

**TRIBHUVAN UNIVERSITY**

**Inherent Unity Between Man and Nature in *Wordsworth's Poetry***

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This thesis, titled 'Inherent Unity between Man and Nature in Wordsworth's Poetry', submitted to the Department of English, Ratna Rajya Laxmi Campus, Tribhuvan University, by Mr. Padam Bahadur Khadka, has been approved by the undersigned members of the research committee.

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## **Abstract**

"Environmental Literature" aims at understanding the earth. The description of the natural entities is only a partial effort to understand the environment because all other issues intersect with the complex issue of natural world. The whole understanding of the earth depends on interconnectedness. The language of the land and the verbal language too are thus interconnected. The natural processes become the formal properties of the text and present not only what they physically mean but also those things that they conceptually stand for. Wordsworth presents this spirit of wholeness in his poetry by inter-connecting the self with nature using the diction purely drawn from nature world and find nature as the source of beauty, imagination, creativity and joy.

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## **I. Wordsworth as a Nature Poet**

The Romantic Movement of the early nineteenth century has often been described as a 'return to nature'. Nature was therefore envisaged no longer as a passive object, but as an animate being, animals, trees, plants, even stones and stars are as much active inhabitants of the universe as man himself. It is obvious that 'Nature' to the romantics did not only mean the sights and sounds of God-made nature, the vast world of trees, flowers, woods, mountains, dales, birds, stars, moon etc. But it also meant that elemental simplicities of life. The romantic poetry returned, for its material, to the beauties of external nature and to the simple life of the peasants, hill-dwellers and cottagers who lives far away from artificial civilization, and in close association with nature.

This movement is Europe's last great cultural epoch after the Renaissance. The romantic geniuses were also humanistic and individualists like the Renaissance ones but they gave importance to art and nature. Their main feature was yearning for nature and nature mysteries. That movement was a revolt against the neoclassical school of eighteenth century of John Dryden and Alexander Pope. Neo-classical writing was rational and subjects were selected from every-day life. But romantics felt these only artificial and unnecessary. They wanted freedom of poetry, a free and spontaneous utterance of the poet's imagination. Love of natural world was central theme of romantic.

William Wordsworth, Samuel Taylor Coleridge John Keats, Percy Byse Shelley and Lord Byron are inventors of nature writing. Wordsworth, the leader to the romantic movement, set himself to depict the life of men and women who live in mountains, hills and dales. He sings of the glory of hard labor, cottage industry and self help as exemplified in the lives of 'Michael', the Leech-gatherer

and the like. In this respect the romantic poetry is in marked contrast to the classical which had drawn its material largely from the clubs and drawing-rooms and the social and political life of London. Apart from returning to plain humanity for their material, the romantic artists tried to use a selection of language really used by the men they treated of.

Thus, it is clear that the romantics set a high value on nature. Wordsworth is, of course, the chief spokesman for the romantics on this score. To him nature was not only guide, philosopher and friend, but priest and protector as well. Nature, for these romantics, was a refuge. The woods offered not only solace but cure. Romantics are devotees of nature. They follow the 'back to the nature' philosophic principle of Rousseau as the main thrust of their works. The poems of Wordsworth, the admirer of nature life, gain in prominence from the view point that he sketches nature and shows his love for it. In his poems he has accepted nature as one of the important means of making life meaningful. Wordsworth believes life spent around nature is the most fruitful since there exists ease, simplicity, freshness and holiness.

The publication of the *Lyrical Ballads* heralded the dawn of Romanticism (nature writing) in English poetry, and replaced the old and strict theory of poetry of the neo-classical age. The publication date 1798 of *lyrical ballad* has great importance in English Literary history. In the preface of *Lyrical ballad* poetry was defined as the "spontaneous overflow of powerful feelings, arising from emotion recollected in tranquility." He recollected what he called 'spots of time' and interpreted them as illuminating the meaning of life and experience. In doing so, he especially focuses on how the nature was playing its part to develop the personality that he has become. Spiritual feeling of the human being is seen

in the 'lyrical Ballad' Wordsworth is differ in his view. The distinction of Wordsworth lies in the fact that to him, Nature was not mere physical loveliness, but a revelation of God. He worshiped Nature, because he saw in all natural spirit of the supreme being. To him varied forms and phenomena all are manifestation of nature. He realized to love nature is to love man, who is part and parcel of nature. Nature is the great teacher and healer for him.

William Wordsworth (1770-1850) brought a completely new approach to the writing of English poetry. His objection to an overstylized poetic diction, his attitude to Nature, selection of simple events and humble people as the subject matter of his poetry form the background of his artistic expression. Nature speaks freely in Wordsworth's poetry. Wordsworth relies on nature as a source of imagination, and creativity leading to joy. His poems amounted to a fresh view of the organic relation between men and natural world.

Wordsworth is regarded as the poet of countryside and of the life of nature both in its physical and spritual aspects. He wondered lonely in hills and woods for the sake of watching scenario of nature and enjoying nature's varied life forms. As he associated himself with nature, he saw in the objects of nature a soul and living spirit. He found a divine presence in nature, and his mind stopped before the living presence and mystic adoration of nature. He finds nature as the source of beauty, imagination, creativity and joy.

Wordsworth owes his distinctive position in English literature to his spiritual interpretation of nature. Cowper, Burns, Byron, Shelley and Keats were all great lovers and admirers of nature, but they were different than Wordsworth to discuss about the nature's beauty. Wordsworth, however, penetrated the very heart of nature and grasped it's mystery. He saw in it a reflection of universal

spirit of God that shows his pantheistic view in nature. Nature for him was all in all, a religion and the source of life that brought health, joy, peace, inspiration of life to sorely tired humanity.

Nature, in his view, opens people's eyes; especially of those who are shut up within the walls of cities to the beauty of this gloomy universe and opens their heart to its divine message. Wordsworth is known as the 'priest of nature'. His poetic ideology and basic philosophy of life were influenced by Rousseau's idea of 'go back to nature', French Revolution, Lock's view of perception and knowledge, and the growing influence of democratic system of time.

Wordsworth was the central figure in the English Romantic revolution in poetry. The particularly Wordsworthian ideas that make up what we now call romanticism are expressed by the whole of many different claims Wordsworth makes in his poem about poetry and creativity, thought and imagination, nature and life, childhood and growth and the universal soul in the nature. The main works that express his romantic ideas are "Tintern Abbey", and "The Prelude." His contribution to it was manifold. First, he formulated in his poems a new attitude towards nature. This was more than a matter of introducing nature imagery in to verse; it amounted to a fresh view of the organic relation between man and the natural world, and it culminated in metaphors of a wedding between nature and the human mind, and beyond that, in the sweeping metaphors of nature as emblematic of the mind of God, a mind that "Feeds upon infinity." The feature of Wordsworthian romanticism are discussed in *Prelude* and some poems from collection of *Lyrical Ballad*, from the practical analysis of which it is easier to understand what is particular about the romanticism of William Wordsworth.

The poetry of Wordsworth foreshadows the nature is ultimate place. He is the founder of a new religion of nature. For him Wordsworth, is the world's greatest interpreter of nature's message. As Alexander Pope is considered the poet of the town life. Wordsworth is regarded as the poet of countryside and of the life of nature, both in its physical and spiritual aspects. In his youth he was attracted by the physical beauty of nature. He wandered lonely in hills and woods for the sake of seeing, chirping birds, and enjoying lovely spectacles of nature's varied life. As he was mature, he saw in the objects of nature a soul and a living spirit. He felt the presence of God coloring all the objects of nature, investing them with a celestial light. Wordsworth's love of nature led him to the love of mankind. He hated excessive materialism of city life. He idealizes peasant life and regarded it as superior to the artificiality of the city-life.

There are stages in Wordsworth's treatment of "Nature." In the first stage we see that nature's sight and sounds make their appeal to the heart and imagination of the poet. The love of Nature in this stage of poetic life has been described by the poet as "dizzy rapture" or "aching joys" in "Tintern Abbey." He presented in "Prelude" perfect physical delight of nature. "Wordsworth viewed nature as a philosopher. He found a divine presence in nature, and his mind stopped before this living presence in mystic adoration of worship.

The influence of nature on man is the fundamental theme of Wordsworth's poetry. Nature is seen in many aspects in his works. At its deepest, in the *Prelude* (Book viii), 'I Wonder Lonely as a Cloud', 'The Ruined Cottage' "Tintern Abbey", nature is seen as being inextricably related to man by the ultimate unity and integration of the universe, as possessing a definite mystical bond with man's spirit, which is loosened by maturity: as a moral guide and awareness. These and

many other poems show how nature, by acting upon memory and imagination, can effectively bind times together, making life and experience coherent. Nature in its moral aspects is seen perhaps most clearly in poems such as "Tintern Abbey" and the "Prelude". The musical sense of a universe is in some way totally interrelated and held together by a common bond, so that man, stars, lakes, flowers, animals, all organic beings are part of a total order. Part of man's problem is his spiritual separation from this total order, as is made clear in "Tintern Abbey". His 'Guide to the Lakes' is also the manifesto of nature writing. His short sonnets, 'It is a beautiful evening', 'Michael', 'The World is too Much with Us', 'Daffodils', all describe the nature influence the men, where men can get pleasure and joy.

Wordsworth was the central figure in the English Romantic revolution. Wordsworth's poetry is all about nature and life. He gives emphasis to nature in relation with human being. His poems have received wide range of criticism from different critics. Matthew Arnold in his "Essay on Wordsworth" states:

It is Wordsworth's relationship with nature that regards him as one of the most important poet of the romantic period, allowing him to create, great poetry because of the extra-ordinary power in which he feels joys offered in nature. . . and because of the power in which we shows us this joy and renders it. (Encarta Encyclopedia on line criticism)

Here, we find the sense of ecological consciousness which focuses on the communion between human and nature. In the words of Arthur Compton Rickett, the poetry of Wordsworth deals with the human beings and the non-human elemental world of nature. He says, "Looking first of all at the poet's general out

look on life, it will be noted that he is concerned especially with two things nature and man" (308).

Wordsworth believed that he helped to bring this soul of nature closer to man that he could show how exquisitely the external world is fitted to the individual, mind and the individual to the external world. Wordsworth always wants to highlight the point that there is always the amalgamation of nature's soul and human soul. Nature is also a living entity, and there is a harmony between human beings and nature.

David Daiches, in his book *A Critical History of English Literature* (Volume IV), expresses his opinion about Wordsworth in the following manner:

The whole point of poetry for Wordsworth was that the poet's mind and the external world come together in a special way. His poetry was intended to show that he was thus liable to fall into one or other of two opposite faults. He failed when he told a story with a complete matter of fact bareness, so that the poet's sense of his relation to the events described does not come across; and when he talked about his sense of the significance of it all without embodying it in the narrative or the account of the situation. (878)

Here, David Daiches focuses on the failure of Wordsworth in his representation of mind and the external world. Because of the overlapping of nature and sensibility, neither can be narrated the events freely nor can he express his sensibility.

Critic John F. Danby Praises the Wordsworth as a nature poet in the following way:

... To see Wordsworth as a 'nature poet' properly in his place we might consider the modes of 'nature writing' already practiced, the types of writing Wordsworth was transcending. A rough scale of 'nature poetry' can be constructed. The first level is that of 'nature poets', the counting of the streaks of the tulip, observation like 'black as the ash-buds is the front of March' or like willow whiten, as pens quiver. (46)

In these lines we see Wordsworth's view towards nature. He was fascinated by the spring season which is the queen of all season. The month 'March' is symbolic here for creativity. Nature always gives the germination to the new thing. If there is no nature there are no possibilities of life. So, nature is presented as the life source.

Wordsworth's concept of nature is regarded by him as a fundamental unity, and here a human community resting on equality is held to be an integral part of the unity. He discovers cosmic unity in nature. His love for nature shifts into love of human beings: He opines that nature's unity transcends into the unity of human beings. He opines that nature's unity transcends into the unity of human beings, for it's the part of nature.

John Stuart Mill analyses the poetry of Wordsworth in the following words:

In Wordsworth the poetry is almost always the mere setting of a thought. The thought may be more valuable than the setting, or it may be less valuable, but there can be no question as to which was first in my mind: what he is impressed with and, what he is anxious to impress, is some proposition, more or less distinctly

conceived, some truth or something which he dreams such. He lets the thought dwell in his mind, till it excites, as is the nature of thought, other thoughts, and also such feelings as the measure of his sensibility is adequate to supply. (65)

Here, Mill finds that Wordsworth's poetry is the poetry of thought coloured by emotions. He gets certain feelings or emotions from the external world and lets it dwell in his mind until it gets excited. The excited emotion becomes the sensibility which is the poetry of Wordsworth.

Ammaraj Joshi in his paper on "John Muir and William Wordsworth: Ecological Writing Across Genres" posits the following remarks concerning the relation between human and ecosphere in "Tintern Abbey."

If one fails to see the earth as a living cosmic presence, then to that person, the world becomes unintelligible and oppresses him with his heavy and weary weight. . . . Wordsworth finds the ecosphere - unpolluted, non contaminated, serene, undisturbed and unspoils - transforming man from earthly to the spiritual world of eternal joy..... Ecosphere is the only power that leads human hearts from joy to joy. Nature's quietness and beauty impresses the human mind and eschews it from evil tongues, rash judgments, sneers of selfish man, false greetings and worldly drudgery. (8)

Jonathan Bate, in his book *Romantic Ecology: Wordsworth and Environment Tradition* presents his ideas on Wordsworth. He says:

William Wordsworth sought to enable his readers better to enjoy or to endure life was by teaching them to look at and dwell in the natural world, such a proposition sounds unexceptionable: most

people know the facts about Wordsworth, that he wrote about Daffodils and that he lived in the lake district, and these two facts would seem to suggest that he was a nature poet. (4)

In this way, Wordsworth is very close to natural world. His affection toward nature life is clear from his habitants. He likes Lake District and Daffodils because that is the essence of life. Every human being can get solace in the lap of nature.

Arthur Compton-Rickett comments the poetry of Wordsworth. He argues, "The strong Republican sympathies of his earlier years gave a glow to his pictures of rural life where the real and ideal meet and blend, and where the humdrum is spiritualized" (310). Wordsworth's idea of humble, common and rural life is guided by his political ideology.

Jonathan Bate analyses the poetry of Wordsworth from the ecological point of view. Wordsworth's love for nature reflects his ecological awareness. Nature is the ultimate place for human expression, and conservation and promotion of the natural beauty shifts into the conservation of ecology itself.

A green reading of Wordsworth is a prime example: it has a strong historical force, for it one historicizes the idea of ecological view point, respect for the earth and skepticism as to the orthodoxy that economic growth and material production are be – all and end-all of human society- one finds oneself squarely in the Romantic tradition of bear on what are likely to be some of the most pressing political issue of the coming decode: the green house effect and depletion of ozone layer, the destruction of tropical rain forest,

acid rain, the pollution of the sea, and more locally, the concerning of England green and pleasant land. (9)

Here, Wordsworth, according to Bate, deals with the ecological and environmental issue of the time. Bate has projected the new approach by revising the poetry of Wordsworth so as to analyze him as an ecologist at deeper level.

We should recall that Wordsworth's image derives not only from his own observation, but also from Dorothy Wordsworth's journal text. Dorothy's recollection sounds initially like that of natural historian:

The hawthorns are black and green, the birches here and there greenish but there is yet more of purple to be seen on the twigs...a few primroses by the roadside, wood-sorrel flower, the anemone, scentless violets, strawberries, and that starry yellow flower which Mrs. C. Calls Pilewort. When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the water side.  
(109)

In this important transitional sentence Dorothy reveals her fancy going to work on these object of nature. The journal reveals the connection between human emotion and natural world.

In recent years a new approach to the study of British Romantic literature has fundamentally altered the kind of questions posed by literary criticism. This new approach, know as ecological literary criticism, or simply ecocriticism, first come prominence during the 1990s, a period of increasing environmental concern throughout the industrialized world. At present ecocriticism has been more than just a marginal mode of literary analysis, because nature is more than just a passive backdrop or setting for the human drama of literature. British

romantic poetry, because it often seeks to address perennial questions concerning the relationship between human kind and the natural world, has become one of the most important terrains for the development of ecological literary criticism.

The idea of nature, and indeed the very meaning of the word 'nature', underwent a significant transformation over the course of the Romantic period. The British Romantic writers formulated an innovative and in many respects original way of understanding the natural world. Such an understanding may authentically be termed 'ecological', since for the first time in the western intellectual tradition. Their poetry evinces the essential elements of a modern ecological world view. Especially in such poets as Wordsworth, Coleridge, Blake, Shelley and Byron.

The poets William Wordsworth and Samuel Taylor Coleridge collaboratively pioneered new ways of seeing and responding to the natural world. Their poetry consistently expresses deep and abiding interest in the Earth as a dwelling place for all living things. The poetry of Wordsworth and Coleridge foreshadows with holistic conception of the Earth as a household, dwelling place for an interdependent biological community. Their collaborative work *Lyrical ballad* marks a bold new departure in English Romanticism. Shared a perception of natural world as a dynamic ecosystem and passionate commitment to the preservation of wild creatures and scenic areas.

William Blake, P.B. Shelley, and Lord Byron each wrote narrative poems of apocalyptic destruction. Blake's critique of industrial capitalism, and his depiction of its ultimate environmental consequences, is apparent in the poem 'Jerusalem'. In "Jerusalem", Blake offers a comprehensive catalogue of environmental damage: the skies over England are darkened with smoke, birds

have fallen silent, folks have died, harvest have failed, apples are poisoned, and earth's climate is marked by scorching heat and devastating storms. P.B.

Shelley's sonnet "Ozymandias" is most often read as ironic commentary is regarded as an object lesson in unsustainable environmental practices. Even more somber in tone, Byron's poem "Darkness" offers an apocalyptic dream-vision of a world that is utterly destroyed. In this bleak narrative, the speaker describes strange dream of extinguishing of sun and darkling of star in the eternal space.

More than other Romantics Wordsworth describes the importance of nature and earth. Wordsworth publication of "Guide to the lakes", a guide book to the English lake district that was the best known and most frequently republished of Wordsworth's writing during his lifetime. In the 'Guide' people are seen firmly in relation to their material environment. When he sees the lakes, the poet's imagination translates into private emblems of nature. The native inhabitants of the districts are seen to share in this natural unity. Human beings are subservient to the powers and process of nature.

'Tintern Abbey' the final poem in 'Lyrical Ballads' describes his return to a place on the banks of the river Wye that he first visited five years previously. His initial response is one of sheer delight in the evidently uncharged appearance of the landscape. He celebrates the endurance of wild natural beauty, even in the midst of intensive human occupation. From an ecocritical point of view 'Tintern Abbey' poses several important questions about the right relationship between human kind and natural world.

In this context, the above reviews show that the poems of William Wordsworth have been widely studied from different perspectives. The present

study, however, will make an attempt to study the poetry of Wordsworth from the ecological perspective to show the ecological awareness in his poems. In order to facilitate the textual analysis, the present study will adopt eco-criticism as its methodology. This study will seek to prove that the depiction of nature as a source of life, beauty and solitude reflects the prevalence of deep ecological awareness in the poems of Wordsworth. Since it is impossible to discuss all poems of Wordsworth in the research like this. So, "Tintern Abbey" and "Prelude" (Book viii) are taken for this research paper.

## II. Ecocriticism and Wordsworthian Poetry

"Environment" is a general term that refers to the external conditions in which an organism lives. The meaning of environment is "to surround". It includes soil, climate, food, and myriads of other things. Thus environment means a just about everything around us. But this definition is more selective because environment is not just a condition by which one is surrounded. It also encompasses both these physical and biological factor. Thus, air, water, minerals, rocks, soil, plants and animals work together to affect human condition.

Sometimes the word "Environment" creates confusion with others words like "Ecology", "Ecosystem", and "Biosphere". "Ecology" is the scientific study to the relationship between organisms and all aspects of their environment. Similarly, "Ecosystem" is the study of web of connection. One thing is related with another one in a particular Environment. "Biosphere" contains every living species on earth. It is the largest possible biological communities.

There are certain disagreements between nature and environment according to the scientists. There is a view that nature is the physical, non-human environment. It includes wilderness, wildlife, flora and fauna. Therefore, environment is more abstract than nature; it does encompass both man made and natural habitats. But nature and environment are not two distinct fields. In a broader sense, they include about everything available in the cosmos but not just the things that surround us.

But humanitarian scholars are not content with the scientific definition of the environment as a component where the dynamic co-existence between human and non-human elements, physical world and human culture under go in a certain

kind of fusion. Therefore, it is a place where humans and nature involve in a kind of play. Human beings find themselves imbedded in a natural world. Human mind and the earth share the fundamental premise. This is the current humanistic understanding of the environment.

However, "Webster's Collective Dictionary" (10<sup>th</sup> edition) defines environment as "the circumstances, objects or conditions by which one is surrounded", this definition has left the cultural part of it. Human culture and environment are not two different fields. They overlap each other in a unique process. Because culture is made up of certain words, social stands and language and in the similar way environment is made up of a land, valley and homeland.

But in our days human interaction with environment is generating the global problems. Because man has no due respect to environment, because he excessively exploits the natural resources, because industry and technology are damaging the life support system and population is increasing dramatically, environment is facing the problems in a global scale. Such problems are mainly of three kinds:

First issue of global problem is ozone layer depletion. In current time it has become one of the world's threats. Modern industry and technology are contaminating the atmosphere and earth surface. The disturbance is because of chemicals, such as clurofluro carbon (CFCS). Burning of ozone layer increases carbon dioxide in the atmosphere and affects the environment.

Global warning is second environmental problem. In the last century earth's average temperature has increased by 1.2<sup>0</sup>F. If carbon dioxide (CO<sub>2</sub>) increases in the similar rate temperature will rise by 0.5<sup>0</sup>F in every ten years.

This possible increase in worldwide temperature is global warming which drastically changes the earth. This causes the greenhouse effects too.

Third problem that occurs on global scale has been the loss of thousands of species. The lives of the animals have endangered because of overuse of natural resources. Man is running behind material prosperity forgetting his responsibilities of the earth. So, there is a widespread destruction of tropical rain forest and other natural areas. Thus, species are in great crisis because of the air and water problem, soil erosion, deforestation and contamination.

Beside these three problems, nuclear wars have also become major issue of ecological crisis. Especially after Second World War people have been facing environmental problem. War chemicals and acids are violently causing incalculable ecological damage. Nuclear wars also increase air, land and water pollution. For example R. Carson in his essay "Silent Spring" says:

Along with the possibility of extinction of mankind by nuclear wars, the central problem of our age has, therefore, become the contamination of man's total environment with such substances of incredible potential for harm. . . . (70)

These problems have resulted largely from dramatic increase in human population, industrial growth, massive urban concentration vastly increased energy needs, industrial fossil fuels unrestricted deforestation, use of herbicides, coolants, wastages, toxic acids and pollutants. All these are unknown to harm atmosphere and environment. In such, environmental problem results from human activities. So humans are sole cause of environmental problems. In such a context, there is an urgent need for solution and treatment of environment problems. Today ecological crisis has become everyone's duty and obligation.

People have been realizing the need of healthy environment. People are serious to chemical and biological warfare, industrial pollutants and radical deforestation. Therefore, theology, philosophy, science, art and literature evoke for harmonious universe and its dynamic balance.

Indeed, increasing devastation of nature is apparent to all. People are aware that industries have germinated long-term effects to the environment. So, there is a growing awareness about such problems in today's scholars.

Eco-criticism is a response to need, problems and crisis in an age of environmental destruction. This is also a response to the need humanistic understanding of pure relationship with natural world. There occurred great problem because of the disc connection of humanity from natural world. So this is the school which attempts to study the interconnectedness of all things. In other words, it is a wholistic practice.

As literary theory examines the relation between writers, text and the world, eco-criticism also focuses essentially on the relation between literature and environment. Cheryl Glotfelty states "simply defined, eco-criticism is the study of relationship between literature and physical environment" (XVII). Just as literary theory takes "the world" as social sphere, eco-criticism expands the notion of "the world" as entire ecosphere.

The word "eco-criticism" traces back to William Rueckert's essay "Literature and Ecology: An Experiment in Eco-criticism" (1978). In 1992, The Association for study of literature and Environment (ASLE) was held at the annual meeting of Western Association to promote the idea of relationship between human being and nature. Later in 1993 it was furthered by Interdisciplinary study in Literature and Environment (ISLE). These schools

believe that human culture is connected with physical world. Thus, literature also does not go beyond that.

Eco-criticism, a brand of literary criticism, is the study of relationship between literature and physical environment, acknowledging the connection of language, culture knowledge and other disciplines with the nature. According to this notion, human knowledge is the outcome of human psychology, which is determined by the longstanding interest in environmental literature. The crucial nexus between nature and culture was strongly off-limits to mainstream academic discourse at a time when the world's population was doubling.

When the cold war nuclear annihilation threatened, when water and population, toxic water, deforestation, species extinction, global warming, urban sprawl were becoming world wide issues, the practitioners of literary criticism ignored the underlying single most important issue of the time: man-nature attachment. This attachment between man and nature is indispensable for the sake of survival. This is the central thrust of eco-criticism. Eco-criticism facilitates in understanding the harmonious relationship between human and non-human world. In the 1996 collection *The Eco-criticism reader* Cheryl Glotfelty posits:

Feminism is the study of relationship between literature from the gender-consciousness perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, eco-criticism takes an earth centered approach to literary studies. (XVIII)

The ecocritics deny the idea of 'social constructivism' and 'linguistic determinism' of the major literary theories like Marxism and structuralism.

Instead, they focus the eco-centric notion of the major meticulous observation, collective ethical responsibility. Eco-criticism, therefore, challenges the Marxist, linguistic and cultural interpretation of literature. Peter Barry, in *Beginning Theory: An Introduction to Literary and Cultural Theory* says:

Ecocriticism, then, repudiates the foundation belief in constructedness which is such an important aspect of literary theory [...] everything is socially or linguistically constructed has not diminished its grip on day to day debate about literary theory. Nevertheless, the essence of the eco-criticism's intervention in theory has been to challenge it. (252)

Ecocriticism expands the notion of 'the world' to include the entire ecosphere. It gives the idea of land as the ultimate dwelling place. As an earth-centered approach, eco-criticism assumes that human knowledge begins and ends with the earth. On the Vedic attitude of relation between man and earth, Raimindo punikarm writes: "Earth is the foundation of the basis out of which emerges all the exist on which everything rests" (120).

Ecological reading helps to establish a culture of respect to non-human world. If the interconnection between human members and non human members is understood in many ways, it can heal the environment wounds human have inflicted upon it. An American historian Donald Worster contends:

We are facing the global crisis today not because of how our ecosystem functions but because of how our ethical system functions. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical system and using the

understanding to perform them. (qtd. in Glotfelty and Fromm  
1996:XXI)

Actually, eco-criticism is a response to the need of human understanding of our relationship with the natural world in the age of environmental destruction. In large part, environmental crisis is to the result of human which brought about technological and utilitarian views on nature. So, eco-criticism studies how literature raises the moral question about the human association with non-human elemental world of nature. The agenda posed by the eco-critics has located criticism beyond the traditional boundaries of literary studies and they are hopeful that such study can help to result a proper harmonious balance between man and nature.

Ecocriticism leads the reader towards the understanding of the earth. Similarly, it assumes that language evolves out of some evolutionary process of the earth and language cannot be separated from the ecosphere because there is an interconnection between them. Human psychology and language are the products of our perception of the world. It is gained in the course of our observation of the world. The earth becomes visible in language and language evolves on the earth as living entity. So, ecocriticism believes that the language is the product of earth.

Ecocriticism approaches literature by rereading it from the eco-centric views. Not only does it analyze nature's representation in literature but also does it discover a move towards bio-critic overview, which makes human understanding inclined towards the protection and promotion of nature. Eco-criticism is not just a means of analyzing nature in literature. It implies a move towards a bio-centric world view, an extension of ethics, a broadening human

conception global community to include non human life form and the physical environment. Jonathan Levin in "Forum on literature and environment", Says:

Ecocriticism is marked by tremendously ambitious, intellectual, ethical, political and even sometime spiritual agendas. Though there is already great diversity of opinion in the field of eco-critical dialogue often aims at nothing less than the transformation of human environmental and ecological consciousness. [...] By and large eco-critics tend to believe that a considered appreciation of these processes can help restore a harmonious balance between nature and human culture. (1098)

The ground of literature is in explicably the human world. So, eco-criticism looks upon how literature clarifies human responsibility to respect non-human world. So, it is worthy effort to direct our attention to matters about which the modern world must mediate on. To negotiate between the human and non-human world, "eco-criticism puts one foot on literature and other on the land" (Glotfelty XIX). For a long time, the focus of literary critics has been on the domain of general examination between writers text and the world. In most of literary theories, the 'world' has been synonymous with society or the social sphere. Eco-criticism expands the notion of 'the world' to include entire ecosphere. It gives earthly approach to the text.

Ecocriticism, or 'green criticism; is one of the most recent interdisciplinary approaches or tools in the field of literary criticism. It analyses the role that the natural environment plays in the imagination of a cultural community at a specific historical moment, examining how the concept of

"Nature" is defined, what values are assigned to it or denied it and why, the way in which the relationship between human beings and nature is envisioned.

Summing up, there is an organic bond between human beings and the fundamental world of nature. Ecological reading helps to establish a new culture to respect the non-human world, and it clarifies how the responsibility to protect the physical environment is going beyond the traditional boundaries of literary study. As the postcolonial and feminist readings concentrate on 'racial issues' and 'genders politics, eco-criticism aims at the establishment of eco-awareness both in ' literature' and politics but its focal point is more phenomenological than political.

Eco-poetics extends ideas of eco-criticism and studies the relationship between poetry and land and, seeks the inter connectedness between them. The word eco-poetics is the combination of Greek word 'oikos', the home of dwelling place and 'poiesis' a making. So, eco-poetics is the poetry of dwelling place. According to this notion poem is not only making of the self of the world and but respecting of the earth as well. If morals dwell in that they save the earth, then poetry is the place where we save the earth. Eco-poetics tries to liberate modern man out of his alienation from the nature. It tries to restore us to the earth which is our home.

Restoring us to the earth is what good eco-poetry can do and poetics is not just the pastoral theme which Bates asserts, may be it is poetry itself. Eco-poetics is more phenomenological than political and while its force doesn't depend upon verification or material of dwelling. Eco-poetics regards a poem as a result of imaginary parks in which we may breath an air that of dwelling that is not alienated.

Commenting on *The Song of Rolling Earth*, Jonathan Bate writes:

"Eco-poetics asks what respect a poem may be making (Greek poises) of the dwelling place – the prefix 'eco' is derived from Greek Oikos, the home or place of dwelling. According to this definition, poetry will not necessarily synonyms with verse; the opening of the dwelling is not inherently dependent on material form however the rhythmic, syntactic and linguistic intensifications that are characteristics of verse making language most direct path of return to the 'Oikos', the place of dwelling because meter itself a quite but persistent music, a recurring cycle, a heartbeat rhythms, an echoing of song of the earth itself. (75)

For Jonathan Bate, eco-poetics is a way of looking at the relationship between poetry and ecology. Eco-poetics can be conceived as a response to the question whether we can approach nature in a non-ideological way human endeavors to capture nature are theoretically or poetically nothing more than our peculiar approach to it.

Ecologists agree with the idea that self-destructive and suicidal motive is inherent in our prevailing and paradoxical attitude. The conceptual and paradoxical problem is to find the ground upon which the two communities, the human and the natural, can co-exist, co-operate, and flourish in the biosphere. Eco-poetics puts forward the idea that nature should also be protected by the human creativity by discovering something about the ecology of literature, or try to develop an ecological poetics by applying ecological concept of the reading, teaching and writing about literary work of art.

Eco-poetics seeks a particular set of relationship between poet, place, poetry and bioregion. Clearly, the set of relationship between place, poetry and region generate a further set of question about construction of the canon and curriculum, the role and representation of nature in the formation of national and cultural identities. Thus, romantics developed a level of association: intuition over rationality, feeling over beliefs, with the sense of mysticism and oneness with nature.

William Wordsworth remains the founding father of thinking in relation to place. Before Wordsworth, the poetry of place tended to be inspired by occasion or historical event or association where as with him, the poetry of place began to be inspired by place itself. Jonathan Bates in his book *The Song of the Rolling Earth* claims, "Poetry is something that happens as at a particular time and in particular place. The poet is a green leaf playing with the gentle correspondent breeze which is at once the inner imagination and the external spirit of place" (205).

Eco-criticism also submits the view that nature culture relationship can form the basis of understanding, the earth as a whole. Nature and culture are not two separate fields but are twinned process which overlap eachother. Therefore, nature-culture duality no longer suits to the domain of literature and environment. Dualities like nature versus culture, and wilderness versus the city are constantly breaking down. Nature is equally valuable as culture is. In his letter on *PMLA*, Michel. P. Cohen for instance, traces the value of nature:

A particular piece of land, valley, a homeland, may be value of a particular person or community. But the love of the natural world in which human being find themselves is not a regional or local

issue consider the obligatory scene in the proletarian novel where the immigrant in other issues the sweatshop in on American city and reminds herself and her children of the green world of the country. (1092)

Therefore, eco-criticism determines precise relationship between nature and culture. Nature and culture are mutually entangled in an elusive way. However, some eco-critics still prefer to retain strong sense of natural world, this concept intervenes the healthy harmony between humankind and nature in that one's position precedes devaluing other. Thus much recent works based on the fields as phenomenology, pragmatism, communication, theory, evolutionary biology and cognitive science encourage thinking the things seriously, since our bodies, our language, our socio-cultural environment all shape our style of being in the world, we could not identify the natural world without them. This integration between nature and culture is highlighted by Jonathan Levin in his letter on *PMLA*:

To say nature and culture are subtly and intricately interconnected is to open human imaginations to the many diverse and often competing ways in which the natural world can be read and experienced, both in what has here been the literatures of the environment and in what might be called, more broadly, on environmental hermeneutics. (1098)

Thus, ecocritics should aim to understand now we are embedded as a cultural agent, with natural environment. They should make a model of engagement with the world they live in. Ecocriticism as a critical school must

define human consciousness and action with enormously, complex, interdependent community of life on earth.

Environmental ethic deals with man's relation to land and to animals and plants which grow upon it. The ethical view of nature advocates us to respect environment. We need to cope successfully with its resources. It is a delusion to accept that human beings can flourish apart from natural worlds. The life sustaining matrix is built upon natural world and green plants. Human beings sub-consciously seek the connection with the rest of the life. People search for new life into the wilderness. Edward Wilson in his article "The Environment Ethic", says:

The ethnical imperative should therefore be first of all, prudence.. We should judge every scarp of biodiversity as priceless while we learn to it and come to understand what it means to humanity. We should not knowingly allow many species or race to go extinct. And let us go beyond where salvage to begin the restoration of natural environments, in order to enlarge wild populations and staunch the hemorrhaging of global warmth. (159)

The ethnical, spiritual and intellectual agendas involve tremendously in eco-criticism. There was a dogma in the past that man, though a step lower than angel, is above to the rest of the earthly creation. The nature should get utmost respect but men should not underscore its grandeur. Eco-criticism has also deeper respect for the integrity of many other forms of life with which humankind shares the earth. This locates eco-criticism beyond the traditional boundary of literary studies.

Eco-criticism invites all perspectives in its tent in order to understand the coexistence of living and non-living creature. It has been developed as a highly interdisciplinary field with research not only on written but also in different fields varied as media photography, film, painting and so on. While interdisciplinary field approach remains central to eco-criticism, there is always distinctive contribution to eco-criticism's interdisciplinary mix. The phenomenon of literature and environment studies includes multiple perspectives to read a literary text. Eco-criticism often aims at nothing less than the transformation of human environmental and ecological consciousness. Rationalizing eco-centric paradigm, it has deeper respect for the integrity of the different forms of life with human kind save the earth. Jonathan Levin, in "Forum on Literature and Environment" explains:

Our bodies, our language, our socio-cultural environment all shape our distinctive style of living. Without them we could not recognize the nature environment, it alone express concern for it. The choice is not between culture and nature, [.....] but rather among different styles of dwelling in the world, as well as our literary representation of it. (1098)

Thus, everything is interconnected with everything else in the earth. This interconnectedness is the study area of ecocriticism. Ecocriticism or 'green' criticism is one of the most recent interdisciplinary fields to have emerged in literary and cultural studies. Eco-criticism analyses the role that the natural environment plays in the imagination of a cultural community at a specific historical moment, examining how the concept of nature is defined, what values

are assigned or denied to it and why, and the way in which the relationship between human and nature is envisioned.

Moreover, it investigates how nature is used literally and metaphorically in certain literary or aesthetic genres and tropes, and what assumption about nature underlined genres that may not address this topic directly. This analysis, in turn, allows eco-criticism to assess how certain historically conditioned concepts of nature and particularly its literary and artistic construction, have come to shape current perceptions of the environment. In addition some ecocritics understand their intellectual work as direct intervention in current social, political and economics debates surrounding environmental pollution and preservation. This kind of research seems at first sight to lend itself to the construction of interdisciplinary bridges between science and literary or cultural criticism, since science is arguably the most influential construction of nature in western cultures. It has moreover contributed significantly to the evolution of environmentalist thought since the 1960, and in large part enabled what credibility environmentalism currently has in the public sphere, from ozone depletion to species extinction and soil erosion.

The findings of eco-criticism are readily called upon to support environmental policies; at least some sector of green movement understand themselves as antagonistic to science which they perceive as one of the root causes of current ecosystem degradation its historical conjunction with technology industrialism and urbanization. Particularly environmentalist group which advocates holistic thought and non-invasive approach to the human body as well as natural environment typically define themselves against what they view as the overly specialized, materialistic and aggressive methodology of

modern science. Disciplinary traditions also play an important role. Although 'green' criticism may be a relatively recent discipline, the study of nature and of human relationship to nature in literature and art is not so. Eco-criticism looks back to the long tradition of scientific analysis as detrimental to aesthetic appreciation. Indeed, literature and art, in this frame work, easily come to be perceived as brewarks against science and technology, a view that goes at least as far as the romantic era, rather than as sites of encounter between different types of knowledge and discourse.

Green literary criticism, therefore, is contorted from the start with a spectrum of different and not always compatible approaches to the environment: 'the discursive construction; which foregrounds the extent to which the very distinction of nature and culture. is itself dependent on specific cultural values; 'the aesthetic of nature and culture' is itself dependent on specific cultural values, the aesthetic construction, which places value on nature for its beauty, complexity or wildness 'the political construction', which emphasizes the power interest that inform any valuation or devaluation of nature and finally, 'the scientific construction', which aims at the description of functioning of natural systems. Any specific eco-critical analysis situate itself in relation to there various discourse and to critically interrelate the contribution to ecological project.

One of the central questions that necessarily emerge in such an interrogation is the question, which makes an inquiry on how the value of the natural environment can and should be assessed in relation to human needs and societal well-being. It must determine our approach to nature. The deep ecology, on its function for human society. The goals and methods of an eco-critical will

be crucial by how it defines itself in relation to its broader division within environmental thought. The most important thing is that for the critics of most strips, the natural science is irrelevant. But for the eco-critics, the natural science is a vital source for discussion. It is always bio-centric criticism, which better understands the relationship between all animals and plants on the ground of natural science. So, eco-criticism is inherently interdisciplinary, and it can appropriately be applied to a work in which entire eco-sphere plays a dominant role and where a significant interaction occurs between author and place, characters and place. Landscape, in such study, include, the non-human elements of the place like rock, soil, plants, trees, river, animals, air as well as human perception and modification.

Romantic poems embody ecological consciousness and they are in many aspects related with the natural science. As already discussed, the natural science is a vital source for discussion for eco-criticism because it is always a biometric criticism. As natural science plays important role for ecologically oriented study. We can relate Romantic poems with natural sciences from a romantic period. Romanticism is always found centre on organic naturalism while expressing the love, respect, beauty of entire non-human world. While reading romantic poem we find a strong link between living and non-living things. Romantic poems always value the interconnectedness between human and non-human world. Which is one of the prime focuses of eco-criticism and natural science. Romantic claims about pleasure derived from the natural world get on well with the natural science, which according to Erasmus Darwin in his book *Temples of Nature* (1863) argues, all living things and nonliving things are connected by the same

force. As a romantic poet we see all the quality of romantics in Wordsworth's poems.

Wordsworth poems present examples of how humans are capable of seeing nature. And he asserts that only by creating a harmonious relationship with nature. Human can gain the strength from the nature. Wordsworth brings together the eco-surrounding mountains, waterfalls, rivers, birds, animals with the human heart and put forward a vision of interconnectedness among all members of entire eco-system. Such communion between human and the physical world in the state of perfect harmony.

Most of the poem written by Wordsworth foster the idea of ecological awareness. So, Wordsworth's text develops an environmental ethic. It ultimately establishes a culture that is deeply rooted with ecological awareness. The view that focuses on the oneness among all earthly things is omnipresent in most of the poems. He presents the interconnectedness among all human and non-human world, which signifies the importance of environment.

In this chapter I want to discuss briefly some of the poem of Wordsworth with the especial significance to nature and environment. Wordsworth presented nature in its high specification in his poem. His text, "Guide to the lake" is taken as the manifesto of nature writing. Along with this text, he gives high emphasis of nature in the poem "Ruined Cottage." His short sonnets "Ode: Intimation of Immortality," "I wondered lonely as a cloud," "It is a Beautiful Evening" and the world is too much with us" are best example of nature writing.

"A Guide to the Lakes" is widely read work of Wordsworth. This text describes the view of Wordsworth towards nature in detail. The 'Guide' was first appeared independently as a description of the scenery of the lakes in the north

of England in 1822, which was highly popular. Wordsworth's description of the scenery of the country in 'Guide' made many readers baffled. It invites all kinds of appropriation all kind of use- it aims to answer every purpose that could be desired, it may certainly answer my desired purpose, for it to stand as exemplar of inherent unity between nature and man. In this text Wordsworth moved from nature to the natives, exploring the relationship between land and inhabitant. In the "Guide people are seen firmly in relation to their material environment. Among Wordsworth's chief concerns are the management of trees and architecture of rural buildings.

First part of the "Guide", "View of the country as formed by nature," begins with Wordsworth taking the reader to an imaginary station on a cloud midway where visitors can see the beautiful scenario of lakes. In the lakeside: mountains and vales are working together. Sprinkling of the water makes the Unlooker motionless. In section second, the native inhabitants of the district are seen to share in this natural unity. "The economy of nature" and the human economy are brought together as the hand of man is" in cooperated with and subservient to the powers and process of nature (61).

In the section third, he describes about the newly made buildings. New house have been built on obtrusive sites where they do not "harmonize with the forms of nature." He is against the artificial planting. He concludes section third section saying "the author will be joined by persons of pure taste throughout the whole is land, who by their visits to the lakes, testify that they deem the district a sort of national property, in which every man has a right and interest who has an eye to perceive and a heart to enjoy (92). The function of the "Guide" is to

educate tourist to care for the delicate ecosystem, as we would now call it, of the lakes.

Wordsworth's "Guide" is praisable because of its maintaining value of the place for the benefit of the whole nation the conception of landscape beauty; with a particular emphasis on wild country. The belief of the importance of the open air and the recognition that traditional agricultural practices are integral to the identity of the place. Wordsworth would have been pleased that shepherds still work on the hills. All the people who walk in the nature derived so much of their spiritual nourishment. At last, he lamented the decline of cottage industry.

So, in the 'Guide' we see how nature affects the human beings. We can see from sublime point of view or romantic point of view. There is the inherent relationship between nature and human being. Loving one person doesn't make us love another person, but loving one tree makes us love all tree. We are affected by a sunset or a spring day not because of its inherent beauty but because it brings with it all the thoughts and feelings we've had in the of previous sunsets and previous spring days. Thus nature is a kind of universal home, and every objects it presents to us an old acquaintance with unaltered looks.

"The Ruined cottage" is about the tragic end of Margaret family. Owing to failed harvests and high prices, Margaret's husband enlists as a paid recruit, he does not return, Margaret and her family decline and die, nature re-encroaches upon her cottage plot until all that is left is an over grown ruin. Wordsworth narrates Margaret's tragedy, the ruined cottage provides an image of consolation. Nature's very indifference seems to guarantee humanity's survival. Humanity only survive in nature. The soul of Margaret somehow survives too. That is in

the earth or nature. Human survival and the survival of nature are therefore co-ordinate with one another.

The pedlar responds by saying that too has gained consolation and a sense of tranquility, an inner peace that leads to an acceptance of suffering, from the weeds:

She sleeps in the calm earth, and place is here,  
I well remember that those very plumes,  
Those weeds, and the high spear-grass on the wall,  
By mist and silent rain-drops silvered o'er (512-15).

In the Padlar's meditation on this theme, the crucial point is, I think that it is the weeds and the spear-grass which are found beautiful and which accordingly bring comfort. At funerals we console ourselves with flowers. Indeed his lines seem to be a plea for the claims of wildness. Behind the whole passage there is the startling idea that where wilderness reasserts itself there the spirit of humanity survives.

With the publication of *Lyrical Ballads*, Wordsworth was able to publicly proclaim his belief of the importance of nature. The following paragraphs discuss some of Wordsworth's poems, as found in the 1802 edition of *Lyrical Ballads*, and how they reflect Wordsworth's views on nature. The theme of "Ode: Intimations of Immortality" deals with childhoods memories of nature incorporating into the adult mind. The poem focuses on Wordsworth's belief that life on earth is a faint silhouette of an untainted existence recollected in childhood, yet it forgotten through the process of becoming an adult.

In the first stanza, the speaker reflectively says there was a time when all of nature seemed dream like, yet that time has past. In the second stanza, the

speaker says he still sees the rainbow, and the rose is still lovely. He says the moon looks across the sky with pleasure, and the "sunshine is a glorious birth" (16). In the third stanza, while listening to birds singing and watching lambs play, the speaker is wounded with painful thought, but the sound of a nearby waterfall and the music of the gusting wind bring back his strength. He announces his sadness will no longer ruin his experience.

In the fourth stanza, the speaker announces to nature that his heart takes part in the blissful celebration surrounding him, and he is wrong to feel as such a sweet May morning. However, a field in the distance and a pansy at his feet makes him think of "something that is gone" (4.53). He asks what has happened to the "visionary gleam", and wonders, "where is it now, the glory and the dream" (56-57). The speaker of the poem is at odds with nature. Yet Wordsworth consciously constructed the poem in this fashion to make the speaker an example of how unhappy a man can be if he is not connected with nature. Understanding that his grief comes from his inability to experience the May morning, as he would have as a child, the speaker attempts to be joyful. However, he is only able to experience happiness when he realizes to possess the ability of nature.

"I wandered Lonely as a Cloud" is the best poem having the theme of nature. The speaker of the poem relates himself to a cloud. He says he is wondering like a cloud floating above hills and valleys when he sees a host of daffodils beside a lake. The dancing flowers flutter along the lake's shore. While the waves of the lake dance beside them. The speaker says, "A poet could not but be gay", (15). In such a joyful company of flowers. The speaker goes on to say that he gazed and gazed but thought little of the wealth the scene would bring him. But now, whenever he "feels vacant a pensive" (20). "the memory of the

dancing daffodils flashes upon that inward eye/ that is the bliss of solitude". (21) his heart fills with pleasure, and "dances with the daffodils." (24). The poem depicts the speaker as a wonderer who discovers a field of daffodils, which he calls upon in memory to comfort him when he is lonely. Wordsworth's brilliant use of reverse personification in the first few stanzas of the poem metaphorically relates the speaker to an object of nature. While the cloud represents the speaker, the daffodils personify human beings. Again, Wordsworth uses an image of nature to bring happiness to the speaker. This technique implies an inherent unity between man and nature.

Another example of Wordsworth's use of nature comes from his sonnet "It is a Beautiful Evening." The sonnet is about a young girl who teaches the speaker a lesson about the relationship between nature and childhood. It begins with the speaker describing the scenery around him. The speaker reveals in the first few lines of the sonnet that it is a beautiful evening, the sun is sinking down in its tranquility and "the gentleness of heaven broods over the sea" (5). The speaker relates the ocean to "the might being", (6) and the sound of the ocean is compared with thunder. The speaker addresses the young girl, who walks with him and tells her, though she seems untouched by "solemn thought" (10). He is absorbed by her divine nature. He says the young girl worships in the temple "inner shrine". (13) merely by being and that "God is with thee when we know it not" (14). The message Wordsworth is relying on is that in childhood, one is innately connected to nature and united with its present moment and natural surroundings.

Further example of Wordsworth's view of nature and world is shown in the poem entitled, "The World is too much With Us." In this sonnet, the speaker

angrily accuses modern society of having lost its connection with nature and with everything that's meaningful. He says "the sea bares her bosom to the moon." (5) and the winds howl, and humanity is still out of tune. The speaker looks coldly at the world. The speaker yearns for a world more connected with nature. So that , "standing on the pleasant lea", (11) he might see images of ancient gods rising from the waves, a sight that would give him great pleasure. Although the sonnet is relatively simple, it affirms that human beings are lost in materialism and are out of touch with nature.

### **III. Human-Nature Relationship in Wordsworth**

William Wordsworth was the central figure in the English Romantic revolution in poetry. His poetry reveals inherent unity between man and nature. Nature is dwelling place for him. The impact of Natural world upon human being is unquestionable. Human beings enjoy in the nature's beauty. From that enjoyment poetic sensibility develops. Nature is the ultimate source of human existence. Human find nature as the source of beauty, imagination, creativity and joy. As they are dependent on nature they need to respect and protect nature. Wordsworth has understood the whole cosmic relation with nature as an ultimate dwelling place and therefore association with nature leads him to the point of understanding of life in its totality.

Wordsworth, manifests the strongest and most obvious affinity in his overwhelmingly obsession with nature. He exhibits a devotion to and a heightened awareness of nature. Nature represented to him a panacea for all the evils plaguing mankind. In this respect, Wordsworth echoed Rousseau's and subsequently, the Romantic belief that a reversion to the original state of Nature would bring out the latent goodness in man. This, in turn, was meant to provide an effective solution for all the turmoils besting contemporary society.

All of Wordsworth's works from his "Tintern Abbey" poems to his most complete epic, "The prelude" delve into Nature overwhelmingly. This reflect, the poet's pantheistic, and even subservient, attitudes towards it. So, much so, that Nature reminds the sole source of inspiration for the poet. With out nature, one may visualize the otherwise-eminent poet reduced to a mere mortal minus the inspirational brilliance. Wordsworth is primarily, a nature poet given to the admiration and even pantheistic defication of nature which formed the very basis

of his poetry. In fact, his poems cannot be read, analyzed or even thought of without considering the omnipresence of Nature in them.

Abrams, in his perceptive essay "The correspondent Braceze: A Romantic Metaphor," remarks that external manifestation of nature (in this case, the wind) indicate in direct proportion the level of creativity and mental agitation in the romantic poets such as Wordsworth. To quote him:

...the surprising thing is how often, in the major poems, the wind is not only a property of the landscape, but also a vehicle for radical change in the poet's mind. The rising wind, usually liked with the outer transition from winter to spring, is correlated with a complex subjective process: the return to a sense of community after isolation, the renewal of life and emotional vigor after apathy and a deathlike torpor, and an outburst of creative power following a period of imaginative sterility.

Nature, therefore, constituted a veritable poetic elixir and lifeblood for Wordsworth's poetic creations.

Wordsworth elevated his cult of nature to pantheistic heights. One observed Wordsworth to be forever recoiling into the reassuring environments of nature from the pain and disappointments in life. Nature contributed an overwhelming presence in his life the be-all and end-all of his universe. With out nature, he was reduced to a mere mortal, and a very poor one at that.

As for the actual composition of his poetry, Wordsworth believed in two primary principles: "poetry takes its origin from emotion recollected in tranquility and all good poetry represents the spontaneous overflow of powerful feeling." From the above remarks we easily make the proposition that

Wordsworth is influential by nature. Nature is always creative force for him. The 'Tintern Abbey' represents the perfect idea of recollection of his past. When he recollects the visiting of the 'Banks of way' that gives him pleasure.

William Wordsworth was the central figure in the English Romantic revolution in poetry. Wordsworth's poems reflect love of natural world. In his poem he reveals inherent unity between man and nature. "Tintern Abbey" and "Prelude" (book viii) described the relationship with nature.

The poem "Tintern Abbey" reflects how this ultimate place of dwelling appears in poetry. Wordsworth relies on the eco-friendly images in order to concentrate on various aspects of human-nature relationship. For him, nature is not only the source of beauty, solitude and spiritual guide, but also the source of life, a nurse, a teacher, a moral guide, who can give consolation during the critical hours of frustration, depression, and anxiety. Nature appears to be a transforming force which empowers human beings with creativity and knowledge. Behind the depiction of human nature relationship, there lies a deep ecological awareness in the poem.

In the poem "Tintern Abbey", nature is represented in an assimilative way in an intricate web with man. Nature appears to be an organic whole in which human beings are placed as a part of it. In this poem, he has presented eco-friendly images of nature, and animation of non-human agents project his ecological consciousness. These are a body of natural ingredients equal to the body of the poem which creates a parallelism between the external physical world and the internal mental world. He fuses these two worlds to show the landmarks with the text marks. So in this research work, an attempt has been made to show the interconnection and interrelation between human world and the non-

human elemental world of nature from the ecological perspective in the poem "Tintern Abbey" and "Prelude" (Book viii)

Usually called "Tintern Abbey" for short, Wordsworth's lyrical poem "Lines written a few miles Above Tintern Abbey on Revisiting the Banks of the Wye (a river) During a Tour July 13, 1798" is one of most succinct statements of his ideology about nature and its influence on man's mind. That tour produced "Tintern Abbey", one of the greatest of Wordsworth's poems. In terms of poet's modality of presenting the ideas and the shift of ideas from one realm to another realm, the poem has been divided into the five sections.

The opening scene of the poem reflects how poet's mind is attached with the natural scenes and sights. The poet has been detached from the lap of nature for five years. So, he expresses his pleasure of reunion with nature in such a beautiful manner:

Five years have passed; five summers, with the length  
of five long winters ! and again I hear  
These waters, rolling from their mountain-springs  
with a soft inland murmur. Once again  
Do I behold these steep and lofty cliffs,  
That on a wild secluded scene impress  
Thoughts of more deep seclusion; and connect  
The landscape with the quite of sky. (1-8)

In these mentioned lines, the emphasis of the poet lies on the passage of time. 'Five years' is repeated to show his detachment from the nature. The sound of 'water falls' and the sight of 'lofty cliffs' have great impact on the poet. The soothing and soft murmur' gives him a kind of consolation and pleasure. The

poet finds himself within the realm of nature, which is connected with the sky. These eco-friendly sights and sounds of physical environment evoke not only nature in its purity but they evoke the life of human beings in harmony with nature as well.

Wordsworth further adds the beautiful scenes of the hedges around the field of the people, and he can see wreath of smoke coming from the hermits' making fire. All these images and scenes contrast with the city, the artificial and insincere way of life disregarding the natural, simple and intuitive experience, perception, knowledge and the relation with nature.

The second section of the poem (22-49) reveals poet's realization of the impression of nature on him. These 'beautious ' from of nature is deep-seated in the mind of the poet. At the same time, the poet feels the harmony with nature "felt in the blood, and felt along the heart" (Line28). It has affected his whole being. He adds his deep awareness of the nature in these lines: Through a long absence, have not been to me/ As is a landscape to a blind man's eye (23-24). His intimacy with nature gives him a consolation in the critical hours of frustrartion, anxiety and weariness create the 'din of towns and cities'. He expresses: I have owed to them / in the hours of weariness, sensation sweet (26-27). Nature makes him feel sweet sensation and he feels it at the level of the impulse rather than his working consciousness and through reasoning. To highlight the harmonious relationship with nature Wordsworth posits:

The blessed mood  
 In which the burthen of mystery,  
 In which the heavy and the weary weight  
 of all this unintelligible world,

In lightened-that serene and blessed mood  
 In which the affection gently leads us on  
 Until, the breath of this corporal frame  
 And even the motion of our human blood  
 Almost suspended, we are laid asleep  
 In body, and become a living soul. (37-46)

In these lines, the poet passes on to consider the sublime aspect of nature, and it is here that Wordsworth's mystical awareness becomes clear. These words 'burthen', 'heavy' and 'weary' all suggest that normal consciousness in enclosing and constructing but that contrary state – 'the blessed mood' –is when the conscious is lightened' and we are therefore, 'laid asleep' –that is, our conscious of ourselves as separate, distinct, enclosed, identities becomes temporarily suspended. Only at such moments, he perceives the real harmony of the unity of things in nature. As the normal consciousness is suspended, we become aware of the greater life of nature around us. This is the moment to gain insight and awareness of becoming a 'living soul' with nature.

The third section of the poem (49-57) reveals the influence of nature on the poet. He exclaims, " But invain belief yet, oh! how often –/ In darkness and amid the many shapes" (50-51). He thanks the 'Sylvan Wye' for the long-lasting influence it has imprinted on his mind. His spirit has very often turned to this river for inspiration, when he loses the peace of mind or the path and meaning of life. Wordsworth does find a unique quality and power in nature, which can guide and inspire human beings. The 'river' as a part of nature can bring the poet on right path bringing about the mental solace.

Wordsworth, in the fourth section (58-111) begins his mental and physical association with nature. He begins to ruminate about past experience in these landscapes in the following lines:

I came among these hills, when like a roe.  
I bounded o'er the mountains, by the sides.  
of the deep rivers, and the lonely streams,  
whenever nature led—more like a man  
flying from something that he dreads than one  
who sought the thing he loved. (67-72)

In these lines, Wordsworth selects the vocabularies, which are sensual, immediate, physical, and ecstatic, and they reinforce the poet's close attachment to nature. The scene of sensuous movement and energy is sustained by the diction, 'bounded', and 'flying' poet's physical relationship with nature as a source of pleasure and delight, source of inspiration and solace. These lines manifest this fact: of pleasant pleasure, but with pleasing thoughts / that in this moment there is life and food (63-64). For the poet, nature can make our life possible as the 'food' is available only in nature. At deeper level the word 'food' signifies 'source of inspiration' for any type of human thinking like poetic or philosophical, moral so spiritual. In this way, the poet find himself in a complete attachment with nature.

From the line 64 onwards, Wordsworth expresses the impression and role of nature to form and determine his personality as a man. The physical relationship that Wordsworth enjoyed with nature is obvious from the selection of diction like 'bounded', 'aching joys', and 'dizzy raptures'. The poet feels joy and pleasure in nature when he has got depression and despair. So, the poet

appreciates the nature as a source of life and source of pleasure. Obviously, the ecological awareness gets manifested when the poet regards nature as a source of life and pleasure.

Wordsworth shifts himself into the most philosophical understanding of nature in the following lines: "of thoughtless youth, but hearing off times / The still, sad music of humanity' (90-91). The poet feels that the pleasure of his 'boyish days' has vanished now. The loud cataracts hunted him with their passion as he grew up into an adolescent. The very colours and forms would bring joys. However, he has lost them. But the poet does not mourn for them; he does not even grumble about the loss. He reveals that he has gained some thing in return. Now, he can hear 'still sad music of humanity' in nature. This is the final stage of the development of his personality in which the poet is guided by the universal 'motion' that impels all thinking things.

Wordsworth has understood the whole cosmic relation with nature as an ultimate dwelling place and therefore association with nature leads him to the point of understanding of life in its totality. This is the state of understanding all the ups and downs of human suffering and sorrow. In this way, the poet expresses his deep ecological awareness expressing the inseparable relation between human and non-human elemental world of nature as a complete mature man under the guidance of nature.

Wordsworth further highlights the interconnection between human beings and the nature. His eco-awareness and spiritual insight some time overlaps with each other. He portrays the whole nature as a living system in such a beautiful way:

And I have felt

A presence that disturbs me with the joy  
 of elevated thoughts; a sense sublime  
 of something far more deeply interfused,  
 whose dwelling is the light of the setting sun,  
 And the round ocean and the living air  
 And the blue sky, and in the mind of man:  
 A motion and a spirit, that impels  
 All thinking things, all object of all thought.  
 And roll through all things. Therefore I am still  
 A lover of the meadows and the woods. (93-103)

In the lines above, the poet feels the 'presence' and 'the sense sublime', which inspire him with elevated thoughts which are beyond the normal scope and range of consciousness. The revaluation of something far more deeply 'interfused' is to be felt in all the natural features of the universe: the sun, the ocean, the air, the sky and 'the mind of man'. All these things are closely related, attached and interconnected by the sense of being 'interfused'. So, the poet expresses his views on the organic whole of the nature and, human beings as an essential part of it. His love of 'meadows', of woods, of mountains which being to the 'green earth' further reveals his respect for nature.

In the ending part of 4<sup>th</sup> section, Wordsworth expresses his deep respect of nature more realistically. In the lines "the anchor of my purest thoughts, the nurse/ the guide, the guardian of my heart and soul" (109-110), the poet reveals the closeness and interconnectedness between man and the nature. The poet animates nature to show his deep respect on the one hand and to expose the formative influence of nature on him. The poet perceives nature as an 'anchor' a

word that suggests its ability to create balance and value to potential chaos and consistency. The word 'nurse' suggests an essential help right from the very beginning of human life. 'Guardian of my heart and soul' denotes that poet's entire understanding of whole human beings. It is nature that has taught him how to love and why to love for humanity. Ecological understanding of the poet can be found since he perceived nature as a 'nurse', 'guardian' and 'a guide'.

In the fifth section (lines 111-159) of the poem, he keeps on meditating over the influence of nature. Besides, he addressed his sister, Dorothy, whom he blesses and gives advice about what he has learnt in nature. The poet says that he can hear the voice of his own youth when he hears his sister speak, the language of his former heart, he can also read his 'former pleasure in the shooting lights of they wild eyes" (118-119). The poet feels excited to look at his own youthful image in her. He says that nature has never betrayed his heart, and that is why they have been living from joy to joy in the lap of nature. He appreciates nature in these lines. Knowing that nature never did betray / The heart that loved her; 'tis her privilege (122-133).

The poet thinks that nature can impress the mind with quietness and beauty, and feed it lofty thoughts. Here, the poet expresses his deep-seated interconnection with nature. He further highlights the same love to nature. They have been impressed by the true and tranquil mind in the nature. Nothing of those sorts will ever disturb and disappoint their faith in nature. The poet has focused his deep awareness about the necessity of nature in his life as well as in the life of his sister. He finds, himself in the position of complete sincerity and faithfulness to adore the nature and continue to perceive it as an essential force of life. This deep respect naturally gives the poet eco-friendly feelings and

ecological awareness. Man and nature can never be in a hostile relation since the nature gives its love and care to human beings. Wordsworth does not like any 'computed evil tongues', which signifies the ones, who want to exploit nature in the name of endless material gain.

The poet begins to address the moon in his reverie, and to ask the nature to bestow his sister with its blessing. He encourages the moon to help his sister when she is on her "solitary walk"(135). When the present youthful ecstasies are over, as they did with him, he appeals nature to let her mind become the place of the lovely forms and thoughts about the nature so that she can enjoy and understand life and overcome the vexation of living in the horse human society.

It is a way of expressing what formulation has left unexpressed and the poet makes the concretely dramatic movement by which he turns upon his sister the love and joy with which the perception fills him, and the vision which he carries over from the landscape. He has transforming vision of his sister as a child of nature blessed in all the stages of her life, and by identifying her future memory of his visit with his own and with his present memory of his last visit, he sees in the different stages a harmonious relation with nature in the following lines:

Nor wilt thou then forget  
That after many wonderings, many years  
Of absence, these steep woods and lofty cliffs,  
And this green pastoral landscape, were to me  
More dear, both for themselves and for thy sake! (155-59)

In this manner, the poet gracefully concludes the poem. In the lines given, the poet turns his eyes back to the landscape. They equally depict the intricate

interconnection between nature, poet and his sister. The poet depicts mutual love between nature and the poet, the poet and his sister and nature and his sister.

In this way, a green reading to Wordsworth's "Tintern Abbey" argues that human mind is shaped by the same underlying process that can be identified in nature. The poet, as the speaker in the poem expresses his experiences as a human being. He expresses how human beings are capable of seeing, observing and understanding the man-nature relation from the very childhood to the adult man. His modality of dealing with nature gives the idea that nature's influence makes our life and knowledge possible. Nature remains a source of beauty, inspiration and solitude.

"Tintern Abbey" is a perfect example, in which Wordsworth takes us to a natural site or the eco-surroundings like river, flower, lofty cliffs, hills, mountain, springs, sky, wood and pastoral fields, which are essential ingredients of nature, and expresses his ecological awareness. He becomes a "Lover of meadows" (103), and "mountains" (104). Wordsworth appreciates the "green earth" (103). and the mighty world, which inspires him and gives him the vision of interconnection. The entire surrounding is a power associated with the individual as a part of nature. There is a perfect harmony and communion of men with the physical world.

Wordsworth describes nature-human relationship in the epic "Prelude". Nature gives pleasure to the human being. Men get enjoyment with the lap of nature. Book eight of "The prelude", 'Retrospect love of nature leading to love of mankind', describes the sense of human brotherhood came from his encounters with lakeland shepherds. In a spirit of visionary republicanism, he represents his native vale as paradise. For him, nature is the ultimate source of pleasure. We get

joy seeing the innocent and uncorrupted sites of nature and its inhabitant. The opening of the poem reflects how natural sites are different than crowded city.

He describes the people who are embraced maternally by the hills around:

What sounds are those, Helvellyn, which are heard  
 up to thy summit ? Through the depth of air  
 Ascending, as if distance had the power  
 To make the sounds more audible: what crowd  
 is you, assembled in the gay green field ?  
 crowd seems it, solitary hill to thee, (prel. viii. 1-6)

In these lines, the poet describes the fresh environment of the summit. But he is disillusioned because he is still influenced by the crowded city. Book eight of the "prelude" was written before book seven, but in the structure of completed poem it is crucial that it comes after it. Book seven, "Residence in London" contains Wordsworth's fundamental apprehension concerning the city. So, I want to quote few lines from the book seven. Without understanding book seven, we are unable to grasp the significance element of nature in book eight. In book seven he visualizes the indifference attitude of people in this way:

Above all, one thought  
 Baffled my understanding, how men lived  
 Even next-door neighbors, as we say, yet still  
 Strangers, and knowing not each other's name (vii.117-20)

This key perception about alienation in the modern urban world is picked up towards the end of the book:

How often in the overflowing streets  
 Have I gone forwards with the crowd and said

Unto myself, 'The face of every one  
That passes by me is mystery.' (vii.595-8)

From here, Wordsworth proceeds to his description of the blind beggar wearing a written paper explaining his life story:

It seemed  
To me that in this label was a type  
Or emblem of the utmost that we know  
Both of ourselves and of the universe. (vii.617-20)

Wordsworth's vision of human life reduced to the status of data which can be written as a label is located in the city. All the people are indifferent to each other. "Bartholomew fair" of book seven is contrarily varied to the "Grasmere Fair" of Book eight. The scene of London city is very different to the scene of landscape of the Alps.

For Wordsworth, the distinction between being in the city and being in nature is cardinal, so it is that the move from book seven to book eight is from negative types to positive ones. As 'Residence in London' ends with Bartholomew Fair, so 'Retrospect begin' with Grasmere fair. In contrast to the unknown faces in the city, the community gathered in Grasmere for the annual fair is a little family. The only patriarch is the mountain itself. Wordsworth was finding a seedbed for his enthusiasm in the nature that he had known since his earliest years. He portrays the positive aspect of festival in this beautiful way.

It is a summer festival, a fair,  
Such as, on this side now, and now on that,  
Repeated through his tributary vales,  
Helvellyn, in the silence of his rest,

(Prel. viii. 10-13)

Here, the description of summer festival gives the rest to the villagers. Whereas in the city the family is subordinated to the system of getting and spending, in Grasmere the people are 'embraced' maternally by the hills around. Nature serves as parents. Human beings are inherently related with nature.

Wordsworth argues that it was only when he went to the city that he fully and consciously apprehended his debt to nature, and in particular how his sense of human brotherhood comes from his early encounters with Lakeland shepherds. He represents his native vales as paradise in these lines.

But lovelier far than this the paradise  
 Where I was reared, in Nature's primitive gifts  
 Favoured no less, and more to every sense  
 Delicious, seeing that the sun and sky,  
 The elements, and seasons in their change,  
 Do find their dearest fellow-labourer there,  
 The heart of man, a district on all sides  
 The fragrance breathing of humanity,  
 Man free, man working for himself, with choice  
 Of time, and place, and object. (viii. 144-53)

Here man is a 'fellow-laborer' with nature, working in harmony with the elements and the seasons. Furthermore, he is free, 'working for himself', with choic of time, and place, and object Wordsworth's shepherds are free, they work for themselves, they represent the spirit of unalienated labour unlike Karl Marx. The Gift of nature is always precious one. We can enjoy in the free world.

Wordsworth further highlight the working paradise in the following line:

Smooth life had flock and shepherd in old time,  
 Long springs and tepid winters on the banks  
 Of delicate Galesus and no less  
 Those scattered along Adria's myrtle shores  
 Smooth life the herdsman and his snow-white herd,  
 To triumphs and to sacrificial rites. (viii. 312-17)

It resembles the story of 'Michael' a humble but heroic story of a boy trying to rescue a sheep and himself being rescued by his father. His shepherds are unlike those of Renaissance pastoral, they differ in attitudes and relation with nature. The Glimmering vision of nature made their life complete one.

There, it's the shepherd's task the winter long  
 To wait upon the storms: of their approach  
 Sagacious, from the height he drives his flock  
 Down into sheltering coves, and feeds them there  
 Through the hard time, long as the storm is locked  
 (viii. 359-63)

Weather, work, and plain language-note the use of the shepherd's own term for the 'locking' of the storm-ensure that this pastoral is no aristocratic fancy. Indeed, the aristocracy have no place in this ungovernable world. Amidst the grand forms of the mountains, the shepherd is free and self-sufficient. 'He feels himself, in those vast regions where his service is 'A freeman' (viii. 385-7) The only master whom the shepherd serves is nature, there is no fudal lord.

In the middle part of the book, he suggests to the reader, is that they are nurtured by the dead letter of theory, not the spirit of life. He always give less important to written book. Nature is the open book for him. His sophisticated

library is nature itself. In the satirical mood he puts the ideas of "dead letter" in this way:

Ye who are fed  
 By the dead letter, not the spirit of things,  
 Whose truth is not a motion or a shape  
 In stink with vital functions, but a block  
 Or waxen image which yourselves have made,  
 And ye adore. (viii. 431-6)

The purpose of book eight of the prelude is not so much to show shepherds as they are but rather to bring forward an image of human greatness, to express faith in the perfectibility of mankind once institutions and hierarchies are removed and we are free enfranchised, and in an unmediated, unalienated relationship with nature.

Wordsworth, it might accordingly be argued, is over-absorbed in his own relationship with nature, he makes the shepherd into a symbol of his personal sublime, what Keats called the Wordsworthian or egotistical sublime. He is not interested in the shepherd but in what the shepherd provides him by way of both inspiration and admiration. He sees nothing but himself and the universe Keats said that "We may read fine things but we never feel them to the full until we have gone the some steps as the author". I shall argue that Wordsworth went before us in some of the steps we are now taking in our thinking about the environment.

At last part of the poem Wordsworth love of nature leads him to be able to love and to see love even in the city. At the end of book eight of "prelude" he returns to his memory of London. He sees a man sitting:

With a sickly babe  
 Upon his knee, whom he had thither brought  
 For sunshine, and to breathe the fresher air.  
 Of those who passed, and me who looked at him,  
 He took no note, but in his brown arms  
 The artificer was to the elbow bare,  
 And from his work this moment had been stolen)  
 He held the child, and, bending over it.  
 As if he were affair both of the sun  
 And of the air which he had come to seek,  
 He eyed it with unutterable love. (Viii. 849-59)

In summarizing "The Prelude" he spoke not only of the 'story of the French Revolution, and of its influence on the character of young enthusiast', but also of the old raptures about mountains and cataracts; the old flimsy philosophy about the effect of scenery on the mind. Recollection of the natural thing always give pleasure and joy to the human being. So, Men are inherently related with nature.

If we read Book seven, eight and nine of 'Prelude' assimilative, we find: seven concerns 'Residence in London', eight is the Pivot, and nine concerns 'Residence in France'. The Pivot is such that the three-book sequence should be read as a progression from alienation in the city through love of nature to the recognition of individual human love and tenderness in the city to the general love of humanity. Its vision 'of fullness and completeness of life', to use William Morris's fine phrase, is dependent an integration with not subjugation of nature.

The politics of 'Grasmere Vale' are ultimately based on relationship to the environment, a marriage of human kind to the natural world.

To go back to nature is not a retreat from politics but to take politics into a new domain, the relationship between Love of nature and love of mankind and, conversely, between the Rights of man and right of nature. So, 'Prelude' not only describes about nature, it also relates the human connection and inherent relation with nature. There is no possibility of worldly existence without nature. If there is no existence of world, the human existence is not imaginable.

Wordsworth perception of natural world as a dynamic ecosystem and a passionate commitment to the preservation wild creatures and scenic areas. His lyrical ballad was designed as a habitat that would provide a nurturing environment for the diversity of poems contained within it. The textual analysis in this way, illustrate how Wordsworth's "Tintern Abbey" and "Prelude" (Book viii) replete with ecological issues. Whether we talk of ideas, images or language, the inherent unity between men and nature is at the centre in his poems.

#### **IV. Conclusion**

The notion of environmental conservation came two centuries before. Such a concept was only the concern of the environmentalists or the states" It was just an effort to form policies for protecting national forests and wildlife refuges and conserving natural resources effectively. A new movement emerged in the early 1990s with journal ISLE. Today a new consciousness about environment has emerged in the academic field. Humanitarian scholars started a new organization to promote the environmentally oriented work in the humanities. This is a noble effort of the humanitarian scholars made to preserve and balance the environment by creating the eco-consciousness in them.

This new perspective to look over the text with an environmental thought is called "eco-criticism". This is the critical school of thought which gives the complete meaning of the environment. It embraces the notion that language, thought and knowledge begin and end with the environment. Eco-criticism though shares the principle of Barry commoner, "everything is connected to everything else" (34), it does not merely study the relationship between literature and environment, and human-non human relationship in literature. The objective of reading of any work of literature in also to perceive its environmental implications.

One of the principles of eco-criticism is that the language evolves out of the same evolutionary process of the earth. Language is not separate from the environment. Language and earth are completely interlinked. But language is not the tool of representation of the world. Therefore eco-criticism believes that language is the earth and earth is language. They insist that we understand language of the earth, that the language of every discipline is earth. They study

the interconnectedness between language and the nature, texts and terrain and words and woods.

William Wordsworth, in his poems, brings human and non-human elemental world of nature together through his focus on the interconnection between these two words. Projecting the human-nature relationship is a very intricate web, he reveals the eco-friendly relation of the ingredients of nature under the intrinsic force of nature while representing the world of nature, its scene, sights, visible and invisible creatures, the poet becomes almost like ecologist. As ecologist, he regards nature as a force to sustain our 'being'. Thus, ecological awareness remains the central focus of his poetry.

Ecocriticism embraces the opinion that no branch of knowledge can ever be devoid of ecocentric implication. Nothing can be understood in the absence of earth on spatial and temporal references. Since poetry brings the essence of nature in presence; it is the original place for dwelling. So, the very relation of poetry and the earth is captured in Wordsworth's "Tintern Abbey". Ecocriticism is not just a means of analyzing nature in literature, it implies a move towards a more biocentric world view, an extension of ethnic and broadening of human conception of global community to include the non-human life form and the physical environment. So the very idea of land ethics for the collective human responsibility is at the centre in the poems which are replete with the ecological consciousness.

Wordsworth brings the deep-rooted memory, impression, visible and invisible creatures of nature in his poems. The purity and sanctity of the natural world is envisioned through his imaginative capability. Nature remains as the source of human existence and the notion of respect for nature becomes the sole

concern in his poems. Thus, return to the world of blissful existence, the nature becomes the only way out to get mental solace in the desolate world.

Being frustrated by the growing environmental degradation and depression Wordsworth tries to locate himself in the lap of nature in an assimilative way. Nature is represented in his poems so that he could place himself as a part of nature affecting it and affected by it. Because of human communion with nature, there is an eternal bond. There is always organic unity. As the result, the environmental degradation appears in proportion to human encroachment of nature. So, Wordsworth rejects the anthropocentric devastation of nature and wish to foster the bio-centric world view in the egalitarian earth in order to respect nature because nature deserves rights to be protected.

So, Wordsworth shows close relationship with nature in the poems in concern. All in all, "Tuntern Abbey" and "Prelude" (Book viii) foster ecological awareness along with close affinity between the two ontological zones: human and non-human. Thus, nature is the whole and any other ingredients apart from human beings are its parts, which are bound to the whole. This is what ecopoetics observes in terms of diving in harmony with all natural elements rather than exploiting and destroying them. So ecopractic based on the principle that respect the harmonized and balanced relationship among all living and non-living things. To conclude, Wordsworth poems help a lot to develop to make harmony with natural element.

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