " he elaborates the romantic poetry imaginations are from came as the external or empirical influence and the inner trauma from past. (45)

Faflak examines Romantic poetry as the fusion of imaginations and reasons from the repressed past to empirical influence based on Freudian psychoanalysis. But poetry is not only the emotions of human beings, it also dissolves into nature and always searches for better relationships. Though it seems to be a psychic outcome, it engages in an exchange with various realities and expresses inner gravity. This argument which describes emotions comes from the outside, here, the outside is not only the object for humans' desires and inspirations, but humans are interconnected with nature. Romantic poems needed more interpretations beyond human psychology.

Interpreting Wordsworth's "Tintern Abbey," Damian Walford Davies writes, "a tidal hermeneutic allows us both to confirm add to contest some of the assumptions of New Historicist readings of the poem. Over and above its supposed pantheism, its 'pictures of the mind' Tintern Abbey represents a compelling psycho-geographical chart" (11). It emphasizes the external, geographical explanation of the poem, furthermore, it searches for the psycho-geographical description. It urges us to relook the poem from a new historical perspective. Here, one of the significant things is that humans are part of nature. Without a doubt, humans' feelings are influenced by nature. The influence is not only the psycho-geographical reflection but requires deep contemplation to rediscover its spiritual connections.

Besides this, Nicholas Roe discusses the poems of Romantic writers from the perspective of new historicism and contemporary social context:

Wordsworths' walking tour in the Wye Valley may be understood as a political event in itself. I restore the important political associations of the Wye valley

for Wordsworth's generation in the 1790s. . . . 'Tintern Abbey' as a poem that addresses the disaster that had overtaken the radical cause in Britain by the end of the decade . . . Wordsworth's principal debt to the picturesque in 'Tintern Introduction Abbey' was a strategy for 'overlooking' social realities of poverty and suffering. (13)

In these above-mentioned lines, Roe criticizes the poem “Tintern Abbey” from the contemporary social context. Roe argues that the poet is affected by the contemporary “social realities” of the Industrial Revolution which brings the gap between the rich and poor people and this attachment with “Tintern Abbey” and the frustration of the modern city’s life demonstrates the situation of the epoch of where the poet lives. Hence, Roe argues that many of the European revolutions owe their foundation to Romantic writers. However, his argument based on humans’ welfare, he observes the poems from the anthropocentric idea that focuses only on human beings, and their freedom, and equality. Similarly, Zhang writes about the Wordsworth poetry:

Wordsworth’s times, the Industrial Revolution made the rich wealthy and worsened the poor people’s working and living conditions and Wordsworth experienced and observed the terrible conditions and showed pity for the poor. So he held a critical attitude to the ruling class. Later in life he went back to nature and advocated that man should return to nature. (171)

This underscores the background of William Wordsworth's mind. The poet’s love of nature is to release depression from contemporary society. Extreme development of contemporary time disturbs humans’ inner attributes, such as love, respect, and spirituality. Therefore, Wordsworth seems to have returned to nature to reestablish the lost relationship. Moreover, this opens the way to embark on another journey of the poet with nature searching for inner peace and finding a deeper attachment to nature.

Since everything in nature is interconnected and has equal values, by honoring our inherent interconnection with all life forms, humans can rediscover themselves in nature.

Furthermore, in Wordsworth's next poem, "Ode to Immortality" Alan Grob claims: "But the Immortality of Ode provides a more complex formulation of the themes . . . within the compass of the single psychological event his dual consciousness of renewed intensity and vanished splendor" (34). The dual consciousness described in this paper is centered on the poet or human, where Grob explains the changing inner attitude of the poet in the poems. But it rejects nature and its beauty, directly affecting the poet's mentality; it does not explain nature and human interconnectedness. In the same way, Thomas M. Raysor predicts the poem "Ode to Immortality":

Wordsworth himself an emphasis which may easily become over-emphasis in his interpreters. This is not immortality or even an intimation of immortality, but the Wordsworth's Immortality Ode "natural piety," as Wordsworth calls it in the epigraph, which reverently cherishes and hopes to preserve in maturity the childish ecstasy in the presence of nature. (868)

Raysor agrees that the poem emphasizes natural piety which is a deep devotion to nature. Furthermore, his argument opens the discussion of human and nature interconnectedness at an early age. But, why is the poet so obsessed with nature? Thus, it is important to relook at this poem from a deep ecological perspective to uncover the deep attachments of the poet towards nature.

On the other hand, Stuart M. Sperry, Jr. argues, "The shift in Wordsworth's use and evaluation of memory as a faculty is revealing not just for the light it sheds upon the "Intimations Ode" and the paradox of its argument but for what it suggests within

the larger pattern of his growth, maturity, and decline” (45). Sperry articulates the poet's advancement and becomes mature and declines this sense of inner growth with nature for unexplored reasons. Why does a poet use his memories of childhood to demonstrate the deep connection with nature? These questions can be answered by the deep ecological perspective in the poem “Ode to Immortality.” Furthermore, Anya Tylor asserts the religious description of poem. Tylor explains the poem and connotes that the spiritual aspects of the poems compares the childhood growth as the spiritual growth. Tylor explains that the poet's inner concepts of God are found in the poem and he uses the words “elsewhere” “heaven” and “home” which indicate the religious perspective of the poet (634). However, while a poet grows with nature, he experiences different struggles and challenges and finds himself in nature. Moreover, he describes nature as the representative of God as a foster child; this development of the poet's inner self with nature is the development of his ecological self, he discovers deep interconnection and the poet's growth and realizations.

Correspondingly, Charles Edward Pulos interprets the maturity of the poet as unity, “The next stanza is a paraphrase of the first, except for Wordsworth's added hint that the melancholy change has occurred in him rather than external nature. From rainbow and rose to sunshine, external nature is as lovely or glorious as ever” (180). Therefore, there is a deep relationship between humans and nature that brings changes to humans without notice. Thus, this poem needs a new explanation to search for the human-nature relationship.

Reviews on John Keats's Poetry

John Keats is one of the foremost figures of the English Romantic movement. His poetic qualities include rich imagery, sensuous language, and exploration of nature's aestheticism. He died at just 25 from tuberculosis. Keats's poetry is famous

for its emotional depth and philosophical insights, reflecting his belief in the transcendent power of art and beauty.

John Keats's poems have been evaluated and analyzed from various perspectives. For instance, Richard Harter Fogle depicts Keats's poetry from a Romantic perspective, describing the imaginative experience of the ideal in the poem "Ode to a Nightingale." The poem is the reflections of unity and the reconciliation between two forces of the humans and nature (214). Imagination and contemplation are the attributes of Romanticism. Keats's poems have been critically analyzed from Romantic ideas. Here, Fogle emphasizes the imaginations of poets as an ideal. At the same time, it asks readers to examine reality. This clarifies that Keats's poetry even consists of the quality of Romanticism. But, still, the underlined meaning of the major two opposite forces denotes the death pains and happiness of humans being. This human-centric explanation needs to be explained from the nature-centric ideas. Why does the poet imagine and compare death and happiness with Nightingales? Consequently, the importance and meaning of reconciliation, and interconnections with nature needed to explore the poet's feelings from an ecological point of view. James C. McKusick argues about Romantic ecology:

Contemporary science of ecology still lacks a comprehensive theory that can link the local and global perspectives. Ecology is not a mature science in the way that chemistry, physics, and biology are. It is more like neuroscience: it is still seeking answers to many of its most fundamental questions, and still seeking a quantitative model that can "account for the appearances." Among these unanswered questions remains this one above all: Is there a definable end to the history of life on Earth? (227)

The critic argues against the charges by other critics who think Romantic ecology is unscientific and incomprehensive. However, he denies that ecology is not like chemistry and biology; rather it still searches for the many unanswered questions of life on earth at a fundamental level. Hence, to address such questions, humans require an elevated ecological consciousness and a deep ecological self to discover the interconnectedness at the fundamental base of the human-nature relationship. Thus, these Romantic writers' attachment to nature needs more discussion. On the other hand, Lance Newman evaluates Romantic writing of the world and argues the importance of environmental literature in his book. He accuses capitalism, as the main culprit of the environmental crisis, and literature needs to play a vital role in solving these derailed human-centric attitudes (2). Newman maps the environmental crisis caused by the human-centric perspective throughout the world. Furthermore, he argues that environmental literature plays a vital role against the age of colonialism, imperialism, and capitalism. The transatlantic Romantic movements raise voices against the issue of ecological crisis. However, these environmental concerns are merely inspired by the human-centric approach, which is not enough to describe the Romantic writers' motivation and contribution. Therefore, this transatlantic Romantic writer's creation needs more deep observation and interpretation from a deep ecological point of view.

John Keats's poetry is characterized as the voice against the contemporary monarch and the social, political and economic condition, the critic makes point his poetry indirectly opposes the inequality and injustice (Koch 491). Although his poetry descried supporting the humans' social, political, and economic condition, he inspires from nature, he sees natures as the place of freedom, He imagines the nature's freedom comparing with humans' pains and suffering.

Proma Tagore writes the paper "Keats in an Age of Consumption: the "Ode to a Nightingale":

In particular, in the "Ode to a Nightingale," we find one of the most elaborate and complex representations of a body that experiences life through consumption but then incurs the risk of being consumed via this very process. Keats's ode imagines a body that is above all hungry and desirous, continually gathering, absorbing and assimilating a multitude of sense experiences into itself. (68)

Keats emphasizes humans' complex relationship with nature, he further describes the characteristics of humans' extreme individualistic ideas and argues that humans are the culprit of the environmental crisis. Therefore, it requires further interpretation and discussions of his poems to unfold the underlined reasons for the disturbed human-nature relationship in detail, which is richly found in his poems.

Similarly, Keatsian materialism is by no means the stated project of poetry. Rather, it is a materialism hinted at in some early poems in largely thematic expressions of uncertainty regarding the poetry's ethical and deeply humane vision in the later poems through the confrontation of the troubled and troubling resistance of "things" to "thought" (Pyle 58). Pyle adds Keats' poetic explanation from a materialistic point of view, demystifying beauty from the human-centric point of view. This argument suggests that Keats' materialistic ideas in the poems which express the beauty of nature and life are starkly human-centered ideas, and need to be relooked from the biocentric idea.

Additionally, Andrew J. Kappel traces the immortality of nature, the critic summarizes the characteristic of Keats poetry is the deep experience with nature, this experience opens to the poet towards the immortality of the nature, where he dissolves

himself to validate his experiences (278). Kappel suggests the poem is a reflection of the poet's experience, through his own experiences he attempts to comprehend nature's immortality. But, in the poem the poet compares nature to divine body, he further praises the beauty of birds, darkness of the jungle the mysterious power of nature. The reasons behind his comprehension about the nature's immortality lack the discussion from the nature's point of view. Therefore, his deep enticement with nature, his love for Nightingale's beautiful song, and the immortality of nature needs further investigation.

William Crawford uncovers Keats's historical background, "The happiness of the nightingale put his unhappiness in stronger light, and made it appear greater by contrast. From it all he desires to get relief by fading away to the happy world of the nightingale" (479). As Crawford describes, he was in trauma of his brother's death just before writing this poem. Therefore, he argues, the poet was in pain, he was seeking solace in the nightingale's song. Imaginations disappearing in nature, and the joy that Keats finds in bird's song, signals the deep relationship of humans towards nature which needs to look from the organic relationship as deep ecologists advocate. Furthermore, James Lott describing the poetic consciousness of Autumn writes:

. . . its structure, the nature of its imagery, and its establishment of metaphorical and paradoxical relationships between periods, the final stanza of "Ode to Autumn" suggests the sensibility of a man who has come beyond his empathy with autumn to a recognition of his separateness from the season and of the power of time over the season. (81)

Lott describes the poetic consciousness of Keats in the poem "Ode to Autumn" as beyond the empathy with autumn. Rather, he sums up that time is more powerful than seasons. He analyzes Keats' writing from a human-centric perspective. But, this poem

demonstrates the deep interconnectedness between humans and nature. As deep ecologists describe, the basic principle of deep ecology is that humans have no right to reduce this richness and diversity except to satisfy vital needs. Thus, he compares and personifies humans with nature and sees the deep mysterious relationship between nature and humans.

Additionally, in the article “Agrarian Politics and the Economics of Writing: Keats's "To Autumn" author Andrew J. Bennett traces the historical and political significance of the poem, "To Autumn," as a poem of harvesting, represents Keats's most fully worked nexus of such homologies: among other things the poem is an articulation of the politics and economics both of agriculture and of writing” (334). Bennett highlights the fragile circumstances of contemporary society in the second decade of the nineteenth century, including the economic and political crisis that forced poets to write for money. His argument shows the difficulties of the poet and his challenges. At the same time, he chooses nature to be relieved from the contemporary complex situation. On the other hand, in *Ideology and Audience Response to Death in Keats's "To Autumn"* Mark Bracher foregrounds the readers’ response and the ideological significance of "Ode to Autumn":

The ultimate ideological significance of "To Autumn," I hope to show, derives from the repositioning of death within the Imaginary and Symbolic orders.

The repositioning of death in relation to other signifiers in the Symbolic order modifies not only the reader's values and ideals, embodied in what Lacan calls master signifiers but also the fantasies that are operative in the reader's response to death. (639)

Highlighting the hidden psychological fissures of the poet reveals the deep psychology of death. He further describes the symbols of poems and draws the

arguments of the depression and frustration of the poet. For example, in the images of "fruitfulness," "bosom," "fruit," "apples," "ripeness," "gourd," "sweet kernel, ". . . clammy cells" "breast" from these symbols, he again makes a deep connection with the poet's psychology of death. However, when a poet describes nature he makes deep connection with nature, personifying nature as human. Therefore, relooking poems from the deep ecological spectrum can reveal the relationship between humans and nature and expand the ecological self.

Moreover, in the research paper, "The Objectivity of Keats's Ode" 'To Autumn' Michel Quinn demystifies the poet's objective perspective, "Since words belong to man and these particular words to a particular man at a particular time, the image evoked must be conditioned by the sensibility and intelligence of the speaker" (146). Quinn elaborates on Keats's intelligence and knowledge about the contemporary period. He emphasizes the poet's use of words from the specific period seasons and briefs. As the critic suggests, these words and themes and the situations are a real and objective reflection of the poet, but, the poem still hides the aesthetic and unexpressed, repressed feelings which are not fully addressed. The emotions and ecological imagination of the poet also needed to be discussed.

Herbert Lindenberger describes, "Ode to Autumn" and argues, "After all, "To Autumn" seems as impersonal as any poem written during the Romantic period" (123). Unlike other critics, he observes "Ode to Autumn" as neutral. However, when the poet describes that the Autumn season has also its song with a deep understanding of the uniqueness of all seasons. Here, nature is not the only object of the poet, he imagines season as humans and gives its human-like attributes, which proves that this poem is not impersonal as the critic argues.

Reviews on Emerson's Poetry

Ralph Waldo Emerson is a leading figure of the Transcendentalist movement. His major characteristic of writing is his advocacy of individuality, self-reliance, and the inherent goodness of people and nature. His poems emphasize the importance of personal intuition and divinity in nature.

Transcendentalism started in America in the 19th century. Henry David Thoreau was another important figure of Transcendentalism. Several critics have critically analyzed this Movement, which believes that truth is experienced individually, and everyone can make their own relation with the universe and appreciate nature as divine. For example, Myerson Joel describes Transcendentalism:

The Transcendentalists generally replaced this anthropomorphic God with a non-anthropomorphic force or spirit, . . . the Transcendentalists became vulnerable to critics on a number of fronts. But their main point was that all partake of divinity, that there is divinity within humankind and within nature, and that all divinity is perceivable by each person who lives a life in a way that is in harmony with spirit. (xxviii)

Transcendentalists believe that all things are from the same source and come from the same divinity; this argument also suggests a deep spiritual connection among all biospheres centered on humans. This human-centered interconnection among all biospheres is focused on Transcendentalist writing. But, the poets of this movement express nature's feelings from a human-centric point of view, consequently, the ecocentric explanations can stress the relation between nature's divinity and humans' divinity as the critic explains about the transcendentalist writer.

Patrick Francis Quinn points out the mysticism in Emerson's writing, "We may conclude, therefore, with Rene Wellek, that Emerson was a mystic only in the

very loosest sense of the term. Since this is so, it is scarcely desirable to call Emerson's philosophy, whether in whole or part, mysticism” (414). Theologically, he was not a mystic, but his writing expresses the divinity of humans and the natural world, though there is debate about him as mystic or humanist writing. But his poems have the deep essence of ecology as he believes that humans are part and parcel of the whole, which is important to uncover.

Describing the influence of the orient in Emerson's writing, Arthur Christy argues, “Emerson and Thoreau, left journals which tell of his daily thoughts and the books he reads search for the source of the oriental maxims . . . and extant at the time of poem’s construction” (378). Christy highlights Emerson and Thoreau's writing is influenced by the Hindu scriptures, Christy develops the idea by examining the poem “Brahma” which is taken from the Hindu concepts; therefore, their nature writing was influenced by the Eastern scriptures. But Eastern scriptures also emphasize the greatness of nature and human interconnections.

In addition, Andrew M. Mclean also describes the poem “Brahma” influenced from the Bhagavad Gita:

Emerson became acquainted with this aspect of Brahma, thus incorporating it into his poem. If this is true, then taken together with the idea already expressed in the Bhagavad-Gita, the first two lines of the poem are more intelligible to the reader. The lines following these to the end all express the basic concept of *Brahman*. (118)

Mclean argues based on Hindu scripture. Hindu scripture also deeply discusses the nature of human relationships. For Hindus, entire nature is a manifestation of the Divine. *Brahman* exists as the deepest Self (Atman) of not only humans but also of all forms and beings in nature. As a result, these explanations further need to be

discussed from an ecological perspective. From the Indian Interpretation Kottakkal Raghavan Chandrasekharan, argues:

The two other ideas might then be considered as echoes from the Bhagavad Gita. Our preoccupation with the sources should not, however, blind us to the fact that Emerson was not a mere paraphraser. The poem *Brahma* is a perfect artistic whole and an admirable example of thorough assimilation. (512)

This sums up Emerson's connotation of the poem "Brahma" but Brahman describes from the scriptures as the highest human quality which is compared to the "Brahma". Therefore, how humans can become Brahman by interconnecting nature which mediates with nature and finds themselves as God's part.

In "Emerson and Indian Philosophy," Dale Riepe alludes to the connection between Emerson and Hindu thoughts, "Emerson became the leading exponent of Indian thought among the Transcendentalists, many of whom saw it as not only curious and interesting but also as an antidote to the rising American materialism" (115). Influenced by Indian philosophy, Emerson's thoughts taken as the "antidote" of American materialism, this argument opens the discussion of Eastern spiritualism. Moreover, the poem by Emerson unfolds the sacred relationship between humans and nature. Describing Emerson's poetic gravity, Jeevan Kumar explains, "Emerson's poetry emphasizes nature as a symbol of the divine and focuses on the commonplace and everyday experience. Among his influences are the Romantic British poets Wordsworth and Coleridge" (769). This analysis supports Emerson as a poet of nature. However, his divine poems need further discussion from the ecocentric point of view.

Mohan Raj Gouli argues about Emerson's ecological consciousness, stating: "... Emerson pleads with the people to perform their work depending upon the laws

of nature . . . He believes actual truth and charm of life can be only experienced by the people when they are guided by nature and her principles” (70). This argument emphasizes the importance of nature’s law and asks the humans' responsibility to understand the deep underlined laws of nature, which means that human ecological consciousness helps to understand the inner flows of nature, and it eventually leads human beings towards harmony with nature. Moreover, Leidecker argues that Emerson's writing is the reflection of East-West synthesis. In this research, Leidecker makes the point about the influence of Emerson on Hindu scriptures and Western ideas, and he encapsulates both to answer the questions related to humans’ self-reliance and the divinity in nature (49). Eastern religious beliefs emphasize the interrelatedness of the biosphere. Western contradicts ideas he debunks in the light of Hindu scripture and proposes humans as part of nature, and they need to be freed to discover their self-connection with Brahma. Therefore, his poems needed deep ecological scrutiny.

Raymond Abraham Yoder depicts in the paper that “Much of Emerson's poetry thus resolves itself into a binary, question-and-answer form, often dramatized as an encounter between the poet and Nature personified as a whole or symbolized by a single object, a tree, stream, or mountain” (258). Yoder suggests that the poet’s inner dialogue with nature often takes the form of a ‘question-and-answer’ structure. However, Emerson’s poems warrant further interpretation to understand why many of his poems revolve around nature, particularly in the context of detailed human-nature interrelationships.

Judith Mattson Bean argues that Emerson’s writing was influenced by the feminist writer Margaret Fuller. Bean contends:

On rare instances he expressed concern for the plight of women; however, he continued to assert that woman was a "docile daughter of God," and venerated woman's inspirational powers. Significantly, Emerson both realized the vulnerability of women generally and yet asserted the invulnerability of American women, their superiority and their relatively fortunate position compared to women other times and cultures. (238)

Fuller was another important figure of the Transcendentalist Movement, she focused on women's rights and women's empowerment, furthermore, Judith argues that Emerson's writing is also influenced by Fuller's writing. Additionally, this spectrum of his writing explanation also emphasizes anthropocentric ideas. Though he was influenced by Fuller, Emerson's writing is fundamentally concerned with the relationship between humans and nature. Devall and Sessions, in the book *Deep Ecology: Living as if Nature Mattered*, explain that deep ecology is the wholeness and integrity of a person/planet as the principle Arne Naess calls "biological equalitarianism" (310). Where Devall suggests that man is an integral part of nature, man is a "plain citizen" of the biosphere, not its conqueror or manager.

Reviews on Thoreau's Poetry

Henry David Thoreau is another important figure of the Transcendentalist movement. He is best known for his popular work "Walden," which reflects his experiences of living simply in a cabin near Walden Pond in Massachusetts. Thoreau's writings emphasize the importance of nature, self-reliance, and social justice. Thoreau believes in a deep appreciation of the natural world.

Henry David Thoreau's poetry has been analyzed from the transcendentalist point of view. Many critics have discussed his poems from different perspectives. In describing the Romantic notion of Thoreau's poetry, Lorrie Smith argues, "In

analyzing Thoreau's place in the romantic tradition . . . implicit in a reworking of the past, for Thoreau, is his need to proclaim his identity both as an American and as a modernist. In establishing his own identity and constructing his form of romanticism” (222). This analysis shows that Thoreau’s poetic elements are deeply related to the idea of Romanticism; it further describes the glorification of nature, aesthetic beauty, and themes of solitude, imagination, and vivid sensory description. Therefore, it stresses that his poems establish the basis of romanticism, but it also reveals the inner relationship of the poet with nature. It is not just a simple description, rather his poems need to be observed from a deep ecological perspective.

Yanrui Jin highlights the importance of the Transcendentalist movement, that Emerson influenced the myriads of writers in America including Thoreau. Near Walden Lake Thoreau experimented with his living life. The *Walden* as the proof of living testimony with nature, and his ecological wisdom holds a significant place in American history (7). Nature was a profound source of inspiration for Transcendentalist poets, especially for Thoreau, who experienced nature firsthand near Walden Lake, and expressed his intimacy in *Walden or, Life in the Woods*. This significant book highlights nature-human relationship, portraying nature as a divine source of inspiration. Thus, these intimations of the living experiences with nature and the hidden reasons for transformation needed to be explored in his poems.

However, Emily Miller Budick critiques Emily Dickinson’s response to the Transcendentalist writers, arguing that Dickinson viewed them as distant from true cosmic consciousness. According to Budick, Transcendentalists placed excessive emphasis on individual intuition, which, in Dickinson’s view, obscured rather than revealed the cosmic truth:

For Dickinson it was this shared philosophy of cosmic idealism and symbolism, with its egocentric, theosophic hubris, which had perverted the New England imagination. In Dickinson's view, the Puritans and Transcendentalists so exaggerated the ability of either the elect or the select individual consciousness to interpret cosmic truth and symbolic correspondence. (350)

Describing the notion of Transcendentalism, Dickinson argues that their emphasis on individual consciousness separates the humans and cosmic power. This theocentric argument also needs to be discussed from the biocentric perspective, that humans and nature are inseparable and they have a reciprocal relationship for their existence. As a result, the individual realization of nature develops the ecological consciousness.

Likewise, Todd Lewis and Kent Bicknell encapsulate about interreligious theme of Transcendentalist. They observe assimilation of two world's religions and experience the harmony beyond the European and American ideas. Both critic make clear the foundation of transcendentalism, which was based on Asian religious scriptures and they merge their common ideas and imagine the new world views where they emphasize humans are part of nature and self is the important aspect to comprehend, feel, and experience (13). But, beyond these interreligious aspects, there is the hidden connection of the poet with nature to dig up those metaphysical interconnections of human "self" and nature's strength. On the other hand, comparing Robert Jo's poem from Realism and Transcendentalism in the research paper "Realism and Transcendentalism in the Selected Poems of Robert Frost: The Juxtaposition of Nature and Humanity" Kabir Mohammad Azad and Reeti Jamil affirms:

Naturally, then Realism came into purview and disintegrated the once intoxicating spiritual immersion (which Transcendentalists like Emerson and

Thoreau espoused) in favor of representing human experience approximating reality if not totally equating to reality. However, Frost is a man in this context whereas the aim of Transcendentalists and Realists is common- the representation of Nature in unique ways. (49)

Both critics agree that the goal of Realism and Transcendentalism is to represent nature in writing. Moreover, the reason why they are attracted to nature, especially Robert Frost, is also lamenting the natural loss by the modern industrialization in America.

Kenneth Stickers inscribes about Thoreau's poetry in his paper "Living the Poetic Life: Henry David Thoreau's Experiment at Walden Pond," "Thoreau produces a spark, or shock, which awakens the higher, poetic consciousness. . . . while the written poem can be casually dismissed as idle dreaming, the life poem stands as an irrefutable testimony that such human ideals are not in vain" (8). Here, Stickers designates that deep ecological consciousness rises through the interrelationship of nature and human intuitions. Though his poems seem romantic, they explain the bitter truth of life as nature. This suggests that the Self is a part of nature and that humans can advance their ecological self by connecting with nature. Therefore, his poems describe nature as well as explore the self with nature. This evidence adheres to his poetry needed to be rediscovered from a deep ecological perspective to expand the deep relationship between humans and nature.

Similarly, Henry Winslow Wells describes Thoreau's poetry from spiritual point of views that Thoreau is diverse as well as his core intention to delve into nature is spiritual meditating on nature he reveals his poetic creation (101). This suggests that his poems consist of supernatural elements and universalism. No doubt, his poetic imagination looks for the hidden intangible strength in nature. At the same time, being

a poet he tries to realize those spiritual aspects of nature; therefore, he not only becomes enraptured by nature but rediscovers himself into nature. Deep Ecologist Sessions also explains that the interconnectedness between humans and nature is essential. He argues:

Shallow ecology is anthropocentric. It views humans as above or outside of nature, as the source of all value, and ascribes only instrumental, or use value to nature. Deep ecology does not separate humans from the natural environment, nor does it separate anything else from it . . . as a network of phenomena that are fundamentally interconnected and interdependent. Deep ecology recognizes the intrinsic values of all living beings. (20)

This clarifies the difference between shallow ecology and deep ecology. It emphasizes that deep ecology discovers the deeper interconnectedness of human beings with nature. From the deep ecologist's point of view, humans are part and parcel of nature; they believe that all the participants of nature are interrelated to each other, though they are distinct. Therefore, Thoreau's poems seem spiritual and mystical, these poems also question the role of human beings in ecological balance. Describing the writing style of Thoreau, Lawrence Buell writes:

Difference between Whitman and Thoreau and the popular excursion, in addition to the fact that their writing is simply more difficult, is that they refuse to do no more than daydream; they must also prophecy, whereas Margaret Fuller is largely content to remain on the level of description and anecdote. This made Whitman and Thoreau less popular but truer to Transcendentalist ideals of art. (205)

This highlights Thoreau's writing from a transcendental lens. Yet, comparing his writing with other nature poets, though he is an idealist, he searches for the unseen

interconnection with nature. This argument also emphasizes Thoreau's distinctiveness in his writing, which is more concerned with nature's spirituality and mysticism. Even though Thoreau describes nature and its transcendence power in his poems he also describes the interconnection of humans' life and nature.

Frederick P. Lenz III discusses Thoreau's interrelation with nature as: "he rises above the boundaries of both the social and physical worlds into a heightened state of awareness in which natural objects become suggestive of inner states of consciousness" (1). The consciousness he explains here is the reflection of his inner self by nature and is a deep ecological consciousness that the poet himself realizes as being close to nature. Hence, this explanation opens the discussion of ecological interconnectedness in his poems. Poetry is the most read and expressive genre in literature. The deep message of inner relation is always well expressed in poems; therefore, this research work thrashes out the selected English nature poems to bring forth such deep wisdom about the environmental conscience.

Furthermore, Fred William Lorch remarks, "Thoreau early conceived of poetry not as imitation but expression, and not as something made, mechanically shaped by rules imposed from without, but as something that grows like an organism in nature" (287). This analysis projects the interrelationship of the poet with nature as an organic unity. Here, Lorch tries to unfold the interconnectedness of the poet and nature, which is underlined in Thoreau's poems. Thus, this research reveals the interconnectedness of the poet and nature as an organic unity. In short, this discussion searches for answers to the reasons for the attachment of poets and nature as deep ecologists also explain that the interconnectedness between humans and nature is essential, in the book *Deep Ecology for the Twenty-first Century* edited by George Sessions. He explains deep ecology, "The shallow ecology movement tends to talk

only about resources for humans, whereas in deep ecology we talk about resources for each species” (29). This clarifies the difference between shallow ecology and deep ecology. It emphasizes that deep ecology emphasizes the organic interconnectedness of human beings with nature. From the deep ecologist's point of view, humans are part and parcel of nature, believing that all the participants are interrelated, though distinct. Parallel can be drawn to Thoreau's poetry, which critics often characterize by its naturalistic, idealist, and mystic attributes. Given his belief in immanent divinity, his poems convey his philosophical insights, demonstrating the power of as a medium of expression. As Percy Bysshe Shelley writes about poetry in the article "A Defense of Poetry":

Poetry turns all things to loveliness: it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed: it marries exultation and horror; grief and pleasure, eternity and change; it subdues to union under its light yoke all irreconcilable things. It transmutes all that it touches . . . by wondrous sympathy to an incarnation of the spirit which it breathes. (10)

These lines make clear the inner dynamism of poetry that bridges everything and expresses it beautifully. It also underscores the significance of poetry in reconciling everything. Poetry reveals humans' repressed desires and emotions; it represents humans' true reflection of society and directs the new future for the betterment of all.

Research Gap and Conceptual Framework

Romantic and transcendentalist nature poems have been the subject of extensive debate and critical examination. There have been numerous conversations about nature poetry from a human-centered perspective. There is a vacuum in the discussion of both of Movement's poems from an ecocentric perspective. This

research work, in contrast to all critical analysis, unfolds the deep ecological consciousness and interconnectedness of humans and nature for the ecological equilibrium by examining, interpreting, and discussing a few nature poems from the perspective of deep ecology, which is an ecocentric approach of ecocriticism.

This research explores the ecological self and deep ecological interdependence and interconnectedness found in selected Romantic and Transcendentalist poems. Deep Ecology asserts that humans are not separate from the natural environment, nor is anything else. It views the world not isolated objects, but as a network of deeply interconnected phenomena, recognizing the intrinsic value of all living beings within an interconnected web.

While literary texts have been evaluated from many perspectives, this research addresses a gap by exploring a less-explored spectrum of nature poems: the ecological self and the deeper interconnectedness of humans to the entire atmosphere. The re-examination is crucial, as our current environmental ethics towards nature necessitate a re-evaluation of humans' connectivity. Deep ecology posits that all organisms in the biosphere are correlated, and their interconnectedness is essential for creating ecologically balanced humans and a healthy natural world. Thus, these selected poems advocate for a reciprocal relationship among all biospheres, moving beyond merely human-centered imaginations and the sublime.

This study unfolds the discussion on this gap from the deep ecological perspective to explore the ecological self, deep ecological consciousness, and interconnectedness among all organisms of nature from deep ecological and ecocentric point of view.

This research study focuses on addressing the following research questions:
What type of relationship is found between humans and nature's biotic and abiotic

elements? Why do poets such as Wordsworth, Keats, Emerson, and Thoreau present equal intrinsic and organic relationships among the different components of nature in their poems? How do they reveal and redefine the ecological self in their nature poems? And by doing so, what do they want to achieve?

This research explores how selected nature poets represent the two key variables— deep ecological consciousness and interconnectedness— in selected poems and critically examines how these representations contribute to an understanding of the ecological self from deep ecological perspective.

Ecological consciousness fundamentally describes the growing realization and acceptance by humans to the whole that we, as a species, need to become more aware, more conscious of the natural world all around us which is human-centric comprehension. Whereas deep ecological consciousness involves an awareness of the natural world around us and discovering the ecological self within nature, taking everything in nature as an equal member of the biosphere, and understanding the inherent values of everything in the natural world. This sense of equality and interconnectedness with the natural world opens the discussion on a new dynamism between humans and the natural world. Therefore, developing a deep ecological consciousness is crucial for building resilience against the ecological crisis and fostering ecological equilibrium. As Bill Devall and George Sessions argue, “Cultivating ecological consciousness is a process of learning to appreciate silence and solitude and rediscovering how to listen. It is learning how to be more receptive, trusting, holistic in perception, and is grounded in a vision of non-exploitive science and technology” (8). This argument proposes the cultivation of deep ecological consciousness means understanding and appreciating the natural world and

rediscovering our connection. Therefore, through this variable, this study searches for the answers to the research questions to explore the ecological self in selected poems.

Similarly, interconnectedness is a state of being connected reciprocally with everything else in creation. Humans and nature are inseparable; there are misconceptions about the complex relationship between humans and nature. But interconnectedness is the fundamental purpose of ecology which advocates that all the participants of the biosphere are interconnected. Moreover, deep ecology emphasizes the equal representation of everything in the biosphere, humans are not the masters of others but rather part of nature, furthermore, it discusses how everything has its inherent value, as well as how everything is connected to everything else in the biotic and abiotic world, which is an ecocentric perspective. Thus, this research work exhumes the selected nature poems of English Romanticism and American Transcendentalist Movements explaining the deep interconnectedness among the entire biosphere to unfold the ecological self for the discussion of the human-nature dynamic interrelationship.

While addressing these queries, this study has critically discussed the selected nature poems, foregrounding the ecological self through the theoretical perspectives of deep ecology: self and nature, ecological self, organic unity, the principle of deep ecology, deep questioning, biocentric equity, and self-realization.

Chapter Three

Deep Ecology as a Theoretical Framework

In this chapter, the researcher has discussed deep ecology as the theoretical framework in detail. This chapter provides an overview of the emergence of deep ecology, argues for defending the earth, shows the connections between ecocriticism and deep ecology, and finally discusses the role of the ecological self.

The major trends in ecocriticism include Arcadian discourse, ecosystem discourse, environmental justice discourse, ecological justice, ecofeminism, eco-Marxism, toxic discourse, discourse on animal rights, environmental apocalypse, and deep ecology. Arcadian discourse emphasizes a harmonious relationship between humans and nature. Ecosystem discourse underscores the peaceful coexistence of all humans and nature. Environmental justice discourse focuses on the fair treatment and meaningful involvement of all people, regardless of race, color, national origin, or income, concerning the development, implementation, and enforcement of environmental laws, regulations, and policies. Similarly, ecofeminism is another major trend of ecocriticism. It is a movement that sees a connection between the exploitation and degradation of the natural world and the subordination and oppression of women. Eco-Marxism is another trend of ecocriticism that generally believes that the expansion of the capitalist system is the cause of social exclusion, poverty, war, and environmental degradation through globalization and imperialism under the supervision of repressive states and transnational structures.

Similarly, toxic discourse believes in the use of toxins and their effect on all interlocked organisms. Discourse on animal rights discusses the fair treatment of animals and wildlife. Environmental apocalypse denotes a hypothetical scenario

involving the global collapse of human civilization and potentially human extinction as either a direct or indirect result of anthropogenic climate change.

This research work uses deep ecology as the theoretical tool to evaluate, interpret, and analyze the selected nature poems. Deep ecology is an ecocentric environmental philosophy that promotes the inherent worth of all living beings regardless of their instrumental utility to human needs, plus the restructuring of modern human societies by such ideas and searches for spiritual connection among all biospheres. This research particularly applies the deep ecologists' perspectives—specifically Arne Naess's deep ecology, self-realization, and principles of deep ecology, and Bill Devall and George Sessions' ecological consciousness, biocentric equity, and the ecological self—as the theoretical parameters to uncover new dimension of the human-nature relationship and foster deeper consciousness that prompts profound questions about their concordant relationship.

Deep ecology is an ecocentric perspective that emphasizes the intrinsic value of all biotic and abiotic elements and the need for a profound shifting of human attitudes toward nature. It argues that everything in nature is equal. Deep ecology advocates for a holistic approach to environmental issues, fostering the interconnectedness of all life forms and ecosystems. As Naess writes in the research article “The Shallow and the Deep, Long-Range Ecology Movement. A Summary”:

Rejection of the man-in-environment image in favor of the relational, total-field image. Organisms as knots in the biospherical net or field of intrinsic relations. An intrinsic relation between two things A and B is such that the relation belongs to the definitions or basic constitutions of A and B, so that without the relation, A and B are no longer the same things. (95)

He believes that all organisms of the biosphere have an equal and reciprocal relationship. He rejects anthropocentric human ideas towards nature and emphasizes interconnectedness.

Furthermore, this study attempts to fill the gap by undertaking a deep ecological perspective in selected nature poems. It delves into the deeper essence of nature poetry. Moreover, this research work investigates the deep ecological evidence, which are underlined in the selected nature poems. This research work opens the discussion and adds a new explanation of those selected English poetry from a deep ecological perspective. Particularly, this research work applies Arne Naess's self-realization, principles of deep ecology, Bill Devall and George Sessions' ecological consciousness, biocentric equity, and ecological self as the theoretical framework. These above-mentioned theoretical parameters of deep ecology apply as the tools to analyze, interpret, and discuss the selected nature poems which answer the research questions about the inherent themes of nature poets, why poets find solace in nature, and how they express the deep ecological consciousness and interconnectedness in selected poems to unfold the ecological self in nature poems.

Arne Naess's deep ecology advocates equal importance and values of all living things and their interconnectedness. It asks deep questions to humans about shifting human perspective from a human-centered anthropocentrism perspective to ecocentrism in which every living thing is seen as having inherent value regardless of its utility. Self-realization in deep ecology describes the realization and experience of one's true self as interconnected with nature. It promotes the idea that humans should see themselves as part of the larger ecosystem rather than separate from it. As Arne Naess argues in his paper, "The Deep Ecology Movement Some Philosophical Aspects", "we increasingly see ourselves in others, and others in ourselves. This self

is extended and deepened as a natural process of the realization of its potentialities in others” (15). He highlights the interconnectedness of all human and nonhuman beings on earth. Similarly, he describes the growth of self-realization with nature, he denotes the small “self” as the human self that grows with nature to realize the bigger “Self” which he calls the divine self. On the other hand, he puts forward the eight deep ecological principles which deal with the human and nature relationship.

George Sessions and Arne Naess summarized fifteen years of thinking on the principles of deep ecology which give importance that the living environment as a whole should be respected and regarded as having certain basic moral and legal rights to live and flourish, independent of its instrumental benefits for human use. As they propose eight basic principles of deep ecology:

1. The well-being and flourishing of human and nonhuman Life on Earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes.
2. Richness and diversity of life forms contribute to the realization of these values and are also values in themselves.
3. Humans have no right to reduce this richness and diversity except to satisfy vital needs . . . (67)

Through these deep ecological principles, deep ecologists Arne Naess and George Sessions urge humans to change their human-centric attitudes that look at nature as the object and purpose of the equal rights of everything in nature. These deep ecological principles foster the development of the ecological self of humans.

Similarly, biocentric equality is an ethical perspective that emphasizes that all the participants of the biosphere have an equal and unique value. Humans are not the dominators; all have inherent values. This view promotes the idea that every living organism has its ecological role and deserves respect and moral status in the

ecosystem. As Devall and Sessions highlight in their book *Deep Ecology Living as if Nature Mattered*, “Biocentric equality is intimately related to the all-inclusive Self-realization in the sense that if we harm the rest of nature then we are harming ourselves. There are no boundaries and everything is interrelated” (78). As deep ecologists emphasizing the humans’ new position and equality from a biocentric perspective, this research emphasizes the deep ecological consciousness. Furthermore, they emphasize biocentric equity which takes everything in nature as equal and reciprocal. Bill Devall and George Sessions both deep ecologists propose biocentric equality in the book *Deep Ecology*, “The intuition of biocentric equality is that all things in the biosphere have an equal right to live and blossom and to reach their forms of unfolding and self-realization within the larger Self-realization” (67). They make arguments for the equal rights of all living things in the biosphere. Similarly, they prioritize cultivating the ecological self, they summarize the essence of humans, and the nonhuman world is interconnected.

The ecological self is a perspective developed by Arne Naess, who asks human beings that they can identify with other living beings and see themselves as interconnected with all the participants of the biosphere. He believes that through self-actualization humans can transcend the notions of the individuated "egoic" self and arrive at a position of an ecological self. He focuses the cultivating ecological consciousness in the book *Deep Ecology*, “We believe that humans have a vital need to cultivate ecological consciousness and that this need is related to the needs of the planet” (8). He argues that humans need to develop a deep ecological consciousness to understand nature.

The Emergence of Deep Ecology

Deep ecology emerged in the late 20th century as environmental ecosophy. Naess in 1973 introduced deep ecology. It arose against the anthropocentric views that prioritized human interests over ecological health. Naess, George Sessions purpose for an ecocentric perspective, emphasizing the intrinsic value of nature and the interconnectedness of the biotic and abiotic world. Deep ecology advocates profound systemic changes in humans' relationship with the natural world. It seeks to inspire a deeper connection with nature.

Cheryll Glotfelty and Harold Fromm explaining the future of ecocriticism write, "An ecologically focused criticism is a worthy enterprise primarily because it directs our attention to matters about which we need to be thinking. Consciousness-raising is its most important task. For how can we solve environmental problems unless we start thinking about them" (xxiv)? This argument clarifies that the fundamental task of ecocriticism is to raise ecological consciousness by observing the literary texts because the current human development brings innumerable ecological crises. They further point out that, "human culture is connected to the physical world, affecting it and affected by it" (xix). This, on the other hand, suggests that humans are interconnected with the biosphere. So, the major focus of ecocriticism is to discover the ecological consciousness and the interconnection between the human and nonhuman world.

Moreover, Ian Marshall in the article "Literary Criticism as the Ecological Thought," states about the Malaysian story:

In my literature and nature class, when I have occasion to explain to my students what ecology is, I do so with a story. It's about a Malaysian village

that had a problem with mosquitoes, and when the people found a way to get rid of the mosquitoes, the roof fell in. In fact, all the roofs fell in. (1)

This story highlights the importance of human-nature interconnectedness. Malaysian villagers use pesticides to get rid of mosquitoes, villagers later face the scarcity of grass for their roofs. He further describes quoting John Muir “When we try to pick out anything by itself, we find it hitched to everything else in the universe” Muir highlights the principle of interconnectedness that we recognize as being at the heart of ecology” (1). Human-nature relationships are complexly interconnected, everything in nature relates to everything else. Today’s world is suffering from many ecological problems, and it is important to discuss and redefine the human’s relationship with all the organisms from the ecocritical point of view.

Furthermore, William Howarth also highlights the evolving purpose of ecocriticism in his article. Ecocriticism is evolving continuously in several dimensions. It observes relationships of human nature interconnectedness. Unlike many critics see that language and culture are the opposite. His argument adheres to the interconnectedness between human and nonhuman. He compares this relationship to water and soil (163). However, this analysis further denotes that culture and nature are intermingling. The development of the humans’ consciousness leading the more environmental problems, thus these humans’ anthropocentric attributes need further discussion. Therefore, the process of culture and nature assimilations needs to be observed from the ecocentric perspective to open a deep relationship between nature and humans.

In the case of postcolonial ecocriticism, some critics argue against mainstream ecocriticism, especially, American and British-centered criticism, in which they believe their perspectives, and literature are being marginalized and excluded.

Elizabeth Deloughrey and George B Handly argue “Colonialism must not be understood as the history relegated to the periphery of Europe and the United States but rather the process that also occurred within and radically changed the metropolitan center” (10). Though these charges uplift the voices of marginalized colonial nations and their ecological crisis and their ecological awareness, it is still focused on human-centered perspectives. Therefore, these indigenous voices lack an explanation of the deep interconnectedness of humans and nature from the nonhumans' perspectives. In the same way, Timothy Clark argues in his book:

Many of the tensions and intellectual fragilities of ecocriticism come from the drive to reconcile increasingly incompatible claims under one diagnostic framework, despite a context that must render them more and more at odds with one another . . . Thus, urgent demands to recognize that cultural and political systems are dependent on nature are met by ripostes from thinkers concerned with social justice that concepts of ‘nature’ are always cultural constructs and often serve the ends of more privileged groups. (12)

This argument divides the anthropocentric and the biocentric thoughts that create tensions regarding ecocriticism. Mostly, Clark prioritizes humans’ needs and political interference to give a solid solution. Nevertheless, the only concern for human benefits can increase environmental problems. This unending argument of anthropocentric perspectives leads to an uncertain future. This needs a holistic approach to rebalance the human-nature relationship.

There are various environmental discourses that explore human and nature relationship. In ecocriticism, there are several lenses and perspectives to observe literary texts. Here, this research work concisely departs from those. One of the major perspectives looking at nature from an ecofeminism lens also called ecological

feminism examines the connections between women and nature. Its name was coined by French feminist Françoise d'Eaubonne in 1974. Ecofeminism uses the basic feminist tenets of equality between genders, a revaluing of the non-patriarchal way that critically analyzes the text from the ecofeminist point of view. Ecofeminists believe that writers use same male-centric perspectives looking at nature and women. For example, in the book *Ecofeminism Women, Animals, Nature*, Greta Gaard writes:

Ecofeminists have described a number of connections between the oppressions of women and of nature that are significant to understanding why the environment is a feminist issue, and, conversely, why feminist issues can be addressed in terms of environmental concerns for example . . . women and nature have conceptualized. (4)

She describes here the male-dominant perspective on nature and women are equal. Ecofeminists argue that the oppression of women and the degradation of nature are similar. They accuse because of male-centric underlined concepts, nature and women are being victims. Many researchers have evaluated English poetry from this point of view. Similarly, Wiyatmi, Suryaman Manan, and Esti Swatikasari discuss ecofeminism:

We can resist this patriarchal power over nature through environmental maintenance activities and also the prevention of environmental damage.

Developing an ecofeminist literary criticism model. In addition, literary works that criticize patriarchal power that damages the environment can have a considerable impact. (517)

Observing the literary texts in Indonesia, researchers find a lack of ecofeminism discussion which they argue simply leads to the endocentric perspective of using women and nature as the object of their desire. However, a deep ecological

perspective beyond this social hierarchy deals with the humans' extreme utilitarian attitude to nature. Thus, a deep ecological perspective addresses the problem of ecofeminism. Furthermore, Jessica Dailey writes:

In the same vein as the male gaze, ecofeminist poetry also portrays nature as an escape from sexual violence . . . The consumption of women's bodies reinforces their role as second class citizens. Many have even correlated our consumption of women with our more literal consumption of animals. As a means of power and control, sexual violence and the threat of it is almost inescapable in patriarchal societies. (2)

She compares the androcentric views of males towards nature and highlights the perspectives of patriarchal society that poetry is also written from the same perspective as they look at women. The reason for the connection between ecology and feminism is the objectification of nature and women. The destruction of the environment is the same as the oppression of women because nature and women have been objectified as others. This analysis emphasizes the similarity between the repression of women and the degradation of nature. But, even if women's repression ends, there remains the question of the deep human relation with nature and its unique interconnectedness. How can the ecofeminist perspective reduce human superiority over the environment? It needs to be debated in the new spectrum.

Ecohumanism is another perspective that looks at environmental literary texts from an environmental humanities perspective. Ecohumanism explores humanistic elements related to meaning, culture, values, ethics, and responsibilities to address pressing environmental problems. The aim of the ecohumanism is to bridge the traditional divides: between sciences and the humanities, as well as between Western, Eastern, and indigenous ways of relating to the natural world and the place of humans

within it. William James Cohen argues the necessity of second enlightenment to challenge the ecological crises:

Today, we are facing challenges that have been stewing for several decades.

They are manifest in our cities through the replacement and destruction of our historic and cultural fabric . . . economic development and expansion that threaten the intrinsic need to maintain that symbiosis between people and nature. As a result, we are now facing the reality that we may have created more problems than we can reasonably solve. Are we at the brink of eco-suicide, or are we living with a schism between aspirations and reality? (10)

Here, Cohen demands an ecological culture to address the current complex ecological problems, Human-centric development, technological development, and consumeristic attitudes of human history indirectly and directly play the internal role of our current problems. Therefore, Cohen explains the position of humans in this time of ecological crises. Thus, to reevaluate humans' role in this ecological crisis, humans need a biocentric perspective to address the current ecological crisis.

Similarly, Dale Jamieson foregrounds the ethics of Anthropocene: "we are living in the Anthropocene and will do so for the foreseeable future even if we desire to exit. Whether we embrace the Anthropocene or want to exit from it, we need to develop ways of life that will allow humanity to flourish in this period. We need an ethics of the Anthropocene" (16). Jamieson juxtaposes the humans' attitude towards the Anthropocene age and proposes that they need ethics of the Anthropocene which is the epoch of human-centered attitudes towards nature. However, this acceptance of ethics in humans further leads toward the ecological consciousness about nature and human bond.

In the same way, Jessi D Peterson writes, “Indeed, many of the early adopters and advocates of environmental humanities emphasized its political nature, working towards and from gender, indigenous studies, environmental justice, ethics, postcolonial and policy perspectives” (4). Deep ecology views humans as needing to heal their relationship with Earth, our home. As deep ecologists, in the book *Deep Ecology Living as if Nature Mattered* Devall and Sessions write about deep ecology:

Deep ecology is emerging as a way of developing a new balance and harmony between individuals, communities and all of Nature. It can potentially satisfy our deepest yearnings: faith and trust in our most basic intuitions; courage to take direct action; joyous confidence to dance with the sensuous harmonies discovered through spontaneous, playful intercourse with the rhythms of our bodies, the rhythms of flowing water, changes in the weather and seasons, and the overall processes of life on Earth. (7)

This clarifies that deep ecology tries to reconnect our original relationship with nature. As everything is interrelated and interdependent with each other, deep ecology searches for a way to bring an ecological equilibrium among all the participants of the biosphere. Timothy William Luke writes about the deep ecology, “second, the norm of biocentrism maintains that "all things have an equal right to live and blossom and to reach their forms of unfolding and self-realization within the larger Self-realization" (6). This theoretical view on nature proves the importance of interconnectedness and human consciousness on self-realization. One of the major attributes of deep ecology is also to discover the inner relation: the spiritual relation with the entire mechanism of ecology. Thus, this means searching for a more advanced relationship with nature; humans can develop new ways of looking at nature and an advanced ecological consciousness.

Additionally, Andy Fisher states about ecopsychology, and the relationship of nature and humans:

Ecology, finally, foregrounds the reality of change or metamorphosis. The word “nature” itself, from the Latin *natura*, refers to the process of birth or creative emergence. To be ecological, I suggest, means participating in these processes of creative change ourselves. For ecopsychology in particular, it means being willing to transform psychology in response to the evident crisis in our society’s relationship with life. (159)

Here, the critic reveals the changing relationship of humans to nature. He explains nature as the “process of birth.” This also denotes that in the process of birth, humans also have the role of co-creator. Ecopsychology aims to maintain the response to the global crisis. But it focuses on human psychology, which is why it seems human-centric. Thus, according to deep ecologists human psychology cannot solve the current ecological problems. Humans transformed consciousness or the conscious ecological self can understand the value of all biospheric families.

Likewise, Alan R. Drengson argues against the charges made by William Grey on deep ecology:

Contrary to what Grey thinks, deep ecologists do not want to reinject the old Cartesian spirit into the world, but instead want to cut this matter/spirit dualism at its very root . . . Deep ecology as a way aims to enlarge our appreciation for the intelligence, creativity, power, beauty, goodness, harmony and vitality of the whole of nature, of the human person and of other person kinds. Following deep ecology one would try to see with the eyes of many, not just with one's own. (225)

Drengson argues from a deep ecological perspective against the charges made by Grey that deep ecology returns humanity to Cartesian spirit means the essence of the mind is self-conscious thinking. On the contrary, deep ecology unfolds the humans' capacities to understand nature in depth, unlike others who only think of nature as a commodity.

On the other hand, another ecocritical perspective is the ecosocialism perspective. It is a Marxist ideological perspective that believes the expansion of the capitalistic system is the cause of poverty, the unbalanced ecosystem, and environmental degradation. As Ahmed Ramadan argues, "The 'social metabolism' reflects Marx's dialectical approach to the environmental/natural deterioration as one caused by capitalist industrialization . . . in Marx's historical materialist approach" (276). The relationship between nature and society is a complex network of interconnectedness. The sustainability of the environment and the diversity of a balanced system are dictated by man's social attitudes towards nature.

Dependently, ecological strategies should be socially committed. Fundamentally, it urges that humans 'consumeristic attitudes towards nature are causing the environmental crisis and humans are the part of society, and society is directly and indirectly influenced by politics. Hence, it emphasizes how social composition affects the environment.

Similarly, Pepper David explains eco-socialist ideas, "Furthermore, Marx and Engels 'had a definite (though not fully detailed) ecological position. As both working people and nature are exploited by class rule, so they will be freed by liberation from class rule'" (62). This argument argues Marxist views on the ecological crisis, which also depends on social ideology. It believes that the working class and nature are being exploited from similar concepts and after liberating the working class the

ecological problems also can be solved. This idea describes the materialistic aspects of nature, but humans are sentimentally connected to nature and society. Therefore, looking from an eco-social perspective the inner problem of the mentality of people will not change. Thus, it also requires a deep investigation of the internal connectivity of humans and nature.

In the book *Marx's Ecology Materialism and Nature*, John Bellamy Foster argues ecological materialism:

Although there is a long history of denouncing Marx for a lack of eco-logical concern . . . Massimo Quaini has observed, "Marx . . . denounced the spoliation of nature before modern bourgeois ecological conscience was born." From the start, Marx's notion of the alienation of human labor was connected to an understanding of the alienation of human beings from nature. It was this twofold alienation which, above all, needed to be explained historically. (9)

Agreeing with Massimo Quaini, he makes the point that the alienation of labor and alienation of nature is similar. According to him, Marx was conscious about nature before the bourgeois, but this analysis fundamentally centered on only humans' exploitation, therefore this kind of ecological consciousness still serves the humans centered perspectives, However, emphasizing the importance of ecocriticism Buell et al. write:

Just as second-wave socio-centric ecocriticism took issue with the first-wave prioritization of nature protection, so too in the future ecocriticism will need to remain responsive to the changing face of environmentalism: to confront more seriously than it has . . . ecocriticism's increased responsiveness in recent years to changes inside and outside the discipline is a promising model of how

this area may adapt to rapidly changing environmentalist approaches in years to come. (435)

Critics in this article survey and imagine the future role of ecocriticism in the era of climate change. They argue that ecocriticism also needs a substantial position for the future's ecological crises. The world is suffering from myriads of ecological problems, but these problems will not be solved completely by human-centric theories and perspectives. Thus, the deep ecological perspective raises deep questions about the role of human beings in addressing the future's catastrophes. Moreover, Ursula Heise in the research paper accounts for the value of ecocriticism:

Environmentalism and ecocriticism aim their critique of modernity at its presumption to know the natural world scientifically, to manipulate it technologically and exploit it economically, and thereby ultimately to create a human sphere apart from it in a historical process that is usually labeled "progress." This domination strips nature of any value other than as a material resource and commodity and leads to a gradual destruction that may in the end deprive humanity of its basis for subsistence. (507)

Heise empathizes with unethical humans' domination over nature creates gap between humans and nature. He argues in the name of "progress" exploiting nature is exploiting humans' future. Therefore, literary texts needed to be relooked from nature's point of view to expand the new dimensions of human consciousness. Furthermore, Steffen et al. announce the beginning of the era of the Anthropocene (human-centered era), "This has ultimately led to a massive—and rapidly increasing—store of knowledge upon which humanity has eventually developed complex civilizations and continues to increase its power to manipulate the environment" (846). Critics propose that after the Industrial Revolution, the era where

human beings became the center of the earth. In the name of development, humans started to exploit nature, which eventually led to the current ecological disasters. However, humans developing intellectual power still dominate the environment and misuse natural resources for only human purpose. Therefore, the literature after the Industrial Revolution needs to be reevaluated from the ecocentric perspective.

Moreover, Vathana Fenn argues about the relationship of literature and nature, “Ecocriticism is a necessary part of literary scholarship because literature cannot separate characters from nature and that they domesticate either destructively or productively” (119). She exhumes the history of ecocriticism and makes arguments about the relationship between literature and nature. However, the inseparable relationship between nature and literature needs deep ecological perspectives to develop ecological awareness and resilience. The emergence of humans’ active participation to protect the human-nature relationship. These endeavors by people “redefining” environmentalism means they are searching for serious solutions to environmental problems (Price 58). But, in seeking solutions to the current problems all stakeholders of the environment need to distinguish the root cause of the problem. Observing everything centered on humans’ benefits does not give substantial solutions. Thus, protecting the environment needs earth-centric perspectives for ecological harmony.

In the PhD dissertation, Sonja Luther concludes the essence of ecocriticism, “Giving nature a voice through our rereading of formerly discussed fiction may not immediately change mankind’s relationship with nature, but it encourages us—scholars, students, and non-academic readers—to reevaluate our perception of the natural environment” (162). Rereading the previously discussed literary texts,

prioritizing nature, and interpreting new dimensions is significant which navigates human beings towards the biocentric perspective.

Moreover, the emergence of ecocritical reading and its significance Bam Dev Sharma highlights, “This is growing to be more relevant, for environmental study is becoming a global concern. Literary texts like a poem may give us some insights in making the ecological study more undercurrent for intellectual and academic discussions” (60). Analyzing D. H. Lawrence’s poem argues ecocritical reading helps to see nature in a new sense, here, the underlying message is to develop the deep ecological senses to look at nature from the biocentric lens. Therefore, the selected nature poems need to be analyzed from deep ecology bringing new dimensions to ecocriticism. As the same token, Robert Kern states in the article “Ecocriticism: What Is It Good For?”:

Ecocriticism becomes most interesting and useful, it seems to me, when it aims to recover the environmental character or orientation of works whose conscious or foregrounded interests lie elsewhere. One object of ecocriticism, as I see it, is to read in such a way as to amplify the reality of the environment in or of a text. (11)

In these lines, he endorses the use of ecocriticism to shape the inner character which means the way of seeing nature as valuable as humans. He further connects that ecocriticism’s advantage is to reflect the environment in the texts. But, human-centered reflection creates more problems in nature.

The purpose of ecocriticism is to see the representation of nature in literary texts. Ecocriticism includes writers’ inner emotions, experiences, and motivations as well as the scientific reality, and more than that it searches humans’ ‘consciousness about the ecology (Phillips 581). Shifting humans’ consciousness toward nature is not

only possible by evaluating literary text from the humans' emotions, and experiences, it also needs to be observed from nature's perspectives.

Deep ecology questions the old paradigm and searches for ecocentric answers. As well, Adeline Johns-Putra highlights the significance of ecocriticism and climate change literature, "However, this review of climate change fiction, drama, and poetry suggests that literature is concerned not just with climate change's representational and existentialist challenges but with its emotional and psychological dilemmas" (276). In this article, the critic gives an overview of the impact of multiple genres of literature on climate change and concludes that climate change awareness cannot address all the ecological problems, rather needs to address the deeper dilemmas and emotional attributes, consequently, uncover these invisible paradoxes, literary texts need to be reevaluated from non-anthropocentric views. As Devall depicts the importance of intrinsic value:

The deep ecology platform emphasizes that Nature has intrinsic value, that is value for itself rather than only aesthetic, commodity, or recreational value for humans; that humans have the capacity for broader identification with Nature as part of our ecological self; and that compassionate understanding is the basis for communication with Nature as well as with other human beings.

("Applied Deep Ecology" 3)

Deep ecology questions humans' values and ethics, which can be constructed with nature. The development of humans' identification with nature is the development of the ecological self, which means understanding the role of humans as part of nature.

Consequently, elaborating on the scope and the multidisciplinary aspect of ecocriticism, Hubert Zapf argues:

Ecocriticism is becoming a globally relevant agenda of research and teaching in the disciplines of literary and cultural studies as an integral part of the environmental humanities, which in my view has the potential for providing new answers to the much-debated question of why the humanities matter today. Ecocriticism in this sense is not a single unified theory or methodology but the platform for a lively, polycentric, and dynamically developing transcultural and transnational dialogue. (50)

As the critic highlights the future of ecocriticism primarily ecocriticism exhibits a representation of nature in literary texts. But now the role of ecocriticism is to develop ecological awareness to address all ecological problems that are complexly interconnected to all the areas. Similarly, Pipa Marland also emphasizes the crucial role of ecocriticism in the ecological crisis. Marland doubts both deep ecology and social ecology. The critic accuses deep ecology as evolving from more personal connection and lacks social dimension whereas underestimates the durability of social ecology (850). Differentiating the deep and social ecology, the critic doubts the importance of deep ecology for the ecological crisis. Social ecology is based on the humans' unequal distributions of environmental good and bad. But these arguments and doubts are human-centered, therefore the role of ecocriticism is deeper than the human-centric perspectives.

Unlike the above-discussed “Shallow” ecological perspectives, which revolves around the human-centric purposes. This research study focuses the “Deep” ecology. About “Shallow Ecology,” Fritjof Capra argues:

Shallow ecology is anthropocentric. It views humans as above or outside of nature, as the source of all value, and ascribes only instrumental or use value to nature' Deep ecology does not separate humans from the natural

environment' nor does it separate anything else from it. It does not see the world as a collection of isolated objects but rather as a network of phenomena that are fundamentally interconnected and interdependent. (20)

Deep ecologists adhere to the radical change of political ideology which is centered on humans; they believe that without changing the human-centered ideology it is difficult to solve ecological disasters.

Arne Naess, the founder of deep ecology sees this world as interconnected humans need a deeper connection with nature to understand the human and nature relationship. The deep ecological perspective, which is originated by the Norwegian philosopher Arne Naess, the American sociologist Bill Devall, and the American philosopher George Sessions, focuses on radical change in humans' relationship to nature. The one basic principle of deep ecology: is a scientific insight into the interrelatedness of all systems of life on Earth.

Deep ecologists believe that anthropocentrism: a human-centered perspective is a misguided way of seeing things. Deep ecologists believe that an ecocentric attitude is more consistent with the nature of life on Earth. They argue humans are not dominators rather they believe as an integral part of nature. They believe we need to develop a less dominating and aggressive posture towards the Earth if we and the planet are to survive.

Supporting the deep ecological ideas, Warwick Fox also gives details of deep ecological developments. Fox proposes reorientation to challenge the current ecological crisis. Giving the solution to the ecological crisis created by anthropocentric worldviews, he asks humans to return to their original ecocentric world (23). This argument supports the nuances of deep ecology that humans' self-realization with nature advances the humans' awareness of their role in nature.

Humans need to return to nature to discover their naturalness, which can give humans the strength to challenge the ecological crisis. Therefore, deep ecological perspective helps to relook our relationship with nature. Similarly, arguing against the charges of Social Ecology, Banjit Sharma in the PhD. dissertation claims:

Deep Ecology criticizes the social ecologists' preoccupation with human uniqueness. It condemns the latter as an expression of human chauvinism or anthropocentrism. In numerous occasions, social ecology draws sharp lines between human nature and non-human living beings. Deep ecology believes that keeping humankind in another layer for being its distinctive rationalistic nature generates a dualistic framework. Empirically, this type of dualism is problematic. (179)

Defending Deep ecology, Sharma argues the fundamental stance of deep ecology is to see all the participants of the biosphere equal and have unique parts in ecological balance, whereas social ecology separates humans from nature. Deep ecological ideas look at everything in creation larger web of interconnected web.

Defending the Earth

Deep ecologists define the earth as the living organism. It is a large system of myriads of systems and the interconnectedness of all these systems is the foundation of existence for all biospheric families. They believe that all the participants of biosphere including animals, plants and ecosystem have their intrinsic values. The understanding of Earth is beyond the traditional anthropocentric perspective. Moreover, deep ecologists emphasize that all things on earth are interconnected and interdependent. This holistic view challenges the human-centric perspective that nature is only for humans' purpose.

This perspective advocates for a radical rethinking of human relationships with the environment, urging individuals to accept their role as participants rather than dominators. This ecocentric perspective fosters a sense of responsibility toward the biosphere, asking humanity to adopt sustainable practices that honor the integrity of the Earth's ecosystems. Deep ecologists perceive Earth not merely as a resource, but as a vital, interrelated community of life. This perspective invites a transformative shift in consciousness, emphasizing a deep respect for nature and advocating for the preservation of the planet. Sessions argues about the earth and humans' well-being:

The crucial paradigm shift the Deep Ecology movement envisions as necessary to protect the planet from ecological destruction involves the move from an anthropocentric to a spiritual/ecocentric value orientation. The wild ecosystem and species on the earth have intrinsic value and the right to exist and flourish and are also necessary for the ecological health of the planet and the ultimate well-being of humans. (xxi)

Changing humans' anthropocentric perspectives to an ecocentric perspective can save the earth and humans. The ecocentric perspective advocates the well-being of everything in the biosphere. But humans need a deep ecological consciousness to understand the interconnectedness of all things (humans are just part of the whole system). As this research work discusses the deep ecological consciousness and interconnectedness of humans and nature. There are different arguments about humans' ecological consciousness and interconnectedness. Most researchers' analyses of environmental consciousness and interconnectedness are centered on humans' needs and desires (human-centric). But literary texts need nature-centric analysis to unfold deep ecological consciousness and interconnectedness centered for exploring

the ecological self. For instance, regarding ecological consciousness, Russian psychologist, Panov Victor argues in his research paper:

The main feature of consciousness is an anthropocentric pragmatic priority of human interests in its interaction with the natural world . . . Meanwhile, the real (actual) ecological consciousness includes both anthropocentric and ecocentric components. And the emphasis on one or the other of these components often depends on the specific situation of environmental risk, requiring the adoption of a decision. (380)

This claim fundamentally divides the human consciousness. This anthropocentric concept is based on the benefit of humans' necessities. Yet, his balanced argument is required to be discussed from the deep ecological point of view because understanding nature from human needs and desires makes the ecological issues human-centered and unbalanced. That is why it demands discussion to analyze literary texts from deep ecology to discover the deep ecological consciousness. As Knut A. Jacobsen reviewing George Sessions's *Deep Ecology for the Twenty-First Century* states, "Deep ecology is one of the significant positions in contemporary environmental thought. The ultimate concern of Deep Ecology is protecting wilderness and the integrity of the ecosystem" (967). Deep ecologists see this universe as equal to all creatures including humans, and human beings are part of this universe. This kind of consciousness ultimately leads humans to ecological integrity. Hence, the current human-centric ecological consciousness is not enough to address ecological disasters and uplift our sense of interconnectedness.

Meanwhile, the transformation of ecological consciousness is important to address the ecological challenges adhering this perspective Roderick S. French proposes his ideas, "The absurdity of a vision of human existence thoroughly

detached from man's natural context suggests that the recovery of a sense of purpose might well come through a rediscovery of our connectedness with the natural environment” (19). He radically criticizes human-centered beliefs and practices like humanism, humanity, and humanitarianism. He urges the need for ecological consciousness which can reconnect humans to nature. However, the ecological consciousness he described is still based on a human-centric idea, he is more worried about humans than nature in total. Therefore, deep ecological consciousness opens a new discussion based on all ecosystems; thus, the new ecological consciousness he is seeking is, in fact, deep ecological consciousness. Similarly, highlighting the human consciousness John D. Liu inscribes:

Humanity is in the process of evolving to a higher level of consciousness. Our time has come. Over our short and violent history, humanity has traveled a long way down the wrong path. We desperately need to find our way back home before we are forever lost. To make this shift, all who are alive today must learn to live in harmony with the Earth. (1)

He expresses the urgent need for higher consciousness to reconnect themselves to earth. This “higher consciousness” he emphasized also is the deep human ecological consciousness. Therefore, literary texts need to be examined from deep ecology to unfold the new debate for harmonious equilibrium in the biotic and abiotic world. The crux of deep ecology is also that all living things are members of larger ecological communities and that the well-being of these communities is not just human-centered concern for only humans’ well-being, but a matter of ethical concern. These ideas essentially foster the interconnectedness and interdependence of life forms. Consequently, these ideas differ from the Anthropocene perspective which places

humans at the center. But, it invites the discussion for deep ecological consciousness and interdependence for all biospheres.

Similarly, in the research paper, Jane Caputi displaces the traditional comprehension of master consciousness proposing green consciousness, “Master consciousness understands power not as capacity or potential but as power over/domination; it imposes (and then naturalizes) oppressive hierarchies - of sex, gender, ethnicity, sexual orientation, and so on” (24). The critic argues about the societal hierarchies practiced by male-centric ideas that deviate from human consciousness. Therefore, the proposed green consciousness is a fundamentally deep ecological consciousness that sees everything in nature as equal and important. This deep perspective raises deep questions beyond those social hierarchies. Reflecting on Arne Naess's deep ecology in the research paper, Glen A. Mazis depicts, “Only by shifting to an ecophilosophical perspective in which there is a new ontology is it possible to have an opportunity to work towards an “ecosophy” as a philosophy of ecological harmony or equilibrium” (47). This argument also highlights the sifting of human-centric knowledge to ecocentric knowledge, here, he advises the “new ontology” as the foundation of ecological equilibrium, which also denotes the deep ecological consciousness.

Furthermore, to save the planet, media also need ecological consciousness for ecological resilience. Their ideas support the deep ecological consciousness which asks the media for their role in ecological consciousness (Alla 378). Media is one of the major influencers of current society. Human-centric ideas foster the ecological crisis, but if the media also support the ecocentric ideas, it can help to protect the heirloom of nature. Therefore, deep ecological discussion in literature also holds the

same gravity. Rachel Carson, in her book *Silent Spring* discusses humans' interference to nature:

I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know. (10)

Rachel Carson in her significant book alerts humans to an over-organized and over mechanized age which directly and indirectly affects the whole ecosystem. It describes humans' carelessness, and irresponsibility to nature. Therefore, through the deep ecological reading of nature poems the new dimensions of the deep interconnectedness among all biospheres, humans' responsibility for nature can lead us to biocentric consciousness.

Similarly, Yuval Noah Harari elaborates on the Anthropocene in his book *Homo Deus A Brief History of Tomorrow*, "last 70000 years the Anthropocene epoch: the epoch of humanity" (84). This human-centric age proves that human beings misuse nature as the dominator, therefore, there are myriads of ecological problems, to address the innumerable ecological crises humans need to change the perspective that all the participants of the biosphere are equal. He further adds, "Emotions are not only human quality, but they are also common to all mammals" (97). This argument also endorses that everything in creation is equal, mammals also have the emotion as humans. Everything in nature shares its unique roles and interconnects to everything else. Summing up the importance of ecological consciousness, Gordon D. Kaufman claims:

God was believed to be the creator of the heavens and the earth (as Genesis 1 puts it), the creator of "all things visible and invisible" (as declared in some of the creeds), the lord of the world. The model in terms of which God, from the biblical texts on, has been understood was basically anthropomorphic . . .

Earth we have been destroying the very conditions that make human life-and many other forms of life as well possible. And we may have brought human existence to the brink of extinction. (12)

Kaufman's claim blames the Eurocentric ideas on ecology and alerts that this human-centric comprehension of creation leads humanity toward the "brink of extinction".

Therefore, literary text needed to be reexamined from the nature-centric perspective from Eastern traditions (non-anthropocentric) which prioritizes everything in the universe is equal and interconnected to elevate humans' deep ecological consciousness. As Devall and Sessions elaborate on the central crux of deep ecology in much more detail, they explore the paradox of ecological consciousness:

Thus deep ecology goes beyond the so-called factual level to the level of self and earth wisdom. Deep ecology goes beyond a limited piecemeal shallow approach to environmental problems and attempts to articulate a comprehensive religious and philosophical worldview. The foundations of deep ecology are the basic intuitions and experiencing of ourselves and Nature which comprise ecological consciousness. (15)

Deep ecologists' argument opens a new dimension of ecological consciousness because deep ecological consciousness sees all biospheric communities as part of the whole mechanism. Thus, it encapsulates religious and philosophic ideas beyond the shallow ecological concern and constitutes a new way to connect all participants and advance deep ecological consciousness.

Nevertheless, humans and nature's interrelationship are dynamic and interconnected. Serpil Oppermann compares and describes the interconnectedness of humans and nature in the research paper:

Today there are many interpretations of quantum theory and debates over these have scarcely been resolved. But one principal factor remains intact. Quantum mechanics gives an undeniable proof of a fundamental interconnectedness of the universe, which in turn compels us to revise our old conceptual frameworks of nature. In this respect, the ecocentric view becomes legitimated by the ontological interpretations of the quantum theory at large. What follows is that at a deeper level of reality all things are interrelated, shown by the action of the indivisible quanta. (57)

This clarifies understanding of the interconnectedness of all biotic and abiotic communities. Serpil argues from quantum theory that fundamentally humans and the natural world are interconnected on a deeper level. However, it demands a deep consciousness to understand this interconnectedness from the environmental ethical point of view. That is why these scientific facts also make the foundation to expand the ecological consciousness. Subsequently, literary texts are also needed to unearth the deep interconnectedness. Likewise, Del Ivan Janik proposes the necessary of the revolution of consciousness, “What is needed is a revolution in consciousness, the development of an ecological consciousness that looks beyond the anthropocentric assumptions that dominate modern thought” (396). Against the anthropocentric humans’ mentality, in this article, researchers criticize the domination of human anthropic concepts which he explained, is the main cause of ecological crisis. His concern about the human revolution of consciousness and the sensitive awareness about independence add to the significance of ecological consciousness. However, the

revolution he suggests is the revolution of deep ecological awareness which helps to understand the intrinsic values of the nonhuman world beyond humans' instrumentality. As Bill Devall claims in his paper, "Deep ecologists are questing for ways to liberate and cultivate the ecological consciousness. From ecological consciousness will naturally flow an ecological resistance" ('Ecological Movement' 317). This argument proves that the mission of deep ecology is to develop advanced ecological consciousness rather than fighting against anthropocentric ideas or adding another ideology.

Correspondingly, research conducted by Joanne Vining, Melinda S. Merrick, and Emily A. Price proves the connectedness between humans and nature in their article they conclude:

To summarize, the vast majority of participants believed that they were a part of nature, while lesser numbers believed that they were separate from nature or both part of and separate from nature Those who believed that they were separate from nature mostly wrote about a lack of contact with nature and not living near or with nature. (6)

This reflection shows that most people trust that they are part of nature, those who believe that they are part of nature expresses their interconnectedness and their responsibility. On the other hand, those who felt they were separated from nature also expressed a kind of lament. However, this finding is centered on humans; therefore, it opens the debate to analyze this finding from a biocentric point of view. Looking from the deep ecological point of view humans are part of nature and the relationship with nature is required to strengthen their interconnectedness. Here, those who believe they are part of nature show the deep emotions that emphasize humans' deep ecological consciousness and interconnectedness with nature, and those who feel separated there

are also underlined reasons that need to be discovered. Therefore, literary texts needed to be analyzed from deep ecology.

Similarly, opening the discussion about Ecosophy, Kellison Lima Cavalcante, and Rafael Santana Alves make an argument in their paper about the harmony of humans and nature, “What we need in the contemporary world is the expansion of ecological thinking towards the thinking of Ecosophy. The human condition becomes an integrated being in the environment, a complete, holistic being, which combines biological, mental, social and spiritual aspects” (162). The ecological thought they are emphasizing is a new consciousness towards nature because what humans have been practicing all the philosophies still are not able to fully address the global environmental crises. Consequently, they propose the holistic approach to expand ecological thinking, which can include all the different aspects of society because the human being is integrated means an interconnected being.

Besides this, fusing ancient beliefs and modern scientific knowledge James Lovelock explains the interconnectedness, “The Gaia theory in which all life and all the material parts to the earth’s surface make up a single system, a kind of mega-organism, and a living planet” (x). Lovelock highlights the inner mechanism of the earth. This argument drives the fact that in the biosphere all the organisms are the parts of the whole. Therefore, it is needed to uncover the deep relationship among all the participants of this big mega-organism. Paradoxically, humans’ modern approach to nature is dominant and humans’ relationship with nature is devastating environment, which is being expressed in literature. Balancing this human-nature relationship, deep ecological consciousness and interconnectedness needs to be discovered in literature.

Adhering to nature's inherent power and its relationship with human beings Jean-Jacques Rousseau discussing the equality and freedom of human beings, he argues how society and other human-made systems reduce the humans' inherent nature. He gives an example comparing domesticated animals and wild animals and how they are different in their natural quality. Furthermore, he makes the point that humans "degenerate" the natural quality of the animal (31). This example unfolds nature's inherent power and humans' role in manipulating nature, thus, to examine the role of human consciousness towards nature and explore nature's interconnection, literary text needs more discussion. Correspondingly, in the research paper, Judy L. Meyer asks to return nature's organic unity, "The classical view of nature is of a system striving for equilibrium, which implies that systems will maintain themselves in balance if they are protected from human disturbance" (878). This argument constitutes the emergence of humans' responsibility to return to the "classic views" which means the organic unity with nature. Because of humans' excessive interference with nature develops "non-equilibrium" perspectives that bring ecological misbalance; thus this research work also opens the discussion of ecological equilibrium.

Meanwhile, Matthiu Ricard and Trinh Xuan Thuan write about interdependence, "The word "interdependence" is a translation of the Sanskrit *Pratityasamutpada*, which means "to be by co-emergence" and usually translated as "dependent origination." The saying can be interpreted in complementary ways. The first is "This arises because that is," which comes down to saying that things do exist in some way, but nothing exists on its own" (63). This interpretation of the interconnectedness of Sanskrit "*Pratityasamutpada*" suggests that everything in the universe exists because of the other's interrelation. However, this deep

interconnectedness of the biosphere needs to be explored and given the way out from human-centric perspectives. Thus, this research work exhumes nature poems to explore the deep interconnectedness among the biospheres. In the research article Michael Zimmerman discusses interconnectedness:

I argue that Heidegger's thought, like that of the deep ecologist Arne Naess, involves an ontological phenomenism that has far more in common with Mahayana Buddhism than with the materialistic naturalism, which—in a social Darwinian guise—has been used to justify racism as well as the exploitation of nature. (197)

Zimmerman compares deep ecological ideas with Heidegger's beliefs which are also common in Buddhism. This argument proves that humans are not superior to God, but everything in nature is interconnected. Thus, such a consciousness of deep interconnectedness helps to address ecological problems. Furthermore, he adds, "A non-anthropocentric humanity, having undergone what amounts to a spiritual transformation, would presumably develop attitudes, practices, and institutions that would exhibit respect and care for all beings" (196). Here, he again makes the point that in a spiritual consciousness people "respect and care for all beings"; these are deep ecological ideas which respect other's inherent values. Therefore, literature demands to be interpreted from the ecocentric perspective for environmental stability.

Likewise, Reichers et al. discover the physical interconnectedness of human nature and the negative impact of structural transformation of agriculture:

Due to the structural transformation in the agricultural system, which included a decrease of smallholder farms and intensification of agricultural production, local food, feed, and fuel were often exported from the region. The size and use of home gardens used for growing food were perceived to be decreasing,

as were the use and availability of local products supplied by small shops belonging to smallholder farms. These changes in material human–nature connectedness were perceived to negatively affect interactions with the local environment. (1670)

This research conclusion also demonstrates the physical interconnectedness of humans and nature and the negative consequences in agricultural production of extreme industrialization. However, this research work delves into the deep interconnectedness of human-nature connection.

Correspondingly, David Loy affirms the interconnectedness of the metaphysical and physical world:

The unity of everything in the world means that each thing is a manifestation of a spiritual whole because the One Mind incorporates all consciousness and all minds. This whole-indivisible, birthless, and deathless- has been designated by a variety of terms; as well as the One Mind, there are the Tao, Brahman, the Dharmakāya. (22)

In this book, Loy studies the Asian religious scriptures and makes the point that everything is the “manifestation” of the spiritual whole. This claim incorporates common ideas from all Eastern beliefs. Deep Ecology is also influenced by Eastern beliefs. Thus, nature and humans are invisibly interconnected. Moreover, describing interconnectedness in Valerie Lincoln, argues:

Connectedness was expressed as a kind of organic relationship . . . participants indicated that they have had a general sense of being connected as well as discrete transpersonal moments in which they experienced a deep sense of unification and connectedness with all of creation. One Coparticipant stated,

“It just really brought home the unity. I have always felt like we are all part of One.” (237)

Lincoln discusses the organic unity of humans and nonhumans; this eco-spiritual description also indicates human nature's deep interconnectedness. This develops the sense that “humans are part of nature” as the same token deep ecological ecocentric perspective also supports the same connotation. Therefore, keeping the ecological equilibrium humans require the higher awareness to treat nature. The growing environmental crisis on earth is the result of the lack of a sense of interconnectedness. Highlighting nature’s interconnectedness, Peter Wohlleben shows the interconnection of biosphereic family and the ecosystem and humans interference:

European forests are heavily exploited, . . . Today, there are fifty times more roe deer in German forests than there used to be in ancient times; and red deer, originally animals of the plains, now seek the safety of the trees too because humans are inhabiting their ancestral ranges. With all these large mammals eating most of the saplings, in most places. (11)

The natural world is an intricate connectedness of biotic and abiotic families. However, his research findings alert humans’ anthropocentric attitude directly affecting the ecosystem. Here, he tells the interconnection of humans, plants, deer, and fish in Germany. Humans’ excessive use of nature led to the growth of deer and deforestation unbalanced the ecosystem. Therefore, these consequences and ecological issues suggest that humans need to develop an ecological conscience of deep interconnectedness. Analyzing climate change texts in the book K. Nayar discusses the interconnectedness underpinnings of the human-animal hybrid characters in fiction:

In texts where the human is ‘in dialogue with another’, the attempt is to think and feel like an animal, to identify as closely with it as possible. In the second, the human metamorphs into the Other, in what Herman terms ‘the biomutation narrative’ . . . both are modes where the human self-narrative is decentred and instead the self is distributed across species . . . that said, the biomutation narrative suggests that the non-living is also a component of human lifeforms (160)

Nayar elaborates that human beings feel like animals in the text where the character is like an animal, and vice versa. The last line in the quote “biomutation in narratives also a component of human lifeform” emphasizes the interconnectedness of humans and nonhumans and the deep ecological awareness.

Moreover, highlighting the interconnectedness of humans and nature, Anand Singh argues:

If human actions are at the level of dangerous propensity, then due to interconnectivity of *prithvi*, *jala*, *agni* and *vayn* bodies are bound to be affected. The degeneration starts with humans and then spreads to other life forms. Environmental concerns cannot be separated from socio- economic concerns. Human and non-humans have right to co-exist. (57)

Singh claims that human fault carried disharmony among humans and all connected aspects of the earth. He further argues that Jainism also emphasizes the connectivity of earth, water, fire, and other entities, the environmental problem is human’s problems. There are remarkable similarities among all religions’ concerns about the environment. Eastern scriptures also emphasize human responsibility and the connectivity of all the biosphere. Hence, from the perspective of spiritualism emphasizes the inner connectedness and ecological consciousness between the human

and nonhuman world. Therefore, the connectedness of all biospheres needed to be discussed beyond the religious perspectives.

Interconnectedness of everything is a fundamental idea of Eastern religions. Adhering to the interconnectedness of humans and all biosphere in the research paper “Environmental ethics in the Hindu Vedas and Puranas in India” R. Renugadevi also explains the ecological connectedness in Upanishad, “Upanishads sages perceived the existence of God in trees and other plants and those they were gifted to man as a companion for mutual survival. “The God who exists in the universe, lives in air, water, in fire, and also in trees and herbs, men should have reverence for them” (3). This interpretation of the Hindu scripture Upanishad by Renugadevi also emphasizes the significance of interconnectedness in everything in the universe.

Ecocentrism and Deep Ecology

Ecocentrism advocates a holistic understanding of the biosphere urging humans to recognize its interconnectedness with the natural world and to respect the complex integrity of all things. It is an Earth-centered perspective that challenges the anthropocentric views. Deep ecology is the ecocentric ecosophy that concerns intrinsic values of all things in nature and asks for profound changes in the concept of nature. Summarizing the historical development of human nature relationship Sessions argues from Roman and Greek philosophies including the Renaissance and Judeo-Christian Middle Ages. Western philosophies were anthropocentric because their central concern was human beings. But Spinoza and Saint Francis were nonanthropocentric (Ecocentric). He further argues that Albert Einstein, Bertrand Russell, and Arne Naess were influenced by the non-anthropocentric metaphysics of Spinoza (102). This conclusion traces the historical beginning of the ecocentric perspective. On these foundations, a deep ecological perspective emerges, which

advocates the harmony of all biospheric families for the earth including human being which asks humans for radical thinking to comprehend the current ecological crisis. Humans need the paradigm shift in the humans' consciousness (Sessions 101). Deep ecological perspective is ecocentric perspective which advocates all the things in nature have intrinsic values and they are equal. Humans need to reevaluate their relationship with nature. Humans need a sense of ethical responsibility to the natural world, and an understanding of nature's influence on and presence within human lives. Humans have "dual accountability" for the human and nonhuman world. Literature should be accountable both to human and nonhuman worlds. (Buell 180). This argument highlights the importance of human-nature interconnectedness and the representation of environment in literature fosters humans to become ecocentric.

Similarly, in the research, William Smith and Annette Gough approach the deep ecological perspective for developing the students' eco-philosophical thinking: Spinoza's monism and Gandhi's maturation of the self are key ingredients in the deep ecology platform that provide unique models for embracing ecological philosophy. Deep ecology promotes the complex thinking required for environmental reform and it does this by promoting an ecological consciousness to counter dominant worldviews that threaten the planet. (38)

They ground their research on the deep ecological theory and discuss the implication of such views on students. Therefore, such a framework advances the deep ecological consciousness in students to challenge the ecological threat. Therefore, these deep ecological ideas lead to ecological equilibrium. However, Chris O. Abakare discusses deep ecology:

Bookchin outright rejects any notion like intrinsic value of nature. He is of the opinion that nothing has value until some agent values it. As such if there is

anything like intrinsic value inherent in non-human nature as formulated by Naess, which is not dependent on being valued by some other agents, then it must mean that nonhuman natural entities confer value on themselves.

Bookchin rejects this latter possibility and asserts that humans are what give value to the rest of the world. (109)

Here, Chirs based on Bookchin's argument against deep ecology argues that there are no intrinsic values in nature unless humans recognize the values. But this argument is centered on human superiority. Because of these kinds of thoughts, humans invited multiple ecological disasters, Therefore, to observe and comprehend the underlined human and nature relationship, humans need to change their consciousness from human-centric to nature-centric to comprehend deep interconnectedness.

On the contrary, Wendy Ambrosius supporting the principles of deep ecology states, "Naess, however, gives a defense of Watson's argument against the anti-anthropocentric movement that he started. Naess only sees shallow ecology as helping certain problems, but not addressing deeper problems or the well-being of every living thing in their own right" (4). Here, Ambrosius, adhering to the argument of Arne Naess, makes the point that against Watson's charges deep ecology emphasizes religious views which leads humans to confusion. In this article, Ambrosius makes valid points highlighting the deep ecological principles that humans need to understand the deeper values of nature to address the ecological problem created by human's anthropocentric views.

Moreover, Bill Devall claims about the deep ecology's fundamental philosophy, "The "fourth stream of environmentalism, "deep ecology, tries to incorporate the best of reformist tendencies but questions the premises of the dominant paradigm. It begins with the premise that the so-called "crisis of the

environment" is not a crisis of Nature but a crisis of social character and a crisis of culture" (65). This claim underlines the culprit of the environmental problems is not "Nature", it is the crisis of "character" in human beings. This further denotes that humans need to develop an ecological self with ecological conscience. Deep ecology highlights the deep ecological awareness in human beings by self-realization. Kofi Akamani highlights the implication of deep ecology for sustainability and purposes adaptation of deep ecological thought, "I have illustrated that the integration of deep ecology and adaptive governance could inform the assumptions, goals, knowledge and institutional mechanisms that underpin conservation and development efforts" (13). Deep ecology's holistic and dynamic perspective of human–nature interactions help to address the complex ecological crisis. The critic also proves that deep ecological perspectives can lead to solving complex problems in environmental sustainability. Consequently, the implication of deep ecology uncovers the significance of deep ecological interpretation of the Romantic and Transcendentalist nature poems. Discussing the importance of aesthetics in deep ecology Tony Lynch argues:

The reconceptualization I offer is not intended in a debunking spirit. The importance of the aesthetic in human life is not to be underestimated ...

Consider the Platonic trilogy of the Good, the True, and the Beautiful, sans the latter. Without an aesthetic delight in discovering the nature of reality, the True becomes an uninteresting and lifeless body of proposition. (148)

Lynch argues describing the importance of aesthetics of nature in the deep ecological ideas, the role of aesthetics is important to be creative and imaginative, he takes Plato's help to persuade it "Good, true and beautiful". Furthermore, he argues that without the aesthetic aspects, nature becomes uninteresting. However, the

fundamental idea of deep ecology is to discover the deep ecological consciousness in human beings without being aware that humans are part of nature or that the role of humans is not to only take joy rather its purpose is to be conscious. Therefore, without being conscious human beings cannot appreciate nature's true beauty.

Devall in the article "The Deep Ecology Movement" contrasts the scope of deep ecology from the environmentalists, "Deep ecology first attempts to question and present alternatives to conventional ways of thinking in the modern West. Deep ecology seeks transformation of values and social organization" (303). Devall differs from the role of deep ecology with the "conventional ways of thinking in the modern West"; he makes the point that deep ecology searches for the "transformation" of values and social organization. This means that deep ecology radically asks the deep perspective to look at everything equally from the biocentric point of view. Devall also mentions that the solutions given by environmentalists are counterproductive. Similarly, Naess differs between shallow and deep ecology, "Shallow ecology fights against pollution and resource depletion. Central objective: health and affluence of people in the developed countries. The Deep Ecology movement: rejection of the man-in-environment image in favor of the relational, total-field image" (95). He argues the difference between shallow and deep ecology; he first emphasizes the external environmental problems, whereas the latter adheres to the importance of ecological consciousness. Furthermore, he hints at the inner issues of humans, which he asks to be discussed for a deep understanding of the role of all organisms.

Moreover, Kellison Lima Cavalcante and Rafael Santana Alves discuss the importance of deep perspective:

Thus, Guattari developed the theory of Ecosophy, from the Deep Ecology of Arne Naess, which consists of the articulation between the three ecological

records (that of human subjectivity, that of social relations and that of the environment) to clarify environmental problem. In this way, Ecosophy consists of more than just a Philosophy of Ecology, but a way of thinking about the destruction of nature and man's relations in contemporary society. (166)

The deep ecology, also called the ecosophy, Felix Guattari developed based on Arne Naess' idea of the deep relationship between humans and nature. Above mentioned, argument signals the current ecological problems arise from human-centric ideas. And humans are in the quest of searching for the answer to those inner problems with nature. Consequently, literary texts demand to be explained for better solutions to these human-made crises from the biocentric idea which is also described as ecosophy.

According to Deep Ecologists, Arne Naess and Bill Devall, deep ecology has its eight basic principles, or guidelines for a reformed way of thinking about our environment (not being entirely exclusive to the living plants and animals, or the paradigmatic thought of the word 'environment', but the world around us, the place we live). Why is the platform so important? First, the well-being and flourishing of human and nonhuman life on Earth have value in themselves [this is commonly referred to as inherent worth or intrinsic value]. These values are independent of the usefulness of the nonhuman world for human purposes, second, richness and diversity of life forms contribute to the realization of these values and are also values in themselves. (Devall, Sessions 68). The first principle describes that all the members of the biosphere has its inherent values. It is a biocentric view that explains the importance of every being in the universe, unique and it is not observable only from

humans' selfish purposes. Similarly, the second principle discusses that all parts of nature are interconnected with everything else.

However, Grey elucidates the shortcoming of deep ecology in the article "A Critique of Deep Ecology":

In practice much of the deep ecology critique of human predations is based precisely on the sorts of empirical studies which, . . . this seems to me to be an unresolved tension which occurs in a number of articulations of deep ecology. Scientific understanding is not of course a sufficient condition for wisdom, but the insights of science are certainly necessary for acting wisely. (213)

Grey opposes the idea of deep ecology rejecting the scientific understanding of development. He also charges deep ecology as an unscientific idea. However, ecological problems are increasing while humans use technology, therefore humans need ecological consciousness to balance the human-nature relationship.

In the same way, Richard Sylvan also charges deep ecology in his article, "For deep ecology is not so anthropocentric, and is no more a matter of environmental psychology than is the value theory or metaphysics which are part of it. The psychological conversion is like claiming that 'Marxism' is an expression for socialist consciousness, or 'music' for musicological awareness" (11). This argument challenges the claims of Arne Naess that shallow ecology is human-centric and only focuses on human selfish consumerist desires. But deep ecology is not only psychological; rather it asks about humans' role in the unimaginable ecological crisis which needs to be discussed and explored. Robert Sessions exhibits the difference, ". . . most deep ecologists are men, while women make up the strong majority in ecofeminism. Part of the ecofeminist critique of deep ecology is that the masculine nature of deep ecology can be seen in its rather unified program as well as in its use of

language and logical style” (93). This ecofeminist blame describes the male domination; ecofeminist accuse deep ecology as masculinist perspective. However, the deep ecologist idea is more inclusive and fosters unity in the diversity of nature rather than male centered. As ecofeminists argue to have an equal position in nature as man, they believe that ecological problems are the cause of male-centered ideas. Deep ecologists prioritize the dominion of humans to nature in holistic way rather than male or female. For that reason, deep ecology argues that in the biosphere all living things are equal and have unique shared values.

Similarly, in the research paper Ramchandra Guha charges deep ecology from the social and political point of view, “Deep ecology runs parallel to the consumer society without seriously questioning its ecological and sociopolitical basis (5). Guha doubts the deep ecological approach to saving the wilderness, emphasizing more interest in the wilderness than humans. However, deep ecology gives intrinsic value to the biospheric family as an interconnected whole. Thus, his doubts are based on human-centric ideas. However, deep ecology opens a holistic discussion of nature as an interconnected web.

Nevertheless, in the paper “Gandhi, Deep Ecology, Peace Research and Buddhist Economics,” Thomos Weber attaches Eastern nonviolence philosophy and adds the importance of deep ecology:

Naess explains that 'Gandhi made manifest the internal relation between self-realization, non-violence and what sometimes has been called biospherical egalitarianism', . . . Moreover, 'Gandhi's utopia is one of the few that shows ecological balance, and today his rejection of the Western World's material abundance and waste is accepted by progressives of the ecological movement.

(351)

Deep ecologists were influenced by the Eastern philosophies and religions, Arne Naess developed his deep ecological ideas influenced by Eastern philosophies and spirituals scriptures. Here, Weber foregrounds the accusation of Western views and the acceptance as circumstances develop worse, and their acceptance for the ecological movement. However, identifying those deep ecological wisdoms for the application in literature is significantly important. Describing the relationship between deep ecology and Liberal modernity Gus di Zerega argues:

Liberal Western regard for the integrity of the individual and the deep ecological concern for the integrity of the nonhuman world . . . The strongest evidence for our uniqueness in the world requires at least a biocentric ethic in order for it to manifest. The stronger our sense of our own individuality, the greater our inherent capacity to realize our connections with all life. (239)

Deep ecologists and liberal Westerners share the same voice. But this argument that human beings have capacity and uniqueness needs further discussion from a biocentric point of view that all living things have equal inherent values. Furthermore, it has the purpose of realizing the deep interconnectedness and ecological awareness, which needs to be observed and explored. As Boris van Meurs interprets the deep ecology with Spinoza and Schelling:

In this part of the article, I will trace Naess's interpretation of Spinoza's ontology, which is in large part focused on emphasizing the interdependency between the whole of Nature and its parts. This is the idea from which Naess attempts to develop an ecocentric philosophy, highlighting the interrelatedness of all beings. This will result in the Dual Nature Problem and leave Nature as being split in two: infinite creativity and the finite creations. (6)

The critic argues dividing the infinite and finite accusations that duality can cause problems in understanding nature and its inner dynamicity. However, deep ecology emphasizes the interconnectedness between both. The core connotation and purpose of deep ecology is to find the interconnection and unity between both. That is why this research study questions humans and nature's unique interconnectedness and deep ecological wisdoms.

Similarly, Arne Naess apprises the role of human beings. “One general way of explaining how deep ecology movement has come to being is to note the expansion of *care*. More than ever, it is seen that non-human living beings also need care, whether they are considered useful or not from a narrow human point of view” (26). Naess underscores the importance of the nonhuman being, he alerts the perspectives that humans need to change from human-centered to nonhuman-centered. Therefore, such a perspective unravels the deep ecological consciousness.

Moreover, Arne Naess also calls for the need for human self-realization. Instead of identifying with our egos, we would learn to identify with trees, animals, and plants. The crucial paradigm shift is necessary from an anthropocentric to a spiritual/ ecocentric value orientation (Devall xxi). This claim suggests that there is intrinsic value of all participants of the biosphere in their original right, and it also emphasizes the inner value; the spiritual value of all beings that ultimately balances the ecosystem in its laws. This inner relationship highlights the importance of all organisms in the ecosystem from a deep ecological point of view.

Louis P. Pojman, Paul Pojman, and Katie Mcshane write about the ethical importance of humans towards nature:

The worst aspect of the alliance is that it is between the most reductionist science and multinational monopolistic industry at its most aggressive and

exploitative. If the truth be told, it is bad science working together with big business for quick profit, aided and abetted by our governments for the banal reason that governments wish to be re-elected to remain in 'power.' (445)

This argument emphasizes equal importance of individuals and society. Profit-based ideas harm the entire ecology in the name of development. Furthermore, this argument proves humans' extreme consumerist attributes and limitations which exploit nature. Hence, humans need to change the concept of nature as commodification. In addition, Kate Soper also discusses the implications of ecocentric ideas for environmental ethics and the challenges posed by modernity, capitalism, and technological advancements. Arguing an understanding of nature that is dynamic and socially constructed, Soper aims to motivate more responsible and sustainable interactions with the environment (124). Her ideas ask humans to rethink our interconnectedness with nature and how we conceptualize nature to better address contemporary ecological crises.

Thus, the deep ecological perspective emerges based on ecocentric (non-anthropocentric) philosophies. Naess encapsulates these nature-based ideas and proposes shifting consciousness from consumerist ideas to human beings' responsible role in developing the ecological self.

The Role of Ecological Self

The ecological self is the advanced self which recognizes the interconnectedness of the individual to the broader ecological system. This perspective challenges traditional notions of individuality, it emphasizes a more holistic understanding of identity that integrates environmental consciousness. Naess argues about the ecological self:

Traditionally the maturity of Self has been considered to develop through three stages, from ego to social self, comprising the ego, and from there to the metaphysical self, comprising the social self. But Nature is then largely left out in the conception of this process. Our home, our immediate environment, where we belong as children, and the identification with human living beings, are largely ignored. I therefore tentatively introduce, perhaps for the first time ever, a concept of ecological self. (“Self-Realization: Ecological Approach” 36)

This elaboration of self makes clear that ecological self is an advanced self which has been left to describe because of the human-centric ideas. Therefore, deep ecology includes the self with nature which is the ecological self. Similarly, Devall and Sessions adding more explanation of Naess on ecological self argues, “. . . the ecological self is "that with which this person identifies." Those who identify only with their narrow ego "self," or only with other humans . . . Increasing maturity in humans corresponds with increased identification with others, which extends out to encompass the nonhuman realm (192). This description of the ecological self makes clear that humans need a new self to address the ecological crisis, which is the ecological self. Thus, the main role of the ecological self is to develop the ecological consciousness “increasing maturity” of human beings to understand themselves as part of nature and interconnected beings with the biosphere.

Explaining the self in literature Irving Howe argues, “The self carries the brand of alienation, the consciousness of consciousness” (68). Howe makes a long list of self in literature but argues it is constructed from the phenomena of society, which is reflected in literature. Describing the self, the critic argues that consciousness is the self. However, this human-centric consciousness needs to be reevaluated from the

nature perspective, therefore human beings can advance self beyond the humans' pain, suffering disappointment, and alienation. On the contrary, Naess argues, "Thus, the self cannot possibly be inside the body, or inside a consciousness. The main point is that we do not hesitate today, being inspired by ecology and a revived intimate relationship to Nature, to recognize and accept wholeheartedly our ecological self" ("Self-realization: Ecological Approach" 38). The self needs to be revived by nature. The ecological self-equates with nature and longs for the deep ecological consciousness enfolding the self-centeredness in a deep sense with all biotic and abiotic world. Therefore, the ecological self helps humans to understand their responsibility to nature. Bill Devall argues about ecological consciousness, "Consciousness is knowing. From the perspective of deep ecology, ecological resistance will naturally flow from and with a developing ecological consciousness" ("Deep Ecological Movement" 322). Devall suggests that by developing consciousness humans can find the salutation of the current environmental crisis. Therefore, developing the consciousness means developing the ecological self which can help to understand the intrinsic values of all things in nature.

Thus, the role of the deep ecological self is to cultivate ecological consciousness. This can help to comprehend the interconnectedness of all things in nature. The ecological self accepts that all beings, including humans, are part of a larger web of life. Our actions and well-being are connected to the planet's and other species' health. As Sessions argues, "Deep ecology . . . It does not see the world as a collection of isolated objects but rather as a network of phenomena that are fundamentally interconnected and interdependent" (20). This makes it clear that everything in nature is interrelated and interdependent. This consciousness leads human beings towards an ecologically balanced world. Furthermore, the ecological

self invites individuals to transcend the ego-centric view of selfhood. It asks people to see themselves as part of nature beyond just their immediate, personal concerns. It discusses the transformation of the “ego self” of human beings that they are the master of creation, and they are blessed to exploit nature. Therefore, deep ecology asks the deep question of this old paradigm of perspective that everything in nature is for human beings and purposes humans need subtle ecological connections with the water, air, land, and all things in nature. As Session discusses the cultivation of ecological self:

Naess claims that the cultivation of an ecological self involves a materially simple lifestyle, and values that maximize the quality and richness of our experience. Another major area of concern for Deep Ecology theorists is now being referred to as ecopsychology. Concern with the psychological/spiritual dimensions of humanity's relationship to wild Nature. (4)

Therefore, deep ecology rejects the idea that nature is the only commodity for human beings, it also asks to advance the deep ecological self that Session highlights development of the spiritual dimensions through the relationship with nature.

Furthermore, self-realization, with the larger self opens a deep sense of ecological dimension with nature. Self-realization means broadening and deepening of the self. This ultimate process advanced the maturity to see humans as part of the larger self (Naess 226). This argument explains the importance of developing human identity (ecological self) as part of the larger self. Regarding the experience of ecological self with larger self, John Seed shares:

We circle together with our people as of old and mourn the loss of species and landscapes, remember our billion-year journey, and empathize with the myriad creatures. Whenever we do so, we have found that a palpable and expanded

ecological identity inevitably emerges in participants along with a profound experience of community. (100)

This realization of self with the large self connotes the interconnectedness of humans and nature. The expanded self of these community members underscores the importance of nature in developing ecological consciousness.

In a nutshell, the ecological self in deep ecology represents a framework for understanding identity that emphasizes the interconnectedness of all life forms. It calls for a shift in perspective from a narrow, anthropocentric view to a more inclusive, ecocentric one, ultimately advocating for environmental sustainability and ethical consideration for the natural world.

Chapter Four

Living with the Earth: Exploring the Self in Wordsworth's and Keats's Poetry

In this chapter, I have discussed the meaning of the self as articulated by Romantic poets, focusing on Wordsworth's "Tintern Abbey" and "Ode: Intimation of Immortality" alongside Keats's "Ode to Nightingale" and "Ode to Autumn." By drawing insights from deep ecology, the analysis explores the intricate relationship between nature and self within these works. Furthermore, the study scrutinizes Wordsworth's and Keats's treatment of nature through an ecocentric lens, culminating in an examination of the ecological self evident in their selected poems.

Nature and Self in Wordsworth's Poetry

Nature is the prime theme of Wordsworth's poetry, where nature and self are deeply embedded. While many critics describe nature primarily as a source of inspiration, solace, and spiritual renewal, Wordsworth goes further. He often portrays the natural world as a living entity that reflects human emotions and thoughts, seeing himself as inextricably linked with nature itself. Through vivid imagery, metaphors, similes, and personification, he emphasizes the beauty and transformative power of nature, allowing his individual self to unfold into a larger, more expansive self.

The "self" in Wordsworth's work is shaped by his experiences in nature. He believes in a deeper understanding of one's inner feelings and a connection to a larger existence. His poems express the self-realization of the poet with nature. Thus, Wordsworth's poetry illustrates a profound unity between nature and the self, suggesting that understanding oneself is inextricably linked to experiencing nature. In "Tintern Abbey," Wordsworth personifies the Wye river as such:

Of joyless daylight; when the fretful stir

Unprofitable, and the fever of the world,

Have hung upon the beatings of my heart—
 How oft, in spirit, have I turned to thee,
 O sylvan Wye! thou wanderer thro' the woods,
 How often has my spirit turned to thee! (lines 53-58)

In these lines, the poet addresses the Wye River as if it were human, personifying it as a consoling presence during his “joyless” and anxious times. The poet feels the river’s solace so deeply that he “turned thee”- implying a profound identification and merger with it. He further explains his spirit dissolving and becoming one with the river, underscoring Wordsworth’s deep interconnection with nature. The embeddedness of self with nature is the crux of deep ecological consciousness, as realizing the self as a part of nature leads to the consciousness of interconnectedness of everything in nature.

Self and nature do not exist in binary opposition; instead, they are interrelated and engaged in a mutual relationship for co-existence. Wordsworth’s poems evolve from sensuality to an imaginative apprehension of nature prompting him to recognize the harmony of nature and humans. His poem “Tintern Abbey” reflects the interconnectedness between the self and nature. Wordsworth expresses in the poem “Tintern Abbey”:

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:
 A motion and a spirit, that impels. (lines 96-102)

These lines express the poet's internalization of nature within himself. Here, he sees the light of the "setting sun" in the blue sky and ocean as the combination of his mind and nature. He naturalizes the human mind as the grandeur of nature. He further explains themes of the "motion and spirits" that reside in him. Thus, he finds himself embedded into nature as he states "deeply interfused with nature's beauty.

Furthermore, after contemplating into nature he feels his thoughts accelerated as he mentions "elevated thoughts, sense of sublime" After encountering nature, he revisits his past and experiences nature as the source of sublime. Therefore, as deep ecologists believe that humans and nature are interrelated these lines prove that humans are not separate beings but part of nature. Sessions explains the deep ecology, "Deep ecology does not separate humans from the natural environment, nor does it separate anything else from it. It does not see the world as a collection of isolated objects but rather as a network of phenomena" (20). Sessions underscores the idea of the interconnectedness of all members of the biosphere, therefore in the poems, the poet's feelings of kindness, tenderness, and interconnectedness with nature underscore the same deep ecological notion when the poet after five years visits Tintern Abbey. Thus, the poet's feelings uncover the deep connection of the poet with nature. He finds himself in nature and sublimed by nature in elevated self. As Oppermann also prioritizes the importance of humans and nature connectedness, "The old dichotomized ontology of man's domination over nature is being problematized not only like Naess's own but also by contemporary science" (53). His claim also points out that humans and nature are not separate entities, but they are interconnected. In the same way, the poet expresses his lost experiences with nature in the poem "Ode: Intimation of Immortality":

The Rainbow comes and goes,

And lovely is the Rose,
 The Moon doth with delight
 Look round her when the heavens are bare,
 Waters on a starry night
 Are beautiful and fair;
 The sunshine is a glorious birth;
 But yet I know, where'er I go,
 That there hath past away a glory from the earth. (lines 10-18)

In this second stanza of the poem, Wordsworth laments his early childhood, where he used to feel a heavenly serenity with nature. He laments that he is far from such a serene experience after the connection with the materialistic world. Hence, he compares “Rose” and “Rainbow” to heaven, which takes the poet to his past, where he used to feel himself in heaven. He further describes his inner feelings towards the earth when he was a child. Therefore, these lines urge the poet's feelings and nature to be similar. He returns to his childhood memory and searches for the same magnitude of natural experience draped into his tranquil past, but finds himself unfulfilled. This nature and human amalgamated feelings underscore the deep interconnection of self and nature in his early childhood.

Explaining deep ecology, Tony Lynch asserts, “Deep ecologists insist that we require a new ecological ethic, an ethic distinguished from our previous ethics in being, in the relevant sense, non-anthropocentric” (152). Describing deep ecology as a new ecology, she argues non-anthropocentric views, however, here, she expresses that the new ecology center is not human. Before, most ecologists took nature as the only human place of lamentation and praised only its aesthetic side. But, ecocentrically, in these lines the poet sees himself differently after he sees the “Rainbow” and “Rose” as

he grows up, his nature's depositary symbols suggest dynamic unity of nature and humans is not separable but instead reciprocal. As deep ecologist, Devall writes, "The foundations of deep ecology are the basic intuitions and experiences of ourselves and Nature which comprise ecological consciousness" (65). This proves that humans' interconnection with nature is indispensable; self and nature are embedded.

Deep ecologists ask for biocentric equity among all the participants of the biosphere, i.e., no one is superior, all have an equal and unique role to maintain the ecological equilibrium. Evidence of the biocentric equity in Wordsworth's poems also prove the embeddedness of nature and self. As Devall and Sessions argue about biocentric equality:

Biocentric equality is intimately related to the all-inclusive Self-realization in the sense that if we harm the rest of Nature . . . but insofar as we perceive things as individual organisms or entities, the insight draws us to respect all human and nonhuman individuals in their own right as parts of the whole without feeling the need to set up hierarchies of species with humans at the top. (68)

As Devall and Sessions suggest, in Romantic poetry, especially William Wordsworth finds that everything in nature moves from the same energy. He further expresses mountains and rivers, and everything has their unique values. Deep ecologists also emphasize that all biospheric things are part of the whole mechanism of ecology. Similarly, in the poem "Ode to Immortality" Wordsworth again highlights the same notion:

And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;

I only have relinquished one delight
 To live beneath your more habitual sway.

I love the Brooks which down their channels fret. (lines 187-192)

In these lines, Wordsworth explains about the nature in which he discovers the completeness of his heart. In the whole poem, he laments his childhood and his divine feelings. Time and again he goes to nature and its celestial power which he encountered in his early childhood. Here, the poet repents that though he lost the memory of the heart he has, still feels the importance of all nature “mountains” “brooks” “hills” and “meadows.” That is why nature can only complete his longing heart of his childhood memory. Therefore, he says that he loves brooks more than himself. This inner desperation for nature and the story of his early encounter with nature prove that human beings are incomplete without a nonhuman world nature’s intimation, humans feel joy. That is why all the things in nature have their significance to other things.

Similarly, in these selected Romantic poems, there are themes of the intrinsic relationship between human beings and all the participants of the biosphere; the intrinsic relationship highlights the spiritual relationship among all the participants of the biosphere. He makes the point that understanding the intrinsic relationship with nature again helps the human being to reconnect with nature. This connection adheres to the embeddedness of nature and self. As Arne Naess argues, “Organisms as knots in the biospherical net or field of intrinsic relations . . . the total-field model dissolves not only the man-'in-environment concept, but every compact thing-in-milieu concept -except when talking at a superficial or preliminary level of communication (“The Shallow and Deep” 95). Arguing against shallow ecology, he suggests that humans are not in charge of this biosphere but, they are also part of and have intrinsic

relationships with all bishopric communities. He hints that all the organisms in the biosphere have distinct characteristics and interfere with intrinsic relationships. This idea indicates a deep relationship, which is another term for an intrinsic relationship. In the poem “Tintern Abbey” William Wordsworth conveys the essence of intrinsic relation with nature in many places:

To them I may have owed another gift,
 Of aspect more sublime; that blessed mood,
 In which the burthen of the mystery . . .
 In which the heavy and the weary weight
 Of all this unintelligible world . . .
 Almost suspended, we are laid asleep
 In body, and become a living soul. (lines 37-47)

These lines unveil the deep sublimed feeling of the poet when he just remembers his visit of Tintern Abbey. He explains the deep sense when he is near nature.

Furthermore, he adds that he is blessed with a special feeling by nature, something elevated, a “blessed mood.” He is talking about the divine experience which he finds in nature. After his encounter with such an experience, he feels all the paradoxes and mysteries of the physical world are solved. As he denotes after such divine feeling in his body, he experiences the “living soul.” Therefore, humans and nature are manifestations of the same force, and the connection with nature elevates humans' mind, body, and soul. There is an intrinsic relationship between humans and nature.

Similarly, Wordsworth expresses in the poem “Ode to Immortality”:

But trailing clouds of glory do we come
 From God, who is our home:
 Heaven lies about us in our infancy!

Shades of the prison-house begin to close

Upon the growing Boy. (lines 64-68)

In these lines, the poet contemplates the heavenly feeling of his childhood which he finds corrupted by the physical world as he grows old. Moreover, he compares God as his original home “From God, who is our home.” This proves his celestial feelings or experiences of his early age. He elaborates on this spiritual intimacy throughout this poem. The reason he is intoxicated with nature in his childhood is that nature and human beings are part and have an intrinsic, pure, and deep relationship. Anya Taylor in “Religious Readings of the Immortality Ode” also corroborates, “he may return at the end of his life to the home he remembered in earliest childhood . . . this is the argument for immortality: since we remember the eternity we come from” (634). This argument suggests that we human beings have spirit, and we liberate ourselves from this physical world and return to the same place. But deep ecologists suggest that nature and human beings are the same part of the whole. Hence, unlike the religious term, home is nature and there is an inexpressible sublime that human beings need to discover because humans and nature have a deep relationship.

Similarly, deep ecology asks humans to return to the organic whole as the new age consciousness because, in the name of development, human relationships with all organisms are dominant. However, Richard Harter Fogle defends the attacks of new critics, who examine the text by its content without any historical, reader, and writer’s intentions, “Romantics are strongest: in a theory of the Imagination. While they talk fluently of organic unity, they cannot account for the unifying power or define it otherwise than by a simplistic pattern of concrete images, often rather mechanically threaded together” (361). Here, in this article, Fogle argues that poets' intentions and imaginations are the process of making the meaning of texts. Therefore, these

Romantic nature poems need a new interpretation of contemporary times and the poets' intentions and imaginations from the perspective of nature and human nature relationships. In addition, in the research paper Parul Jain discusses the similarities between Postmodernism and Romanticism:

The history of Western literature is a dualistic history . . . , Romantic Movement, with its Hebraic/Dionysian tendencies to an extreme. Thus, we find waywardness, randomness, absurdity, indeterminacy, immanence, popularity, non-referentiality, anti-form, intersexuality, heterogeneity, nihilism, etc. those Postmodern attributes, have all stemmed logically from Romantic characteristics. (385)

He argues the underlying foundation of shared values of Postmodernism and Romanticism are similar which debunks the European dualistic thoughts. Some of the attributes of Postmodernism have come from the same philosophic foundation of Romanticism like freedom, emotions, imagination, and self-intuition. However, these Romantic writers were concerned with nature, such humans' inner revolution opened the discussion of ecological organic unity centered on nature. Therefore, this research work vivifies the deep ecological consciousness in nature poems. In addition, in the article "Diagnosing Romanticism" Stephen Ahern vivifies Romanticism:

The self-consciousness of the Romantics was often seen as both curse and blessing, as encouraging an egocentrism that leads to alienation, yet also motivating a drive to artistic production that promises a form of existential therapy, a transformative process of discovery that will allow the subject to merge with wider phenomena outside the self. (70)

Here, Ahern makes the point that self-consciousness and emotions lead to the discovery of the outer phenomenon. This proves that Romantic poets' attachment to

nature is not only for liberation, solace, self-searching, and self-satisfaction but, those inner discoveries unfold a wider sense to reciprocate with nature from a holistic point of view. Thus, these nature poems are not mere reflections or tools for abstract emotions rather these poems consist of the deep ecological human-nature organic unity. Therefore, deep ecologist George Sessions writes in the book *Deep Ecology* principle of number three, “Humans have no right to reduce this richness and diversity except to satisfy vital needs” (70). This basic principle suggests that human beings are part of nature rather than the dominant figure. When human beings realize that they are a part of this organic whole, the shifting of their priorities is important for ecological harmony. For ecological harmony, human beings have no right to use all of the biosphere for their benefit. Human beings can return to this organic whole stage with a deep understanding of the nonhuman world. Especially after the French Revolution, British Romantic poets returned to nature to find their organic unity with nature. As William Wordsworth repents his external lifestyle and praises the Memory of Tintern Abbey:

With warmer love—oh! with far deeper zeal
 Of holier love. Nor wilt thou then forget,
 That after many wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake! (lines 52-62)

In these last lines of the poem, Wordsworth highlights the importance and richness of the natural world guiding her sister Dorothy. He persuades her that this love of Tintern Abbey is not ordinary but devotional and sacred. He uses expressions like “Deeper zeal” and “holier love.” to ask his sister to comprehend this deep attachment which

can lead her in the future to feel oneness with nature as the organic whole. This feeling of love and relief with nature, his pains and despair by the modern life in the city, inspires the poet to guide his sister. He further suggests, “After the many years’ absence” this all landscape, “Lofty cliffs” “Steep wood” and “green pastoral landscape” will be sacred for her, the poet’s wish in these lines is to suggest her sister the importance of the memory with nature. The poet feels that the landscape is the healer and restorative because he knows the inherent power of the natural world, which gives him a higher feeling and sense of unity with its invisible interconnectedness. In this view, William Grey, in his article “A Critique of Deep Ecology” argues:

In this way scientific investigations have provided us with a marvelous conception of our unity and interdependence with the natural world which is, I suggest, as rich and profound as any which has been provided by any animistic or pantheistic world view. It reveals also a unity and integrity which, of itself, in no way fosters disrespectful or manipulative attitudes. It is very puzzling to me how anyone can find a science based view of the world to be shallow and disappointing. (215)

This argument is against Naess description of deep and shallow ecology. This argument even supports the scientific description that the participants of the biosphere are interdependent and interconnected, however, this view supports human superiority and accepts the dominance over the natural world. Therefore, to connect with nature and its invisible laws is not animistic, because according to deep ecologists, humans’ interconnectedness was so natural and less destructive in ancient times but as humans develop our technology humans extremely misuse biodiversity. Therefore, we are facing so many ecological crises. Thus, to understand again the power of our organic

unity, humans need to respect the sacredness of all non-human worlds. This is what Romantic poets express the inner sense, lamentation, and depression of the modern world and praise the natural beauty and discover their ecological self in nature.

Wordsworth reflects in his poem “Ode to Immortality”:

Ye blessèd creatures, I have heard the call
 Ye to each other make; I see
 The heavens laugh with you in your jubilee;
 My heart is at your festival,
 My head hath its coronal,
 The fulness of your bliss, I feel—I feel it all. (lines 36-41)

In this stanza, the poet reflects his joyous heart towards nature as “blessed creature” of the creation. He finds consolation and natural vitality with nature as if he listens to all the unsaid nature’s guidance, “heard the call”. He further expresses his thankfulness for being participants of this joyous world. By saying “My heart is at your festivals” he takes nature as the festivals and himself as the “fulness” in the bliss of nature’s connection. This is what deep ecologists advocate as organic wholeness. As Sessions writes, “Eastern traditions express organic unity, address what we have called the minority tradition, and express acceptance of biocentric equality in some traditions. Furthermore, these sources relate to the process of becoming more mature, of awakening from illusion and delusion” (100). This evidence proves that Eastern wisdom and teaching describe organic unity from the biocentric point of view; humans are part of the biosphere and they can achieve their perfection by uniting with nature. Therefore, many spiritual revelations and teachings of the Eastern culture came from meditation with nature.

Nature and Self in Keats's Poetry

Keats describes nature as the aesthetic power to understand the truth. In Keats' poetry, nature and the self are explored through themes of beauty, transience, and experience. Keats emphasizes nature as a source of aesthetic pleasure and emotional resonance, celebrating its richness. But his vivid imagery of nature in poems unfolds the inseparable relationship between nature and humans. The self in Keats' poems is deeply entwined with nature; he sees the exploration of nature as the exploration of human beauty. He grapples with the fleeting nature of beauty and life, emphasizing the idea that the sensory experience of nature can inspire both joy and melancholy. Ultimately, Keats advocates for an appreciation of beauty in both nature and humans. His poems advocate that the act of engaging with nature allows for a deeper self-awareness and connection to the divine. As in the poem "Ode to Nightingale" John Keats expresses the beauty of the "Nightingale" voice, "That I might drink, and leave the world unseen/And with thee fade away into the forest dim" (lines 19-20). The poet after listening to the Nightingale wants to amalgamate with its melodious voice, and "fade away" into "forest dim". The poet compares the song of Nightingale to the intoxicated wine and wants to drink and dissolve into the forest. This deep desire of the poet to unify with nature's beauty unfolds the human-nature interconnection. Correspondingly, Keats explains the sublime beauty of nature in his poem "Ode to Autumn":

Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers;

And sometimes like a gleaner thou dost keep. (lines 12-19)

In these lines, the poet elucidates the beauty and the mysticism of nature. Here, the poet explains autumn. He compares the mysterious rituals of nature removing grains of wheat in winnowing wind. He contemplates its beauty and delves into the questions of its mystic power. His amazement leads him to deeper questions about nature's dramatic play and its dynamicity in autumn. The poet claims that autumn is drunk on the smell of the poppy flowers. He relates autumn to human life's struggles and death. This nature's phenomena, he humanizes and personifies, "Thy hair soft-lifted by the winnowing wind" The feeling that humans can experience in the autumn wind is the same as the winnowing in the field. This highlights the invisible relation of nature to all organisms of the biosphere are interrelated to each other with the same rule for the same reasons.

This deep contemplation takes the reader to the underlined mysterious beauty of nature which is important to unlock unfathomed questions about the relationship between humans and nature. Therefore, deep ecology interestingly investigates those inseparable relations. Naess's deep ecology opposes human-centered anthropocentric views. He sees humans as part of nature and humans also develop through their relationship with others. He sees everything in the universe as unique and interrelated with each other's existence. In the same way, John Keats explains his feelings in the poem "Ode to Nightingale":

But being too happy in thine happiness,
 That thou, light-winged Dryad of the trees
 In some melodious plot
 Of beechen green, and shadows numberless,
 Singest of summer in full-throated ease. (lines 6-10)

In this stanza, Keats describes his overwhelmed feelings after listening to the nightingale, he compares himself with the nightingale. He imagines a conversation with a nightingale where he parallels his happiness to the Nightingale's. Keats describes nightingale "light-winged Dryad of the trees"; that tells the truth. Dryad, also called Hamadryad, in Greek mythology, is a nymph or nature spirit who lives in trees and takes the form of a beautiful young woman. These lines display the poet's feelings and the bird's beauty. The bird's songs and his life's reality are interchangeably imagined invisibly in these lines, where after listening to the nightingale's song the poet finds himself in a state of more happiness. He is inspired by a desire to escape from the world of care to the world of the beautiful place of the bird by the song of the nightingale. This underlined communication between the nightingale and the poet makes the point that self and nature are interconnected, both consist of different ways of expression.

In the same way, deep ecologists emphasize biocentric equality, which highlights the equal and unique role of the entire biosphere in making ecological equilibrium. Moreover, in the article "D. H. Lawrence and Deep Ecology" Paul Delany also emphasizes the biocentric equality in the literary text of D. H. Lawrence, "In all these issues, Lawrence is exploring two principles that anticipate the deep-ecological premise of biocentric equality. One is that humanity is not the purpose or climax of the natural world and may even be "one of the mistakes of creation" (33). This also makes clear that the final purpose of creation was not human beings, rather everything in the universe is equal and they are interconnected with each other.

Moreover, Lawrence emphasizes human beings are one of the mistakes of creation because the underlined agony is that human beings become extremely selfish creatures and exploit the earth which invites myriads of ecological problems.

Therefore, biocentric equality needs to be discussed to address these ecological problems. In these selected British Romantic poems, poets take metaphors, and symbols and personify nature as human beings, which means they want to feel completeness with nature. Poets are not just pouring out their feelings, but they want to see themselves in nature's grandeur and beauty in all the seasons of nature, which makes the point that all the participants of the biosphere have a unique and own role in making the earth's ecosystem.

In the poem "Ode to Autumn" Keats describes the harmony in nature in his poem, "Hedge-cricket sing; and now with treble soft /The red-breast whistles from a garden-croft; /And gathering swallows twitter in the skies" (lines 31-33). These last lines of the poem reflect the poet's inner feeling in the harmonious gamut of nature. In these lines, he describes the animals and insects singing together. The descriptions of "Hedge-cricket" and "red breast" highlighted in these lines prove that creation is unbelievably moving in its natural laws and mystery together. But humans need deep consciousness to comprehend this mysterious nature and dissolve into it to find themselves. Therefore, humans can exhibit their full potential to expand their consciousness about nature and self with all biospheres. The main purpose of deep ecology is to rediscover our inner connection to nature, from where humans can harmonize with all organisms from the biocentric point of view that all organisms have their unique character and distinct roles and rights in the creation. Naess describes about an eight-point proposal in number one proposal, "1. The flourishing of human and non-human life on Earth has inherent value. The value of non-human life-forms is independent of the usefulness of the non-human world for human purposes" (68). This principle by Naess alerts us that nature as a whole is dynamic with everything having its inherent values. His holistic view is that nature is not a

human centered as an anthropocentric view; rather it is a system of systems. Everything is independent and interdependent; there is a reciprocal relationship among all. Therefore, the poet suggests that humans and nature are not separate but have deep relations. Likewise, Agung Nalendra Janiswara also argues about nature, and human unity:

His poems represent the social condition in which people forget those beauties from their senses. Many people forget the beauty of nature such as seasons, sunshine, wind, and joy of nature. Actually, John Keats describes the relationship and the interaction among human, nature, and animal which happened in the autumn and portrays the condition when nature met human.

(8)

Janiswara argument also suggests that human beings are facing problems because of social conditions and the lack of human consciousness to understand the beauty of nature. But this explanation is human-centered which only focuses on human desires whereas deep ecology searches for the equal quality and the uniqueness of all non-human worlds. Therefore, in John Keats's poems, though the tone is human-centered, he proposes the role of nature is to bridge the gap between humans and nature. Here, critics also emphasize that deep interrelation is found in Keats's poetry. Thus, his poetic quest is to reconnect himself with all organisms of environments for harmonious unity rather than his benefits. Similarly, John Keats also delves into the nature's incorporeal world in the poem "Ode to Nightingale":

Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot

Of beechen green, and shadows numberless,
 Singest of summer in full-throated ease. (lines 5-10)

In these lines, Keats addresses the nightingale that he is not jealous of the nightingale, but he becomes overwhelmed by its song of freedom and serenity. He feels the power in nature and its different manifestations. He expresses that he finds happiness in nature's happiness "in thine happiness." He compares the nightingale with the mythical tree spirit Dryad "light-winged Dryad of trees" the tree of goddesses. He feels himself as an inseparable part of nature. This inner description also highlights the deep ecological connection and ecological wisdom in the non-human world. These lines express the deeper feelings and experiences of nature as the supreme entity and healer. His continuation of curiosity towards nature and its gamut eternity makes humans conscious of the liveliness of nature and their intrinsic relation.

Nature always became the source of their enlightenment. In the same way, John Keats also personifies the whole Autumn as human being:

Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless

With fruit the vines that round the thatch-eaves run; (lines 1-4)

In these first four lines, the poet says a lot of things about Autumn personified as human being. He describes Autumn as the "Close bosom-friend" of the maturing sun. This humanization of nature underscores that human sense is imagined by poets because of the interconnectedness of humans and nature. Therefore, there cannot be full harmony in the biosphere without deep give and take between the human and non-human world. In the poet's inner dialogues with autumn, he feels as if autumn is

feeling loneliness but at the same time describes the unique relationship between humans and nature.

Wordsworth and Keats as Nature Poets

Both Wordsworth and Keats celebrate nature. But their focus is primarily different from each other. Wordsworth prioritizes ethical and spiritual connections, while Keats focuses on sensory beauty and the ephemeral nature of existence. Together, they symbolize the richness of Romantic poetry, each contributing uniquely to the legacy of nature poetry. Nevertheless, they raise deep questions about the relationship between humans and nature. Correspondingly, deep ecology asks deep questions to reconnect humans to nature. Because of the extreme individualistic mindset of modern society, the entire biosphere suffers from innumerable ecological crisis, therefore, deep ecologists ask deep questions. Hoxie N. Fairchild claims the religious attributes of Romantic poets:

With Wordsworth, Coleridge, and Southey the situation is more complex. In those works, which any professor of English would select to illustrate the qualities of Romantic poetry, the Lake Poets seem completely detached from the Anglo-Catholic tradition. Gradually, however, they enter a conservative phase in which their religious and political sympathies are somewhat akin to those of the Tractarians. (333)

In these above-mentioned lines, Fairchild displays the Romantic poet's religious attachment to religious revival. Nature poets Wordsworth and Coleridge were lake poets, but according to the critic, they later joined the religious revival movement. These arguments show that nature poets were spiritual. However, their poetic consciousness is universal and asks humans to return to nature for internal bliss. Therefore, though Romantic poets are attached to religion and politics, the

fundamental aim of Romanticism is to ask deep questions to elevate humans' deep conscience toward nature. On the contrary, Amal. M. A. Ibrahim suggests:

Romanticism has always been an essential interest for many critics and scholars of literature over the world . . . poets have tried their best to bring gladness to mankind and dispose of all their sadness through natural beauty and pastoral settings in their poetry. They believed that nature has an answer for all unanswered questions. (66)

These suggestions probe that Romantic poets search for happiness in nature, they seek the "answer for all unanswered questions". The real question is what can be the questions the Romantic poets try to discover in nature? This query leads to the contemporary rapid industrialization of European society and the separateness of human beings from nature and their quest for a deep connection with nature.

Therefore, these Romantic poems need deeper interpretation from the lenses of nature and its inherent values. Likewise, in a book review, Newell F. Ford describes the charges against Romantic poet William Wordsworth:

A section follows on Wordsworth's philosophical, religious, and political ideas. His religious ideas have been traced to many sources, Platonic, Christian, Stoic; they should not be subjected to such rigidly sectarian assessment as is found, for example, in the Anglo-Catholic approach of H. N. Fairchild. Nor should Wordsworth's pantheism, "which is certainly orthodox," be confused with the heresy of pantheism with which he is frequently charged. (365)

Here, the reviewer illuminates the charges charged by the critics to Williams as religious, political, and pantheistic. However, this research delves into finding the answers to this ecological crisis it asks the question of the deep ecological concern

and the interrelations of all biotic and abiotic worlds. Endorsing the deep questioning Sessions and Devall argue:

The essence of deep ecology is to keep asking more searching questions about human life, society, and Nature as in the Western philosophical tradition of Socrates. As examples of this deep questioning, Naess points out "that we ask why and how, where others do not . . . thus deep ecology goes beyond the so called factual scientific level to the level of self and Earth. (65)

By citing Arne Naess both ecologists hint that asking deeper questions leads to understanding interconnectedness and developing the ecological consciousness of humans towards nature. Deep ecology asks subjective questions rather than focusing on values and biological inquiries, which Arne Naess called "shallow ecology" Conversely, deep ecology involves asking questions that aim to experience and understand wisdom. Therefore, as nature poets, both Wordsworth and Keats ask deep question on responsibility of human beings.

There are so many places where these British Romantic poets ask such deep questions with self and nature in their creations. Sometimes they personify nature and ask about the existence, joy and pain remedies in their poems. William Wordsworth expresses his feeling in the poem "Tintern Abbey":

Mid groves and copses. Once again I see
 these pastoral farms . . .
 These beauteous forms,
 Through a long absence, have not been to me
 As is a landscape to a blind man's eye:
 But oft, in lonely rooms, and 'mid the din
 Of towns and cities, I have owed to them,

In hours of weariness, sensations sweet,

Felt in the blood, and felt along the heart. (lines 14-29)

In these lines from the first and second stanza of “Tintern Abbey,” the poet highlights that he is interviewing himself, the changes which bring in his heart after revisiting Tintern Abbey. He compares those memories with the busy city life. While he remembers Tintern Abbey, he feels elevated. Therefore, the differences bring joy to his mind, heart, and body. The beautiful details of the “pastoral land” in his hometown push him to delve into the city life and bring forth the “sensation sweet” This comprises a deep question-answer between depressed modern technological life and the remedies given by serene pastoral life. He displays the city life where he questions and tries to reconnect with his pastoral life “But in the “lonely rooms” and “mid the din”/ “Of towns and city”/ I have owed to them” his feeling reemerges after a long hiatus “Through a long absence”. When he revisits his hometown, he encounters new lights with the same landscape.

Similarly, Wordsworth questions the difference between his childhood and the experience he finds in nature in the poem “Ode to Immortality”:

There was a time when meadow, grove, and stream,

The earth, and every common sight,

To me did seem

Apparelled in celestial light,

The glory and the freshness of a dream.

. . . The things which

I have seen I now can see no more. (lines 1-9)

In the first stanza, Wordsworth alludes to the changes that came into his inner self by observing nature and questions how nature was “celestial” when he was in childhood

with the same nature. While visiting after a long time in nature, he feels no longer such divine experience. He expresses “there was a time” when he used to feel nature as “celestial light”, but he experiences a difference. In this loss of nature’s divinity, the poet asks the deep question to himself “The things which I have seen I now can see no more.” This clarifies that as deep ecologists ask deep questions about humans’ connectedness with nature, Wordsworth also expresses his lamentations about his childhood.

Throughout the poem, the poet feels the changes in his inner self which itself raises questions about the interconnectedness between poet and nature. Mariusz Marsazalsk writes about deep ecology, “As Naess suggests, individual deep experience of oneness with the nonhuman universe (identified with acceptance of eight platform principle) leads to deep questioning of oneself ideological premise” (3). It discusses that questioning oneself in the biospheric community leads to human interconnectedness with nature. Similarly, John Keats also asks such deep question of interconnectedness in the poem “Ode to Autumn”:

Where are the songs of Spring? Ay, where are they?

Think not of them, thou hast thy music too,--

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue. (lines 23-26)

Personifying the whole Autumn season John Keats asks in the above stanza that everything has its own inherent values. “Where is the Song of Spring?” and suggests “Think not of them, thou, hast thy music too.” Here, the poet highlights that Autumn has its own music. Further, he deeply expresses the “barred clouds” and “rosy hue” which has its own beautifulness. He imagines human pain and Autumn’s own characteristic which itself is a deep inquiry to search for its own music because most

of the writers and poets only describe the spring and its grandeur. But John Keats tries to discover the values and significance of Autumn which comes after the summer and dies for winter, yet he searches for its qualities and significance throughout the poem which makes up a deep inquiry of the poet himself. As a deep ecologist, he believes that in the biosphere everything has inherent values that help to balance all the environment harmony. Deep ecological eight principles clearly describe the relations and position of human beings, that everything has inherent positions and their differentness is their quality to be interconnected with all participants of biosphere.

Accordingly, one of the major aims of this research is to uncover the human and nature relationship, which is the deep ecology's underlying fundamental attribute. When humans feel that they are interconnected not only biologically but internally with all biospheres, the deep ecological consciousness develops in humans' minds, which ultimately leads humans to evolve as an ecological self. Without changing humans' consciousness and their relationship with other participants of the biosphere, humans' consciousness remains as constrained, and extreme consumerist attributes erode the deep ecological consciousness. Therefore, anthropocentric views always develop the ego-centric human beings. In these British Romantic poems, this sense of interconnectedness is richly found which critics believe Peter Quigley reviewing the book of Jonathan Bates' *Romantic Ecology* writes in "Ecology Romantic Ecology: Wordsworth and the Environmental Tradition" by Jonathan Bates:

First Bates announces that his text is interested in producing a literary ecocriticism. Second, to that end Bates brings three crucial areas together in his discussion: politics, environmentalism, and literature. This triad is necessary to accomplish the two-part goal Bates has set himself: 1) to argue for the ecological nature and contestatory potential of Romanticism 2) and see

Wordsworth as the responsible for changing attitudes of his contemporaries (and those after) the formation of environmental legislation and for the eventual existence of green socialism in Britain. (195)

This concluding explanation of Romantic ecology describes the way of looking at Wordsworth. It summarizes the poet himself as the ideological or political-philosophical figure for his nation. However, this description emphasizes extreme industrial world views of society, from the deep ecological standpoint it is human-centered description which does not include all the participants of biosphere well-being and harmony. Similarly, in the article “What We Owe the Romantics” Lewis P. Hinchman and Sandra K. Hinchman both discuss the scientific understanding of Romanticism, “The Romantics understood that a deeper awareness of our connections to nature requires a new kind of symmetry or mutuality between subject and object and an appropriate set of descriptions to evince that mutuality” (351). Both critics debate the scientific usefulness of Romanticism and its relationship with humans. Their concern is that language should represent life if it is understood as life then Romantic literature can be comprehended as it is written for. Furthermore, they try to uncover the motivation of Romanticism is to understand the values of objects, mutuality, and the deep awareness of deep interconnectedness. On the contrary, Nina Athanassoglou-Kallmyer underscores the ideological base in the development of Romanticism:

Even ideologically conservative strands of Romanticism, such as among the French Romantics prior to 1824, had a rebellious edge, if not a political or social one, most certainly an aesthetic and cultural one. Indeed, Romanticism's association with revolt and upheaval, persisting well into the twentieth

century, often caused the movement to be retroactively regarded with suspicion. (18)

In the above lines the critic summarizes the background of Romanticism influenced by the political movement that revolted against the European authoritarian government. These social and political changes have played a foundation for Romanticism in art and literature. Her analysis focuses on the aesthetic and cultural aspects of society. Nonetheless, this perspective is centered on humans rather than nature. Consequently, these Romantic poems reveal the inner ecological wisdom and the role of nature in explaining the human-nature deep interconnectedness in Romanticism. As the same token, Dorothea Beale clarifies the revolution that brings changes in humans' minds:

Romanticism was that moment in Western cultural history when poetry and politics fused in a total imaginative sense of the nature of Man: that Freedom was the essential condition of Man's humanity . . . The thrust of English Romanticism is revolutionary, and revolutionary in complex ways: it is not just revolutionary in politics alone, but revolutionary at a much deeper level, in terms of its exploration of the sources of any humanly valuable political revolution - namely in terms of a total revolution in consciousness and awareness. (47)

Dorothea Beale shows the phenomena of Romanticism in Europe, which was based on the freedom of the human and that believes all humans are equal. In his understanding, this Romantic revolution was the revolution consciousness means that humans are not the greater dominator of creation. This “deeper level” revolution unfolds the humans' position in nature. Thus, this Romantic revolution occurred in multiple aspects of society which was a turning point in humans' hegemonic

consciousness. This research work explores this “deeper level” ecological consciousness in these Romantic nature poems. The greenness of Romanticism and the reason for the ecological crisis is the human-centered ideas of Western understanding. This provides a sense of exploitation; therefore, humans are not separate from nature; these Romantic poems advocate against the false division to elevate the deep ecological consciousness and interconnectedness (Pite 361). This argument proves that Romantic poets are nature poets who reject exploitation against human-centric Western ideas.

Stating about the interconnectedness Sessions argues in the book *Deep Ecology in 21st Century*, “Deep ecology does not separate humans from the natural environment, nor does it separate anything else from it. It does not see the world as a collection of isolated objects but rather as a network of phenomena that are fundamentally interconnected and interdependent” (20). This argument proves that in the natural world, everything relates to everything else. Thus, Romantic poems not only advocate political and external human-centered interests, instead they raise the sense of human and nature interconnection. Wordsworth explains his feelings about “Tintern Abbey”:

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 rolls through all things. (lines 96-106)

In these lines, the poet longs for the deep interconnection between his self and natural beauty. Here, the poet explains about his growing mature self. Now, how he feels the

natural world is intermixed with him. He emphasizes the elevated thought that he feels in the bosom of nature which positively helps him to feel natural joy. He adds this feeling; interconnectedness forces him to understand that everything he sees is connected to another. Therefore, he says “something far more deeply interfused.” This something is beyond the physicality that he tries to see into nature. He further explains that he sees such intermixed phenomena in the “light of the sun setting” “Round ocean” and “Living air” Whatever he sees his feelings are beyond ordinary level and then finds interconnected. Thus, in this perspective, deep ecologists ask to understand human beings as part of this whole biosphere. Similarly, he points out deep interconnectedness in the poem “Ode to Immortality”:

Now, while the birds thus sing a joyous song,
 And while the young lambs bound
 As to the tabor's sound,
 And I again am strong: . . .
 I hear the Echoes through the mountains throng
 The Winds come to me from the fields of sleep,
 And all the earth is gay; Land and sea. (lines 19-28)

Here, again, the poet transports himself from his beautiful past to his current feelings with his deep understanding of nature. He discusses that “Now” “when birds sing the joyous song” and the “Yong lamb bound” these things remind him to his childhood memories. His feelings help to grow his new self, and he expresses that he finds himself mature. Nature forces him to be mature as he says, “And I again am strong” Why does he feel as strong again as his childhood? This question shows that nature nurtures him as part of all the ups and downs and he has such a serene feeling again as

he had in his childhood. In connection with nature he develops his original self as he had in childhood thus this developed self is the ecological self.

However, many critics perceive Wordsworth as an anthropomorphic, defining Romantic poetry, Jonathan Bate, writes, “There is no nature in other words that nature is nothing more than an anthropomorphic construct created by Wordsworth and rest of their own purposes” (171). This argument summarizes Romantic poems only from the human-centered explanation. On the contrary, while scrutinizing poems by these nature poets, there is a sense of interconnection between humans and nature. As in the above lines, the poet sees that in the “echoes” “land” and “sea” everywhere he discovers his true self and becomes strong. John Keats also finds a deep interconnection with nature, in “Ode to Nightingale”:

Away! away! for I will fly to thee,
 Not charioted by Bacchus and his pards,
 But on the viewless wings of Poesy,
 Though the dull brain perplexes and retards:
 Already with thee! tender is the night. (lines 31-35)

In the quoted stanza, the poet requests the nightingale to fly away, and he will follow, not through alcohol, but through poetry, which will give him “viewless wings.” His sentiment describes his inner desire to dissolve into nature because humans and nature are interconnected. His innermost desire to be dissolved into nature explains the relation and the importance of nature more than anything. This makes clear that he wants to be far from the entangled physical world. “Dull brain perplexes” of this current circumstance and wants to join with the Nightingale’s song. He sees nature as intangible as poetry, from where he appeals to intermingle into nature. But, evaluating Keats’ poetry, Havens writes in his journal, “Of Beauty and Reality in Keats”, “The

poetry of Keats, from the earliest to the latest, is shot through by bright and somber threads with two contrasting thoughts: delight in beauty and disappointment with reality” (206). This highlights Keats’ attachment to nature and his disappointment with modern developments. Keats searches the solution of his frustration with life by modern society in the beauty of nature. He takes nature as the healer of his frustrations. But it is also clear that his dilemma is seeking some connection with nature and raises ethical questions for humans, how nature is important? Therefore, this depressed and frustrating state is coming into his mind because of the human-centered world views, in his personal life Keats was suffering from tuberculosis. This sense of escape into nature brings out the underlined human sense of interconnection with nature. In the poem “Ode to Autumn” he portrays autumn by personifying it:

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind. (lines 12-15)

In these lines, the poet is personifying the whole autumn as the beautiful woman tries to display the autumn’s beauty. The poet finds autumn sitting on a granary floor. This is a special place where grain is brought to separate from its kernels, and it is a process of thrashing out the grains. “Thy hair soft lifted by the winnowing wind” is the place where the wind is coming and the autumn as the beautiful woman has long hair, which is lifted by the winds from the winnowing winds. This adoration giving human sense to Autumn demonstrates that the interconnection between humans and nature is deep. Researchers Melinda S. Merrick and IL Emily A. Price find that humans are a part of nature, but they express that they are separated:

In the two most commonly occurring groups of reasons that participants gave for being a part of or separate from nature (connectedness and action), a lack of contact and lack of everyday closeness (location of residence) This finding suggests that a lack of contact with natural environments and an increase in contact with (human) built environments may lead people to feel more separate from nature even though they believe that humans are inherently a part of it. (8)

This finding underscores that, being a part of nature, many people feel that they are separated from nature, which indirectly urges that human beings need interconnectedness with nature, deep ecologists explain that because of the extreme development and industrialization people become more anthropocentric. Hence, they need a new perspective to reconnect them to nature. Naess argues, “This self is extended and deepened as a natural process of the realization of its potentialities in others” (“Deep Ecology Movement” 15). This also clarifies that the interconnectedness of all human and non-human beings on earth is important, but it is gradually decreasing because of humans’ anthropocentric attitudes which needs to be restored.

While observing Romantic poetry, manifold attributes can be traced. But, while looking from deep ecology, these poems urge human beings to be conscious of nature. Much research has been carried out in Romantic poetry from the anthropocentric point of view. Deep ecology, as the ecocentric perspective focuses the humans and nature's equal representation in the biosphere. This requires the development of human deep ecological consciousness. However, in the PhD. dissertation, Ali Özkan Çakırlar summarizes ecology and Romanticism, “The parallel development of ecology and Romanticism was not a casual phenomenon since both

relied on the same philosophical, social, and economic foundations. Both Romanticism and ecology attempted to redefine man's place within the larger context of nature” (9). He argues that both Romanticism and ecology came from the same movement. But, observing from the deep ecological lenses, these poems not only come as the reflections of the contemporary ideological and philosophical base rather, but the extreme industrialization also separates humans from nature, therefore they ask to return to nature because of the gap created by consumerist society.

Nevertheless, Jerome J. McGann distinguishes displacement, mundane and the subtle inner attribute, “Dorothy is, of course, the reader's surrogate just as Tintern Abbey's ruins appear, on the one hand, as a visible emblem of everything transitory, and on the other as an emotional focus of all that is permanent” (581). The critic, here, delves into the deep essence of the human mind, although the contemporary, historical time was fragile, he emphasizes the inner hope in the poem “Tintern Abbey.” He sees the external human's life as temporary but finds the inner hope and emotions permanent. Thus, deep ecological thought evolves when the poet visits the abbey after a long gap. As deep ecologist Sessions reasons about deep ecological consciousness:

For deep ecology, the study of our place in the Earth household includes the study of ourselves as part of the organic whole. Going beyond a narrowly materialist scientific understanding of reality, the spiritual and the material aspects of reality fuse together . . . the search for deep ecological consciousness is the search for a more objective consciousness and state of being through an active deep questioning and meditative process and way of life. (66)

Here, Sessions correctly designate the purpose of deep ecology which deeply questions humans lives. Many ancient spiritual scriptures have been analyzed from a

subjective or personal point of view. Therefore, to advance the human deep ecological consciousness, deep ecology searches for objective consciousness or common consciousness through the deep and meditative way of life. After the frustration of the modern industrial revolution Romantic poets left the city and returned to nature, and tried to discover themselves that they were more joyful and realized the values that they expressed through their poems, for instance, Wordsworth in the poem “Tintern Abbey” condenses:

May I behold in thee what I was once,
 My dear, dear Sister! and this prayer I make,
 Knowing that Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed. (lines 23-30)

In these lines, the poet gives spiritual guidance to his sister Dorothy. Dorothy and he were close friends and brother and sister. He shares his deep wisdom which he finds in nature. He further explains that “Knowing the nature never betray,” “The heart that loved her” (122). He mentions here the deep love of nature which never gives pain but joy. This joy and the explanations of nature’s love, in other words, is a deep ecological consciousness that the poet gets and shares as a testimony to his sister. He adds believing in nature becoming together with nature is a “Joy to joy”. This experience of the poet proves that nature developed its ecological self which makes clear that nature and humans need deep interconnection for joy which can help people to be more conscious about their role in ecological harmony.

Deep ecology also searches for human's deeper spiritual capabilities to communicate with nature. Xiuzhi Zhang describes, "He praises the miraculous power of nature that can get rid of man's fickleness. When he is very disappointed at the industrial city life, he can have recourse to natural power and believes the mysterious nature can give him energy" (3). Nature is a place where there is a power of healing. Here, Zhang explains from the human-centric point of view that humans face problems and return to nature for their joy and bliss. However, in the name of modernism the growing industries are reducing the deep relationship between humans and nature. These lamentations and the prayer are found densely in "Tintern Abbey" which emphasizes the importance of deep consciousness about nature. Joseph Warren Beach argues about nature and reason, "Now we find, on examination of Wordsworth's poems, a similarly close and frequent association of the words "nature" and "reason." "And it is proper, in the absence of evidence to the contrary, to interpret his meaning in the light of the tradition thus outlined" (338). He takes reason as the "law of nature." He adds the reason in Wordsworth's poems, which means nature as the reason for his poetic creation that is why, this research work explores the human and nature relationships to trace "reasons" in his poems.

Nevertheless, in the research article "Wordsworth's 'Preface' as Literary Theory" Charles Altieri dismisses the juxtaposition of the philosophical debate on Wordsworth, "Both empiricists and idealists define this special activity of consciousness as a process of reconstructing or representing in ideas some kind of original impulse, feeling, or sense data where one could claim a union between world and personal or bodily response" (124). Here, the critic condenses the philosophical arguments of Wordsworth about empiricists and idealists. He notes both arguments play a vital role in developing the consciousness. However, the poet was influenced

by both preoccupied minds and experienced knowledge, therefore, his poems consist of a message of deep ecological consciousness. As deep ecology advocates the preservation of nature to keep it in its original form without excessive interference.

Hence, all organisms on this earth have their intrinsic values and no one is the master of anybody. This realization gives a sense of equality that every living being is connected intimately. Similarly, Wordsworth illustrates the loss of intimation with nature and his growing consciousness in his poem “Ode to Immortality”:

In years that bring the philosophic mind.
 And O, ye Fountains, Meadows, Hills, and Groves,
 Forebode not any severing of our loves!
 Yet in my heart of hearts I feel your might;
 I only have relinquished one delight
 To live beneath your more habitual sway. (lines 186-191)

In these lines, the poet grows his mindset; his feeling of sorrow of losing his childhood serenity is restored. He feels as he enters nature's lap he again starts to see the same heavenly connection in nature. He feels, his mind evolves as the “philosophic mind” This is inner consciousness that develops along his life, the natural intimation forces him to bring back the deep relationship with nature. He emphasizes “Fountains” “Meadows” “Hills” and “Groves.” In these natural settings, he feels the interconnection which makes him mature. This maturity comes from nature which he tells as the access to God from deep ecological point of views it is the ecological self. He further adds he feels everything in nature is the source of joy. This deep love of nature ultimately pushes the poet to be mature. In the same way, Johan Keats also sheds light on the deep consciousness in the poem “Ode to Nightingale”:

I cannot see what flowers are at my feet,
 Nor what soft incense hangs upon the bough . . .
 Wherewith the seasonable month endows
 The grass, the thicket, and the fruit-tree wild;
 White hawthorn, and the pastoral eglantine;
 And mid-May's eldest child,
 The coming musk-rose, full of dewy wine,
 The murmurous haunt of lies on summer eves. (lines 41-50)

In the poem, John Keats symbolizes that the bird's melodious song has more divine power than anything in the human world. He feels such an elixir in the nightingale's song. This song brings many changes in the poet's mind; his philosophical spectrum opens towards nature where he wants to escape from his painful current circumstances and desires to fade away together with nature's beauty. As he describes as the "mid-May eldest child" fragrances from "Musk-rose" that transfixes him in nature's mysterious beauty. In these lines, he describes the flowers and other tree's branches, his poetic flaws indirectly open the underlined humans' desires to be one with nature. The imagery emphasizes the conflict between experiencing nature's beauty and the inevitability of human suffering and death. This phenomenological deep transformation that occurs in the mind of the poet is because of human and nature's inseparable and unique relationship.

Exploring the Ecological Self

In the poems of William Wordsworth and John Keats, the idea of the ecological self admonishes the connection between humans and the natural world. Wordsworth's celebration of nature often reflects his belief in the interconnectedness of all living things. Wordsworth's profound awareness of nature, and humans'

relationship of a larger ecological network questions the humans' roles. Similarly, Keats' rich imagery and sensory detail invites readers to immerse themselves in nature's beauty to discover their ecological self. Both poets underscore an appreciation for the natural world, highlighting the need for harmony between human existence and the ecosystems that sustain it, ultimately advocating for a collective ecological consciousness for the development of the ecological self.

Deep ecology is a way to cultivate the ecological self which fosters a deep relationship between humans and nature. One of the important roles of deep ecology is to develop the ecological consciousness in humans. Environmental-conscious humans can value all the biotic and abiotic world, which leads to deep ecological consciousness. Therefore, to advance ecological consciousness, humans need to understand that they are part of the ecological family, which means humans need to discover their ecological self with nature by realizing their self with nature. As deep ecologists Sessions argues:

Naess further argues that science and technology alone cannot solve our environmental problems . . . and echoing Thoreau's injunction that we simplify our lives, Naess claims that the cultivation of an ecological self involves a materially simple lifestyle, and values that maximize the quality and richness of our experience. (4)

Deep Ecologists highlight the meaningful personal identity, as Naess urges our real identity in this biosphere is to cultivate our ecological self through self-realization which can help to solve the environmental crisis faster than science and technology. In these selected Romantic poems, William Wordsworth and John Keats are both profoundly influenced by nature. They not only personify nature as human but also portray human beings as integral parts of nature, demonstrating that their poems are

not just mere personal reflections or imaginations, but rather a quest to discover their ecological self. Wordsworth expresses his inner self in “Tintern Abbey” as such:

While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope
Though changed, no doubt, from what I was, when first
I came among these hills; when like a roe
I bounded o’er the mountains, by the sides
Of the deep rivers, and the lonely streams. (lines 63-69)

In these lines, Wordsworth repents his early experiences, during which he failed to comprehend nature's messages. Now, after a long hiatus, he realizes that he is just overwhelmed in the lap of nature's beauty and further retells “when first I came among these hills; when like a row.” Here, he expresses his immature younger self, where he could not understand the underlined nature's benefit. As he grows older, he realizes the importance and significance of being near to nature is to become like the mountain, deep river, and lonely streams from where he needs to advance his mind and conscience to discover his true self.

By using first-person pronouns, he hopes to understand nature's invisible laws being together with nature's “beauteous form” as he mentions in the second stanza. Those all beautiful physical appearances have an inner source; he calls it a beautiful form that he believes to understand again deeply. In the same way, he again expresses his identity growing as nature in the poem “Ode to Immortality”:

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,

To me the meanest flower that blows can give

Thoughts that do often lie too deep for tears. (lines 200-203)

In this last stanza, the poet reestablishes his relationship with nature, and thanks to the human heart he can comprehend and expand his relationship with nature. The lost memory, he gains again with nature's beauty this growing "self" described in these lines advocates the poet's growing ecological self. This inner realization is his improvements, changes, and transformation of himself. Therefore, in a nutshell, when he thanks all the human emotions: "tenderness" "joy" and "fears" from which he brings changes in his "thoughts". Consequently, it evolves the poet's self as a part of nature. Md. Munir Hossain Talukder writes, "So, existence appears as a necessary condition rather than a sufficient condition for Self-realization. Another point is that the self develops into ecological Self when human beings realize their self-interests and have genuine self-love" (222). This also stresses that humans develop their self by "Self- realization." This capital "Self-realization" here means the divinity of nature, whereas small "self-realization" means human's realization. Therefore, it is clear that the self develops into the ecological self from where a person makes the connection with the larger Self-realization. Similarly, John Keats personifies Autumn as the woman expresses in his poem "Ode to Autumn":

Season of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun;

Conspiring with him how to load and bless

With fruit the vines that round the thatch-eaves run;

To bend with apples the moss'd cottage-trees. (lines 1-5)

Keats has personified the autumn as human, conveying that the autumn season is full of "fruitfulness" Autumn secretly makes the friend to "maturing sun" and plots

against the entire environment. He adds that autumn “loads and blesses the fruits.” This personification of autumn explains how the season works as the human self. The poet imagines himself as autumn and feels human emotions and behaviors. Finally, he expresses himself through seasons. This indirectly connects to the ecological self which all the entities of the biosphere grow and develop reciprocating with each other. Similarly, in the poem “Ode to Nightingale” he elucidates:

O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provencal song, . . .
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim. (lines 11-18)

In lines mentioned above, the poet wants to dissolve into the world of the nightingale, leaving the world of pain, despair, and other difficulties. He expresses a wish to drink wine that has been stored and cooled for a long time deep under the earth stating, “Cool'd a long age in the deep-delved earth”. Where he imagines that wine will turn as green as the deep jungle, it also reminds him of the green vegetation of the countryside and the dancing with organic music. This desire proves that he wants to mingle with other biosphere and forgets his pains, as he wishes to return to the pure beauty of nature by drinking the wine “Tasting of Flora and the country green” The longing of nature’s beauty suggests that human being always feels a part of ecosystem, where he grows with nature, this growing with nature means evolving into ecological self. As Eccy de Jonge argues in the book, *Spinoza and Deep Ecology*, “It also seems at odds with a view of humanity that holds personally based concerns. Do these not matter? If they do, then the transpersonal ecological self must develop out of

the narrow self. For if the starting point for an identification with nature is ourselves” (47). He stresses that human beings need to develop the “transpersonal self.” This is also the ecological self that he argues to develop his own narrow self into a wider self with nature. Therefore, selected Romantic poems have the essence of ecological self.

Self-realization with nature is another important issue to unfold in the nature poems of British Romanticism. Because humans’ ecological consciousness develops by interconnection with nature and ultimately helps humans’ beings to expand their ecological self, where human beings realize themselves as the part of nature, as deep ecologists describe human beings are a part of the biosphere. Romantic poems have been analyzed as imagination and self-reflection with nature. However, David Simpson argues about the political aspects of Wordsworth’s poetry:

Wordsworth's poetry is especially useful to me here because of the way in which, through formal discontinuities . . . Reacting against these discontinuities, aesthetically minded critics have simply tended to leave out of the canon those poems which have the greatest capacity to help us become aware of a political poetics. (53)

Simpson raises the issues of political features in Wordsworth’s poems to stir up the underlined political changes of Europe after the Industrial Revolution which triggered every field of society, and on that backdrop, David Simpson develops the political influences and issues that led the Romantic poets. But, beyond the contemporary circumstances, the poets’ freedom, self-motivation, and imagination are more invisible reasons for the emergence of Romantic poets. Furthermore, Mingxin Li proves that Wordsworth is not an escapist rather he returns to the soul:

Love of nature leading to love of humankind is the process of Self-emergence, and the individual soul uprights to the World soul when great love coexists

with selfless identity. Briefly, returning to Self leads to the consistency of soul, also the grand harmonious individual with community, world and cosmos. (8)

Mingxin Li argues that Wordsworth's return to Self means a return to the soul and adds that the individual is part of the cosmos, and love of nature morphs into the love of humans, which opens the discussion of nature and deep human relationships. But, this transparent psychology of poems narrows the human-centered descriptions, it lacks ecocentric interpretation grounded on nature. Shuting Sun elaborates Wordsworth's writing from the perspective of a marginalized group. Sun argues that Wordsworth was against the contemporary economic imbalanced society (capitalist society) which created a gap between rich and poor. Therefore, here the critic argues that Wordsworth's writing was against city life and the unequal life of people (132). But the question is after the frustration of city life and extreme consumerist society, why did he return to nature? This study searches for the interrelationships between nature and human' life. Why do poets find inner happiness in nature? Arne Naess attempts to address this query:

Self-realization implies a broadening and deepening of the self. We "see ourselves in others." Our self-realization is hindered if the self-realization of others, with whom we identify, is hindered . . . Thus, everything that can be achieved by dutiful, moral consideration for others can be achieved, and much more, by the process of widening and deepening ourselves. ("Deep Ecology" 226)

Arne Naess proposes that humans can mature with nature and can realize their self by reciprocity with nature. He further discusses after the give-and-take relation of humans with nature; humans can realize the Self. Therefore, he denotes that there is

divinity in nature. While observing Romantic poems, poets return to nature to realize themselves in nature. Alan Drengson argues about self-realization:

Naess's "Self-realization!"—something akin to a blending of the Hindu atman with a biospherical Pareto-optimality principle. Simply stated, this principle asserts that the increased realization of any individual or species rests on advancing (or at least not hindering) the realization potential of all other individuals or species. (xi)

The editor summarizes the notion of self-realization is understanding the values of own without harming other families of the biosphere. His nonviolent way to discover the values of "self" helps the integrity among all biospheres. Thus, Naess's "self-realization" develops the deep ecological consciousness to see the inherent values of all. Arne Naess expresses his realization of visiting Nepal in the book *Ecology of Wisdom*:

In Nepal . . . these reflections are supposed to serve the idea of modesty—modesty in human relationships with mountains and mountain people. As I see it, modesty is of little value if it is not a natural consequence of much deeper feelings and, even more important in our special context, a consequence of a way of understanding ourselves as part of nature in a wide sense of the term. (67)

Naess during his visit to Nepal, shares his deep feelings after the Himalayas encounter. His realization asks human beings to develop inner respect towards nature, and its sacredness as he describes "ourselves as part of nature" his argument makes a point that human beings need to develop ecological consciousness to understand nature's sacredness.

Therefore, his experiences with mountains reveal the deep interconnectedness of humans and nature. In the poem “Tintern Abbey”, Wordsworth explains his younger self with nature, suggesting to his sister Dorothy that nature’s power explicates:

My former pleasures in the shooting lights
 Of thy wild eyes. Oh! yet a little while
 May I behold in thee what I was once,
 My dear, dear Sister! and this prayer I make . . .
 Knowing that Nature never did betray
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues. (lines 121-131)

The above-given poem is an expression of William Wordsworth’s self. The poet expresses by observing his hometown after five years, He explains his former self with nature, as he tells his sister that “Former pleasure” he cannot feel now, which he realizes on a different level visiting the Tintern after five years. He illuminates his maturity and growth with nature. He further says, “Nature never did betray (lines 125). This underscores that he retells the same feeling and prays with the same connotation wishing for her sister. The speaker says that nature can shape human minds so well, making such a strong impression of beauty and calm, nature nurtures us as he says, “with the quietness and beauty and so feed”. This invisible power is described as the poet explains about nature. Therefore, the human self is realized naturally in the right connection with nature. Nature teaches and feeds our inner self. He asks to sister be with nature if she encounters difficulties in the materialistic daily life. But Michelle Smith writes about Wordsworth “Tintern Abbey” and its romantic characteristics:

Four themes relating to our conception of the Romantic imagination are embodied in "Tintern Abbey;" these themes include the centrality of subjectivity in imaginative processes, the sense of participating in the divine through creativity, the search for meaning in life through exploring the mystery of our being, and nature as the primary source of inspiration. If "Tintern Abbey" seems to fit easily into these cornerstones of the Romantic imagination. (2)

These lines advocate the romantic characteristics of a writer searching for solace in the imagination of nature. But the connectedness is also there, the serenity of nature also pushing writers to delve into the self to rediscover the deeper self. Which is the realization of the divine according to Naess. Because nature helps to evolve the human's consciousness. Thomas M. Raysor's ideas also support the maturity of self with the connection of nature:

Wordsworth describes in the Tintern Abbey poem; or that it is a growing up beyond the illusions of childish visions . . . such views of the last stanza in the Ode seem to me to introduce the idea of spiritual progress instead of the idea of permanence in the midst of change, which is fundamental in natural piety, and therefore in the Ode. (868)

This argument suggests that with nature, humans grow their self. In the poem "Ode to Immortality" the poet feels a sense of joy in his early childhood, but it comes in different ways as he grows in the material world yet longs for the pure childhood connection. Therefore, the pure interconnection with nature can advance humans' deep ecological consciousness. Similarly, he expresses his inner feelings in the poem "Intimations of Immortality":

Earth fills her lap with pleasures of her own;

Yearnings she hath in her own natural kind,
 And, even with something of a Mother's mind,
 And no unworthy aim,

The homely Nurse doth all she can. (lines 77-81)

In these lines, the poet suggests that the earth embraces human beings as children, the earth is like a mother, and he realizes such intimations with nature and feels like a growing person. In the poem, the poet laments his childhood and his organic connection with nature, and as he grows, sometimes he feels far from his original love, and he slowly realizes that he has the heart to feel all the love of nature. Though he feels the unhappiness of his early childhood, along the way he understands humans' responsibility as the children of earth. He further mentions, "Mother's mind" to Earth and compares Earth to "Nurse" because he finds nature as the healer and parents. The parent-child relationship of the poet's realization develops the consciousness of the poet toward nature as a mature person.

Adhering to these ideas, Rabindra Neupane also describes the human and nature bond of William Wordsworth:

William Wordsworth, a poet of nature, regarded physical nature as a repository of purity, grandeur, serenity, dignity, and strength that could soothe the human mind in all spheres of existence. He saw nature as the mother and teacher of all people, the source of the vitality and emotions that are an integral part of every person's existence. (196)

Neupane's claim also supports the interconnectedness of humans and nature, asserting that humans are an integral part of nature and human "self" develops with nature. His description of nature's inherent attributes—such as its "beauty" "grandeur" "purity", "serenity", "dignity", and "strength"—helps to cultivate human consciousness

towards nature and facilitates to discover of their “self”. In the same way, in the research paper, “Religious Readings of the Immortality Ode,” Taylor depicts the spirituality of human beings in the following way:

Our instinct for immortality is a necessity woven in our being, as deeply a part of us as the instincts in animals that also prepare them for the future.

Coleridge often uses animal analogies, but reminds his readers as he does so that where animal instincts have to do with self-preservation. . . human instincts are spiritual anticipations. Man cannot deprive himself of . . . that instinct which still teaches him that there is something which is better than his senses or the mere organs of his body can present to him. (643)

This argument approves that the human “self” is realized with the connection of nature because human beings are spiritual beings. However, being different and capable from animals, humans are not responsible for the environment, this description is human-centered but discusses humans’ spiritual capability which can realize their “Self” with the interconnection of nature. As the critic highlights “human instincts are spiritual anticipations.” This makes the point that our “Self” is growing with a deep connection with nature.

William Wordsworth displays his inner feelings in the poem “Tintern Abbey”:

All thinking things, all objects of all thought,

And rolls through all things. Therefore, am I still

A lover of the meadows and the woods

And mountains; and of all that we behold

From this green earth; of all the mighty world

Of eye, and ear,—both what they half create. (lines 103-108)

The poet evaluates nature and expresses that all the things in the universe as interconnected. Fundamentally everything contains the same energy for existence in the universe, he describes “And rolls through all things.” This line highlights the interconnectedness of the biosphere; everything is interconnected therefore all biosphere’s participants are also connected with everything else. He takes nature as a living being. Further, he believes that everything has senses as humans have “From this green earth; of all the mighty world of eye and ear.” Thus, this line suggests that everything has a unique role in the ecological balance and that everything relates to everything else. It also denotes that everything in nature has not full values without everything else, which means humans have a sense of deep interconnectedness with all the participants of the biosphere, therefore,

Developing the ecological self is also a means to develop the spiritual dimension of human beings. As Timothy W. Luke asserts:

Self-realization is defined as spiritual growth, or the unfolding of inner essence, which begins when we cease to understand or see ourselves as isolated and narrow competing egos and begin to identify with other humans from our family and friends to, eventually, our species. But the deep ecology sense of self requires further maturity and growth, an identification which goes beyond humanity to include the nonhuman world. (6)

Self-realization is a kind of spiritual growth, but it happens with the connection of all the participants of the biosphere. Therefore, deep ecology asks to unfold the ecological self interconnecting with nature. Similarly, in John Keats’s poem "Ode to Nightingale," Keats sees himself in the song of a bird:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan. (lines 21-24)

In these lines, the poet desperately wants to fuse into the song of the nightingale, he wants to fade away with the nightingale and forget himself “fade far away” “dissolve” and “forget” This underscores that the beautiful song of the nightingale inviting its magical serenity in the dark forest. The poet realizes that he is also a part of nature and feels to mingle with the nightingale's deep surroundings. Here, indirectly, the poet accepts death and expands his thoughts beyond the physical boundaries. His despair, paradoxes, and confusion about the physical life he describes as “last gray hair” “weariness”, “fever” and “fret” after listening to the nightingale. He understands that these human difficulties can be removed with the intangible song. He finds himself in the nightingale's melodious voice. He wants to leave the painful and complex human world behind, hoping to find liberation in nature. This realization of death, darkness, and the beauty of the nightingale's voice reevaluates his life. Therefore, the deep interconnection between the nightingale and poet in these lines demonstrates human and nature relationship is inseparable. As Munir Hossain Talukder argues, “The Self, in another sense, refers to the wider, broadened, matured, refined, examined, and developed self . . . self-realization then denotes the realization of the ‘organic wholeness’ as well as some sort of ‘rectification’ of ourselves” (220). He argues self is constructed by the manifold of other organisms However, the human being as a part of nature needs to comprehend this “organic wholeness,” which denotes the ecological self from the holistic point of view which deep ecologists advocate.

In conclusion, this chapter discussed, examined, and analyzed the embeddedness of self with nature in the selected poems of Williams Wordsworth and John Keats by applying deep ecological insights. The interpretation of these poems

reveal a deep interconnectedness: humans are not distinct from nature but integral part of it. This intrinsic link between human and the natural world is so fundamental. In these poems, the poets not only express great joy, sublimity, self-discovery, harmonic connection, and self-realization, but also raise serious questions for humanity regarding the advancement of our deep ecological self with nature.

Chapter Five

Living with the Earth: Redefining the Self in Emerson and Thoreau's Poetry

In this chapter, I have discussed the importance of living with the earth and redefining the self as explored in Emerson's "Song of Nature" and "Brahma," and Thoreau's "Nature" and "I Am the Autumnal Sun." Drawing upon the deep ecological perspectives, I have examined the concepts of nature and self-reliance within Emerson's poems, alongside the realization of self in Thoreau's poems. This chapter also highlights the importance of nature in Emerson and Thoreau's poems. Lastly, I have explored the ecological self as it manifests in selected Transcendentalist poems.

Nature and Self-Reliance in Emerson's Poetry

Emerson prioritizes individual intuitions and personal experiences. Nature and self-reliance are blended in his poems. Emerson's respect for nature is the major backdrop for his philosophical exploration of self-discovery and autonomy. In his poems, nature is not simply a setting but a source of inspiration. Dissolving into nature, Emerson advocates for a self-reliant spirit, urging readers to seek truths and cultivate their divinity. This embeddedness between nature and the self reflects his belief in the interconnectedness of everything in nature.

Spiritual awareness is a component of deep ecological consciousness. Unlike religious leaders who emphasize the significance of having a strong relationship with God, transcendentalists believe that it is essential for humans to establish deep ties with nature. Transcendentalists stress self-intuitions to understand nature's divinity, but they nevertheless view it as perfect and beautiful. Regarding deep ecological consciousness, Naess also argues in the article "The Shallow and the Deep, Long-Range Ecology Movement. A Summary," "Rejection of the man-in-environment image in favor of the relational, total-field image. Organisms as knots in the

biospherical net or field of intrinsic relations” (95). Naess rejecting the shallow ecological priority asks the deep questions about anthropocentricity and advocates interconnectedness of all biotic and abiotic participants of nature and the intrinsic values of everything in nature.

Deep ecology asks deep questions about the foundations of our modern human-centric shallow ecological awareness, materialistic worldview, and way of life. It questions this whole human-centric paradigm from a deep ecological perspective: from the perspective of our relationships with one another to future generations, and to the web of life of which we also live as a part. Thus, these selected poems reflect a profound deep ecological awareness. Emerson describes the long painful process of creation, giving earth human-like emotions in the poem “Song of Nature”:

No ray is dimmed, no atom worn,
 My oldest force is good as new,
 And the fresh rose on yonder thorn
 Gives back the bending heavens in dew. (lines 9-12)

In this last stanza, the poet highlights the power of nature personifying the earth as a human. In this poem the earth is an extended metaphor; the whole poem tells its inner pain of the process of the creation. In these lines, the poet persuades the reader that the Earth is always alive. “No ray is dimmed, no atom worn.” This adds to nature’s inner glory after a long process of creation. He further makes the point “My oldest force is good as new” which also indicates the earth’s emotions are the same as in creation. In these lines the poet gives the human feeling and emotion to earth and explains the pain and hope. He imagines the earth's continuous effort “And the fresh rose on yonder thorn” and “Gives back the bending heavens in dew.” In the difficulties, the earth still gives “heavens dew” as the hope and beauty of nature.

Therefore, the earth in these lines as a human being suffers and still hopes through its beauty and power, which unfolds the underlined meaning that the earth itself holds its power and beauty as humans.

Transcendentalist poets ask readers to discover the self in nature. They believe to comprehend nature humans need the self—consciousness, as Raju Chitrakar argues about the Transcendentalist:

American Transcendentalism unfolds several features related to human and nature relationship. These features can be summarized in three main points: that human being is analogous to nature; hence human actions should be made proportionate to the order of nature; and that nature is the manifestation of universal soul. (1504)

This argument unveils the Transcendentalist poets' major themes: humans are like nature. As he emphasizes "Hence human action should be made proportionate to the order of nature" this line argues that humans' self-consciousness is needed to understand nature. Likewise, Randy Lee Friedman reflects, "Recover a version of Kant's faculty of Reason that supplies the individual with the power to see into the light of nature. The natural religion that emerges displaces orthodox revealed religion, just as Emerson leaves his official pulpit and eventually turns toward the writing of Nature" (29). Here, the critic develops the process of Emerson towards nature writing from the detachment of orthodoxy revealed religion and stresses the importance of self. As he argues, Emerson's writing was influenced by nature. Deep ecologists argue that humans need ecological consciousness to understand nature's beauty, power and its interconnectedness therefore both highlight a similar idea. Thus, these above-mentioned lines of the poem help the reader to relate humans' emotions to earth and

the poet's imagination of deep consciousness. Likewise, Emerson also advocates the essence of nature in the poem “Brahma”:

Far or forgot to me is near;
 Shadow and sunlight are the same;
 The vanished gods to me appear;
 And one to me are shame and fame. (lines 5-8)

In this stanza, the poet transports readers to non-dualistic ideas. He persuades readers there is no “Far” or “near”. He emphasizes that “Shadow” and “Sunlight” are also the same; this consists of the theme of one spirit that is omnipresent in Brahma and is everywhere. In the paper “The Concept of Liberation (moksha) in the *Bhagavad Gita*” Manashi Bora argues, “In the Gita, the liberated is called by different names, each of which points out different angles from which the liberated is seen. The liberated is called *jivan-mukta* because he acquires the state of emancipation even when he is alive” (48). According to the *Bhagawat Gita*, humans’ pursuit is not to go to heaven but to achieve *Mukti* (liberation) in the physical world because the main spirit is “Brahma”. As a result, the poet here discusses the deep consciousness that can be attained by being aware of the physical environment because this world has no duality and all gods appear in Him and in everything He lives, which needs the deep consciousness to comprehend Brahma’s attribute of no- duality and the deep interconnectedness of everything in universe. Thus, these lines indirectly ask human beings to discover the “Brahma” in nature, because Brahma dwells in everything humans are the extended form and humans have also the same values and roles in nature as others. This understanding unfolds the deep interconnectedness and interdependence of all the biospheric family. Deep ecologists propose deep ecological principle; there are eight principles of deep ecology. These selected poems of

American Transcendentalist poets, also suggest the core theme of deep ecological principle, which deep ecologists call the deep ecological platform. Among the eight principles of deep ecology by Arne Naess the first principle “Inherent values of everything” discusses the equal values of everything, “The Basic of Deep Ecology about an eight-point proposal in the number one principle proposal, 1. The flourishing of human and non-human life on Earth has inherent value. The value of non-human life-forms is independent of the usefulness of the non-human world for human purposes” (68). Naess’s first principle of deep ecology suggests that everything in the biosphere possesses inherent values. This inclusive perspective fundamentally shifts away from anthropocentric views, asserting that humans are not dominant beings but rather an interconnected part of the whole system. As a result, all the elements are simultaneously independent and interdependent engaging in a reciprocal relationship with one another.

Kabir Mohammad Wazed and Reeti Jamil argue that Transcendentalist poets are only celebratory of nature, “The Juxtaposition of Nature and Humanity”, American writers are normally celebratory in tone by the glorification of nature as done by the transcendentalist writers. Nevertheless, the British writers are rather minatory in tone as they are more aware of the implications of hampering the ecology” (47). These differences demonstrate the American writers as “celebratory.” However, this research work discusses that Transcendentalists poets are not only celebratory of nature only, but their poems consist deep conscious towards the nature. Emerson illustrates the process by which nature created the earth in the poem "Song of Nature," even though these transcendentalist poets exalt nature as critics contend in their papers, these poems also contain a deep ecological sense, and more importantly, they prioritize nature as humans:

And thefts from satellites and rings

And broken stars I drew,

And out of spent and aged things

I formed the world anew. (lines 25-28)

Emerson personifies nature as human and describes nature's pains and suffering as humans. The poet gives humans-like emotions and imaginations to nature. He restates how nature overcomes the disturbance in the galaxy and creates a new world. He further expresses from the satellite and Rings, he draws the broken star this phenomenon of nature describes as humans, and he again emphasizes how he creates the creation "and out of spent and aged things" he describes that out of the old things nature creates the world anew "I formed the world anew." These humans like stories as the poet tells on behalf of nature, unfold in nature everything have the same values as humans, all the participants in nature have the equal and unique role as humans. We are the product of nature, which reciprocates to maintain the creation. Hence, in nature between humans and nonhumans, there is an indispensable interconnectedness as deep ecologists emphasize the first principle of deep ecology: everything has intrinsic values. Similarly, Emerson describes the manifestation of nature in everything in the poem "Brahma":

Shadow and sunlight are the same; . . .

When me they fly, I am the wings;

I am the doubter and the doubt,

I am the hymn the Brahmin sings. (lines 6-12)

In these lines, the poet expresses Brahma's presence in everything. Brahma states, "Shadow and sunlight are the same" 'doubter and doubt" and he lives in the "hymn the Brahmin" the faithful sing. He makes a comparison to describe His universality;

he lives in every part of creation with the same values. Therefore, as the deep ecological principle advocates the intrinsic values of everything, this poem also underscores the same tone from the perspective of Brahma. The poet through the metaphor explains Brahma's presence in everything such as "I am the wings" and "I am the hymn." He manifests himself with birds and prayers. This poem depicts the Hindu based spirituality. But the hidden message supports the unity of humans and nature or Brahma which he describes as found in everything. Everything in creation is the manifestation of the same energy Brahma. Thus, everything has equal and unique value in nature. As Fritjof Capra argues, "Deep Ecology does not see the world as a collection of isolated objects but rather as a network of phenomena that are fundamentally interconnected and interdependent" (24). This argument accepts the intrinsic values of all living things. As the poem suggests, the universe is the display of Brahma and He dwells in everything. Hence, everything "fundamentally" interconnects and it demands a deep ecological consciousness to appreciate the universality of the creation, and humans need to advance their deep consciousness.

Furthermore, one of the major characteristics of Transcendentalist writers is individualism, which involves seeking truth through their own experience and intuitions instead of relying on the views of anyone else. This attribute of questioning understanding and experiencing truth by own self leads the poet toward deep ecological consciousness. These selected poems also comprise such individuals' queries and experiences about humans and nature. Deep ecology advocates deep questioning leads humans towards deep ecological consciousness for ecological equilibrium. Emerson meditates in the poem "Song of Nature":

Must time and tide forever run?

Will never my winds go sleep in the west?

Will never my wheels which whirl the sun

And satellites have rest? (lines 45-48)

In these lines, the poet unravels the questions giving human-like attributes to nature. He asks ‘must and tide run forever?’ Here, the poet asks a deep question to human beings; do they think time and space will continue? It signals that one-day nature can be finished. Further the poet imagines, “will never my winds go sleep in the west.” the sun he imagines what may happen if the air also stops and rest in the west. These questions stir up a wider perspective about the human-nature link. Additionally, he describes the earth and satellites also need rest. He asks “Will never my wheels which whirl the sun /And satellites have rest?”. As he mentions “wheels” in the poem are metaphors for the speed at which Earth revolves centering on the sun. The poet asks such a query to widen the ecological Self. Saying that the earth also needs rest, which means all the nonhuman world is similar to humans. Therefore, these deep questions lead humans toward a deep ecological consciousness.

In the same way, Emerson raises a profound question of condensing Eastern and Western religious beliefs, encapsulated by the line, “I am the doubter and the doubt.” He argues that there is no difference among the seeker, the prayer offered and the God who hears it. Usually, humans think of themselves as separate from thoughts and thoughts separate from the world. This stanza adheres that ultimately, all is one and that the ultimate energy resides in each aspect of our devotion and aspiration, “And I the hymn the Brahmin sings” (lines 12). He is in both nature and human beings this idea unfolds the human and nature interconnectedness and their importance in the ecological balance. Therefore, such metaphysical questions make humans more responsible towards nonhumans as deep ecologists Devall and Sessions argue, “search for deep ecological consciousness is the search for a more objective

consciousness and state of being through an active deep questioning and meditative process and way of life” (66). Deep questioning means to expand the deep ecological consciousness which further strengthens the deep interconnectedness between humans and nonhumans. Thus, in the poems of Transcendentalist poets, they search for the truth and follow their instincts.

Realizing the Self in Thoreau’s Poetry

Realizing the self in Thoreau's poetry is a multidimensional procedure of developing a deep connection to nature. His poems depict simplicity and individuality, and a metaphysical approach to comprehending self with nature. His work encourages human beings to be involved in self-reflection and find their true self. Therefore, the realization of self is a spiritual journey. Thoreau’s poetry suggests the individual's unique perspective and experiences with nature. Thoreau views nature not just as a setting but as a dynamic component of the self. In his poetry, he often illustrates how submerging oneself in nature can enhance finding the larger self. For him, nature becomes meditation and self-discovery. Thoreau enunciates deep ecological concern in his poem, “I am the Autumnal Sun”:

Sometimes a mortal feels in himself Nature – not his
 Father but his Mother stirs within him, and
 He becomes immortal with her immortality. (lines 1-3)

In this first stanza of the poem “I am the Autumnal Sun,” the poet juxtaposes his inner self with his unsettled nature. Sometimes, he feels “immortal as nature” and sometimes “lifeless”. In the poem, he refers to himself as the “autumnal sun” and imagines the depression about the coming winter and its lifelessness. In this poem, Thoreau also gives human-like emotions to the “sun” as an extended metaphor. He

compares his deep human emotion with nature describing himself through the autumn sun showing the similarity between self and the autumn sun.

Thoreau's poems are analyzed from the transcendentalist perspective searching for the mysterious energy in nature. Therefore, his poems uncover the hidden connectivity of humans and biosphere. Thoreau's deep interest revives the ecological consciousness of humans for better equilibrium among all participants of nature. Thoreau's poetic attributes have been discussed from several points of view. Describing the Romantic notion of Thoreau's poetry, as Lorrie Smith argues:

In analyzing Thoreau's place in romantic tradition, it is helpful to consider Robert Langbaum's conception of romanticism as individual efforts to renew an emotional, spiritual connection to nature after the dualistic split of the eighteenth century . . . in establishing his own identity and constructing his own form of romanticism. (222)

These lines show that Thoreau's poetic characteristics are deeply related to the notion of Romanticism, which describes the glorification of nature, emphasis on aesthetic beauty, themes of solitude, imagination, and vivid sensory description i.e. human-centric description. However, there are still deep hidden messages underlined in his poems and this research work underscores that his poems establish the foundation of Romanticism and uncover the inner relationship of the poet with nature. It is more than just a description; rather, his poems reveal that humans have innate intuitions that are like those of nature. Deep ecologists also debate the existence of deep ecological consciousness, Devall and Sessions make this claim emphatically, "The foundations of deep ecology are the basic intuitions and experiences of ourselves and Nature which comprise ecological consciousness" (65). This argument admonishes that humans' interconnection with nature is to develop ecological consciousness that self

and nature are interconnected. This poem also shows Thoreau's attachment to nature which he beautifully expresses by comparing his inner self to nature's flows. In the same way, Thoreau appeals to his inner desire in the poem "Nature":

Only a zephyr that may blow
 Among the reeds by the river low;
 Give me thy most privy place
 Where to run my airy race. (lines 6-9)

In these lines, the poet shows his inner humble heart towards nature. He asks, that he does not need any higher place to be with nature, but the "zephyr" soft wind. Further, he asks to be the place where he can intermingle with the air. The poet asks "Give me the most privy place". Here he wants to visit nature's secret place as his intimate friend. This deep feeling towards nature suggests that the poet's "self" wants to dissolve in nature's beauty and be nature.

This inner desire of the poet unfolds the deep concern about the nature secrets and his will to be one with nature. Thoreau's poems have been analyzed from different perspectives. Henry W. Wells evaluates Thoreau's poetry from the perspective of spiritualism, ". . . he is a spiritual cosmopolitan by virtue of his intuitive grasp of the poetic imagination of other periods than his own and not by any mere wealth of allusions . . . he makes no display of his internationalism, for it is the most natural and instinctive thing about him" (101).

Wells suggests that his poems consist of metaphysical elements and universalism. No doubt, his poetic imagination searches for supreme in nature. At the same time, being a poet, he tries to realize those spiritual aspects of nature. But he does not only become overwhelmed by nature but rediscovers his developed new self. In the above-mentioned lines of the poem, the poet as the superior does not like to dominate nature,

rather he asks to surrender into nature's low air. Similarly, deep ecologists also emphasize that humans' deep ecological ethics need to develop biocentric inner consciousness by nature and individual spirituality. Classifying Thoreau's poetic style Frederick P. Lenz III illustrates Thoreau's poems:

In his Didactic poems, Thoreau is primarily concerned with the transmission of a social or political or a moral message. In his Transcendental poems he rises above the boundaries of both the social and physical worlds into a heightened state of awareness which natural objects become suggestive or inner states of consciousness. (1)

Lenz III here, categorizing Thoreau's poetic style, unfolds Thoreau's inner affection to nature. His transcendental poems are beyond the physical reality and suggest the "heightened" awareness. He defines this awareness as human's deep ecological consciousness with nature. Hence, his poems contain a deep ecological consciousness. Furthermore, he suggests, "Thoreau felt that there were two opposed worlds, the world of what Huck Finn called civilized man, and the wilderness. Thoreau believed that man would only be happy when he achieved an ecological balance with nature" (2). His poems suggest the same notion; the source of happiness is nature. Humans' materialistic attitude disconnects humans from nature. Therefore, his poems urge humans to rebalance the lost relationship as Devall and Sessions discuss the importance of deep ecological consciousness:

Western culture has become increasingly obsessed with the idea of dominance: with dominance of humans over nonhuman Nature, masculine over the feminine, wealthy and powerful over the poor, with the dominance of the West over non-Western cultures. Deep ecological consciousness allows us to see through these erroneous and dangerous illusions. (66)

Deep Ecologists, here, reject the Western's binary ideas and urge to rebalance such binary ideas on the backdrop of equality of all biospheres. Transcendentalist poets link inner freedom with nature and believe that their understanding of life grows their consciousness toward nature. Furthermore, they argue that Western tendency looks at things from the human-centric point of view, which creates hierarchy and duality like "human/nonhuman" and "masculine/feminine". This concept or view is human-centric. Therefore, deep ecological consciousness alerts humans towards these old paradigms and opens the ecocentric perspective, looking at all the things in nature as part of the creation.

Nevertheless, Janet Newman emphasizes the values of poetry connecting nature and consciousness stating Jonathan Bate in his paper, "However, a minority school of thought led by Jonathan Bate argues that the natural world is more readily valued through poetry connecting nature and consciousness" (9). Jonathan Bate describes the significance of poetry to connect humans and nature; however, this argument is addressed by deep ecologists, who believe that the deep ecological consciousness in humans necessarily needs to comprehend the interconnectedness of the human-nature relationship. Debunking the shallow ecology Neass argues, "The emergence of human ecological consciousness is a philosophically important idea: a life form has developed on Earth which is capable of understanding and appreciating its relations with all other life forms and to the Earth as a whole" ("Community" 166). This underscores the importance of deep ecological consciousness that humans are part of nature and everything on Earth is interrelated. Similarly, Thoreau advocates a deep feeling of connectedness of self and nature in his poem "Nature":

For I'd rather be thy child
And pupil, in the forest wild,

Than be the king of men elsewhere,
 And most sovereign slave of care. (lines 16-19)

In these lines, the poet puts forward the greatness of being with nature; he wants to become the “child” of nature rather than becoming the “King” of human beings. This enraptured feeling of the poet with nature dissects the significance of nature and the human utmost desire to reconnect with nature. The poet's understated feelings of wanting to dissolve into nature are revealed in these specific lines, "I'd rather be thy child" and "Than be the king of men elsewhere." Furthermore, it is clear why poets desperately want to unite with nature to find their lost self. Finding himself in nature is the essence of these lines. Thus, as deep ecologists suggest, the self-realization of the poet with nature is an unexplored terrain.

Furthermore, Thoreau also illuminates the deep curiosity towards nature in his poem “Nature” he addresses nature, “To have one moment of thy dawn, /Than share the city’s year forlorn” (lines 20-21). His deep desire to be with nature raises the question about the importance of nature. He wants to exchange his city life with nature to be “one moment” and live “years forlorn” in the “city”. The poet’s will and attachment to nature raise deep ecological comprehension for the reader. Why does the poet give such importance to nature? Why does he feel forlorn in the city but happy with nature? These deep questions lead the poet to long for interconnection with nature. Similarly, Thoreau examines humans and nature's pains and suffering in the poem, “I am the Autumnal Sun”:

When will the hazel put forth its flowers,
 Or the grape ripen under my bowers?
 When will the harvest or the hunter's moon
 Turn my midnight into mid-noon?

I am all sere and yellow,
 And to my core mellow.
 The mast is dropping within my woods,
 The winter is lurking within my moods. (lines 9-16)

This entire poem is an extended metaphor, “Autumn Sun”. By this poem Thoreau demonstrates nature’s suffering through the sun. He asks humans, “When will the hazel put forth its flowers, /Or the grape ripen under my bowers?” Lines mentioned above explain when “hazel” blooms, and “grape ripen” and “when harvest or the hunter moon” turns its “midnight into mid-noon.” He describes at that moment “Autumnal Sun” feels withered “yellow” which raises question that the sun also has feeling of loneliness and hopelessness. He further adds that the sun feels like “The mast dropping within my woods/ the winter is lurking within my moods.” These lines also explain the sad mood of the sun before winter. Hence, such human-like characteristics expressed by the poet describe the deep ecological responsibility towards nature. As deep ecologists advise, deep questioning leads the fundamental assumptions of towards the deep connection with the mainstream’s shallow approach. Thus, such deep questioning advances the self-realization of human ecological thinking, widens the ecological self, and opens further discussion about humans and nature's deeper interconnection.

The Importance of Nature in Emerson and Thoreau’s Poetry

In the poems of Emerson and Thoreau, nature is the center of motivation. Both are key figures in the American Transcendentalist movement. For both Emerson and Thoreau, nature is not simply a backdrop to human life but a central aspect in their philosophical exploration. Nature serves for them as both the source of inspiration and the moral guide for self-discovery, and a mirror for reflecting the self. Their works

advocate for an intrinsic connection of humans and nature. They emphasize nature's importance in understanding the self, society, and the universe.

One of the major attributes of deep ecology is seeking biocentric equity. Biocentric equity challenges the anthropocentric (human-centered) perspective, which emphasizes the idea that humans are just one part of a larger ecological community. Since everything on this earth is interrelated and interconnected, deep ecology advocates that humans are not the masters of all but rather part of this biotic, and abiotic world. Biocentric equality means that everything has equal value and importance in the biosphere, this concept fosters harmony between humans and nature. In the poems of the Transcendentalist Movement, these ideas are expressed by comparing humans to natural symbols, Emerson illustrates in the poem "Song of Nature":

Too much of donning and doffing,
 Too slow the rainbow fades,
 I weary of my robe of snow,
 My leaves and my cascades. (lines 49-52)

In these lines, Emerson personifies nature as human and explains the pain and tiredness of nature. He compares nature to humans and says "too much donning and doffing" that the change of weather makes nature so tired. Further, he adds "too slow rainbow fades". Even the rainbow fades slowly, which gives humans an attribute to nature. He imagines nature seems so tired because of "snow" and sometimes "leaves" to change its clothes as "robe of snow". This imagination expresses the human feeling of nature and the rituals of changing clothes. This poet's imagination helps readers to comprehend nature's deep feelings as humans feel sad, tired, and difficult. Therefore, all of the members of the biospheric community have similar pains and happiness.

Everything in nature is interrelated and they have distinct roles but are connected. In the book *Nature*, Emerson argues about nature's unity with the same perspective: "Nothing is quite beautiful alone: nothing but is beautiful in the whole. A single object is only so far beautiful as it suggests this universal grace" (12). This also underscores the natural beauty that comes, meaning everything is a manifestation of the same source and its full reflection is possible with a whole not alone. Accordingly, these lines of the poem "Song of Nature" unfold the poet's deep feelings and imagination of nature as a human. In the same way, Emerson summarizes the essence of life and nature as one and interconnectedness in his poem "Brahma":

Far or forgot to me is near;
 Shadow and sunlight are the same;
 The vanished gods to me appear;
 And one to me are shame and fame. (lines 5-8)

Emerson in these lines develops the idea of non-duality, that Brahma is in both "far" and "near" and he dwells in both "shadow" and "sunlight". The underlined meaning in these lines is Brahma resides everywhere and anything from which all objects exist is independent. But the critics Jingling Zhang and Peiwei Zheng discuss this from the religious point of view:

In Brahmanism, Brahma was the Creator of all things in the universe, part of the trinity with Vishnu (the protector) and Shiva (the destroyer). And Brahman was regarded as the essence, or soul, of the universe. Therefore, the three words Brahmin, Brahma, and Brahman were closely related to one another. This poem had a strong religious connotation, in which Emerson assumed the persona of Brahma, the Creator in Brahmanism. (1139)

In this argument, critics observe the poem from the Hindu religious belief that Brahma's manifestation is Brahmin which highlights the humans' superiority, and this description is human-centered. Hence, fundamentally, these lines express the supreme Brahma, but from the biocentric lens, the essence or connotation of these lines is Brahma dwells in everything, which means all the participants of the biotic and abiotic world are equal and have their unique values to each other for their coexistence. Highlighting the significance of biocentric equality, Bill Devall and George Sessions describe:

The intuition of biocentric equality is that all things in the biosphere have an equal right to live and blossom and to reach their own individual forms of unfolding and self-realization within the larger Self-realization. This basic intuition is that all organisms and entities in the ecosphere, as parts of the interrelated whole, are equal in intrinsic worth. (67)

This statement defines the biocentric equality for ecological equilibrium. It suggests that all the things in the biosphere are interrelated. Individuals can discover the "larger Self-realization" which is "over soul" in Emerson's poem "Brahma". Realization of a larger- self means the state of a deep ecological consciousness that all are interrelated to everything and everything has equal values. The above-mentioned lines of Emerson's poems contain the very deep essence of deep ecology, and they summarize the inseparability of the human and nonhuman world. Correspondingly, Henry David Thoreau's poems also advocate the biocentric equality in his poem "Nature":

For I'd rather be thy child
And pupil, in the forest wild,
Than be the king of men elsewhere,
And most sovereign slave of care. (lines 16-19)

In these lines, the poet desires to be the “child” of nature. This feeling leads Thoreau to imagine humans as part of nature. He feels he is also equal as other creatures in the “forest wild.” Conversely, in the second line, he emphasizes he can become “king of men elsewhere”. But he wants to be a child of “nature”. Such a deep feeling towards nature as the parent unfolds the equal representation of all creation as children, which tells the readers we all are the equal part of nature’s family. As a result, in these lines, the deep views of the parent-child relationship of the poet and nature are hidden.

James McKusick also describes the interconnection of Thoreau’s writing, “Hearing the call of the wild, Thoreau discovers within himself a deep sense of sympathy for all of the river’s living creatures, and he devotes . . . to a description of the dozen or so species of fish that inhabit its waters” (145). This sympathy is sometimes understood as human-centric. But critics suggest Thoreau’s views towards nature are interconnected and deep. This criticism is human-centric which focuses on the poet's inner feelings and sympathy but, at the same time, his description of species advocates that all biotic families are from the same source and they are equally important in their roles. In the same way, Thoreau extrapolates the deep connection between humans and nature in the poem “I am the Autumnal Sun”:

Sometimes a mortal feels in himself Nature
 -- not his Father but his Mother stirs
 within him, and he becomes immortal with her
 immortality. From time to time she claims
 kindredship with us. (lines 1-5)

The first stanza of the poem “I am the Autumnal Sun” juxtaposes the poet’s imagination of nature as “immortal” and “mortal”. But the essence of this juxtaposition is to denote nature as “Father” and “Mother”. This interpretation of

nature as the parent further unfolds the relationship and the position of the biospheric world as one family and all the members of the biotic world are equal. He characterizes the inner emotion of nature and presents nature as human experience.

Nature is described as mortal and immortal in both positions. She (nature) feels as humans feel. The poet adds “From time to time she claims/ kindredship with us.” This line also depicts nature as the mother takes care of all. Thus, the underlined meaning of this poem reveals the human and nature’s mutual relationship, which the poet feels himself and gives the same human feeling to “Autumn”. Autumn is personified as a human. Although Thoreau’s poems contained a biocentric perspective, some other critics claim his poetry from a human-centric explanation as critic Henry W. Wells argues about the poetic characteristic:

Thoreau was kindled from the spiritual fires struck by the violence of the French Revolution upon the sterner and more masculine of English minds, such as Blake's. revolutionary temper, so strong in Thoreau, found in the language of these earlier revolutionaries an inspiration for his own poetic speech. (106)

This quote evaluates Thoreau's poems from political and spiritual perspectives. He evaluates his poetic attributes from a human-centric point of view “French Revolution” “Masculine of English minds” “revolutionary temper.” Critic examines the poems from the historical point of view it becomes human-centric criticism. On the contrary, his poems comprise the deep ecological consciousness of biocentric equality from the ecocentric point of view, adhering to the equal part of all members of nature. Devall and Sessions describe:

Eastern traditions express organic unity, address what we have called the minority tradition, and express acceptance of biocentric equality in some

traditions. Furthermore, these sources relate to the process of becoming more mature, of awakening from illusion and delusion. These traditions have also had a traceable influence in American intellectual development. Emerson and Thoreau were touched by the Eastern. (100)

Biocentric equality is deep ecological quality; it fosters the essence of deep ecology: all the things in the biosphere have equal values. This very idea is expressed in the poems of Emerson and Thoreau. Moreover, Devall and Sessions show the connection and influence of Eastern tradition to the American Intellectual which further approves the attribute of deep ecology; and biocentric equalities in these selected poems of both poets of the transcendentalist Movement,

Moreover, Thoreau also discusses the importance of nature and the fundamental values of all the participants in the biosphere. He exhibits nature's underlined values in the poem "Nature":

Let me sigh upon a reed,
 Or in the woods, with leafy din . . .
 For I'd rather be thy child
 And pupil, in the forest wild. (lines 11-17)

These lines remind the nature's gravity which the poet wants to submerge. Furthermore, he articulates "Let me sigh upon a reed". This line uncovers the poet's deep request that he wants to go inside the tall grass and sigh there, and with "in the woods with leafy din" his inner desires show the importance of nature. He adds "For I'd rather be thy child/ and pupil, in the forest wild." These two lines also illustrate the poet's desire to submit to nature as nature's child rather than becoming king of humans. This deep priority of the poet demonstrates that nature has values as humans. Thus, the poet's deep longing for nature gives the value of nature as the part of

humans and humans as the part of nature, thus the interconnectedness of nature and humans can be traced in this poem. In the same way, the poet personifies the sun as a human being and tells the depression of nature in the poem “I am the Autumnal Sun”:

When will the harvest or the hunter's moon

Turn my midnight into mid-noon?

I am all sere and yellow,

And to my core mellow. (lines 11-14)

These above-mentioned lines describe the pains of the sun as humans. The poet gives human-like emotions to the sun. In these lines, the poet expresses the depression of the coming winter season. He exemplifies “When will harvest or hunter moon/ turn my midnight mid noon.” This is the season in October when everyone is busy harvesting crops. He feels his “midnight as mid-noon.” This subtle way of describing the sun’s story, giving it to human-like emotions, highlights that everything in creation has the same feelings and values as humans. Moreover, he adds “I am all serene and yellow/ and to my core mellow.” These two lines also display how the poet imagines the sun as the withered leaf and “yellow.” This lifelessness of the sun and its deep sorrows stresses the intrinsic values of everything in nature are the same. Humans and nature are dynamically entangled; everything deserves equal and reciprocal roles in the biosphere. Thus, the deep interconnectedness of everything in nature maintains the biospheric balance among all participants. Similarly, Thoreau writes about the interconnectedness in his book *Walden*:

What distant and different beings in the various mansions of the universe are contemplating the same one at the same moment! Nature and human life are as various as our several constitutions. Who shall say what prospect life offers to

another? Could a greater miracle take place than for us to look through each other's eyes for an instant? (11)

He argues that the entire interconnectedness of the universe and nature itself tells the actual miracles. He further adds the manifoldness of Nature and human intimation, which is beyond description. While writing this book *Walden* Thoreau lives near Walden Lake, and all his experiences prove his sense of deep interconnectedness. Thus, his poems reveal a deep connection with nature, aiming to awaken the deep ecological consciousness that recognizes the intrinsic value of everything in the natural world.

Similarly, in the article “The Elements of Humanity and Sufism in Henry David Thoreau’s *Walden*,” Ali Arian shares Thoreau’s interconnectedness with nature, “Thoreau’s communion with nature in *Walden* . . . it was a part of his self-exploration, for he wanted to discover himself indirectly through nature. So while at *Walden*, Thoreau merged with nature and, through nature, with God. He felt that he was an essential part of nature” (3). This cultivation of self into nature parallels the Sufi belief that divinity resides within requiring self-realization. But Thoreau discovers himself with nature. Thus, in his poems, the deep hidden messages unfold from the ecocentric lenses.

Similarly, adhering Thoreau's interconnectedness with the non-human world in his poetic expression in the research paper “Thoreau's Poetry and the New Materialism: A Matter of "Enmeshedness," Michael R. Schrimper adds, “Thoreau is more interested in expressing the nature and autonomous power of a form of nonhuman matter than using this matter to express human-bound philosophy” (59). This argument bridges Thoreau’s understanding of nature's inherent qualities that inspire him to express the human-bound philosophy. Discussing his poems from the

human-centered perspective still ushers in the humans' supremacy over the nonhuman world. Thus, the deep meanings of these poems redirect intrinsic values of the nonhuman world. The critic suggests that representations of nonhuman matter in poems prove the inherent values of nature.

Furthermore, Transcendentalist writers adopt a holistic perspective on human-nature relationships, highlights the importance of nature in humans life. They contend that all elements of nature are interconnected to one another. This holistic idea is also central to the selected Transcendentalist poems in their depiction of nature and humans interconnection. In "Song of Nature," Emerson illustrates:

I hid in the solar glory,
I am dumb in the pealing song,
I rest on the pitch of the torrent,
In slumber I am strong. (lines 5-8)

In the above-mentioned stanza, the poet finds himself as the creation's center and imagines himself hidden in the "solar glory". He indicates the source of the whole creation and sometimes describes himself as the "dumb" in the "pealing song" of nature. Sometimes he finds "strong" adds "rest in the pitch of torrent" and "in slumber" there is hidden comprehension of the poet. He wants to describe that everywhere the same source of creation resides, nothing is alone perfect, and in the whole creation the supreme dwells. Hence, in this description, the poet speaks of imagining as creation, which is a holistic perspective argued by the deep ecologist, it makes clear the interconnectedness of everything in creation comes from the same source. Adhering to the same idea in the book *The Web of Life* Fritjof Capra also suggests:

The new paradigm may be called a holistic worldview, seeing the world as an integrated whole rather than a dissociated collection of parts. It may also be called an ecological view, if the term "ecological" is used in a much broader and deeper sense than usual. Deep ecological awareness recognizes the fundamental interdependence of all phenomena and the fact that, as individuals and societies, we are all embedded in (and ultimately dependent on) the cyclical processes of nature. (6)

Capra highlights the core philosophic attribute of deep ecology as the "holistic world views." He persuades deep ecology as the sociopolitical perspective of the interconnectedness between individuals and society, which is human-centric. However, this research work searches the ecocentric description hidden in nature poems. In "Song of Nature," Emerson delves into the pain of creation and speaks through nature. Therefore, humans and nature are "dependent" on each other or merely "embedded". Also, the poet warns humans that the suffering of nature is also equal to humans, and uncovers the deep ecological consciousness of humans in the poem. Similarly, Emerson states the holistic perspective in the poem "Brahma"

Far or forgot to me is near;

Shadow and sunlight are the same;

The vanished gods to me appear;

And one to me are shame and fame. (lines 5-8)

Emerson condenses the insights from Eastern and Western thoughts, but the imagery and the base of the poem is Hinduism. The poet speaks through the Brahma, the ultimate God, and describes His presence in everything. The poet depicts the holistic perspective, Brahma is in "near" and in "far." Similarly, he describes he is in "Shadow" and "Sunlight." This argues that nothing can be described separately,

Brahma dwells in everything. The poet also discusses all the “vanished gods” in Brahma. And for Brahma “shame” and “fame” is one. These underscored messages in the poem reveal the interconnectedness of everything in creation. This inseparable idea is holistic. Thus, this poem praises the presence of the invisible in everything. It is the base of deep interconnectedness among all the biospheres.

Nevertheless, Henry David Thoreau also summarizes the holistic views in his poems. In the poem “Nature” he asks nature to mingle into its part:

O Nature! I do not aspire
 To be the highest in thy quire,—
 To be a meteor in the sky, . . .
 Only a zephyr that may blow
 Among the reeds by the river low. (lines 2-7)

In these lines, the poet asks nature, he does not aim to be in “highest in thy quire” rather he wants to reside in the “river low”. This desire of the poet unfolds the poet’s deep interest in submerging into the river reeds indicating his understanding of the whole into the part. He can find nature's hugeness in the river’s reeds. This symbiotic and holistic worldview argues against anthropocentric views. Accordingly, as deep ecologists describe holistic world views, in these lines, the poet advocates the interconnectedness of humans as part of nature, as in the poem, the poet desires to connect in the lowest part of nature. Louse Pojman and Katie McShane share the idea about holism:

Deep ecologists are holists in that they tend to view individual interests as being at bottom really the interests of the whole of nature. Thus, we should look to the interests of the whole rather than to the interests of individuals because the interests of individuals are, at root, the interests of wholes. To

think of my own interests as only about me is to think of them too superficially. (216)

This argument suggests that humans' self-centered desire reduces nature's quality as a whole. Moreover, as deep ecologists suggest the intrinsic values of everything in nature, this principle can be materialized only when humans keep priority to nature as they prioritize themselves. Subsequently, in the poem "Nature." Thoreau describes the selfless desire of humans, which underscores the deep ecological wisdom and the desire to intermingle with nature showing the interconnectedness in the poem.

Thoreau, in the same way, aims the holistic views in the poem "I am the Autumnal Sun":

Sometimes a mortal feels in himself Nature
 — not his Father but his Mother stirs
 within him, and he becomes immortal with her
 immortality. (lines 1-4)

The poet feels "a mortal" sometimes and sometimes becomes "immortal"; these juxtaposed ideas refer to the poet's holistic views as the part and whole of creation. Through the metaphor of "Sun," the poet explains the inner feeling and suffering of nature as autumn finishes and the arrival of winter. This human-like feeling given to the sun by the poet emphasizes nature and humans' deep linking, humans are not superior, but rather all the biospheric world share similar pain and suffering. Thus, such biocentric connotations open the deep ecological consciousness in humans towards nature. Talking about deep Ecology critic, Timothy W. Luke criticizes the holistic views of deep ecology:

Devall and Sessions endorsement of the new physics of holistic interrelation reflects this confusion. Enlightenment science cannot be disinvited or

destroyed. It is embedded in all of our acts and artifacts. Sensuous, participative, metaphysical views of reality—when fused into technical potentials of modern science for destructive misapplication— could promote a more domineering rather than less destructive science. (13)

This argument also discusses the usefulness of holistic perspective purposed by the deep ecologist. Here, the critic charges when deep ecologists fuse emotions into technical development it can foster “a more domineering” than the “less destructive science” by seeing the world through a holistic perspective. But this idea emphasizes again the human-centric description. While observing the nature poems by Transcendentalist poets, they are not only emphasizing moral advice, rather these poems express the repressed voices of nature. Therefore, the poet in this poem “I am the Autumn Sun” imagines the sun and tells the story of depression as humans.

The themes of the interconnectedness of humans and nature in the poems of Transcendentalist poets prove the importance of nature. Emerson illustrates deep interconnectedness in the poem “Brahma”:

They reckon ill who leave me out;
 When me they fly, I am the wings;
 I am the doubter and the doubt,
 And I the hymn the Brahmin sings. (lines 9-12)

This stanza of the poem suggests that everything in the universe is from the same energy and all are the same; somewhere everything is interconnected. The poet explains the power of “Brahma”: those who are separate from Him are ill and those who will fly with Him, He can become “wings”. In this stanza, the poet tries to unknot the duality of human beings with nature and proposes the interconnection of all things for a better world. He further evokes that “I am the doubter and doubt” This

raises questions about humans' misunderstanding of "Brahma" and its divine attribute. He explains that both things are not distinct from each other. He further adds "I the hymn the Brahmin sings." This line indicates that he dwells in everything. He underscores Brahma's universality, from which the poet makes clear that all the things in the universe are equally important and complexly interconnected. Furthermore, in the research paper Jayita Pramanik and Bijan Sarkar also make points about the interconnectedness:

. . . integral relationship among every element of this universe. Each of them is beautifully arranged on a string and is governed by a unique force to drive this universe. If one of these is affected, the whole system will be in unstable condition, like that necklace-if the string is torn, there will be no existence of the necklace. (254)

Both critics argue that everything is unavoidably connected to everything else in the universe; the whole system is governed by the same force. This argument underlines the fundamental interconnectedness of humans and nature as the poet expresses the subtle universal governing force of everything.

However, several critics, analyzing Emerson's writing from an empirical point of view, assume he is more anthropocentric. Sean Ross Meehan, for instance, argues that:

Emerson's "metonymy," I argue, figures a more empirical, if not ecological, way of thinking about writing and writing about thinking. In this way, "metonymy" names or anticipates that sort of "radical empiricism" that emerges later in the philosophy of William James, a blending of science and metaphysics, matter and mind, that critics such as Steven Meyer and Joan Richardson have linked back to Emerson's natural history of intellect. (302)

This argument stresses Emerson's writing from an empirical perspective. Though critics believe that Emerson's writing is more human-centric, Emerson focuses on the mind as the part and particle of God, and God also the part and particle of nature. Therefore, unlike this description, Emerson's poem reveals the deep interconnectedness of mind and matter or human and nature. Bill Devall and George Sessions claim:

There are no boundaries and everything is interrelated. But insofar as we perceive things as individual organisms or entities, the insight draws us to respect all human and nonhuman individuals in their own right as parts of the whole without feeling the need to set up hierarchies of species with humans at the top. (55)

Deep ecologists Devall and Sessions assert the fundamental interrelatedness of all creation. Although humans tend to take everything for granted and assume a dominant role, every component contributes equally to balance the ecosystem. Therefore, Emerson's poems align with this very core attribute of deep ecology, emphasizing that all things are interconnected.

Furthermore, deep ecology discusses the inner relationship with nature to be rediscovered by taking all the participants of the biosphere as one interconnected family. Ananda Singh elaborates this interconnectedness as, "Though Jain theological interpretations describe the interconnectedness of various elements of nature, the inherent decay and downfall of the human world is also considered. Jain literature mentions that the human species will socially and ecologically decay and the world will be destroyed" (57). The critic explains the Jainism beliefs of interconnectedness. This argument threatens humans' excessive misuse of the environment.

However, Carole Moses argues against the orthodox religious teaching in the writing of Fanny Fern:

Children often figure prominently in comments that Fern makes about nature, and her concern with this subject might be surmised by the pen name she chose, linking her with nature as it does, and she underscores this link with references to "leaves" in the titles of the first three of her collections. Her pages of writing become leaves of nature. Many of her comments about nature are made in passing as she discusses its effects on children. Clearly, she believes that they interact in a way that nourishes the child's soul. (99)

The critic delves into the Transcendentalist writer's creation and argues that nature is the central stimulation as Fern describes the role of nature in children although she is not much influenced by the Eastern beliefs. Like the British Romantic poets, she also places the children and nature in the realm of innocence. In this description, there is a hidden role of human nature's inner relationship. Therefore, transcendentalist writers' self-intuitions unfold to search for the deep ecological interconnectedness of humans and nature. Furthermore, Mahmoud Arghavan shows similarities between

Transcendentalism and Sufism:

The Transcendentalist ontology put forth in Emerson's, Thoreau's and Whitman's works is based on transcending the physical world; it proclaims an anti-dogmatic, immediate spiritual connection between the individual and "the divine a divinity of the human mind itself, and, in Emerson's words, "an original relation to the universe" ("Nature") . . . because Emerson encountered Persian poetry as a philosopher-poet, the philosophical perspective and mystical themes. (6)

Here, Arghavan shows the similarities between that transcendentalist writers and Sufism where he describes that as transcendentalist searches the divinity in nature in the same way as Sufism mystical philosophy which also emphasizes the individual connection with divine. Sufism is a mystical Islamic tradition seeking experiential knowledge of God through self-purification, love, and devotion, often emphasizing the soul's annihilation in the divine and the unity of all creation. Both emphasize the inner purification, or purification of self. But these descriptions are based on human-centric perspectives. Therefore, although they are equally influenced by Persian poets and Eastern poets. The unseen reason for those attachments with nature and self is needed to be discussed from a nature-centric perspective.

Nevertheless, in the article "Transcendentalism: The Metaphysics of the Theme" Elizabeth A. Meese detects, "Thus, the correlations generated by correspondence take place between an interpretation of phenomena and an interpretation of noumena, both equally binding matters of fact and certainty in the perceiver's mind" (9). Here, the critic discusses the correspondence between the universal and individual as microcosm and macrocosm. Meese argues the metaphysical connectedness among all the participants of the biosphere. Discussing on Emerson and Thoreau, Ann Woodlief in the research paper "Emerson and Thoreau as American Prophets of Eco-Wisdom" states:

Thoreau found there the very roots of his vitality, his art, and his religion. Both he and Emerson pointed the way for us, who live in a more diminished and often polluted nature, to discard our false sense of dominion and superiority and discover our proper ethical and spiritual place in nature. We must remember that we are not essential to nature's health, yet our capacity to destroy her is growing. (6)

The critic argues that both poets Emerson and Thoreau concluded that humans search for nature's intimation to reduce false senses. This argument reveals that nature has the potential to interconnect with humans. Therefore, interpreting the nature poems of Emerson and Thoreau is important to trace the deep ecological consciousness and the interrelationship of humans and nature beyond its religiosity. Thus, deep ecology asks human beings to be aware of nature's law, and also proposes ecological awareness and the human's deep interconnectedness with nature. Furthermore, David Landis Barnhill and Roger S. Gottlieb suggest the role of religions in saving the environmental crisis:

Finally, religions need to face how the environmental crisis changes certain basic facts about the spiritual meaning of the world around us. Considered as God's creation, nature—at least in the form of the ecosystems that make up this current phase of earth's biological development—is now subject to human intervention, alteration, and (to some extent, at least) control. (3)

This argument adheres to humans' intervention in the ecosystem and the crisis of humans' future and urges humans to be conscious of the excessive domination, which is an anthropocentric idea. The central motivation of this argument is to save the humans' future. But, deep ecology discusses beyond the human's future. Therefore, this guidance and threats of criticism about nature unfold the significance of the human-nature relationship on a deeper level.

In the same way, Thoreau also accentuates the deep interconnectedness of all biospheres in his creation, in the poem "Nature" he highlights the importance of being with nature:

For I'd rather be thy child
And pupil, in the forest wild,

Than be the king of men elsewhere,
 And most sovereign slave of care. (lines 16-19)

In this stanza, Thoreau underscores the deep intimation stating how he is ready to be a “child” than to be a “King of man elsewhere”. These lines give significance to the poet’s desperate desire to intermingle with nature. Similarly, these lines also portray the relationship between nature and humans as the relationship of parents and children. In “forest wild,” he imagines living as a child and like a slave rather than becoming king of humans. The underlined message in this stanza is that nature is greater than anything else in creations, which indicates that the natural interconnectedness of humans and nature is indispensable. Though these lines are human-centric, these lines describe the values of nature. This closeness of poetry with nature: deep realization elucidates the significance of humans’ relationship with nature. Analyzing Thoreau's poetry, Fred William Lorch evaluates his poetic principle:

Thoreau seems to have believed that as the inner creative force, or character, of a phenomenon in nature determines its outer form, in like manner an intuition has its own vitality, or character, which determines its form. The unity and completeness of an intuition, or of a phenomenon in nature, exist, therefore, not primarily in its outer form, but in the creative force or shaping power which produced it. (291)

This assessment describes the inner force of nature, which Thoreau compares to intuition and character. In the same way, his poems display his inner intuitions which manifest in his character. On the contrary, this is deep interconnectedness not of mind and character but of nature and the human because the source of both comes from the same energy as he prioritizes the “creative force”. Therefore, beyond this dichotomy, there is organic unity among all the members of the biosphere.

Transcending the Ecological Self

Transcending the ecological self in the poetry of Emerson and Thoreau includes recognizing the interconnectedness of all biotic and abiotic things. Their poems advocate for simplicity and self-reliance and search for spiritual enlightenment through nature. They view nature as the center of motivation for spiritual connection, and critique materialism and promote humans' responsibility for nature. They view nature as the center of motivation. Their poems engage with the natural world as a path to self-discovery and ecological awareness, ultimately leading to a more holistic understanding of beyond ecological self.

Self-realization is another important aspect of deep ecology, which leads human beings to advance their self. Transcendentalist poets prioritize the intuition of the self to discover the self. Naess argues:

Early in life, the social 'self' is sufficiently developed so that we do not prefer to eat a big cake alone. We share the cake with our friends and nearest. We identify with these people sufficiently to see our Joy in their joy, and see our disappointment in theirs. Now it is the time to share with all life on our maltreated Earth through the deepening identification with life forms and the greater units, the ecosystems. ("Self-realization: An Ecological Approach" 40)

This description of identification with others shows the development of humans 'Self. Naess asks human' self to be developed as the ecological self to embrace all the things on earth. This appeal demonstrates the importance of the development of humans' ecological self widening the human-centric self to spiritual self. Elizabeth A. Meese reveals the metaphysical evidence in her paper, "Emerson's state of transcendental awareness, when he finds himself "a transparent eyeball," shows how the mind contemplates itself, its process. The intellect is self-reflexive, as, for example, we find

it in some of the best of Wordsworth's poetry" (12). This divine interpretation of transcendentalism highlights the poets' interconnection with the divine through nature. However, humans as part of nature display the creation's attributes through nature. Human beings after connecting nature can expand their spiritual connections. Emerson illustrates in the poem "Song of Nature":

I hid in the solar glory,
 I am dumb in the pealing song,
 I rest on the pitch of the torrent,
 In slumber I am strong. (lines 5-8)

In these above-mentioned lines, Emerson sketches himself into nature. When the poet contemplates himself, he finds in the highest place hiding in the "solar glory" and he becomes "dumb in the pealing song." Furthermore, he unfolds himself and finds rest in the "pitch of torrent" of these deep emotions he discovers in nature. Finally, he summarizes his strength as dwelling in nature 'In slumber I am strong' he finds his strong self in nature. So, the poet stretches into nature and finds his strength. The poet's self-discovery extrapolates the growth of self through nature towards the ecological self.

The poet's self and nature's interconnection are hidden in this stanza, as deep ecologists believe poets see themselves into nature and grow their "self" through their self-realization. Emerson further explores his argument in the essay Nature, "Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood" (32). His argument probes nature's power and the humans' consciousness towards it. He describes nature as the best reflector of good human beings. Everything in nature inspires the human spirit. Therefore, these lines of the poem also reflect the

spiritual connection of the poet with nature. Nonetheless, in the poem *Brahma*, he associates this universe with the Hindu God Brahma:

The strong gods pine for my abode,
 And pine in vain the sacred Seven;
 But thou, meek lover of the good!
 Find me, and turn thy back on heaven. (lines 13-26)

In these lines, the poet argues about Brahma, in everything of this cosmos *Brahma* dwells. Many critics explain this poem Brahma from the spiritual and mystical point of view, Dale Riepe argues about Emerson's attachment with Hinduism, "Universal law is unconscious and inscrutable with no act of Grace possible on the part of God, since God for Emerson has been absorbed into Brahman" (120). This argument explores the essence of Brahma in Brahman in the spiritual person; therefore, he finds the spiritual depth of God in the poem *Brahma*. But, in this line, the poet explains Brahma has a holy "abode" that includes all the world. Even the "strong gods" long for his abode. According to Hinduism, the divinity dwells in everything which is the extended part of Brahma. He speaks about the powerful goddesses such as *Agni*, the god of fire, and *Yama*, the god of war also included in Brahma, which means everything comes from Him. He also describes the "sacred Seven", seven holy persons in Hinduism, also encapsulated in Brahma. He compares nature's major forces with the strong goddess. The poem suggests that to know the God, one must dissolve binary distinctions (self/other, mind/matter). This resonates with the idea that individual beings are expressions of the same ultimate reality that pervades nature. It also advocates that our relationship with nature is as deep as the God that humans worship and the self also grow with nature's connection. He explains that nature has the power to connect with humans, but humans need to develop higher consciousness

to understand nature and its interconnectedness. In the same way, In the poem “I am the Autumnal Sun” Thoreau begins:

Sometimes a mortal feels in himself Nature
 not his Father but his Mother stirs
 within him, and he becomes immortal with her
 immortality. From time to time she claims
 kindred ship with us, and some globule
 from her veins steals up into our own. (lines 1-6)

In these lines, the poet constitutes the ideas that self and nature are interconnected. He starts imagining the sun, his feeling that nature, sometimes he feels “father” and sometimes he feels “mother.” His feeling of this intimacy advances his inner connection with nature. Furthermore, he imagines “Sun” as a human being and adds he “becomes immortal with her immortality.” This describes that the sun becomes immortal as a human with nature; the hidden message in these lines is that he grows as the sun grows and feels immortal. In “I am the Autumnal Sun” throughout the whole poem, he speaks to himself consequently, the self he imagines with nature by describing the sun’s suffering and he feels himself as the family member of nature. He feels the love of nature as he expresses “From time to time she claims kindred ship with us.” This closeness shows that he is searching for himself with nature and wants to realize his self-imagining of the sun.

Consequently, in the above-described poems of Transcendentalist poets, the hidden message is that the self is realized with the connection of nature. Poets discover their different dimensions while they turn into nature which helps them to find their spiritual connection with nature. Therefore, as Deep Ecologists describe,

nature helps humans to find their true selves. Adhering to these facts, deep ecologists Devall and Sessions also suggest:

Deep ecology sense of self requires further maturity and growth, an identification which goes beyond humanity to include the nonhuman world. We must see beyond our narrow contemporary cultural assumptions and values, and the conventional wisdom of our time and place, and this is best achieved by the meditative deep questioning process. (67)

This argument also unveils the underlined theme of the self and nature relationship. The interconnection with the non-human world advances humans' ecological consciousness. Thus, the self is incomplete without nature. Moreover, Munir Hossain Talukder extrapolates about self-realization:

The norm of Self-realization plays a central role in distinguishing between 'Shallow' and 'Deep' ecology. . . by contrast, in deep ecology, Self-realization is extremely crucial. Deep ecology considers all organisms, plants, and so forth, as a 'total-field image.' So, deep ecology dissolves the 'man-in-environment' concept and establishes a more symbiotic relationship; a relationship which is intrinsically valuable and based on an enlightened principle "the equal right to live and blossom. (221)

This above-mentioned explanation discusses the meaning of self-realization of deep ecologists. In addition, deep ecologists detect the difference between shallow and deep ecology. Deep ecologists argue that all organisms are unique, and they have intrinsic values. Moreover, transcendentalist poems express the interconnectedness of humans and nature as they perceive spirituality in nature. Their acceptance of the spirituality of nature, in other words, is the deep interrelatedness of humans with nature, which can be traced in their poems. Realizing the self as part of nature and

understanding the values of all living things is the central motivation of self-realization.

But Richard Sylvan criticizes deep ecological thought, “The conversion of deep ecology into awareness psychology, into a certain sort of exercise in self-realization or ‘liberating ecological consciousness, or consciousness-raising’, is open to similar objections. Ecology, deep or shallow or systematic, is not ego-tripping or a personal thing” (11). Sylvan makes clear arguments against the subjective beliefs of deep ecologists, who blame shallow ecology on ego-tripping. He dismantles the dualism made by deep ecology. But, raising the deep ecological consciousness in humans’ minds, the deep ecological ideas need to be discovered because humans’ extreme (human-centric) consumeristic ideas lead to myriads of ecological crises.

On the other hand, humans and nature have deep interconnectedness; all the participants of the biospheric family have intricate interconnectedness. Furthermore, this interconnection dynamically fosters environmental equilibrium. From the viewpoint of deep ecology, all the participants of the biosphere have important roles in each other for this dynamicity of nature. In the selected poems of Transcendentalist poets, this idea of deep interconnectedness is expressed but less discussed, but interconnectedness of humans and nature leads to the moral aspects of humans’ beings which ultimately develop as ecological self. Adhering to this idea Roderick S. French argues about the interconnectedness of humans and nature against the Western philosophers’ humans’ autonomous priority, “The absurdity of a vision of human existence thoroughly detached from man's natural context suggests that the recovery of a sense of purpose might well come through a rediscovery of our connectedness with the natural environment” (19). Discussing human absurdity and its causes, French accuses the priority of the Western philosophers of human freedom. He

charges that because of human detachment from nature the original connection has been disconnected. He further mentions that humans need a new ecological consciousness to rediscover the lost relationship with nature. In the selected poems of Emerson and Thoreau, the characteristics of deep ecology: the deep interconnectedness between humans and nature are hidden. Emerson develops his idea in the poem “Song of Nature”:

But he, the man-child glorious,--
 Where tarries he the while?
 The rainbow shines his harbinger,
 The sunset gleams his smile. (lines 37-40)

In these lines, the poet imagines the “Earth” as the extended metaphor and gives the human emotion. Here, the poet gives human-like attributes to earth and explains the humans’ emotions as the “rainbow”, the man-child relation he compares to the symphony of the rainbow. Similarly, “Sunset” symbolizes the humans’ “smile”. This deep imagination of the poet explores the deep interconnectedness between humans and nature. In nature everything is connected to everything else, this very idea is indirectly contained in this line; all the participants of the biosphere feel the same way humans feel. Regarding the ecological self, Joanna Macy argues, “I have found Buddhism to be distinctive for the clarity and sophistication it brings to understanding the dynamics of the self. In much the same way as systems theory does, Buddhism undermines the dichotomy between self and other and belies the concept of a continuous self” (332). This argument highlights the dynamic of self, which needed to develop with the abiotic world. Humans and nature are not separate entities; nature helps to foster the humans’ self. Therefore, in these lines of poems the poet gives the human-like attribute to the earth. Humans’ developed ecological self sees intrinsic

values of everything and their interconnectedness. Regarding human and nature interconnectedness, Ogyen Trinley Dorje argues, “. . . interdependence describes our deep interconnectedness . . . we can start by observing that everything in life happens due to the various causes and the condition together . . . it shows that everything that exists is a condition that effects other and is affected in turn in a vast and complex web of causality” (15). He makes an argument centering on humans, that humans are deeply interconnected with everything in nature. But this interconnectedness not only advocates the humans’ worries rather it gives clues to be aware of the deep interconnectedness of nature that is complexly entangled. Consequently, in these lines, the poet imagines the earth’s process of creation and symbolizes the earth's phenomena with human’ emotions. Likewise, Thoreau imagines the “sun” as human being and uncovers in the poem “I am the Autumnal Sun”:

The mast is dropping within my woods,
 The winter is lurking within my moods,
 And the rustling of the withered leaf
 Is the constant music of my grief. (lines 14-18)

In this stanza, the poet compares the suffering and pains of humans to nature, as he imagines the “sun” as human and says, “mast is dropping” In the mood of the sun, he sees “winter is lurking”. He further describes “the rustling of the withered leaf” with the human “grief.” In this imagination, the poet reveals humans’ untold pains through the sun's depression before the winter comes. His metaphoric poem ‘I am the Autumnal Sun’ represents humans suffering from the viewpoint of nature. This poem describes the deep emotional sorrow of nature by personifying the sun as human, which emphasizes the inseparable relationship among all biospheres. As Naess argues, “we increasingly see ourselves in others, and others in ourselves. This "self" is

extended and deepened as a natural process of the realization of its potentialities in others” (“Deep Ecological Movement” 15). This demonstrates that humans are extended beings by the help of many others. Deep interdependence and the natural process scrutinize our values and responsibility as humans; either the supreme of everything or the part of this nature. Naess’s deep ecological ideas strongly oppose the human-centered anthropocentric perspective. He describes humans as part of nature. Humans exist through their reciprocal relationship with others. He sees everything in the universe as unique and interrelated as the poet imagines the humans suffering in the poem with Paul O. William also encapsulates the theme of Thoreau’s poetry:

As do numerous other poets trying to develop a consciousness of meanings hidden behind the appearance of things, Thoreau frequently developed his poems by means of antitheses, by balancing the observed with the envisioned. In doing this he really is embodying in poetry transcendental dualisms, balances between Understanding and Reason, Fancy and Imagination. (467)

William affirms that Thoreau’s poems search for the hidden inner connectivity of all dichotomies, and this leads to human and non-human unity. He further experiments on humans’ imaginations and feelings about nature’s beauty. He tries to blend inner feelings and outer reality of the human and nature relationship. The above poems of Thoreau search for the interconnection with nature. Thoreau’s poems are deeply connected with nature and its invisible attributes, which not only describe the beauty and power of nature but also search for the deep interconnectedness in human and nonhuman life for the lively relationship of nature.

Moreover, most of the Transcendentalist writers are influenced by Eastern spiritualism. Eastern spiritualism including Hinduism, Buddhism, Taoism, and Confucianism, these Eastern religious traditions describe nature as an all-

encompassing and self-generating process. Nature is regarded as divine and sacred. Furthermore, they believe humans and nature are the reflection of the same divinity. Therefore, these selected poems also contain the Eastern religious and philosophic values that everything is interconnected with the same energy. Similarly, adhering these ideas, Jerome Bump advocates the importance of Eastern beliefs and the failures of the Judio-Christian anthropocentric ideas while describing Hopkins's writing:

Yet Hopkins' unusual religious perspective will be particularly interesting to those who regard the anthropocentrism of many Judeo-Christian traditions as one of the chief causes of the environmental crisis . . . perhaps the most popular alternatives have been Asian religions, especially the teachings of Zen and the / Ching, because they stress the mutual dependency and cooperation of opposites. Some ecological thinkers, however, are trying to salvage a few of the Judeo-Christian traditions, such as the concept of man as the steward of the earth and the idea of God as immanent in all creatures. (233)

Bump distinguishes the major cause of the environmental crisis as the human-centric ideas that prioritize “God” as the supreme and humans as the dominators “steward of the earth” of nature, therefore, he proposes the Eastern teaching which sees spiritual interconnectedness and “mutual dependency” among all participants of nature.

Likewise, Darshana Pachkawade discusses:

In many religious scriptures man is presented as the ultimate handiwork of the God, a Supreme Being whose Creation is intended for exploitation by man. On the other hand, biocentrism strongly proposes that all the elements in Creation have equal value . . . it opposes the anthropocentrism that asserts that the human being should preserve the environment not for its own sake, but for its exploitable value. (75)

Here, the critic emphasizes the Eurocentric religious concept that places humans as the denominator of creation. However, the biocentric perspective opposes such human-centric ideas to exploit the environment. She makes the point that religious books place humans as “handiwork of God.” This idea of deep biocentrism observes humans' supremacy over nature. Thus, Eastern religious practices see all the creation as the manifestation of the same supreme, consequently, we all are equal and interrelated. In addition, talking about the Western philosophy and its effect on nature, Gert Petrus Benjamin Louw inscribes:

It seems as if humanity lacks the cognitive capacity to realize what it is doing. Since the ancient Greeks, a major theme in Western Philosophy has been the idea that humanity is unique and set apart from the rest of nature. Western segregation of humankind from nature has become a veritable cachet of Western ideology. (50)

His argument proves that the Western philosophy of keeping humans' priority over nature leads to the consumeristic attribute. Therefore, deep ecology takes the basic ideas from the Eastern beliefs that give importance to the spiritual aspects of all beings. Similarly, Val Plumwood critiques the dominant Western rationality that prioritizes reason over emotion and nature, leading to an exploitative relationship with the environment. Plumwood argues that this mindset fosters a dualism that separates humans from nature, resulting in ecological degradation and interconnectedness among all living beings, “These “blindspots of centrism and human self-enclosure” must be overcome if there is to be any hope “for both our own and nature’s survival in an age of ecological limits” (122). This anthropocentric idea of Western rationality invites an ecological crisis in which both humans and nature are in a survival position. She further argues that human-centric ideas must be pragmatically changed and

address the current ecological problems. Moreover, her ideas underscore the radical political approach but at the same time to constructively materialize these ideas for long term humans need to develop ecocentric awareness as deep ecology advocates based on Eastern beliefs developing an ecological self that recognizes the intrinsic values of nature. Therefore, these Western dualisms can be addressed by Eastern ecological spiritualism.

Likewise, Abdul Rashid Agwan proposes interreligious efforts to develop ecological consciousness, “Obviously, the world community is going to consider some alternative models emanating from an ethical vision. Such models would have a place for those intrafaith and interfaith efforts intended to resolve the crisis” (246). This argument opens the discussion about the interfaith unity for the ecological crisis. However, eastern religious beliefs have a common fundamental understanding of the interconnectedness of creation; all biotic and abiotic worlds, whereas Eurocentric religious beliefs prioritize humans’ superiority over other participants of creation. Therefore, eastern religious practices support the ecocentric view that all creation is equal and interrelated. Similarly, supporting the weakness of Western idea, in the paper, “Darwin and Deep Ecology” Christian Diehm argues, “Perhaps the best place to start this examination is to note that, in accord with Naess, many deep ecology theorists contend that one of the root causes of environmental problems is that we in the West have become largely “alienated” from nature” (80). Diehm argues that the root cause of the environmental problem is alienation from nature. This argument unfolds the Eurocentric ideas that place humans as the superior of all creation. Westerners focus on human intellectuality and use nature for their benefit. But deep ecology which is based on Eastern religious beliefs oppose humans as the supreme species rather these beliefs advocate deep interconnectedness of all things in nature.

Nevertheless, now, many interreligious voices are coming to solve the ecological crisis, in “Introduction: The Emerging Alliance of World Religions and Ecology” Tucker and Grim suggest:

. . . while we assume that religions are necessary partners in the current ecological movement, they are not sufficient without the indispensable contributions of science, economics, education, and policy to the varied challenges of current environmental problems. Therefore, this is an interdisciplinary effort in which religions can play a part. (3)

In the volume of religion and ecology, these two critics propose that all different religious common understanding can balance the ecological crisis “Religions can play a part” in solving the problems, however, first of all, religions need a higher understanding of perspective: deep ecological understanding, which can lead them toward mutual understanding. As Arne Naess argues:

I want to give it an expanded meaning based on the distinction between a large comprehensive self and a narrow egoistic self as conceived of in certain Eastern traditions of (atman). This large comprehensive Self (with a capital "S") embraces all the life forms on the planet (and elsewhere) together with their individual selves (s) as if I were to express this ultimate norm in a few words, I would say: Maximize (long-range, universal) Self-realization!

Another more colloquial way to express this ultimate norm would be to say Live and let live! (68)

Naess argues that based on the Hindu traditions about the “self,” he defines the distinction between the “Egoistic” self and the “Atman” larger “Self.” Such interconnectedness between humans and the universe is also described by Buddhism and other Eastern traditions underscores that humans and nature are not separate

entities rather they are one in their interconnectedness. Many of the Transcendentalist writers intermix Eastern perspectives in their writing. Emerson summarizes human nature interrelatedness in the poem "Song of Nature":

Yet whirl the glowing wheels once more,
And mix the bowl again;
Seethe, fate! the ancient elements,
Heat, cold, wet, dry, and peace, and pain. (lines 73-76)

In this stanza, the poet explains the deep procedures of creation, applying the first-person view, giving the human-like attributes to earth as the extended metaphor. He imagines such invisible forces or the supreme as living caretakers. He expresses the equal roles of all ancient elements to create this earth as *Hinduism* explains the *Pancha Maha-Bhuta* (five elements). Moreover, he imagines the Earth as a human being and gives human-like emotions. "Peace and pain" are the physical ups and downs of the process of earth. Hence, all this underlined connotation of the poem suggests that Eastern traditions believe all the creations as part of the same super soul including humans and they are inextricably interconnected. As the same token, Emerson in the poem "Brahma" elucidates all poems centering on the Hindu Supreme deity "Brahma":

Far or forgot to me is near;
Shadow and sunlight are the same;
The vanished gods to me appear;
And one to me are shame and fame. (lines 5-8)

In the poem 'Brahma' the poet extracts the title from the Hindu God of creation. He is one of the three major gods of the Hindu religion, alongside *Vishnu* and *Shiva*.

Brahma was the Creator of all things in the universe. He was part of the trinity with

Vishnu (the protector) and *Shiva* (the destroyer). The poem is a description of the universality of the spirit of Brahma and how he moves beyond time and space.

Transcendentalist writers like Emerson and Thoreau were influenced by Oriental mysticism such as *Upanishads* and *Bhagavad-Gita* including other Eastern traditions.

In this poem, the poet discusses the omnipotence of Brahma. He further describes Brahma dwells in everything, who is aware of the universe he can find Him in everything. He further describes Brahma resides in all the things in the biotic and abiotic world, “Shadow and sunlight are the same” and “The vanished gods to me appear” even the gods reside in him.

Hence, these poems emphasize the deep ecological wisdom that in the universe all are from the same source and everything has an important part in creation. In Hindu tradition, they worship nature as God. They believe everything is interconnected. Deep ecologists advocate the ecocentric equality of all things.

Likewise, Thoreau was also influenced by the Eastern tradition. His creation also advocates Eastern philosophy. In the poem “Nature,” he explains the importance of being with nature, “To have one moment of thy dawn, /Then share the city’s year forlorn” (lines 20-21). In these two lines, the poet elucidates his inner will to be with nature, “one moment of thy” this means one moment of nature can help him to survive “the city’s year forlorn.” This underscores intimation with nature gives strength to overcome the difficulties, this is the deep interconnection of poet with nature. In Eastern tradition, many of gurus and religious persons live close to nature, renouncing their homes. Thoreau, in “I am the Autumnal Sun,” also explicates the Eastern principles:

Sometimes a mortal feels in himself Nature

-- not his Father but his Mother stirs

within him, and he becomes immortal with her
immortality. From time to time she claims
kindredship with us, and some globule
from her veins steals up into our own. (lines 1-6)

Thoreau describes this poem as an extended metaphor. He tells the story of the “Sun” as a human being, explains ‘Sun’ as a human being, and uses several literary devices to create a vivid image of the autumnal sun. He uses personification to give the sun human-like attributes, describing it as "beaming," "smiling," and "crowning." He also uses metaphor to compare the sun's life. In this first stanza, he sees nature as the “Mother.” Eastern traditions also take the universe as the mother. He compares the sun and human life and concludes that everything in nature has the same difficulties and sorrows. The poet's use of vivid imagery, personification, and symbolism creates deepness to invite the reader to contemplate the deeper meanings behind the words. The poem's themes of balance, harmony, and impermanence are universal. Furthermore, in this poem, the sun represents the cyclical nature of life. The poet believes every ending is a new beginning. He highlights the contrast between light and darkness, warmth and coldness, growth and decay, which are all inherent in the autumnal season.

Thoreau suggests that these opposing forces are not in conflict but rather, they are in a give-and-take relationship, which stresses the harmonious interconnectedness of humans and nature. The poet advises deep ecological wisdom through the poem “I am the Autumnal Sun” that all the families of the biotic and abiotic world have the same pains and suffering. Devall and Sessions describe:

Eastern traditions express organic unity, address . . . and express acceptance of biocentric equality in some traditions. Furthermore, these sources relate to

the process of becoming more mature, of awakening from illusion and delusion . . . Emerson and Thoreau were touched by the Eastern traditions and through them these traditions were transferred to Muir. (100)

This argument advocates the Eastern influence in the American Transcendentalist writers. These writers include the Eastern traditions, principles, and beliefs in their creation. The core belief of Eastern philosophies is “the organic unity” among the biospheric world. These claims verify the deep interconnectedness of humans and non-humans and alert the deep ecological awareness.

In conclusion, this chapter discussed, examined, and analyzed the self and nature and its interconnectedness in Ralph Waldo Emerson’s “Song of Nature” and “Brahma” and Henry David Thoreau’s “Nature” and “I am the Autumnal Sun”. The analysis emphasized how Emerson and Thoreau expressed their inner connectivity with nature. By taking nature as the divine form of God, they expressed the inherent values of nature as restorative, divine, beautiful, powerful, and perfect. While they expressed these values in the selected poems, they unfolded the significance of ecological self based on interconnectedness between human and non-human world and raised the deep ecological questions of humans’ responsibilities towards nature.

Likewise, in these selected poems, the poets reveal against anthropocentric worldviews, instead proposing symbiotic and holistic perspectives. Through their individual experiences and descriptions of nature, they advocate for human beings to be seen as an integral part of nature, rather than its dominator. This chapter interpreted the selected poems through the lens of deep ecology, examining the latent embeddedness of self and nature within them. Both poets have expressed their ethos through personification, similes, symbols, and metaphors to imbued non-human

elements with human-like emotions thereby opening the discussion about the dynamic relationship between humans and nature and advocating environmental equilibrium.

Chapter Six

Conclusion: Ecological Self in Nature Poetry

This research examined, interpreted, and analyzed selected poems from English Romanticism and the American Transcendentalist Movement. By applying ecocentric perspective rooted in deep ecology, this research discussed and analyzed themes of deep ecological consciousness and interconnectedness within these works. This study concludes that the selected poems from both movements demonstrate a deep ecological consciousness and highlight the interconnectedness between humans and the non-human world, ultimately fostering ecological equilibrium and environmental resilience in the face of ecological crises.

Prevalent research on the English Romanticism and American Transcendentalism has largely focused on anthropocentric perspectives, which deep ecologists label "shallow ecology". On the contrary, this research employed the deep ecological theory proposed by Arne Naess, Bill Devall, and George Sessions to trace deep ecological consciousness embedded within the interconnectedness of human and non-human entities. The research, thus, reveals how selected nature poems portray a reciprocal interrelationship between man and nature, demonstrating that the poets' views of nature evolve from physical perception to an intellectual and philosophical level. Nature is not only objectified for humans' desires in these poems. Instead, this study has explored the deep ecological consciousness from nature's perspective, unfolding the deep reciprocal relationship among all the participants of biosphere. This supports the intrinsic values of all natural elements and their contribution to dynamic ecological harmony.

The selected nature poems for this research work reflect a deep ecological consciousness and interconnectedness. Poets use a variety of figures of speech, such

as personifications, metaphors, and similes, to convey their profound concern for nature, focusing on the theme of biocentric perspectives—the idea that each member of the biosphere plays a unique and equal role in maintaining ecological harmony.

These poems helped to explore the fundamental aspect of nature, deep consciousness, which is not confined to individuals but rather interconnected to the fabric of the universe. Deep interconnectedness opens the world of possibilities suggesting that human consciousness has the power to shape our realities and influence the world. Therefore, this research work has analyzed, interpreted, and discussed selected poems, unfolding the poets' underlying experiences, imaginations, and attachments to nature, which raise deep questions about renewing our relationship with nature and developing the ecological self.

Firstly, this research explored the deep relationship between humans and nature. All the selected nature poems from both English Romanticism and American Transcendentalism reveal the complex interrelationship between the human and non-human worlds. The poets expressed profound intimacy with nature addressing their inner pains, lamentations, desires, and hopes. To express such inner feelings and experiences, they chose nature as a tonic and discovered their self-realization. The inner growth of the poet in the poems with nature reflected the ecological growth and deep interconnectedness of the human and non-human world. Nevertheless, this is seen using environmental imagery, diction, tone, and style that aided the sense of belonging and strengthened the physical and spiritual importance of nature so humans would promote it as a source of physical, moral, and spiritual beauty. This deep ecological analysis of the selected nature poems highlighted the chief role of a poet of nature who not only enjoys nature as a source of physical beauty but also has faith in it as a source of the elevation of mind and soul. Furthermore, this research revealed

that both biotic (living) and abiotic (non-living) elements are interconnected, with humans sharing a moral and spiritual resonance with the natural world. Such relationships emphasize respect, reverence, and a sense of unity, it fosters the idea that humans and nature coexist as parts of a singular, organic whole.

Secondly, this research work has revealed hidden anti-anthropocentric tendencies in the selected poems. British romantic poets portrayed how humans feel in the abiotic world and their complex relationship with it, in addition to emphasizing the significance of the reciprocal interaction between humans and nature for ecological equilibrium. Poets raised deep concern about nature against human-centered, extreme consumeristic, and industrialized society, which underscored the significance of the deep interconnectedness of humans and nature, and their reciprocal relationship for ecological balance. Today's world is suffering from a myriad of ecological crises. Literature needs to re-examine the ecocentric perspective of ecology to address all ecological evils. Their nature poems are taken as the aesthetic dimension of nature and self-solace, and satisfaction. Yet, this research discussed the deep significance of everything in nature. It unfolded the human-nature intrinsic relationship and questioned the old paradigm ethic that humans are the masters of nature.

Third, ecological self emphasizes that personal identity is deeply entwined with ecological systems and the health of the planet and underscores that humans are not separate from nature. The ecological self encourages a sense of responsibility and ethical consideration toward other life forms and the environment. Selected nature poems emphasize the deep interconnectedness between humans and nature. Poets advocate that humans are not the center of nature rather, they are part of nature, and they have a reciprocal relationship. Furthermore, these poems foster a deep ecological

consciousness towards nature, alerting humans' domination over nature and raising the ethical questions of human responsibility in nature for ecological substantiality. The root cause of many of humanity's current issues lies in our ignorance of ecological consciousness and our unawareness of the unspoken rules and wisdom of nature that govern the relationships, cycles, and movements between humans and the natural world. Deep down, humans are also "Nature", as much as the trees, wind, clouds, birds, and insects. Therefore, at the deeper level, the selected nature poems advocate for the growth of humans' ecological consciousness. They illustrate how humans can find peace with nature and elevate their ecological self as a part of nature, rather than the separated masters of nature.

Ralph Waldo Emerson and Henry David Thoreau, two representative poets of American Transcendentalist movement, concluded that the purpose of nature and the material world purpose is to fathom out humans' individual experience of the universe. Several critics have made critical analyses of this Movement conveying that truth is experienced individually; everyone can make their relationship with the universe and they appreciate nature as divine. Nature is the main reason for Transcendentalist poets, especially Thoreau who himself experienced nature near Walden Lake, and revealed his intimacy with nature in his book *Walden*. This book underscores nature and human relationships which evoke nature as the divine source of inspiration. However, this research work tried to explain why these Transcendentalist poets took nature as the divine source. The arguments presented in this research unfolded the deep relationship between humans and the natural world, fostering a deep ecological awareness. They highlighted that humans and the non-human worlds are equally important and deeply interconnected.

American transcendentalism and British romanticism are literary movements that emerged in opposition to the harsh industrial world, which they perceived as alienating people from nature. This extreme emphasis on consumerist society and the imbalanced consequences of human-centric tendencies led poets to return to nature. However, their feelings, experiences, and wisdom concerning nature are less discussed from nature's perspective: the ecocentric perspective. Their nature poems are taken as the aesthetic dimension of nature and the self-solace and satisfaction. But this research evacuated the fundamental reasons for the frustration from industrial development and the deep relationship of nature and humans from the nature lances based on deep ecology, particularly, Arne Naess's Deep Ecology, Self-realization, Principles of Deep Ecology, Bill Devall and George Sessions' Ecological consciousness, Biocentric Equity, and Ecological self as the theoretical framework. These theoretical parameters are applied as tools to analyze, interpret, and discuss the selected nature poems.

Similarly, this research's findings exposed that there is a complex and close interconnectedness among all the members of the biotic and non-biotic world, as ecocriticism suggests that everything relates to everything else. The selected poems of both movements' hidden messages, suggestions, and wisdom propelled the ecocentric ideas in the human-centric era. The selected poems are observed from deep ecological principles and these poems on a deeper level ask deep questions about human attributes and roles in maintaining the ecosystem.

The concept of deep ecology observes that everything in the biosphere has intrinsic values, and humans have no rights to dominate the natural world except for their basic needs. Both movements, British Romanticism and American Transcendentalism have emerged against human-centric developments. Their nature

poems have discussed from several perspectives all those interpretations focused on human-centric nuances. Human-centric discussions of their poems overshadow nature's values and significance for environmental balance that humans lack to comprehend, William Wordsworth's poems entreated human beings to understand the human and nature relationship from the nature perspectives as Wordsworth believes that man is a part of nature and nature is a holistic living organism. He sees the equality between the plant and the animal world. Wordsworth gives the central position to Nature in his poetry and his ideas can be seen as opposed to anthropocentrism that places humans on a higher level above the entire natural and animal world. This anthropocentric thinking entitled human beings to possess and devour whatever they liked. As deep ecologists proposed, Wordsworth encourages people to view nature as a holistic unity; to respect and protect nature, and to learn and seek inspiration and guidance from it.

The Romantic Movement developed in Europe in response to the Industrial Revolution and Enlightenment's emphasis on reason. Romanticism is characterized by the emphasis on emotion and imagination as well as the glorification of nature with its irrational forces. Poets of this movement take nature as the divine power, nature as the home, the aesthetic beauty of nature, and its power of tranquility. This research exhumed those significant inherent themes of Nature and its intertwined relationship with humans. Mainly, Wordsworth humanizes nature and naturalizes humans in his poetic creations. Similarly, John Keats beautifies nature and naturalizes beauty in his poetic imaginations which helped to explore the ecological self, deep ecological consciousness and embeddedness of humans and nature through the deep ecological lenses. Wordsworth significantly imagined the power of nature and its role in humans' inner world in the poems "Tintern Abbey" and "Ode: Intimations of

immortality.” In these poems, Wordsworth revealed human self-growth from childhood to maturity as the “ecological self”, and the self-realization with greater Self. He also emphasized the shift in humans' consciousness that nature is not the only resource to be used; the true values of nature are intricate and independent.

While observing these poems from the ecocentric point of view, it becomes clear that the poets reflected these values through a myriad of nature-based metaphors, similes and symbols. In “Tintern Abbey,” Wordsworth explored spiritual themes related to the natural world. He describes nature as a kind of spiritual presence that can inspire awe and wonder in humans. He also suggests that this connection to nature leads humans to a higher power. Wordsworth’s view of nature in “Tintern Abbey” is one of deep appreciation and respect; this is a development of deep ecological consciousness in the poet’s mind. He sees nature as a source of inspiration, renewal, and spiritual enlightenment. For Wordsworth, nature has the restorative power to enrich the human soul, and it is a gift that should be cherished and protected. In this research work such dormant senses have been interpreted to unravel nature’s inherent beauty that can connect us to the past and the future and can create a sense of continuity and connectedness. In the same way, William Wordsworth dug up humans’ growth with nature. He described the role of nature in human life in the poem “Ode: Intimations of Immortality.” In this poem the poet demonstrates nature’s inherent qualities which made an impact in childhood. As the child grows the external give and take relation fades its serene connection with nature. He retells that only nature brings happiness and joy to humans, which suggests the inseparable relationship with nature is inevitable for humans to develop the ecological self. These kinds of deep ecological wisdom are found in this poem. The poet expressed such deep intimations,

highlighting nature as a part of humans' life through nature's imagery, symbolism, metaphor and personification.

Both poems comprise the deep ecological insights that William Wordsworth communicated with readers through his experiences, imaginations, and understandings to solve the ecological crises in the modern world. Wordsworth signaled the urgency of radical changes in the environment and ecosystem created by the industrialized way of manufacturing and living that can lead the world to a more complicated position. Wordsworth harbored great ecological concerns ahead of his time throwing away anthropocentrism.

John Keats explained the aesthetic beauty of nature approved the significance of humans and non-humans' complex intertwined relationship and human limitations encompassing the description of nature's external beauty. In "Ode to Nightingale," he compares human life and imagines the life of Nightingale. His escapist imagination of the mundane world and the praise of nature advocated that human suffering, pains, and depression are the consequences of the disconnection of our relationship with nature. He described the beauty of nature as well as the nature's restorative inherent quality which it made easy to comprehend the deep interconnectedness of human-nature relationship and the importance of the ecological awareness that without nature humans are incomplete. In the poem "Ode to Autumn," Keats worships the autumnal season's bounty, grandeur, and transience as well as compared the human life cycle with nature. Keats, further, imagined the changes of nature sharing the same procedures as humans' lives by using vivid imagery, sensory details, and figures of speech like personification and allusion. The poet gave human-like emotions to the Autumn season which underscored the hidden consciousness towards nature and the deep relationship. The beauty and sanctity of nature are envisioned through the poet's

imaginative capability. Nature remains the highest source of human existence; his love of nature becomes the sole concern in his poems. Thus, in return to the world of blissful existence, nature does not become the only way out to get mental solace in the desolate world but from the holistic perspective nature is an inseparable part of humans and humans are part of nature. This research work revealed this deep reciprocal relationship between humans and nature as the fundamental foundation to address all ecological crises.

Ralph Waldo Emerson and Henry David Thoreau, through their poems, advocate the spiritual power of nature and the human intuitions that long for nature and beyond to develop the ecological self. The American Transcendentalists movement, which developed against contemporary American social, religious, and political values, advocated that individuals can understand the truth both physical and spiritual. Emerson and Thoreau, the proponents of the movement, argued that leading a good purposeful life needs self-institution. This argument was a fundamental foundation for discovering the truth and divinity in nature. They focused on the inherent power of self and nature. They emphasized individualism, self-reliance, and idealism. Beside these ideas, this research work discussed selected poems from the ecocentric perspective and revealed the profound hidden messages in these poems that humans and nature exist through their deep interconnectedness, and humans require deep ecological consciousness to evolve as ecological self, which can help to comprehend humans and nature's roles. The culprit of the increased ecological imbalance of the earth is human's lack of ecological consciousness that humans are the part of this nature. Transcendentalist poets' pantheist comprehension that nature is a divine reflection of God led this research work to discover the deep ecological consciousness and deep relationship between humans and nature in their poems. Deep

ecological consciousness is also spiritual awareness. Transcendentalists believe it is central for humans to have deep relationships with nature; unlike the way religious leaders advocate the importance of having a close relationship with God.

Additionally, Transcendentalists see nature as perfect and beautiful but emphasize self-intuitions to comprehend its divinity. While going through their poems this research work unfolded their self-intuitions and the comprehension of nature's divinity possible with the deep understanding of the importance of nature in the materialist life when America was inspired by extreme technological development. These poets were radical for contemporary societal dogmas including the Eurocentric thought and the extreme industrialism of America because they raised deep questions about humans' freedom to comprehend the universe, God, nature, and humans' relationship.

Ralph Waldo Emerson's "Song of Nature" and "Brahma" discussed Nature's inherent values of divinity and humans' autonomous ways of experiencing the divine power of Nature. However, this research work evaluated his poems from an ecocentric perspective and traced the significance of nature in humans, as Emerson's poem stressed the unity of all manifestations of nature, nature's symbolism, and the continuous growth of all of nature's forms toward the highest expression. Humans' spiritual growth with the attachment to nature underlined the growth of deep ecological consciousness which is a paradigm shift in human-centric ecological consciousness. In "Song of Nature," Emerson imagined the earth as a human being and expressed the inner pain of the earth as a human through extended metaphor which helped to develop this research from the biocentric perspective that everything has intrinsic values to maintain the earth's ecosystem. Nature is not only just meant to

serve humans' needs. Emerson depicted in the poem "Song of Nature" human-like unsayable pains of nature.

Similarly, in "Brahma," Emerson encapsulates the Eastern spiritual beliefs and the Western concepts and describes the presence of the divine in everything and that all the participants of the universe are equal. This underlined tone opens the discussion of "biocentric equity", "ecological self" and "Self-realization." This research work argues that if everything comes from the same source, everything has equal and unique roles for the creation, moreover, they are interconnected in a deep sense. This is the central theme of a deep ecological perspective. This universe is a vast interconnected web of life and natural events all happening relatively. Therefore, from these poems, this research has extracted the importance of humans' ecological consciousness for maintaining ecological equilibrium.

In the same way, Henry David Thoreau's "Nature" and "I am the Autumnal Sun" highlight the ecological seriousness and responsibilities that humans need to instill within themselves. He blends aesthetic, physical, and spiritual dimensions to foreground human-centric ideas using nature as the vehicle of human insight in his poems. However, this research excavated deeper underpinning ideas of ecocentric attributes in his work. Thoreau expresses that the value of self is greater being with nature. Why does he find such intimation in nature? He seems frustrated by the technological advancement of contemporary modern lifestyle and nature has become more important in his life. This "Self-realization" is found in the poem because of the inherent nature of the deep interconnectedness of humans and nature. Similarly, in the poem "I am the Autumnal Sun," He gave human-like feelings, emotions, and characteristics to the "Autumnal Sun". His imagination carried the deep ecological

wisdom in poems that everything is equal, and they have the same conditions as humans.

Thus, ecocriticism shifts anthropocentric perspectives toward the deep ecological connection among all biospheric life forms. In contrast, shallow ecology, defines ecology as "humanist," asserting that all ecological policies should be implemented only insofar as they serve human interests. While often maintaining an anthropocentric defense of the natural world, deep ecological interpretation of literature expands the human vision of the global community to encompass non-human life forms and the physical environment.

This research demystified the deep ecological consciousness and interconnectedness of the biotic and abiotic world as depicted in selected nature poems. By examining literature from the biocentric perspectives, the findings of this research opened the discussion on ecological equilibrium, crucial for addressing the ecological crisis. The extreme consumerist attitude prevailing in human fosters myriad of ecological problems, and this disconnection from nature also denaturalizes human consciousness. Thus, these findings help to comprehend the importance of nature and its dynamic, reciprocal relationship to ecological resilience and awareness.

Furthermore, the goal of ecology in times of global ecological crises extends beyond mere observation of nature to actively proposing solutions. Ecocriticism offers an interdisciplinary approach to analyze literary texts. That is why, this research has helped to shifting the anthropocentric perception of nature- where it is viewed solely as a commodity- for all environmental stakeholders. Additionally, this dissertation has fostered ecological resilience and a profound sense of interconnectedness among all biotic and abiotic elements in today's world grappling

with technological dominance and extreme consumerism, thereby prompting deep questions about the modern paradigm.

Given that most of the human-centric scientific studies are politicized for human benefits alone, this research has critically examined prevailing attitudes, offering insights that could be fruitful for policymakers seeking to reevaluate our relationship with nature and address the ecological crises. Particularly, the exploration of the ecological self, as conceptualized in deep ecology, calls for a transformative shift in how individuals perceive their bond with the natural world. By recognizing themselves as integral to an interconnected web of life, humans can foster greater empathy, responsibility, and proactive engagement in environmental stewardship. This paradigm switch is vital for mitigating the pressing ecological challenges we face today.

Moreover, this research has also enriched the theoretical discussion on deep ecological consciousness and interconnectedness within the field of deep ecology. The researcher acknowledges that exploring indigenous and Eastern religious perspectives could offer potential avenues for further research on deep ecological concerns. Finally, researchers, academics, and engaged readers' collaborations with deep ecological perspectives could extend these insights to various cultural domains, including social media, music, foods, films, and fashion, to promote ecocentric viewpoints for ecological equilibrium and the sustainable future of both the biotic and abiotic world: Mother Earth.

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