

## I. Human-Nature Relation: A Critical Discussion in Louise Glück's Poetry

Louise Glück's poetry is replete with various themes and features. Among many features, most of her poems carry the gist of organic unity directly or indirectly, or her poems show the human-nature relationship implicitly or explicitly. Her poems believe that nature is organic whole that comprises of various elements. Human being is one of the important elements of nature who has a close relationship with nature. Nature is beautiful because human beings adore it, and the human existence has been meaningful because there persists nature. Human beings can hugely contribute in the process of beautifying nature. Glück awares her readers that destruction of nature leads nowhere except tragedy, therefore, we all should be conscious regarding the conservation of nature.

Glück's poetry consists the theme of S.T. Coleridge's notion of organicism. Coleridge takes nature as "multiety in unity" (qtd in Adams 468). He also says in "On the Principles of Genial Criticism," beauty comes from a harmonious relationship between the multiple parts and unified whole. For Coleridge, nature is beautiful since it is the unified whole of multiple parts. There is deep and intimate relation between the parts and the whole. Coleridge states this idea in his own words as:

The beautiful, contemplated in its essentials, that is, in *kind* and not in *degree*, is that in which the *many*, still seen as many, becomes one. Take a familiar instance, one of a thousand. The frost on a windowpane has by accident crystallized into a striking resemblance of a tree or a seaweed.

With what pleasure we trace the parts, and their relations to each other,  
and to the whole! (472)

Plants, animals, human beings and other non-living things all are the important parts of nature, and harmonious relationship among all of them contributes for the smooth ongoing of nature. The beauty of nature lingers only on such harmony, because all the parts comprise and nature becomes the harmonious whole. In nature, no element is petty or grand. All the so-called petty and grand elements contribute equally for making nature beautiful.

A.N. Whitehead also admits that nature as a complex whole that comprises of various parts which are interwoven among each other, and all elements are equally important for the smooth ongoing of the natural processes in his essay “Nature as Organism.”

Nature is conceived as a complex of prehensive unifications. Space and time exhibit the general scheme of interlocked relations of these prehensions. You cannot tear any one of them out of its context. Yet each one of them within its context has all the reality that attaches to the whole complex. Conversely, the totality has the same reality as each prehension; for each prehension unifies the modalities to be ascribed, from its standpoint, to every part of the whole. A prehension is a process of unifying. (401-402)

Most of Glück’s poems reflect the theme of organic unity. She treats all the elements of nature with great and equal significance. For her, whether it is living or non-living thing, it is of largest importance to beautify nature. Moreover, the smooth ongoing

of nature and its process is possible because all the elements of nature equally contribute and collaborate for its proper function. This world, for Glück, is a family, and the creatures dwelling here are the members. In her own words, she calls this world “...the constricting family” (2) in her poem “Mother and Child”, and we all are the members of this family. She argues “some machines made us; machine of the world” (2). Here, she clearly says that we, all the members of this world-family have come from the same source. The phrase “machine of the world” (2) indicates the mysterious power, nature. All the creatures, plants and the non-living things have the origin in the nature. The poet even accentuates on the role of non-living things in beautifying nature’s existence. In “Mother and Child”, she writes “Then back to the world, polished by soft whips” (3). She does not hesitate to mention that non-living things are also the part of the world. The title of her poem “Mother and Child” symbolizes nature and her parts. Glück calls nature “mother” because she bears, nourishes and serves shelter to the human beings, animals, plants and others, who are her children/“child”.

Similarly, Glück’s another poem “Castile” also presents all the living creatures the children of nature who depend upon her as indicated in the line “...begging for the coins” (2) in the poem. The line “Children begging for the coins” (2) is used as the refrain in this poem which highlights that the human beings and other creatures are like beggar whose life completely depends upon the nature. Anyway, Glück’s focus lies on all the elements of nature are closely linked with one another. All the parts of nature are valuable for making nature as nature. This nature, for her, is unified whole of different parts: soil, water, rocks, plants, insects, human beings, etc. Glück focuses on this very point in her poem “Mother and Child” in these lines: “...earth and water/Moss between

rocks, pieces of leaves and grass” (7-8). These lines allude that how one element is associated with another. How one part is dependent on other. For example, “moss” takes shelter in “between rocks”. The leaves of tree fall on the ground or grass that decay on it, and from where the new grass and plants grow. After all, it’s a natural cycle.

Furthermore, in “Cottonmouth Country” too, Glück demonstrates that nature comprises of various aspects like “water”, “land”, “air”, plants, animals, insects and human beings that are interrelated to one another. The words like “Fish bones” indicates animals, “pines” denotes vegetation, “moss” hints insects or so-called inferior creatures. Similarly, the speaker “I” in the poem stands for the human race. The poet puts all these aspects with equal importance in her poem which are essential to make a complete nature. This poem discusses about birth and death as the natural processes which have to be faced by all the living creatures of the nature. The natural processes remain very smooth till there would be proper relationship among all the parts. The disturbance in one element may bring havoc in the relationship of whole nature as indicated by the word “hardloss” in the seventh line of the poem “Cottonmouth Country.”

According to Coleridge, nature is the organic whole, where if one element is disturbed the whole ecosystem gets affected from it. This very theme is displayed in Coleridge’s poem “The Rime of the Ancient Mariner” where killing of an ordinary albatross results into various hardships and disasters in the life of the mariner and the passengers of the whole ship. This event of the poem articulates Coleridge’s idea of nature as organic unity and the chain relationship of various parts of the world. The poem conveys the idea that if one element is fractured the whole body is impaired. The disturbance in nature invites sufferings and tragedy to human beings and all creatures.

Like Coleridge, A.N. Whitehead also acknowledges such view of organicism in his essay "Nature as Organism." Whitehead says:

Conversely it is only itself by lending its aspects to this same environment in which it finds itself. The problem of evolution is the development of enduring harmonies of enduring shapes of value, which merge into higher attainments of things beyond themselves. Aesthetic attainment is interwoven in the texture of realisation. The endurance of an entity represents the attainment of a limited aesthetic success, though if we look beyond it to its external effects, it may represent aesthetic failure. Even within itself, it may represent the conflict between a lower success and a higher failure. The conflict is the passage of disruption. (407)

Louise Glück's poems also convey the similar notion like that of Coleridge and Whitehead regarding the destruction of nature. Glück's "Mother and Child" displays that the world is suffering a lot due to destruction of various aspects of nature. In this poem, she uses first person pronoun "I" to denote the living creatures except human beings. According to her, lowly creatures suffer because of the human domination. She writes this concept in the seventeenth line of the poem- "Why do I suffer? Why am I ignorant?" (17). Glück, here alludes that so-called lowly creatures moving through troublesome time because of human fault. But they are ignorant about this, and they do have only question why they suffer. The poet opines that the destruction of nature leads nowhere except in the big disaster and darkness as indicated in this line of the poem "...cells in the darkness" (9). The poet repeats this very line even in the eighteenth line suggests her high emphasis upon the suffering and the tragedy that may be fall in nature because of exploitation of

one part over another. Glück uses the second person pronoun “you” to indicate the human beings. The poet is very aggressive towards human acts and behaviours. She says, “...you were born: to silence me” (11). She adduces that the human beings have silenced the voice of the so-called seemingly seamy creatures of nature. The human beings have been exploiting over these small creatures that has resulted the loss and disaster.

Louise Glück, in her poem “Cottonmouth Country” admits that the smooth ongoing of natural cycle has been disturbed at present. The animals, plants, insects and the whole environment have been heavily affected. The following lines of the poem carry this very theme:

By land: among the pines  
 An uncurled cottonmouth that rolled on moss  
 Reared in the polluted air.  
 Birth, not death, is the hard loss. (4-7)

Here, “pines” indicates vegetation, “moss” stands for all animals or insects, and nature or environment denoted by the noun “land” are hugely affected by the pollution, environmental degradation or deforestation as suggested by the phrase “polluted air”. The poet confirms that when plants, animals or human beings are reared in the unjust environment as such they should face great loss and trouble in their life. The line “Birth, not death, is the hard loss” (6) asserts the same spirit. Our birth itself becomes our death or loss if nature we are living in is destroyed.

Glück articulates the view that “grief” arouses when we do not care our nature in her poem “April”. She displays the speaker “I” as the kind human who care nature, and “you” as the human beings who exploit nature recklessly. The speaker cares nature and

creature in the poem clarified by the line “I expected better of two creatures” (11). The speaker is well aware that if nature is destroyed all of us should bear pain and suffering. In poet’s language, if it is stated as “grief is distributed” (15). Though some unjust individuals or group of individuals involved in destruction of ecology, the “grief” or sufferings are “distributed” to all.

Louise Glück cajoles her readers that all the elements of nature are equally significant for the smooth ongoing of natural cycle or ecosystem. Glück writes poems in different topics like “Butterfly,” “Horse,” “Silver Lily”, “Gold Lily,” “Garden,” *etcetera* alludes her emphasis upon the theme of organicity. It is apparent for her, butterfly is as important as horse. Similarly, “Gold Lily” and “Silver Lily” indicate different species of flowers or plants that comprise together to make a “Garden” or symbolically nature. She argues that if human beings’ attitude becomes evil, there arises obstruction in the smooth relationship among the creatures and the plants of nature. According to her, human beings think themselves superior among all the creatures and plants of the earth that results exploitation upon innocent animals and birds. In her poem “Garden”, she asserts this view:

There is still something you need,  
 Your body so soft, so alive, among the stone animals  
 . . .  
 Admit that is terrible to be like them,  
 Beyond harm. (8-9, 10-11)

In the above lines, “your body” indicates for human beings and “stone animals” denotes for other animals. Here, the poet shows how human beings take themselves superior.

They think themselves “so soft, so alive” having love, emotions, kindness and sympathy, whereas other creatures as “the stone animals” who lack all these emotional impulses.

The last two lines of the poem clearly convey that human beings do not like animals without harming them. Glück demonstrates that such harm upon so-called inferior creatures confirms the obstruction in the smooth ongoing of the natural process.

Glück argues that because of havoc in nature the whole human existence gets trapped in the crisis which she states in her poem “The Gold Lily.” The very first lines of the poem “The Gold Lily” demonstrate this view:

As I perceive  
I am dying now and know  
survive the earth, be summoned  
out of it again. (1-4)

In the present lines, the speaker “I” is very aware about crisis invited by the destruction of nature, who accepts that now there is crisis in her life and it would be very difficult to survive in the earth. The speaker also admits that not only she is suffering from the demolition of the environment, but her companions, neighbour are also facing the same fate: “my companions are falling, thinking/you do not see. How/can they know you see”(9-11). The line “my companions are falling...” (9) hints the same theme. Broadly speaking, this line shows that the large group of human beings is bearing the same troublesome situation as faced by the speaker. The poet uses second person pronoun “you” in the poem denotes that group of people or an individual who do ignore the pathetic fate facing by the large mass of people at present. The speaker derides such people or “you” saying that they do not see such a situation: “you do not see.



How/country know you see/unless you save us” (10-12). The human existence may be in crisis until “you” desist the demolition of the earth. According to the speaker, the life of the human beings is in the hand of those people who are involved in the destruction of nature. The speaker is even worried that not only our generation, but the ravishment of nature will invite tragedy in the life of our posterity too. The individual or group engaged in the business of invading own environment or nature will also see his/their future generation bearing the same fate.

In the summer twilight, are you  
close enough to hear  
your child terror? Or  
are you not my father,  
you who raised me? (13-17)

The poet also argues that the life of the posterity is in “terror” because there is no guarantee even for their basic needs. If nature, the source of food, clothes and shelter is destroyed how would be the future of posterity be secured? The speaker, the mouthpiece of the poet debunks the activities of the destroyer of environment, and says that the future generation will curse him/them. The posterity will even hesitate to call old generation as their father or forefathers, because father and forefathers would make the life of their children secured, and they would destroy the basis of their future. The speaker develops the idea that the future generation will curse us for the destruction of nature. They will say that their life has been trapped in the crisis by the evil activities of the old generation or so-called father or forefathers.

## II. Call for Biocentric World view in Glück's Selected Poems

Biocentrism, derived from Greek words "bios" and "kentron" mean "life" and "center" respectively. Biocentrism extends inherent value to all living things. It stands in contrast to anthropocentrism which centers on the value of humans. The related terms zoocentrism limits inherent value specifically to animals. The notion biocentrism advocates and often promotes the preservation of biodiversity, animal rights and environmental protection encompasses all environmental ethics that extend the status of moral object from human beings to all living things in nature.

Biocentric ethics calls for all rethinking of the relationship between humans and nature. It states that nature does not exist simply as consumed by humans, but that humans are simply one species amongst many, and that because we are part of an ecosystem, any action that negatively affect the living systems of which we are part adversely affect us as well, whether or not we maintain biocentric worldview. Biocentricists believe that all inherent value, and that humans are not "superior" to other species in a moral or ethical sense.

Albert Schweitzer introduces the concept "Reverence for Life" in *Reverence for Life*. In "Civilization and Ethics," he says, "Ethics is nothing other than Reverence for life. Reverence for life affords me my fundamental principle of morality, namely, that good consists in maintaining assisting and enhancing life, and to destroy, to harm or to hinder life is evil" (n.pag.). James Brabazon, author of the biography of *Albert Schweitzer* defines Reverence for life with the following statement:

Reverence for life says that the only things we are really sure of is that we live and want to go on living. This is something that we share with everything else that lives, from elephants to blades of grass- and, of course, every human being. So,

we are brothers and sisters to all living things, and owe to all of them the same care and respect, that we wish for ourselves. (6)

Here, Albert Schweitzer holds the view that all the elements of the world from blades of grass to elephants including humans are equally valuable to maintain the ecosystem. Human beings should not treat other creatures as inferior beings rather there should be feeling of respect and affection to them.

Peter Singer, in his book *Animal Liberation* argues that the interest of animals should be considered because of their ability to feel suffering and that the idea of rights was not necessary in order to consider them. His ethical ideas fall under the umbrella of biocentrism. Singer introduced and popularized the term “speciesism” in the book, which was originally coined by Richard D. Ryder, to describe the exploitative treatment of animals. Singer writes about this term: “This term is not used consistently, but broadly embraces two ideas. It usually refers to “human speciesism” (human supremacy), the exclusion of all nonhuman animals from the protections afforded to humans” (2).

One of the major biocentrists Paul Taylor describes the basic ideas of biocentrism in *Respect for Nature*. For him, biocentrism is a notion of respect for nature. It means, there should be mutual respect and support among all animals and human beings in nature. One’s life becomes worth of living by another’s respect and support only. Taylor puts animals and human beings in the equal status. In his own words, “Human and animals share the earth, and should live equally and harmoniously”(75). Taylor criticizes the superiority of human beings, and advocates for the rights and freedom of animal species.

The biocentrists like Joshua J. Bruckerhoff reject the anthropocentric environmental law because these laws aim to protect the nature for the humans. Bruckerhoff in *Law Review* says,

“Incorporating biodiversity protection to constitutional environmental rights will ensure that the rights with actually guarantee a truly healthy environment for present and future generation”

(616). For Bruckerhoff, the most of the environmental laws are anthropocentric; they only focus primarily on preventing and remedying only those environmental problems that directly affects the human. Pollution prevention laws are the best example of an anthropocentric environmental law. People should not pollute environment because it affects their physical health. The main cause to protect nature is for human. So, rejecting these laws, he proposes an alternative law that is “biocentric law” that aims at protecting all forms of lives, or intends to protect all aspects of environment.

Samuel Taylor Coleridge expresses biocentric view providing high emphasis upon all the creatures of the environment. For Coleridge, the meaning of “beautiful” is the association of all the small and big creatures of nature. In his essay “On the Principles of Genial Criticism,” Coleridge says:

A lady would see an admirably painted tiger with pleasure, and at once pronounce it beautiful- nay and owl, a frog, or a toad, who would have shrieked or shuddered at the sight of the things themselves. So far is the beautiful depending wholly on association, that it is frequently produced by the mere removal of associations.

Many a sincere convert to the beauty of various insects as of the dragonfly, the fangless snake, & c. has natural history made, by exploding terror or aversion that had been connected with them. (472)

Louise Glück’s poems do carry the notion of biocentrism implicitly and explicitly. Some of her poems deliberately use such a word game, symbols, imagery, simile and metaphor that directly or indirectly alludes her love and sympathy to the birds and animals. Glück does not

hesitate to equalize the status of so-called inferior animals to that of human beings. She is aware of the rights and freedom of all creatures of nature. She brings the activities of different animals associating with the activities of human beings that indicates her equal treatment to all creatures.

Glück demonstrates biocentric view in her poem “Radium.” She treats human beings and animals in the equal parameters. She does not find animals like dog, cat, mouse, inferior and insignificant rather she accepts them as own member of family. From the very beginning itself, Glück deals with such biocentric notion in the poem:

When summer ended, my sister was going to school.  
 No more staying at home with the dogs,  
 waiting to catch up. No more  
 playing house with my mother. She was growing up,  
 She could joining the carpool. (1-5)

In the above lines, the poet does not take a dog as inferior animal or she does not look a dog like creatures with contempt rather like a member of her family. In other words, the poet takes the dogs as her own sister or mother. She puts “dogs” and “home” in the same line hints her equal emphasis to both the human beings and dogs. Actually, dogs do live in kennel and “home” is associated with human beings. However, the very second line of the poem “No more staying at home with the dogs” suggests the poet’s affectionate treatment to animals. She has managed to treat “dogs” and human beings with equal parameters using the word “home” in the same line.

Glück makes a cautious word-selection in the poem that accentuates animals and birds of high significance. In the eighth line of the poem, she writes “you danced the swan queen” which displays her address to swan the queen to highlight beauty and importance of animals. She

provides the status of queen to swan to demonstrate the value of animals to human beings. Glück's such a careful word selection leaves positive message in the readers' mind regarding animals and birds. Glück appreciates animals as the family members of human beings. She challenges the anthropocentric view and establishes biocentrism where all animals and birds are the part of human family.

Similarly, the poem also presents the intense relationship of human beings with plants and vegetation adducing the spirit of organic unity and biocentrism.

Putting aside radium because you realized finally  
it was more interesting to make beds,  
to have children like my sister and me.  
My sister watched the trees; the leaves  
couldn't turn fast enough. She kept asking  
was it fall, was it cold enough?  
But it was still summer. I lay in bed,  
listening to my sister breath. (10-17)

In the above lines, "My sister" indicates all the human beings who depend on plants for their life suggested by the line "My sister watched the tree; the leaves/couldn't turn fast enough." It articulates the meaning how impatiently people look for the growth and development of plants in their life. Here, the speaker's sister waits for the growth of the plants very fast. It's implied meaning is human life is possible only because of the existence of plants and vegetations. We depend on plants for air, water, food, shelter, pleasure, *etcetera*. Human beings are secondary whereas plants and other creatures are primary in nature. In this way, Glück disagrees the anthropocentric view and advocates for the biocentrism implicitly in her poems. According to

her, nature becomes organic by the combination of all significant or so-called insignificant creatures including all sorts of plants or vegetations. And they do have equal status in maintaining balance in ecosystem.

In the twenty third line of the poem Glück writes, “I watched my sister’s face, buried in her stuffed bear” to show how animals are important for the human beings. We, the human beings are associated with not only living creatures, but even in stuffed creatures too, for example “stuffed bear.” Glück, in the poem shows how her sister and herself are related to the “stuffed bear”. In the last part of the very sentence “...one side buried in her stuffed bear” exposes bear for an entertainment or pleasure. Here, this enhances the theme that animals are the source of pleasure for us.

Glück treats dog with love and affection in these lines :

Summer was gone, the nights were dark. The dogs

Wore sweaters to go outside.

And then fall was gone, the year was gone.

We were changing, we were growing up. But

it wasn't something you decided to do;

it was something that happened, something

you couldn't control. (41-47)

Summer and winter, day and night are the natural phenomena in nature. The natural processes are not under our control, for example, we cannot stop winter but what we can do is trying to prevent ourselves from cold by our own effort. We wear woolen clothes like sweater to escape cold, but animals do not do as such. The act of wearing sweater is associated with human beings. However, the poet manages to equalize dog's status making it wear human sweaters. The poet

identifies herself in the position of dog, and feels that dog also experience cold in winter. The very lines "...The dogs/wore sweaters to go outside" provides dog a human quality in the poem. It verifies poet's love towards animals.

Louise Glück presents how humans-nature relationship or notion of organic unity reflects in most of her poems. She displays how human beings depend upon nature, and how nature is associated with human beings. Her poetry is laden with the theme of organic unity. Coleridge's concept of organicism is incorporated in her poetry directly or indirectly. Glück's poems focus that nature as a complete whole that comprises of different parts. Every part has its own importance to maintain balance in ecosystem. If one part is affected, the whole ecosystem gets affected or there would be disorder in the whole nature.

Glück's poem "Mother and Child" displays relationship between human beings and nature explicitly or implicitly. The poem says that the world is a combination of the multiple parts. The world is like a family, and the plants, animals and human beings are interrelated to one another. All parts are equally valuable for the smooth functioning of ecosystem. Human being is one of the important parts of nature who do have intense relation with nature. Louise Glück treats the title "Mother and Child" symbolically, associating its meaning with nature and human beings. Though all parts of nature are equally significant, human beings can play vital role in the maintenance of the ecosystem. However, human beings do not perform well for the conservation and maintenance of it. The poet makes all of us aware regarding the conservation of nature.

In the very first line of the poem, Glück says, "We're all dreamers; we don't know who we are" (1). In this line, she says that we are the product of nature. We are able to dream because we have got proper shelter in nature. Human beings are addressed here as "dreamers" for another reason too. Human beings dream high. Their high ambition is directed to even



destruction of nature in order to fulfill their personal selfishness. If the “dreamers” humans dream fulfill their pseudo ambition by exploiting their own shelter. Human beings generally dream for industrialization, development of physical things, technologies, *etcetera* that may become the cause of crisis in the environment. If there is crisis in the environment, there will be crisis in the identity and existence of human beings. In this sense, the poet says, “we don’t know who we are”, and in the fourth line too, she writes, “we dream, we don’t remember” (4) seeing the existing problems caused by humans in the world. Glück further says:

Some machine made us; machine of the world, the constricting family.

Then back to the world, polished by soft whips.

We dream; we don’t remember.

Machine of the family: dark fur, forests of the mother’s body. (2-5)

Glück says, “some machines made us; machine of the world, the constricting family” (2) to indicate the human as the product of nature. Similarly, she writes “Machine of the family: dark fur, forests of the mother’s body” (5) that denotes the original form of nature. “...dark fur, forests of the mother’s body” hints for the world pregnant of its originality or free from human exploitation.

In the present world, the people desire for the urbanization and industrialization. They do not care for the destruction of nature in the name of development or urbanization. In the sixth line of the poem, Glück mentions this very theme “Machine of the mother: white city inside her”(6). Here, “mother” stands for nature and “white city” denotes for the urbanization. In the ancient time, there was no such influence of urbanization and industrialization. Nature was in its natural state that is expressed in the seventh line of the poem “And before that earth and water”(7).

The poet reminds us that nature serves shelter for all plants and animals. The poet writes in the poem:

And before that: earth and water.  
 Moss between rocks, pieces of leaves and grass.  
 And before, cells in a great darkness.  
 And before that, the veiled world.  
 This is why you were born: to silence me.  
 Cells of my mother and father, it is your turn  
 to be pivotal, to be the masterpiece. (7-13)

In the above lines, the poet says that nature is the common home for all sorts of plants, animals or human beings. The “moss” indicates so-called insignificant creatures, plants or vegetations are indicated by “leaves and grass,” and the line “Moss between rocks, pieces of leaves and grass” (8) exposes nature as the common shelter for all plants and animals. However some people or a group of people are destroying nature knowingly and unknowingly. She addresses such hostile group of human beings as “you” in the poem. In the eleventh line of the poem Glück says, “This is why you were born to silence me” (11). The vice attitude of some human beings is directed to bring disorder in the life of many other innocent human beings, animals and plants. She asks people having such a vice attitude and activities to see the suffering and future of the people in the last two stanzas of the poem:

I improvised; I never remembered.  
 Now it's your turn to be driven;  
 you're the one who demands to know:

Why do I suffer? Why am I ignorant?  
 Cells in a great darkness. Some machine made us;  
 it is your turn to address it, to go back asking  
 what am I for? What am I for? (14-20)

The poet demands to see at the suffering of present generation and the dark future of posterity. The line “Cells in a great darkness” displays the same meaning in the poem. Glück says people to ask themselves why they are suffering and why they have been so ignorant regarding the demolition of their own shelter. The line “Why do I suffer? Why am I ignorant?” (17) suggests such meaning. The poet is worried that human existence has been in crisis, and she makes aware all about their existence. The last line of the poem “what am I for? What am I for?” (20) aims to aware all of their existence and identity in touch with nature.

Louise Glück describes the relationship between human beings and nature in her poem “Aubade”. The speaker “I” stands for the human beings in the poem whereas the various words like “summer,” “winter,” “flower,” “snow,” “garden,” “nights,” “dawn,” *etcetera* represent nature. The speaker narrates her story in the poem in relation with nature. Though she tells her story in the past tense her aim is to say the relation between humans and nature since past to present and future too.

Glück begins her poem “Aubade” as such:

There was one summer  
 that returned many times over  
 there was one flower unfurling  
 taking many forms  
 Crimson of the monarda, pale gold of the late roses. (1-5)

The poet describes nature in the above lines. “Summer,” “flower,” “roses,” “crimson,” “pale,” “gold” are combined to form nature. Summer is the season of nature, various flowers like monarda, rose, and colours like crimson, pale, et cetera are the elements of nature. The poet further sketches the picture of beautiful nature through following lines in the poem:

Smell of the mockorange tree

Corridors of jasmine and lilies

Still the wind blew

There were many winters but I closed my eyes

The cold air white with dissolved wings

There was one garden when the snow melted

Azure and white; I couldn't tell

my solitude from love—

There was one love, he had many voices

There was one dawn; sometimes

We watched together. (8-18)

The different types of trees like “mockorange tree,” many kinds of flowers like “jasmine and lilies,” “air,” “wind,” “winters,” “snow,” water indicated by “the snow melted” are combined to form a complete “garden.” Here, “garden” represents whole nature where various plants, vegetations, weather, air, water, land persist. The speaker even unfolds her love relation with her man. She tells us that they were in relation, but unfortunately, they had to depart. The speaker becomes alone after her lover leaves her. She clearly says that they watched together “dawn” which means they dreamed for the same future and same destination. But it was just her past and no more at present. She is alone now indicated in the line “my solitude from love-” (15). The

speaker is betrayed by her lover. Here, the poet makes a point that one human being deceives another. But nature never deceives human beings. One partner can leave other. But nature never leaves human beings. Nature does not have such vices like treachery, deception, *etcetera*. The speaker's partner leaves and she becomes alone. The line "I was here" is repeated in the poem displays her loneliness. Though her lover is not with her, there is nature with her. She has managed to live watching the future indicated by the word "dawn." Nature has taught her to live and see for future. If winter goes, summer comes; summer goes, winter comes. Many plants decay, animals die, human beings come and leave the world; it is natural process. If there is winter, we live in the hope of summer and vice-versa. This natural process has taught the speaker to live being optimistic in life. The poet further writes in the last stanza of the poem: "There was one summer, returning over and over/there was one dawn/I grew old watching" (21-23). If our partner breaks the relationship, we will be thrown into solitude for the time being. But later on, we will manage ourselves to grow positive ideas in our mind to be positive toward life. But if nature breaks relationship with us, our existence, life and identity will be no more. Therefore, the poet makes a point that there is deep relationship between human beings and nature, and it is the responsibility of the human beings to conserve nature.

Glück captures human-nature relationship in her poem "October" too. Human beings live in nature/earth. Their life is possible because there is nature. Nature is beautiful because human beings admire its beauty. Human life and nature are so closely associated with each other that the change in nature causes change in change in human behavior and activities. However, the poet alludes that in spite of knowing such intimate association between human and nature, human beings' tendency is directed to the destruction of nature.

Glück, from the very beginning of the poem unfolds the close relation between human beings and nature.

Is it winter again, is it cold again,  
 didn't Frank just slip on the ice,  
 didn't he heal, weren't the spring seeds planted  
 didn't the night end,  
 didn't the melting ice  
 flood the narrow gutters. (1-6)

The above two stanzas of the poem demonstrate how human beings undergo changes in the course of nature. If it is summer season in nature, we feel hot. And we experience cold in winter. The very first line of the poem "Is it winter again, is it cold again" (1) admits such idea. Since human beings completely depend in nature for their food, shelter and others, their activities are moulded according to the situation of nature, as for example, generally, people plant crops in the summer and harvest in winter. The summer season is favourable season for cultivation of various crops. The third line of the poem illustrates its meaning ". . .the spring seeds planted."

The poet narrates the activities related to a person named Frank. But her motif is to articulate how human beings and nature are associated to each other. The poet narrates the different phenomena of nature like day and night, snow and snow and snow melting, flood, *etcetera* in the second stanza of the poem. ". . .night end," "the melting ice," and "flood the narrow gutters" all advocate such meaning in the poem. The human activities should be directed according to the situation of nature. They try to secure themselves in different situation of nature. If they do not try to be safe themselves, they may face difficulties.

wasn't my body

secured wasn't it safe

didn't scar form, invisible

above the injury. (7-10)

The lines acknowledge the change in nature. The changes in nature may bring many troubles in our life. The human beings should adopt proper measures in such changing scenario of nature, otherwise they have to encounter with many disasters as hinted by the word "injury" in the poem.

The following lines in the poem again address the harsh situation of nature as well as activities of human beings in nature:

terror and cold,

didn't they just end, wasn't the back garden

harrowed and planted-

I remember how the earth felt, red and dense,

in stiff rows, weren't the seeds planted,

didn't vines climb the south wall. (11-16)

The processes of nature do not go in smooth way only. Sometimes difficulties and terror also arise in nature. The line "terror and cold" indicates the same meaning. The human life depends upon nature. Human beings cultivate land for crops or grain. The lines "...the back garden" and "harrowed and planted" or the word "garden" denote nature. Similarly, "the seeds planted," "vines climb the south wall" illustrate the meaning that humans plant crops and vegetation for food. Nature is pregnant of beauty because of various plants, vegetation and animals that is hinted in this line "I remember how the earth felt, red and dense" (14). However beauty of nature remains no longer if human beings are not concerned to preserve its beauty. We should

encounter with many disasters or tragedies in life because of destruction of nature. Voice of natural calamities would overcome the human voice that is stated in the following lines:

I can't hear your voice  
 for the wind's cries, whistling over the bare ground  
 I no longer care  
 what sound it makes  
 when was I silenced, when did it first seem  
 pointless to describe that sound  
 what it sounds like can't change what it is- (17-23)

If we are not worried about the conservation of nature on time, our voice for regret will not be acknowledged. The human cries gets overcome by nature's cries as said in these two lines "I can't hear your voice" and "for the wind's cries, whistling over the bare ground" (18). In this sense, humans will not have any option rather than silencing themselves. The lines "When was I silenced, when did it first seem" (21) and "pointless to describe that sound" (22) indicate as such.

In this way, the poet describes intimate relationship between human beings and nature.

The last three stanzas of the poem also convey this relationship:

didn't the night end, wasn't the earth  
 safe when it was planted  
 didn't we plant the seeds,  
 weren't we necessary to the earth,  
 the vines, were they harvested? (24-28)

In the above lines, the poet clarifies how human life depends upon nature, and how nature has significance in the presence of human beings. Human beings need earth, and human beings are



necessary for earth. Humans plant in the earth to fulfill their basic requirements whereas earth becomes meaningful when human beings plant and harvest crops. So they are valuable for one another which is told in this line: “weren’t we necessary to the earth?” (27).

Louise Glück picturizes a beauty of nature and earth in her poem “The Seven Ages.” According to her, the earth or nature has been beautiful because of the smooth on-going of ecosystem here. Provoking the idea from the Bible, she says that the God has created all types of creatures, plants and human beings for the smooth functioning of the ecosystem. According to the Bible, the God created human beings (Adam and Eve), and told them the things that should be done and the things that should not be done. However Adam and Eve turned stubborn and performed the same which was forbidden for them. The poet argues that the nature of Adam and Eve lingers even in today’s human beings because they perform the same that should not be done, for example, they destroy nature that should be preserved.

Glück narrates her dream in her poem suggesting that the world is just a gift for us. She even says the process of origination of the world in her dream which indicates the process of origination of the earth as said in the Bible. In the very first five lines of the poem, she writes:

In my first dream the world appeared  
 The salt, the bitter, the forbidden, the sweet  
 In my second I descended  
 I was human, I would just see a thing  
 beast that I am. (1-5)

These lines retell the story of the Bible regarding how the world came into existence. According to the Bible, the God first creates the heaven like world called the garden of Eden. He creates all sorts of plants and animals. He also makes the human beings (Adam and Eve) in the

garden. He forbids Adam and Eve to eat the fruit of knowledge from the garden. But the satan betrays them and makes them eat the forbidden fruit that turns them into the mortal beings. Before they turn into the mortal they were immortal beings. In the poem the speaker “I” represents one of the persons from the garden of Eden.

In the following lines the activities of the beings after their creation are discussed:

I had to touch, to contain it  
 I hid in the groves,  
 I worked in the fields until the fields were bare—  
 time  
 that will never come again—  
 the dry wheat bound, caskets  
 of figs and olives. (6-12)

Just after the origin of the earth and the human beings, their activities were supposed to be like that of animals; they lived in the cave or jungle; did not wear clothes; ate wild fruits, *etcetera*. The lines “I had to touch to contain it” (6) and “I hid in the groves” (7) indicate the activities of the primitive people. Later, human beings were attracted to the agriculture and started working in the fields. They fed the agricultural items. The line “I worked in the fields until the field were bare-” (8) denotes such attraction of human beings towards cultivation or farming. The various crops were grown for livelihood. The people knew the value of plants and vegetations. The lines “The dry wheat bound, caskets” (11) and “of figs and olives” (12) in the poem direct the same theme. The following lines also asset the similar spirit:

The wheat gathered and stored, the lost  
 fruit dried: time

that is hoarded, that is never used,  
 does it also end? (17-20)

The last line from the above lines hint whether agricultural lifestyle of the human beings end and they enter in the modern lifestyle. The poet attempts to show how human beings and nature are interrelated to each other since the time of origination of the world. The human beings used nature and slowly and gradually, they trod in the different stages of development and civilization. Since nature has given everything (life, culture, civilization, *etcetera*), human beings do have intimate relation with nature.

Glück again takes her readers to the time of creation of the garden of Eden, and Adam and Eve by narrating the dream of the speaker “I” in these lines:

I even loved a few times in my disgusting human way  
 and like everyone I called that accomplishment  
 erotic freedom;  
 absurd as it seems. (13-16)

The above lines say that after the God created Adam and Eve, they had “erotic freedom” (15) means complete or wild freedom. They were free to do anything. They were not bound by any rules and laws like today. For the speaker such freedom is absurd because people may forget what should be done and what should not be done. Because of such wild freedom Adam and Eve forget their own identity. They could not understand that they were going to be deceived. The erotic freedom made them blind. They tasted the forbidden fruit and descended as mortal humans. The scenario of the world after they tasted the fruit became different which has been stated in the following lines:

In my first dream the world appeared

the sweet, the forbidden  
 raw elements  
 I was human:  
 I had to beg to descend  
 the salt, the bitter, the demanding, the preemptive  
 And like everyone, I took, I was taken  
 I dreamed  
 I was betrayed: (21-29)

Though Adam and Eve did not like to descend as mortal humans they were deceived by satan in the form of the serpent. They could not judge right or wrong because of the freedom they got. They had unnecessary ambition to have the sweet voice like the serpent which led them to taste the forbidden fruit. The poet indicates that today's destruction of nature is the result of the high ambition of the human beings and the misuse of their freedom they have got. The poet suggests human beings that they should understand the earth or nature as the gift of God. The last two lines of the poem: "Earth was given to me in a dream" (30) and "In a dream I possessed it" (31). Here, the poet says that human beings are eligible to possess the earth only in the dream. Human beings have committed a mistake in the garden of Eden. That mistake destroyed their feature of immortality. Now, the poet suggests not to commit another mistake by perishing the existing nature that will demolish their existence and identity.

Glück's "The Seven Ages" traces the serious relationship between human beings and nature bringing the reference of the Bible. The poet admires the beauty of nature or the smooth ongoing of the ecosystem in the time of origination of the world as described in the Bible. The

poet warns us to be sincere regarding the conservation of nature pointing the bitter aftermath of destruction of nature.

Louise Glück discusses about the natural disasters in her poem “Rain in Summer.” Her motif is to make of nature that may invite tragedy or disaster in their life. Glück also demonstrates human-nature relation in the poem. She also challenges human. She is much worried about the crisis that occur because of the humans’ exploitation over nature. She also includes biocentric view in this poem.

Glück compares natural phenomena as a “circle” in the poem. We, human beings are the part of nature. Not only human beings all the creatures are equally valuable parts of nature. The first four lines of poem “Rain in Summer” deal on this very gist:

We were supposed to be, all of us,  
a circle, a line at every point  
equally weighted or tensed, equally  
close to the center. I saw it. (1-4)

In the above mentioned lines, the poet says that all the humans, animals and plants are equally important elements of nature as indicated in the third line “equally weighted.” Nature is compared with a circle in the poem, “we were supposed to be, all of us/ a circle” (1-2). Since nature is “a circle,” the elements of nature also be in the circle. Nature has definite processes. Nature does have certain seasons like summer, winter autumn and monsoon. Similarly, it does have day and night. So, nature is like “a circle” that moves through such certain phenomena. The life of human beings as a part of this circle also do have certain processes like birth and death, happiness and sorrow, et cetera. However, natural processes do not always move in the smooth

way. Sometimes we face trouble in nature. Sometimes we get trapped in the natural disasters.

These lines say regarding this idea:

differently. In my mind, my parents  
 were the circle; my sister and I  
 were trapped inside.

Long island. Terrible. (5-8)

Natural disasters are the natural phenomena. They, generally, occur because of two reasons: one is natural, and another is due to the destruction of nature. Natural disasters become painful whether it is the outcome of the natural process or because of humans' vice activities in nature. If we are trapped in the natural disasters, it will be terrible.

The poet discusses about different types of natural processes in the poem "storms", "summer," "summer rain," and others in the poem hint for all sorts of smooth and violent natural processes. Here are the few lines from the poem displaying such meaning:

storms off the Atlantic, summer rain  
 hitting the gray shingles. I watched  
 the copper beech, the dark leaves turning  
 a sort of lacquered ebony. It seemed to be  
 secure, as secured as the house. (9-13)

In the above lines, the poet includes the natural phenomena like storms and summer rain. Human beings cannot stop such natural processes and the human activities are not the reasons behind them. Such natural phenomena may bring different consequences. Sometimes such natural disasters may bring soft result, and we can be easily secured. The humans, animals and plants

can be very safe in nature like in the house in spite of such natural disorder indicated in the line “secured, as secured as the house.” The following lines of the poem also convey this very idea:

It made sense to be housebound.  
 We were anyway: we couldn't charge who we were  
 We couldn't charge even the smallest facts:  
 our long hair parted in the center,  
 secured with two barrettes. We embodied. (14-18)

The natural processes are inevitable. We cannot alter that is said in this line: “We couldn't change even the smallest facts” (16). The poem is written in the past tense, but the meaning it builds up is relevant in the present and future also.

The poet also asserts the natural phenomena of human life in these lines:

those ideas of my mother's  
 not appropriate to adult life  
 Ideas of childhood: how to look, how to act.  
 Ideas of spirit: what gifts to claim, to develop. (19-22)

The childhood and adulthood are the natural processes of human life. Today's child becomes adult tomorrow. A child does not understand nature, world, manner, et cetera. But when slowly and gradually learns these things in the process of becoming an adult. Then an adult knows different dimensions of life:

Ideas of character: how to be driven, how to prevail,  
 without seeming to lift a finger.  
 It was all going on much too long:  
 childhood, summer. But we were safe;

we lived in a closed form.

Piano lessons. Poems, drawings summer rain

developing within fixed conditions. (23-31)

A child learns different ideas like character, manner, triumph, defeat, greatness, weakness in the process of being matured. He/she learns to how to live, how to drive life in the world. He/she learns about human life, nature or natural cycle. Summer, winter, rain are the natural cycle are inevitable which appear as the circle. He/she knows that nature does not move in the smooth line only, but tragedies or dangers also prevail in nature. The following lines cultivate this very idea:

a few tragic assumptions: we felt safe,

meaning we saw the world as dangerous.

We would prevail or conquer, meaning

We saw homage as love. (32-35)

We can be secured in secured in some natural calamities. The line “a few tragic assumptions: we felt safe” (32) asserts such meaning. But some natural processes turn so terrible admitted in this line “meaning we saw the as dangerous” (33). The dangers and tragedies prevailing in the world are illustrated more in these lines:

My sister and I stared out

into the violence of the summer rain

It was obvious to us two people couldn't

prevail at the same time. My sister

took my hand, reaching across the flowered cushions.

Neither of us could see, yet,

the cast of any of this.



But she was frightened; she trusted me. (36-43)

Natural disasters become so violent for us. Natural disasters are invited because of ignorance and deliberate destruction of nature. Destroying nature means inviting dangers and violence on ourselves. Therefore, the poet alerts us that destruction of nature invites tragedy in human life. The cost for destruction of nature will be very painful for us. Therefore, the poet drags our attention for the protection of nature.

The “Stars” by Louise Glück also deals with the concept that destruction of nature brings tragedy in human life. The speaker is the mouthpiece of the poet. The speaker “I” is aware of destruction nature. According to the poet, demolishing environment means killing ourselves. When nature is destroyed, life will be harsh and difficult. The poet is so frustrated with the present situation of the world where not only the present generation but even posterity will face troublesome situation.

According to the poet, she knows that she is in the present world. She understands the real situation of the nature as stated in the following lines:

I’m awake, I am in the world—

I expect

no further assurance.

No protection, no promise.

Solice of the night sky,

the hardly moving.

face of the clock. (1-7)

Here, the very line “I’m awake, I am in the world” (1) suggests that we, human beings know that we are I the present world. We know the destruction of nature will bring disaster in their life they

do not attempt for its protection. The line “No protection no promise” (3) hints such meaning in the poem. The human life or future turn to be so difficult due to the destruction of nature stated in these lines: “the hardly moving” (6) and “face of the clock” (7). Other lines also enhance the same meaning:

I'm alone—all  
 my riches surround me.  
 I have a bed, a room.  
 I have a bed, vase  
 of flowers beside it.  
 And a night light, a book. (8-13)

The speaker feels so frustrated and lonely even in the presence of physical prosperity. The lines “I'm alone—all” (8) and “my riches surround me” (9) convey such frustration and feeling of solitude in the speaker. Though the human beings do have physical property derived from the destruction of nature they will never satisfy them. They may feel that they are safe and contented for the time being like the speaker in this poem:

I'm awake; I am safe.  
 The darkness like a shield, the dreams  
 put off maybe  
 vanished forever. (14-17)

Although they may feel that there is no darkness in their personal life or they are safe for the time being. But one day they will realize the critical situation created in the nature at present will not harm at present only but it will hamper even in future. The following lines construct such spirit:

And the day--  
 The unsatisfying morning that says  
 I am your future,  
 Here is your cargo of sorrow:  
 Do you reject me? Do you mean  
 to send me away because I am not  
 full, in your word,  
 because you see  
 the black shape already implicit? (18-26)

“The unsatisfying morning” in the above line displays the dark future of prosperity because of destruction of nature. The posterity will have to encounter with “cargo of sorrow” in future, according to the poet. The nature will not acknowledge the secured life of future generation. The poet asks nature, “Do you reject me?” and “the black shape already implicit?” (26). The people have to bear darkness in the time to come. The nature will “reject” us in the future because of our harsh treatment to it. The poet expresses that the people wait for the betterment in life but they never experience betterment because they have worsened the place they live in. Here are some lines advancing such spirit:

You were waiting for something better?  
 There is no better.  
 Only (for a short space)  
 the night sky like  
 a quarantine that sets you  
 apart from your task. (31-36)

According to the poet, if we damage our own environment it is our mere stupidity to wait for the betterment in life. The lines: “You were waiting for something better?” (31) and “There is no better” (32) allude such poet’s view. We all including plants, animals turn sick because of disorder in the environment. The environment turns like “a quarantine” where sick animals are kept for their curement. However, the curement is very difficult. The sky remains same, the stars shine as usual but the environment we live in is full of crisis that traps us in bitter problem at present and it will trap in trouble even in the future.

Only (softly, fiercely)  
 the stars shining. Here ,  
 in the room, the bedroom.  
 Saying I was brave, I resisted,  
 I set myself on fire. (37-41)

In the above lines, the speaker narrates that she has no opinion other than committing suicide as she is unable to resist the present crisis happened to her. In the fashion of saying individual story, the poet indicates that the human beings will reach in such a stage where they cannot bear the harsh situation of nature and they have to fade away despite their unwillingness. The last lines “saying I was brave, I resisted” (40) and “I set myself on fire” (41) adopt the theme as such.

The poet is very worried that destruction of nature at present will bring a big tragedy in the future. Our present also has been so difficult because of tendency of perishing our environment. Hence, the poet appeals all of us to twinkle ourselves like stars to see the present demolition of our environment, and make an effort for its conservation.

Glück advises the humans to conserve nature for both present and future in her poem “Mountain”. Bringing the reference of Greek mythical character Sisyphus, she suggests all of us

not to be exactly like the Greek mythical absurd hero Sisyphus, but to be redefined form of Sisyphus. According to her, refined Sisyphus will add the beauty of nature. Gluck treats the title “Mountain” symbolically assuming it as nature.

Glück uses the Greek myth of Sisyphus to show the relationship between human beings and nature, and to advise us to be serious regarding the protection of nature. The speaker of the poem “I” is the teacher who stands as the mouthpiece of the poet. The speaker as the aware individual understands the destruction of nature that brings disaster or crisis in our life. The speaker alerts all not to destroy nature rather she encourages to adduce the beauty of nature. The speaker being a teacher teaches her students not to be like Sisyphus as described in the Greek myth. Here are the lines describing Sisyphus and his task:

My students look at me expectantly.  
 I explain to them that the life of art is a life  
 of endless labor. Their expressions  
 hardly change; they need to know  
 a little more about endless labor.  
 So I tell them the story of Sisyphus,  
 how he was doomed to push  
 a rock up a mountain, knowing nothing  
 would come of this effort  
 but that he would repeat it  
 Indefinitely, I tell them. (1-11)

The speaker as a teacher explains about the story of Sisyphus in the above lines. As Sisyphus was infatuated with a beauty of the earth, and decided to live there, the God turned furious and

then he was given the task of rolling up the rock on the top of a mountain as his punishment. The poet writes: “So I tell them the story of Sisyphus, how he was doomed to push” (6) to assert the story of Sisyphus. Even though Sisyphus knew that the rock he is going to place on the top of the mountain will definitely fall off, he continues his work. The poet compares artist or all human beings with Sisyphus who get pleasure in an absurd work like that of Sisyphus: “There is joy in this, in the artist’s life” (17). The speaker compares herself with Sisyphus pushing a rock. She says:

I am secretly pushing a rock myself,  
slyly pushing it up the steep  
face of a mountain. Why do I lie  
to those children? They aren’t listening,  
they aren’t deceived, their fingers  
tapping at the wooden desks— (15-20)

According to the speaker, she herself is an absurd hero like Sisyphus repeatedly performing the same task in the desire of achieving something. She does not hesitate to unfold the real story of all human beings including herself. Here, she provides us the philosophy of life and world. She asks why we are engaged in such task and replies that because we are “obsessed with attainment” through the instance of Sisyphus:

because he is obsessed with attainment,  
that he perceives the summit  
as that place where he will live forever,  
a place about to be. (24-27)

Here, the poet indicates the obsession of human beings for achieving physical prosperity by exploiting nature. Such human obsession for getting physical prosperity has led to the doom of nature.

According to the poet, Sisyphus is not a creative person whose effort goes in vain, but the creative people or the artists can add the beauty and height of nature as said in the lines below:

transformed by his burden: with every breath,

I am standing at the top of the mountain.

Both my hands are free. And the rock has added

height to the mountain. (29-32)

The speaker, the mouthpiece of the poet says that she wants to stand on the top of the mountain where she feels free. She wants to be reformed form of Sisyphus who can fix rock on the top which adds the height or the mountain. Here, the poet makes a point that human effort should be directed to enhance the beauty and strength of nature.

### III. Glück's Urge for the Conservation of Nature

Louise Glück's poetry, implicitly or explicitly, appeals everyone for the protection of nature. She presents how human beings are associated in all respects with nature in most of her poems. Since human life cannot be imagined in the absence of nature, and the beauty and importance of nature becomes dim if human beings do not admire it. Hence, there is intimate relationship between nature and human beings. The destruction of nature invites tragedies in our life. So, she urges us to make a serious effort for the conservation of nature without any delay.

This paper analyses Glück's poetry in touch with human-nature relationship. The selected poems by Glück are discussed under various titles or subtitles. Glück's poems "Mother and Child", "Aubade" and "October" deal with the deep association between human beings and nature. By displaying a serious relationship between nature and human beings, the poet tells the reality that human existence and identity depends on nature in "Mother and Child". However, humans are frivolous regarding the destruction of nature. She suggests all humans that if they want to avoid their present and future sufferings, they need to pay attention on the reckless exploitation of nature. Glück portrays the serious relationship between human beings and nature bringing various images and symbols in the poem "Aubade". She also alerts us to be responsible to conserve the environment we are living in. The poem "October" as a whole tells human life depends on nature, and nature becomes meaningful because of human beings. Therefore, these two aspects (human and nature) are necessary for one another.

Her poem "Radium" traces biocentric view challenging Anthropocentrism. This poem shows all the creatures of the world are equally significant for the smooth ongoing of ecosystem in nature. Bringing the Biblical reference, beauty and aesthetics of nature is highly focused in the poem "The Seven Ages," the poem warns us to be sincere regarding the conservation of nature



unfolding the bitter consequences of destruction of nature. The poems like “Rain in Summer” and “Stars” highlight the issue of destruction of nature and its consequences in our life. The poet is very worried regarding the destruction of nature since it leads nowhere except disaster.

Glück’s major concern of conservation lies in most of her poems. However, particularly, her poem “Mountain” advises for the conservation of nature redefining the Greek mythical character Sisyphus. The poet wants the human beings to be like non-traditional Sisyphus who is able to place rock on the top of the mountain. The poet treats the title “Mountain” symbolically as nature and the “rock” will add beauty of nature. As a whole, Glück suggests humans to show serious effort to conserve nature in her poem “Mountain.”

This research work also introduces Glück’s other poems like “Castile,” “Cottonmouth Country,” “April,” “Butterfly,” “Horse,” “Silver Lily,” “Gold Lily” and “Garden” briefly to bring the issue of human-nature relationship in limelight. In these poems, the poet alludes how all the elements of nature are equally significant for the ecological balance. Glück’s concern to show humans are intimately associated with nature and destruction of nature has its severe consequences at present lies in these poems too. In these poems also she portrays biocentric world view undercutting human-centered attitude. She points out disorder in ecological condition because of humans’ recklessness. Therefore, Glück appeals human beings to be responsible to maintain balance in ecosystem by conserving the environment.

### Works Cited

Adams, Hazard, ed. *Critical Theory Since Plato*. Orlando. Harcourt Brace Jovanovich College Publishers, 1992. 468-472.

Brabazon, James. *Albert Schweitzer*. <[http://en.wikipedia.org/wiki/Reverence\\_for\\_Life](http://en.wikipedia.org/wiki/Reverence_for_Life)>

Bruckerhoff, Joshua. "Giving Constitutional Protection: A Less Anthropocentric Interpretation to the Environmental Rights." *Texas Law Review* 86.3 (Feb.2005): 616.

Coleridge, S. T. *Biographia Literaria*. Ed. J. Shawcross. New York: Oxford University Press, 1907.

Glück, Louise. "Cottonmouth Country." *Elements of Literature*. Eds. Robert Scholes, et al. New Delhi: Oxford University Press, 2005.766-767.

---. "April." <<http://www.poemhunter.com/louise-gluck/>>

---. "Aubade." <<http://www.poemhunter.com/louise-gluck/>>

---. "Butterfly." <<http://www.poemhunter.com/louise-gluck/>>

---. "Castile." <<http://www.poemhunter.com/louise-gluck/>>

---. "Garden." <<http://www.poemhunter.com/louise-gluck/>>

---. "Gold Lily." <<http://www.poemhunter.com/louise-gluck/>>

---. "Horse." <<http://www.poemhunter.com/louise-gluck/>>

---. "Mother and Child." <<http://www.poemhunter.com/louise-gluck/>>

---. "October." <<http://www.poemhunter.com/louise-gluck/>>

---. "Mountain." *Elements of Literature*. Eds. Robert Scholes, et al. New Delhi: Oxford University Press, 2005.769-770.

---. "Rain in Summer" <<http://www.aprweb.org>>

---. "Radium" <<http://www.aprweb.org>>

---. "Stars." <<http://www.poemhunter.com/louise-gluck/>>

---. "Silver Lily." <<http://www.poemhunter.com/louise-gluck/>>

---. "The Seven Ages" <<http://www.aprweb.org>>

Schweitzer, Albert. "Civilization and Ethics." *Reverence for Life*  
<[http://en.wikipedia.org/wiki/Reverence\\_for\\_Life](http://en.wikipedia.org/wiki/Reverence_for_Life)>

Singer, Peter. *Animal Liberation*. New York: HarperCollins, 2009.

Taylor, Paul W. "Respect of Nature." *Environmental Ethics Introduction with Readings*.  
Ed. John Benson. London and New York: Routledge, 2000.

Whitehead, A.N. "Nature as Organism." *The Modern Tradition*. Eds. Richard Ellman and  
Charles Feidelson. New York: Oxford University Press, 1965.401-407.