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Egalitarianism and Environmental Awareness in P. B. Shelley's Selected Poems

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Letter of Recommendation

SitaDumrehas completed her thesis entitled "Egalitarianism and Environmental Awareness in P. B. Shelley's Selected Poems" under my supervision and guidance. I, therefore, recommend her thesis to be submitted for viva voce.

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## Egalitarianism and Environmental Awareness in P.B. Shelley's Selected Poems

## Abstract

*This research examines environmental concerns in P. B. Shelley's selected poems. Shelley's poems are based on nature and natural phenomena. Shelley highlights the nature more than the humans. Humans are shown inferior to the nature and natural things. Birds, mountains, forest, and rivers is shown more powerful than other things or human beings in the poems. Shelley advocates for the egalitarian society for both human and nature where there is harmonious relation with nature. The interpretative framework of research studies such ecological concerns from the perspective of ecocriticism with a focus on ethics and egalitarianism. Deriving the insights from the scholars like Cheryll Glotfelty, Greg Garrard and Kevin Hutchings, this study claims that Shelley's poetic egalitarianism subverts the conventional hierarchical relation between human and nature and thus advocates for new kind of relation between them based on equality. His poems give the cyclic picture of human beings as well as nature.*

**Key words:** *environment, ecocriticism, ecology, egalitarian, natural phenomena, environmental literature.*

## Environmental Concerns in P.B. Shelley's Selected Poems

This research explores the environmental concerns present in Percy Bysshe Shelley's poetry. Shelley's poetic works evoke imagination and egalitarianism. He explores the liberated natural phenomena in his poems in order to establish social harmony generated through the liberated natural phenomena in his poems. He advocated for social justice and challenged the traditional views about nature's relation with humanity. Against such background, deriving from discourses of ecocriticism, this study argues that Shelley's poetic egalitarianism subverts the conventional hierarchical relation between human and nature and thus advocates for new kind of relation based on equality.

He explores the liberated natural phenomena in his poems in order to establish social harmony generated through the liberated natural phenomena in his poems. He tries to establish social harmony generated through the liberated natural harmony and interpenetrations in the nature. Shelley, as a Romantic poet, exemplifies the "Romantic spirit of liberty and harmony and foreshadows the ecological consciousness pervading in nature writing. His poems give the cyclic picture of human beings as well as nature.

Through poetic art, Shelley presents the nature and natural phenomenon as liberation. He depicts nature as there is inherent mutuality where every biotic and abiotic entity has their own 'inherent' value and rights to flourish. He postulates the relationship along with the deliberate use of nature, nature imageries with genuine power of imagination seeking liberty, social justices, and the egalitarian world in his poetry. Imagination, for Shelley, is not merely a creative faculty but a transformative force that breaks down the artificial barriers between humans and the natural environment. It allows individuals to transcend the material world and perceive nature as a living entity with its own consciousness and agency. Through the lens of imagination, Shelley presents nature as an active participant in the human experience, capable of communicating its desires and needs.

Shelley's poetry often reflects his deep concern for the natural world and the impact of human actions on the environment. Through the lens of ecocriticism, this research aims to analyze the ecological themes present in Shelley's poetry and explore the role of imagination and liberty in shaping his ecocritical perspective. By delving into these aspects, this research seeks to shed light on how Shelley's ecological consciousness and his emphasis on imagination and liberty contribute to the broader discourse of ecocriticism in literature.

Shelley's Poetic work presents the egalitarian liberty in the natural phenomena. His poems celebrate the harmonious relationship between and among all the natural phenomena. He uses poetic symbols, nature imaginaries, animals and the wild landscapes making sublime feelings on the part of readers in order to establish the intimate relationship between and among all the biotic and abiotic entities through the poetic imagination. He through his poetic endeavour seeks to establish the social harmony and liberty with high power of poetic imagination of the nature and natural biotic and abiotic components on a compound form. He portrays the nature and natural beings particularly the birds, insects and other animals in carefree state as they are celebrating good life liberty, happiness in their profound world through his poetic imagination.

Shelley's poetic project contemplates nature and natural phenomenon in harmonies and liberated condition with the vivid use of nature, nature imageries, symbols and metaphors with the help of imagination. With the postulation of natural harmony through imagination he seeks liberty in the contemporary society which was suffered due to political turmoil, war and internal and external conflicts within and outside his country Great Britain.

The contemplated co-existential relationship between animals and nature generates the ecological conscience or consciousness as the nature always functions in a state of

interpenetrations and interdependence. Reasonably, through his poetic trajectory, Shelley advocates for the liberation and egalitarian nature as well as the conflicting world. The critics Hwang CjhangLiou and Li-shu Chang Chien, in their collaborative article "Shelley's Ecological Ethos," argue:

[Shelley's] poems exemplify 'Romantic Spirit of Liberty' and heralds the ecological consciousness pervasive in nature writing. In brief green arts aim at liberating the oppression of nature and other and to empower them with the right to exist. In this light, it seems natural that a green text highlights the idea of undermining the ideology of domination. (43)

As they argue, Shelley's poetic enterprise projects concerns about nature and natural co-existential relationship in order to maintain social harmony and mutual understanding between people in his contemporary society. He also contemplates the romantic liberationist's idea of liberty and harmony and peaceful life just like in the nature through his poetic depiction.

In the like manner, Kevin Hutehings, in "Ecocriticism in British Romantic Studies," states "Percy Bysshe Shelley went so far as to advance moral vegetarianism not only to prevent the inhuman treatment of animals but also to protect against a carnivorous mode of human sustenance that promoted social inequality and the waste of agricultural resource" (187). Shelley, here, seems to be an eco-conscious and humanitarian poet as well as a man who advocates for the nature rights that is his biocentric world view rejecting the anthropocentric world view flourishing in the eighteenth and nineteenth century industrial western world.

In his manner, different critics have studied Shelley's poems from different perspectives. Some of them have even touched upon ecological awareness as well. However,

no critic has linked Shelley's poetic egalitarianism to his ecological awareness. Therefore, this study aims at fulfilling this knowledge gap.

Shelley depicts nature and nature imageries in his poems in order to bestow a natural conscience on human beings. The researcher examines his poetic articulation from an ecological and environmental perspective. In order to dig out the hidden motives of P B Shelley's poetic articulation, the researcher brings the theoretical insights from Greg Garrard's *Ecocriticism*, Timothy W. Luke's *Ecocritique* and Cheryl Glotfelty's idea of 'ecocriticism' as the environmental and ecocritical assumptions are rich in his poems. The nature is the prime subject of his poems. Ecocriticism is a study of ecological issues and concerns in literature and literary creations. This project, therefore, connecting environmental issues with ecological perspective seeks to explore how Shelley presents nature and environment in his poems.

Shelley's poetic articulation carries a kind of ecological consciousness and messages to the readers. He depicts nature and explores his socially shaped mental schema through the metaphorical representation of nature. Ecocriticism also makes a study of such ecological concerns in the literary texts. By examining the relationship between literature and the environment, ecocriticism provides a lens through which the ecological concerns and perspectives within Shelley's work can be explored. The relevance of ecocriticism to Shelley's poems lies in its ability to unveil the ecological consciousness and environmental ethos embedded in his literary creations.

Ecocriticism as a theory to see the literature and physical world's interconnections makes an earth-centered approach to the study of literature. Glotfelty in introductory part of *The Ecocriticism Reader* states:

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

As Glotfelty claims, ecocriticism includes all possible relations between literature and the physical world and sees the literature and literary creations from a bio-centric perspective making nature and environment a focal point of the study. Garrard, in his *Ecocriticism*, explains that "the wider definition of the subject of ecocriticism is the study of the relationship of the human and nonhuman, throughout human cultural history and entailing critical analysis of the term human itself" (5). As he defines ecocriticism, he examines the cultural orientations and their impact and influences on the human activities alongside their perspective and treatment towards nature and environment. Glotfelty also argues that "ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts of language and literature" (xix). There is a close tie between nature, culture, and language/literature.

Ecocriticism is not only concerned with human-nature relationships but it is also focused on the non-human world. It involves examining a literary product from an ecological perspective as literature explores one's mental, social, and ecological boundaries. Glean A. Love, in his book, *Practical Ecocriticism*, elaborating the subject of ecocriticism, mentions, "literature involves interrelationships, and ecological awareness enhances and expands our sense of interrelationships to encompass non-human as well as human contexts. Ecological thinking about literature requires us to take the non-human realm of society

and culture” (47). According to Glean A Love, ecocriticism has broad area of study. Garrard also ponders into the cultural orientations and effects in the environment in this way:

Environmental problems require analysis in cultural as well as scientific terms, because they are the outcome of an interaction between ecological knowledge of nature and its cultural inflection. This will involve interdisciplinary scholarship that draws on literary and cultural theory, philosophy, sociology, and environmental history, as well as ecology. (14)

Ecocriticism, therefore, is a study of literature in relation to ecological and cultural term or perspective. Moreover, ecocriticism enables a deeper understanding of Shelley's engagement with nature, ecology, and the socio-political implications of environmental degradation as depicted in his poetry. Through the application of ecocritical perspectives, Shelley's poems can be contextualized within the broader discourse of environmental awareness and activism, shedding light on the interconnectedness between literature, nature, and environmental concerns. Glotfelty also claims that “all ecological criticism share the fundamental premise that human culture is connected to physical world, affecting it and affected by it” (xix). As the ecocritics argue, ecocriticism is the study of entire environmental phenomena including human beings considering as a part of it. He further mentions, “it has one foot in literature and the other on land” (xix).

As ecocriticism analyzes literature from an earth-centered approach, this research probes into Shelley's poetic endeavour and explores ecological implications of his poems.

Berger and Lukemann talk about representation of nature in poetry. They argue:

The social construction of nature represents the view that there can be no innocent reference to nature in a poem. Any reference will implicitly or explicitly express a notion of nature that relates to culturally developed assumptions about metaphysics,

aesthetics, politics, and status—that is, in many cases, ideologies. In other words, in literature nature is culture. In poetry, with its particularly self-conscious discourse, culture is nature. (53)

Culture itself becomes nature in poems and/or literature but in contrast to this Shelley's poems depict nature as innocent. He presents nature above human beings with a sense of reverence too. He valorizes the nature and natural elements, seasonal cycles, ecosystem, landscapes, snow and rain, and turbulence and calmness occur in environment.

His poetic work depicts the mutual atmosphere and interconnection between and among entire natural elements. His poem "The Sensitive Plant" depicts the vivid images of plants and human-animal affinities. The poem is divided into three parts as "Part First", "Part Second" and "Part Third" along with a conclusion. The poem describes an ornamental garden in which the tender flowers are:

. . . Interpenetrated

With the light and the odour its neighbor sheds,

like young lovers whom youth and make love make dear,

wrapped and filled by their mutual atmosphere. (I, lines 66-69)

This shows the 'mutual atmosphere' between and among all the natural entities. The very personification of the 'plants' gives human qualities to the non-human natural entity. In this light, Shelley equates human with other non-human elements in the garden. He sees 'The Earth' as heavenly paradise in mutual interpenetration between and among all the natural entities.

Shelley, in this poem, also shows the cyclic nature of nature. He describes the life cycle of plants and flowers as they 'grow', 'blossom', 'fade' and 'die' with the cyclic nature of the seasons: 'spring', 'winter', 'summer' and 'autumn' and writes:

And the spring arose on the garden fair,  
 Like the spirit of love felt everywhere;  
 And each flower and herb on earth's dusk-breast  
 Rose from the dreams of its wintry rest. (I, lines 5-8)

The spring is the season of growing and rise and the unavoidable winter is of their rest. This stanza shows the cyclic and dynamic nature of nature along with the seasonal interdependence in nature. He, in this poem also depicts the natural occurrences as:

When winter had gone and spring came back  
 The sensitive plant was a leafless wreck;  
 But the mandrakes, and toadstools, and docks and darnels,  
 Rose like the dead from their ruined charnels. (III, lines 14-17)

This stanza gives the vivid images of the plants and animals and their lives along with the vegetation and habitations. It also speaks about the ultimate truth/natural law of death and rebirth at the same time. The seasonal cycle also alludes the life cycle of animals and the plants. He equalizes the life chain of animal beings with those of plants and the soil or land as they all are affected by each other.

Shelley's poems rightly emphasize those aesthetic experiences as they become elements of mutual 'atmospheres.' The poem "The sensitive Plant" does not only talk about the atmosphere composed of gases but the visual and olfactory beauty of the garden having so

much of flowers and that encourages the gardener to care for them. By being beautiful, by looking and smelling a certain way these plants 'lure' or 'attract' the gardener to care for them.

The mutual atmosphere is enabled in such double domestications; as the gardener domesticates the plants and flowers, the plants and flowers are also domesticating the gardener. This being-beautiful is not an intrinsic characteristic of the plants but rather they are one relative to other; the gardener and the plants as the gardener dies, their world of beauty ends and the mutual atmosphere of the garden plants dissipates as well, to be replaced by another atmosphere. From the very depiction of interpenetrating nature of natural entities, Shelley creates or generates a positive inspiration towards the reader that is, human beings.

Shelley in the poem not only incorporates the entangling co-existential lives of the plants and animals but also of the small parts of a plant and their natural occurring and the life cycle and writes:

And the leaves, brown, yellow, and grey, and red,

And white with the whiteness of what is dead,

Like troops of ghosts on the dry wind passed;

Their whistling noise made the birds aghast. (II, lines 208-11)

These lines rightly depict the interpenetrating conditions of the branches with leaves, and with flowers and the streams. It also shows the dependence of a flower with the natural cycle of the earth as it happens day and night and the very changing seasons also make changes in one flower as it makes various colors of the same flower. This kind of portrayal is his politics of postulating the mutual and interconnectedness among the beings in the earth.

In the nineteenth century under the influence of Jean-Jacques Rousseau's preaching of 'back to nature' along with the alienating effects of social and political disintegration,

conflicts, wars: The French Revolution (1789-1799), American Civil War, Revolutionary and Napoleonic Wars, the prosecution and criticism of Transatlantic Slave Trade. Because of the impact of The Great Reform Act and the growing urbanization and industrialization and many more, the Romantic poets and authors went to nature and depicted the wild exuberance of natural objects like rocks, stones, seas, rivers, valley, forests, plants and trees, plains, hills, mountains and the lakes intimately having manner in order to seek solace, liberty and harmonious relationship with the help of the high power of imagination. They made their artistic articulations as the source of social justice, harmony and people's liberty depicting the nature in a liberated and harmonious condition/state.

The romantic veteran poets William Wordsworth, S.T. Coleridge, Lord Byron, Shelley and John Keats seem to delineate nature and the landscapes in their poetic works. They have some sort of distinctions in their portrayal of nature though they celebrate many similarities. Shelley loves nature for energy, vitality, vivacity, strength, positive inspiration and the sources of liberty and social justice. For him, nature is the perennial spirit even ready to sympathize with and console a weary heart. They all in one way or other focus on the ecology and environment projecting the nature as 'godly figure' as well as the mutual harmony and interpenetration between and among all the natural components as newly developed ecocriticism from the modern anthropocentric materialistic world view establishes an egalitarian bio-centric worldview. In this modern capitalistic and technocratic world, nature is taken as a source of consumption for human material profits. The modern people perceive it from the anthropocentric world view rather than biocentric view point. According to Matias Laine, "historically humankind's relationship with nature has varied" (76). He further mentions:

Nature was long considered to be a goddess, a divine mother or an absolute monarch. The developments of new sciences, such as physics, astronomy and mathematics, from around the sixteenth and seventeenth centuries onwards had major effects on how nature was understood. Nature became to be seen through how it was materially constituted. (79)

Nature, according to Martias Laine, is a constitutive phenomenon as its definition and human perceptions towards it changes according to historical changes. Before fifteenth and sixteenth century nature used to be taken as site of the god and goddesses. But after sixteenth century, along with western geographical exploration, it has been taken as material prospect where the humans can satisfy their appetite of materiality.

However, the human-nature relationship is inseparable phenomenon as the human beings exist within the nature. Human beings, therefore, is a part of nature, nature is not a separate phenomenon from the human presence as Raymond Williams claims that “nature, in turn, is not situated around anything, but is presented everywhere” (75). In this line of argument, we can see that, humans are creatures of nature. So the human existence depends on nature and natural cyclic chain. Therefore, the Romantic period is fertile for the imagination and natural harmony in such a social and political upheaval.

Shelley is always concerned with the political and social matters though he does not reveal explicitly but rightly reveals his inner desires and thoughts with the means of poetry. His poetry along with nature speaks about social, political, economic and moral practices in the society with the help of creative power of imagination. Bennett Weaver, in “Shelley: Values and Imagination,” argues:

His poetry and his prose are largely of one piece and essentially of one purpose. That purpose you have heard Shelley himself say is to bring wisdom into our political, economic, and moral practice; to center man within himself and to make him master of the external world; to quicken all that we know by the creative power of imagination until we put the highest and the best truth into deeds and make it real. In short, the grand purpose of Shelley's work is, through the power of imagination, to determine and to release into human living those ultimate values without which "how poor a thing is man. (407)

As Bennett Weaver mentions Shelley's literary articulation incorporates sociopolitical issues along with nature or through nature and nature imageries by his poetic power of imagination. His prime focus was to establish peace and harmony and make himself along with the people around him liberated from the existing turmoil, disharmony and political conflicts in the contemporary world.

Although vacillating between anxiety and hope Shelley never loses his poetic hopes. As he, in his theoretical project "A Defense of Poetry," states, "Poets are the unacknowledged legislators of the world" (59). He, as a poet, wants to make his country free from the social, political and economic disputes and the ragging urbanization and industrialization. Shelley speaks about the nature of poetry and regards it as something divine. Bennett Weaver argues:

Shelley is not indulging in a rhapsody of words when he speaks of the high nature of poetry and when he expects that it is the poet who will come close home to men's bosoms and their business with the values which they need . . . He is the rock of defense for human nature. He binds together by passion

and knowledge the vast empire of human society". Refining and extending the thought of the man who in respect of poetry might justly be called his master, the younger genius goes on to say that poetry is indeed something divine. (410)

Similarly, Shelley, in "The Defense of Poetry," further argues, "The most unfailing herald, companion, and followers of the awakening of a great people to work a beneficial change in opinion or institution, is poetry" (59). He always advocated for the liberation and social justices in that contemporary society through his poetic articulation with the help of nature and nature imageries. He depicts nature and natural phenomenon in care-free state that is his longing for his carefree life and his longing for his carefree life and the social liberty. And for that he creates an egalitarian world in nature where there is life, liberty, peace and happiness. Shelley's well known poem "To a Sky Lark" also presents nature and natural phenomenon in liberated condition as if they are in a profound egalitarian world. "To a Sky Lark" is an ode that has twenty one well knit stanzas. This is a lyric poem which is rich in nature imagery and music. The lyric of the poem suggests the mutual harmony in the nature. This poem possesses all the romantic traits of nature, beauty, imagination and through which liberty.

The bird Skylark celebrates his care-free life in the sky singing and dancing with the nature and natural beauty. The 'Skylark' is the metaphor of human liberty. The bird embodies both the purity and simplicity of nature. In this poem, Shelley praises the beauty and the exquisite song of the bird 'Skylark' and also asks the skylark to teach how 'gladness' comes in to one's mind and rejoices the body just like in the skylark. The word 'gladness' also implies his longing for the happy and peaceful life just like the shining sky with the wings and song

of the birds along under the warm sunlit. This shows the human-nature relationship as the bird rejoices the poetic persona.

The skylark flies in the sky 'singing' and 'soaring' happily high in the air. As it flies upwards, "like cloud of fire" (8) and makes it unseen but the poet hears its songs and sounds thinking/imagining it like a "spirit" or "a maiden in a tower" or "a glow-worm" hidden in the grass or "the scent" of a "rose" in the ground or land. The poet compares the invisible skylark to a poet and says that the song of skylark is better than the song/sound of rain and the human poetry. The poet wonders about the causes of the skylark's happiness and asks, "What objects are the fountains of thy happy strain?" (lines 71-72) and comes to a conclusion that the skylark is free from all earthly pain, trouble and turmoil and that gives him such a glad life. Even if man freed himself from hate, pride, and fear, man's joy would not equalize with the skylark. The secret of its capacity to sing so happily would be an incomparable gift for the poet. The poet valorizes the nature and natural beauty portraying the bird in carefree, liberated and greater than the human beings though he feels intimately connected to nature's power.

This poem reflects to know the secret of nature, to know how birds feel when they sing, fly and roam around the greenery of the dense forest just under the shining sky. Because there is a communication gap between mankind and the world, the poet is enchanted by all the ways in which human beings interact with the natural world. There is a glamorous relationship between the bird and nature which creates fabulous feeling in the skylark as he bets the scene for the bird's flight:

In the golden lightning  
Of the banked sun,  
O'er which clouds are brightening

Thou dost float and run;

Like an unbodied joy whose race is just begun. (lines11-15)

Shelly, in this stanza, blends the beautiful imageries as the golden lighteningof the sunken sun over which clouds are brightening with the beautifulmetaphor of the birds as “an unbodied joy whose race is just begun” (line 15).

The poet also conveys the idea that the bird is not just a calm little songbird but also a bird with the voice like blaring sharp arrows of light or likebans from an intense lamp:

Keens as are the arrows

of that silver sphere,

whose intense lamp narrows

In the white dawn clear,

until we hardly see, we feel that it is there. (lines21-25)

The poet here highlights the beautiful song of a bird that sings at silver sphere, whereas, the speaker does not state clearly whether s/he is watching the bird at day light or at the night.

The white dawn symbolizes the moon here where in the early morning the speaker has heard this bird sing a song. The speaker feels the song of the bird.

As Shelley says, "I have never heard/praise of love or wine/That panted forth a flood of rapture so divine" (lines63-65), he wants to say that the bird's songs is always overflowing and flooding all over the place.

Shelley, as a second generation romantic poet, has faith in liberal and reformist politics and also was one of the greatest lyric poets of the age, producing some of the most accomplished Romantic shorter poems including "To a skylark", "The sensitive Plant" and most famous of all 'ode to the westwind" (Kitson, 341). He through his poetic work seeks to

establish liberated society for the very reasons. He explores the nature and natural phenomenon as liberated, free, joyous and beautiful making intricate relationships between human and non-human world. He in the poem "To a Skylark" gives human quality to the skylark wing poetic technique of personification investing poetic, power of imagination and mentions; "Purest they full heart/in profuse strains of unpremeditated art" (4-5). Here, he imagines that the bird has feelings to pour as a human being. The technique of personification used in the poem equates human being with the nature. This is his conscious treatment to human and nature in an equal footing and also shows the "harmonious madness" (103). He compares the 'skylark' to 'a cloud'. This shows his searching for human liberty and freedom from the existing social, political and personal problems occurred during the period of last half of eighteenth and nineteenth century in western world.

Shelley asserts the spirit of the age like mental liberation and physical freedom. He by means of poetry advocates for liberating all the species in the biosphere as an ecocritic. Collicot Bairel states, "Ecocriticism must address the conceptual and structural interconnections among all forms of domination" (16). Shelley's poetic articulation focuses on the nature, natural beauty, harmony and liberating nature phenomenon. Ecocritic Greg Garrard, in *Ecocriticism*, views that "ecocriticism is the study of the relationship of the human and the nonhuman, throughout human cultural history and entailing critical analysis of the term human self" (5). Shelley also in his poetic work incorporates nature along with existing culture and human history of the late 18th and early half of 19th century.

Likewise, his poem "Ode to the West Wind" "envisions the autumnal wind as a cleansing force, removing the diseased and corrupt, and transforming the world for a new spring and awakening" (Kitson 352). "Ode to the West Wind" is Shelley's appeal to the strong

element of nature; the wind to make him as swift, powerful and free as itself. In this poem, he manifests the power of the west wind using his poetic power of imagination in order for searching the care free state of life like the 'wind' through a series of bold nature imageries and metaphors. The first canto observes the wind as a destroyer as well as preserve. He in this poem makes a strong bondage between and among all the natural entities. The wind, 'seasonal cycle'; 'Autumn', 'Winter', 'Spring' and 'Summer', and the trees with its 'dead leaves' along with the permanent truth of death and regeneration of the natural elements with one an imagery of seeds and feeding tree show the cyclic nature of nature. He in this poem brings the imaginary from nature: 'Ocean', 'tree', 'dead leaves', 'roots of the tree', 'moving clouds', 'fierce storm', 'wing-seeds' and 'the bought in the oceans'. The nature imageries and natural/seasonal cycle gives the lesson of mortality of all phenomena in the universe including human being the mankind. In this line he equates mankind with nature as the human lives move just like the cyclic nature of nature.

Shelley, in the poem "Ode to the West Wind," contemplates his own art into his meditation on beauty and the natural world through his poetic power of imagination. Shelley, in "A Defense of Poetry," argues, "Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar" (804). He invokes the wind magically describing its power and role as both 'preserver' and 'destroyers' in this way: "Wild spirit, which art moving everywhere; / Destroyer and preserver; hear, O, here!" (13-14). He asks the winds to sweep him out and desires to be 'a dead leaf', 'swift colour' and 'a wave':

If I were a dead leaf thou mightiest bear;

If I were a swift cloud to fly with thee;

A wave the pant beneath thy power, and share

The impulse of thy strength, only less free  
 Than thou, O, uncontrollable! If even  
 I were as in my boyhood, and could be  
 The comrade of thy wanderings over heaven. (lines43-50)

The poetic persona desires freedom, strength and uncontrollable power in order to establish liberty in the society postulating the liberated nature. He sees 'heaven' in the nature and longs for heaven.

In the fifth canto the poet portrays the 'wind' as a metaphor for his own art, the expressive capacity that drives "dead though over the universe/like withered leaves to quicken a new birth!" (lines64-65), that is to quicken the arrival of the "spring" season. He, in this line metaphorically presents the "spring season" as a "spring" or birth of human imagination, liberty, consciousness, and the mortality. Shelley through this poem hopes to generate human Conscience that human life is mortal and keeps on moving the cycle of death and regeneration just like the seasonal cycle and the water cycle described in this poem. He ends the poem with the line, "if the winter comes, can spring be far behind?" (70). The poetic persona in the poem "Ode to the West Wind" asks the wind to be his "spirit" and at the same time he makes it his metaphorical spirit that is his poetic faculty which gives him profound thoughts, imagination and sense of liberty. He, in this poem sees/finds the nature and natural beauty as a source of aesthetic, experience; power, beauty, liberty, strength, hope, imagination as well as a source of inspiration and human conscience. Shelley, like in his other poetic articulations, rightly delineates the nature: "the wind and its activities" as a source of inspiration.

In the same manner, Shelley, in "To Night" portrays the picture of natural harmony depicting the interpenetrating relationships between and among the entire natural being. He personifies the "night and gives human attributions to it in order to equalize the night with the rational being-the mankind. This also shows co-equal relationship in the earthly phenomenon.

Shelley in the poem wishes that the night will come over and over and cover all the land including him. He beautifies the night as it brings "joy and fear" at the same moment. He contemplates:

SWIFTLY walk o'er the western wave,  
 Spirit of Night!  
 Out of the misty eastern cave,  
 Where all the long and lone daylight,  
 Thou wovest dreams of joy and fear,  
 Which make thee terrible and dear,  
 Swift be thy flight! (1-7)

This stanza rightly displays the interrelationship between human beings and the night as it brings fear and joy at the same time. It also shows the relationship between day and night, dark and white. The poet here even valorizes the night and dark as they give birth to a smooth day and light. This means to say that something good is the result of something bad and difficulties. So Shelley through this poem gives a humanly conscience that even a bad natural thing can bring you some goodness just like the night gives birth to a shining day. He further contemplates:

When I arose and saw the dawn,  
 I sighed for thee;

When light rode high, and the dew was gone,  
 And noon lay heavy on flower and tree,  
 And the weary Day turned to this rest,  
 Lingering like an unloved guest,

I sighed for thee. (lines 15-21)

Shelley longs for the night and sighs when he wakes up in the morning as the day light happens to collapse the mist and the dew which the night leaves in the earth with its darkness. He also wishes the night to come again even in the sunny and shining day in order to be ponder into a lovely dream of the new light and new day. As the persona desires to dream in the night the poet also dreams the shining day in the European world and wishes for freedom, happiness, life, liberty and harmony among people.

For Shelley nature is the source of inspiration, motivation, liberty imagination and power strength. His well known poem "The cloud" also gives every picture of dynamic nature of nature with the portrayal of cyclic picture of water cycle through which the poet derives his poetic inspiration. He personifies the cloud in the poem and presents it in its own way delineating the water cycle and its role in it. He, in this poem treats nature as if humankind as he gives human attributes to the cloud. As the eco-critic A.N. Whitehead, in his article "Nature as Organism," asserts:

In his poem, "The cloud" it is the transformations of water which excites his imagination. The subject of the poem is the endless, eternal, elusive change of things: "I change but I cannot die." This is one aspect of nature, its elusive change: a change not merely to be expressed by locomotion, but a change of inward character. This is where Shelley places his emphasis, on the change of what cannot die. (405)

As A.N. Whitehead argues, Shelley, in his poetic trajectory, thinks of nature as dynamic, changing, dissolving and transforming "like a child forms the womb, like a ghost from the tomb" (83). This shows that the nature is always in constant not static. This is the scientific idea that Shelley brings in his art and by implementing very scientific idea of dynamism of the nature he sees the human life as mortal just a cloud turns out to be water. He in the dynamic nature of nature sees human liberty, power, strengths as a result solace in the nature.

This poem shares an unusual characteristic of personification as it is written in first-person point of view from the perspective of the cloud'. The cloud is speaking throughout the poem. This very unique technique draws our attention and is possible due to his power of imagination. In the first part of the poem the cloud is speaking, taking credit for watering the earth and providing shade for the trees:

I BRING fresh showers for the thirsting flowers

From the seas and the streams;

I bear like shade for the leaves when laid

In their noonday dreams.

From my wings are shaken the dews that waken

The sweet buds every one,

When rocked to rest on their mother's breast,

As she dances about the sun. (lines 1-8)

Here, Shelley uses nature imagery: 'the cloud' thirsty flower, sea and streams. The cloud is the agent of change that inspires one to move from a path to spiritual vitality. The cloud is creative, generative, powerful and dynamic and even immortal and just like the gardener of a garden to the natural beings the soils with rain and drains the plants and flower that it gives

life to them. It not only gives lives to the plants but also animals as it helps on changing into rain/water.

The poem "The cloud" evokes both gentle and harsh qualities of the cloud. The cloud is not only against of nourishing flowers and baby plants, it also threatens and even destroys the old pine trees mingling with snow storms it narrate:

I sift the snow on the mountains below,

And their great pines groan a ghost;

And all the night it is my pillow white,

While I steep in the arms of the blast.

Sublime on the towers of my skiey bowers,

Lightening my pilot sits;

In a cavern under is fettered the thunder,

It struggles and howls at fits; (lines 13-20)

The old pine trees are here the symbols of the old rooted evil institutions and conventions of inhumanity existing in the then society. In this line he reveals social injustices through his poetic art being accumulated with the nature and natural phenomenon. He, glorifying the cloud and the thundering of the cloud as it gives birth to a rainy day which drains the plants and the dry land. This means to say that the rainy day or the day after the rainy day is the day of his liberty and happiness. In this regard he postulates his desire of liberty and happiness with the help of nature and the picture of dynamic cloud.

The images of the playful moon and stars evoke the idea of the playfulness of the creative forces like the clouds and its allies. The cloud is powerful and creative as it restricts "the sun's throne with a burning zone, / and the moons' with a griddle of pearl, / The volcanoes

are dim and the stars reel and swim" (lines 59-61). It also hangs like a roof "over a torrent sea" (line 64) and protects it from the head of sun. This shows the strengths as well as savior nature of the cloud. Shelley, with the very luminous and powerful/fierce images of the cloud, wants to break the old evil social convention and establish the liberty in the society.

Mutual understanding, cooperation, peace and social liberation are his prime concerns in his literary articulation. As we see the poem from an ecological perspective we see the interpenetrative role between and among the entire natural phenomenon: the sun, moon, sky, cloud, plants, flowers, soil, animal, seas. Seasons, mountains, snow, rain and storm. Garrard in *Ecocriticism: The New Critical Idiom*, that "the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production . . . inspired by, but also critical of, modern environmental movements" (38). Ecocriticism, like Dynamic Organicism, therefore, "seeks a return to nature, a cleansing of the environment, a use of everything that is natural, a return to an Edenic society not only in terms of the environment and the foods we eat, but also in terms of socio-political behavior" (Ewane George Ngide 96). The poem "The Cloud," as Garrard argues, depicts the relationships between and among all the natural entities with a portrayal of liberating and penetrating nature of nature. The cloud here is the kind of 'jelly' which connects all the phenomenon considering the 'self as the daughter of earth and water':

I am the daughter of earth and water,

And the nursling of the sky;

I pass through the power of the Ocean and shores;

I change, but cannot die. (lines 73-76)

The cloud says that it's a daughter of earth and water and an infant nursed by the sky. As a child plays it passes through holes in the oceans and shores. This shows the interdependence and harmony between the natural entities in the nature.

The cloud is always evolving, changing, dynamic and strong in this poem. It has multifacets as it changes into many forms; rain, storm, air, seas, seasons, oceans, water and also food to the plants. Shelley contemplates the life cycle of the cloud along with its interdependence with other natural entities providing it with unique qualities and role in the nature. This is his longing for the liberty and unique and individualistic lives and unique and individualistic lives in the society with deep reverence of social harmony. In this regard, Shelley sees the nature as a source of harmony, power, creativity, equality and liberty through his poetic lance of imagination. This ultimately is the inspiration and conscience towards human being about nature and by means of nature.

In this regard, the researcher hereby finally argues that Shelley contemplates the human nature relationship with the help of poetic power. He depicts dynamic as well as calm nature and nature imageries in order to bestow conscience on the human kind that the nature is a grand sum of all the phenomena around us. The human being, therefore, is also a part and parcel of the nature. Thus he equalizes all the natural elements depicting the natural elements having co-equal relationships between and among the entire phenomenon around. He with the portrayal of care free condition of natural elements tries to establish a social justice, harmony, peace and liberty in the then industrially inclined European world with social hierarchies. He like other romantic poets and authors also sees the god in nature. In the analysis of Percy Bysshe Shelley's poems from an ecocritical perspective, it is evident that nature plays a central and dynamic role in his works. Shelley's deep concern for the natural world is reflected in his poetry, and his keen observations of the environment are intertwined

with his philosophical and political beliefs. The ecocritical themes in Shelley's poems encompass a wide range of environmental issues, including the exploitation of natural resources, the impact of industrialization on the landscape, and the interconnectedness of all living beings. One of the prominent ecocritical themes in Shelley's poetry is the portrayal of nature as a source of spiritual and moral inspire.

To conclude, Shelley's depiction of the dynamic and egalitarian nature displays his inner desire for the revolution in the human thought so as to bring egalitarian relation between nature and human beings. Thus, Shelley makes a great contribution to the social harmony, liberty, and justice and happiness in terms of the human-nature relationship as well. The connection between liberty and Shelley's ecocritical imagination reflects his belief in the transformative potential of literature. He sees poetry as a tool to awaken consciousness, challenge oppressive systems, and inspire individuals to embrace liberty in all its forms. By intertwining these themes in his poems, Shelley creates a powerful narrative that promotes the importance of ecological awareness and the pursuit of freedom. Egalitarianism and ecocritical imagination are deeply interconnected in PB Shelley's poems. Through his exploration of nature, freedom, and the power of imagination, Shelley advocates for the preservation of egalitarianism in both human and natural realms. His poetry serves as a call to action, urging readers to recognize the significance of egalitarianism and embrace a more ecologically conscious and liberated world. Only the relation based on egalitarianism can be ethical. That means Shelley's poetic egalitarianism also calls for ethical relation between human/nonhuman and nature

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