

I. Introduction

William Wordsworth (1770-1850) introduced completely new approach to the writing of English poetry. His objection to 18th century concentration on over stylized 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.

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 content with its external beauty.

Wordsworth, however, penetrated the very heart of nature and grasped its mystery. He saw in it a revelation of universal spirit of God that shows his pantheistic view on 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's poetic ideology and basic philosophy of life were influenced by Rousseau's idea of 'go back to nature', French Revolution, Locke's view of perception and knowledge, and the growing influence of democratic system of the time.

He introduced himself as a poet with the poem *An Evening Walk* (1793) in which Wordsworth describes the agricultural scene with anti-aristocratic feelings. He focuses the necessity of agricultural activities for the development of nation's economy. He defines all the basic elements of poetry and the poetry itself in his famous preface to the second edition of *Lyrical Ballads* (1800). He believes that poetry was primarily the record of certain kind of state of mind or the record of 'emotion recollected in tranquillity'. Moments of inspired perception produce an emotion recollected after some time in tranquillity revealed its spiritual significance.

Similarly, Wordsworth's poem "Tintern Abbey" (1798) is an outcome of his visit to the bank of river Wye along with his sister Dorothy. The poem follows the beaten track of eighteenth century tradition of meditative observation of the country side landscape. The poem adumbrates the great Romantic vision of cosmic unity, poet's own philosophical mood and the contemplation over nature. Wordsworth's next work *The Prelude* (1850) was the first long autobiographical epic, which was intended to form the preface to a vast philosophical work called *Recluse*. It begins with the account of poet's childhood in the English lake country. The poet describes the influence of nature on him. In the "Immortality Ode", Wordsworth gives his most complete account of the balance sheet of maturity. In his mature years, the splendid vision of childhood had changed into the light of common day and was not lost. The sheer animal delight in the freshness and beauty of natural object changed into the passionate love like a young man's passion for his beloved and in the last stage he experienced the spiritual and human significance of nature.

Regarding the subject matter and the poetic diction, Wordsworth focuses the on rustic and humble people as his subject matter because in that condition, the essential passion of human heart finds a better soil in which they can attain maturity. He projects the idea that humble rustic people are always under the direct influence of nature. Rousseau's idea of essential dignity of peasants is transformed into Wordsworth's idea of poetic subject matter. Wordsworth does not distinguish the language of poetry from the language of prose. He says that language of poetry is what rustic people speak. He did not care for rhythm. Salvador De Madarriga comments, "Wordsworth is the poorest in rhythm of all great English poets" (27).

S.T. Coleridge (1772-1834) shared the general features of Romantics like simplicity of language, originality of thought, flight of imagination, liberal expression,

love of nature and humanitarian outlook but his inclination towards mysticism of nature and supernatural forces of nature located him separate from others. For him, there are always unseen forces behind the visible world of nature.

On the basis of development and maturity, the whole works of Coleridge can be classified into the three categories: the poetic, the critical and the philosophical, corresponding the early, the middle and the philosophical period.

His early poems are influenced by Gray, Blake and Wordsworth but his understanding of nature and its mystical frightening and invisible force has made him unique. Coleridge made the use of supernatural characters and incidents in his poetry but not like the novelist of his period, who created the artificial devices such as noise, thunder and mysterious settings but by assimilating the natural with mysterious and the supernatural. Supernatural, for him, was a kind of psychic phenomenon equivalent to the mystery of life. He takes his readers beyond the seen world of natural reality to the unseen world of supernatural so as to create the mysterious vision of the unseen world. He always believes in the 'invisible spirits of nature'.

His best known poem "The Rime of The Ancient Mariner" (1798) illustrates the theory of love between the human beings and non-human beings. The old sailor commits a crime against the divine law of love and as a result, there is a great tension in the internal world of sailor's mind and in the external world of nature. The bird Albatross stands for the spirit, the Christian soul, and the reckless killing of the bird is a great crime, a violation of the sanctity of life. So, the Mariner experiences death in life.

"Kubla Khan" (1816) is another major poem of Coleridge. He describes this poem as a fragment of a dream, a vision seen perhaps under the influence of opium –

which he saw when he had fallen asleep after reading the occult of Kubla Khan in an old book of travels. It is full of magical qualities and imaginative potentiality.

His third master piece is “Christabel” is also a fragment, which seems to have been planned as the story of a pure girl who fell under the spell of a sorcerer in the shape of the woman named Geraldine. The poem trembles with a strange unknown horror, and so suggests the supernatural terrors of the popular hysterical novels.

The second stage of his life was marked by his critical ideas. *Biographia Literaria* (1817) and *Lecturers on Shakespeare* are the best known achievements in the field of English criticism. He gives his views on the role of imagination – the primary and the secondary for the poetic creation and the notion of organic unity within which apparent opposites are combined together for the poetic creativity in his work *Biographia Literaria*.

The final stage is the philosophical stage in which Coleridge concentrated on the German idealistic philosophy of Kant and Berkeley. *The Aids to Reflection* is Coleridge's influential philosophical work.

In the selection of subject matters and the poetic diction, Coleridge has developed his own original ideas. He has very high opinion regarding poetry. He thinks that poetry is the best words in the best orders. He shares the idea with Longinus but not with Wordsworth, who focuses the rustic life and rustic language as the suitable subject matter and diction of his poetry for Coleridge, broken houses and surfaces, the vast sea, noise, horror and terrors become the setting and background, where witches, snakes and other supernatural forces play the role of characters. Wordsworth concentrates himself on the beauty of nature but Coleridge penetrates the beauty and seeks the mystery in nature. Coleridge is brilliant to create image of the

sound and musicality in his language by the use of subtle changes in the position of accents and vowel letters.

Many critics have studied the poetry of Wordsworth and Coleridge from the different perspectives. In the words of Arthur Compton Rickett, the poetry of Wordsworth deals with the human beings and the non-human elemental world of nature. Man is a part of nature. He says, "Looking first of all at the poet's general outlook on life, it will be noted that he is concerned especially with two things nature and Man" (308). Matthew Arnold, the celebrated poet as well as critic, argues:

Wordsworth's poetry is great because of extra ordinary power with which Wordsworth feels the joy offered to us in nature, the joy offered to us in the simple primary affection and duties; and because of the extraordinary power with which, in case after case, he shows in joy, and renders it so as to make us share it. (20-21)

For Arnold, the quality of Wordsworth's poetry lies in its depiction of the joy nature offers to human beings. Wordsworth's extra ordinary experience with nature becomes the ultimate source of human happiness.

According to Mauric Bowra, "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" (20). Here the critic wants to highlight the point that there is always the amalgamation of nature's soul and human soul. Natural 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 came 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 he narrate the events freely nor can he express his sensibility.

Another critic M.A.R. Habib comments on Wordsworth's concept of nature. He says, "Nature is regarded by Wordsworth as a fundamental unity, and here a human community resting on equality is held to be an integral part of that unity" (430). Habib 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, 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 some thing 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 off his sensibility is adequate to supply. (15)

Here, Mill finds that Wordsworth's poetry is the poetry of thought coloured by emotions. He gets certain feelings or emotion 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.

Arthur Compton – Rockett comments the poetry of Wordsworth theory. 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 if one historicizes the idea of ecological view point – a respect for the earth and a scepticism 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 to bear on what are likely to be some of the most pressing political issue of the coming decade: 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.

Similarly, A.G. Swinburne comments the lyrical poetry of Coleridge. He says, "The highest Lyric work is either passionate or imaginative, of passion Coleridge has nothing; but for height and perfection of imaginative quality he is the greatest of lyric poets. This was his special power and this is his special praise" (95). Here the critic concentrates himself on the sublime quality of Coleridge's imagination in his poetry.

Coleridge takes his readers beyond the seen world of natural reality to the unseen world of mystery. He can give the extraordinary appearance to ordinary things by conjuring the mythical, gothic and fantastic images which he called the 'invisible spirits of nature.' Super natural agents and ghostly, holy and angelic figures are left in a jumble without distinguishing which is what. Commenting on his best known poem "The Rime of the Ancient Mariner", George Whalley posits:

The aesthetic and poetic qualities of 'The Ancient Mariner' are impressive. Other writers have examined in the poem the elements of colour and drama, the moral, the truth and accuracy of the detail, the supple and sensitive versification. But the haunting quality of the poem does not, and can not, grow from any of these elements, whether taken singularly or in any combination. (161)

The extreme physical, spiritual and mental torture of the Mariner is full of haunting quality. Mariner's inability to pray for the heaven, beating of his eyeballs like pulses, the cold sweat in his face and body and complete darkness are full of haunting qualities and horror in the poem as focused by the critic.

David Daiches thinks that the poetry of Coleridge explores the interconnectedness of every human and non-human world of nature. All the creatures and objects have got a kind of cosmic relation, which becomes a kind of law of nature. He argues, "He himself was anxious to present his view on poetry as a part of complete metaphysics, but the great work which was to set forth his grand system and show the relation of everything to everything else" (889).

Nicolas Roe asserts, "The mariner kills the Albatross with his 'cross bow', a weapon that embodies the relentlessly destructive tendency of European technology at the same time that it invokes with some irony, the traditional Christian imagery of a sacrifice and atonement" (212). Here the critic juxtaposes the modern European culture and the traditional European Christian culture with the help of the image: a cross bow. Like Wordsworth, Coleridge was also against the negative aspect of European technology as well as the superstitious belief of sacrificing bird and animal to make the god happy.

Analyzing the poetry of Coleridge, William Watson posits:

Anyone examining the poems with a critical eye for its machinery and ground work, will have noticed that Coleridge is careful not to introduce any element of the marvellous or supernatural until he has transported the readers beyond the pile of definite geographical knowledge, and thus left behind him all those conditions of the unknown and the familiar all those associations with recorded fact and experiences, which would have created an inimical atmosphere. (112)

For Watson, Coleridge's flight of imagination reaches the mysterious world of nature, where he can introduce the suspense, horror and terror to his readers. Most of the

time, the poet crosses the definite geographical location to blend the mystery with reality as in the *Ancient Mariner*.

In their collaborative composition of *Lyrical Ballads*, Wordsworth and Coleridge shared a perception of the natural world as a dynamic ecosystem and a passionate commitment to the preservation of wild creatures and scenic areas. Coleridge's unique contribution to this collaborative endeavour was his conception of language as a part of ecosystem. Nicolas Roy claims, "Samuel Taylor Coleridge's engagement with the integrity of the natural world, and his concern for its preservation, is apparent throughout his contribution to *Lyrical Ballads*" (211).

In this context, the above reviews show that the poems of William Wordsworth and S.T. Coleridge have been widely studied from different perspectives. The present study, however, will make an attempt to study the poetry of Wordsworth and Coleridge from the ecological perspective to show the ecological awareness in their poems. In order to facilitate the textual analysis, the present study will adopt ecocriticism 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 and Coleridge.

Since it is impossible to discuss all poems of Wordsworth and Coleridge in its entirety in the research paper like this, only two representative poems have been selected for the present study: "Tintern Abbey" by Wordsworth and "The Rime of Ancient Mariner" by Coleridge.

II. Theoretical Tools: Ecocriticism

Representation of physical environment in literature has been a significant tradition since the ancient times. Human and the non-human elemental world of nature, the two entirely distinct ontological zones, have been brought together and intermingled in mythology and literature. In the Hindu mythology, there is a bio-centric vision of nature along with its focus on horizontal relation of all the entities of the world. Whether for utilitarian or aesthetic, religious or spiritual base, bio-centric value focuses on nature having its own right to be protected and promoted, and creation of harmonious relation among its all ingredients. In *The Geeta*, the Lord Krishna, in his dialogue with Arjuna, says that which creates diversity, and all that can be seen or known is called Prakriti. Prakriti is the original source of material world. In *The Bible*, the God created Adam and Eve and placed them in the Garden of Eden for their survival and happy life. In Buddhism, the Lord Buddha was enlightened under a tree.

Similarly Greek People represented the physical environment in their literature. The popular Greek Play *Oedipus the Rex* opens with the plague upon the land. Dante's *The Divine Comedy* begins with Dante's loss in the wildness of the dark wood. The American literary movement 'transcendentalism' introduced the organic vision and pantheistic notion of nature. English Romanticism focused on the man-nature relation in which nature is represented as the source of the beauty, of life and human creativity.

Ecocriticism, 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

psychological environment and elemental world of nature. And the entire human understanding of art, culture, language and literature is the product of physical environment extending their root to the earth. Ecocriticism studies human culture and its interconnectedness with natural world. It assumes that no thought, no philosophy, no art, no culture and no one predate the earth. So, ecocriticism concentrates upon the earth-centered approach.

In 1990s, a series of major professional conferences were organized and critical essays were published in literature and environment. The writers and critics of this group put forward their logic that human head and heart are connected with the physical environment. However, Cheryl Glotfelty traces the origin of ecocriticism, which was possibly coined in 1990 by William Rueckert in his essay “Literature and Ecology: An Experiment in Ecocriticism.” Rueckert argues that ecocriticism is the “the application of ecology and ecological concept to the study of literature” (qtd. in Glotfelty: XX).

The Association for the Study of Literature and Environment (ASLE) was established at a special session of western literature Association (WLA) in Reno, Nevada in 1992. They focus the new concept of ecological awareness as a tool for the literary criticism. ALSE extended its root in Germany, Japan, England, and Korea. Ecocriticism took its proper origin from the major writers like Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau in USA. According to Peter Barry, Thoreau’s works “celebrate nature, the life force and the wilderness as manifested in America” (249). On the contrary, English Romantic writers predate the ecological awareness in their work of art.

The notion that literature encompassed non-human as well as human context and nature as well as culture found senior scholars such as John Elder with

longstanding interest in environmental literature. The crucial nexus between nature and culture was strongly off-limits to mainstream academic discourses at a time when the world's population was doubling. When the cold war nuclear annihilation threatened, when water and air pollution, toxic wastes, 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 ecocriticism. Ecocriticism facilitates in understanding the harmonious relationship between human and non-human world. In the 1996 collection *The Ecocriticism Reader*, Glotfelty and Harold From posit:

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, ecocriticism 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, it focuses the ecocentric notion of the major meticulous observation, collective ethical responsibility. Ecocriticism, therefore, challenges the Marxist, linguistic and cultural interpretation of literature. Peter Barry, in *Beginning Theory: An Introduction to Literary Theory*, says:

Ecocriticism, then, repudiates the foundational 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 ecocriticism's intervention in theory has been to challenge it. (252)

Ecocriticism, expands the notion of the 'the world' to include the entire ecosphere. It gives the idea of land as the ultimate dwelling place. As an earth-centered approach, ecocriticism assumes that human knowledge begins and ends with the earth. On the Vedic attitude of relation between man and earth, Raimindo Punicar writes: "Earth is the foundation of, the basis out of which emerges all that 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 David 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, ecocriticism 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, ecocriticism studies how literature raises the moral question about the human association with non-human elemental world of nature. The agenda posed by the ecocritics 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. In the words of Jonathmam Levin, “Ecological dialogues aim at nothing less than the transformation of human environmental and ecological consciousness” (1097).

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 ecocentric views. Not only does it analyze nature’s representation in literature but also does it discover a move towards bio-centric overview, which makes human understanding inclined towards the protection and promotion of nature

Ecocriticism 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. Johnathan Levin in “Forum on Literature and Environment”, says:

Ecocriticism is marked by tremendously ambitious intellectual, ethical, political and even some times spiritual agendas. Though there is already great diversity of opinion in the field of ecocritical dialogue of ten aims at nothing less than the transformation of human environmental and ecological consciousness [...] By and large ecocritics tend to believe that a considered

appreciation of these processes can help restore a harmonious balance between nature and human cultural. (1098)

The ground of literature is in explicitly the human world. Since everything in connect two everything else ecocriticism 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 human and non-human worlds, ecocriticism “puts one foot on literature and other on the land (Glotfelty XIX). For a long time, the focus of literary criticism 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. Ecocriticism expands the notion of ‘the world’ to include entire ecosphere. It gives earthly approach to the text.

Ecocritism, 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 post colonial and feminist readings concentrate on ‘racial issues’ and gender politics, ecocriticism aims at the establishment of eco-awareness both in ‘literature’ and politics but its focal point is more phenomenological than political.

Ecopoetics extends ideas of ecocriticism and studies the relationship between poetry and land and, seeks the interconnectedness between them. The word ecopoetics is the combination of Greek word 'Oikos', 'the home of dwelling place and 'poiesis', 'a making'. So, ecopoetics is the poetry of dwelling place. According to this notion, a 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.

Ecopoetics 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 ecopoetry can do and ecopoetics is not just the pastoral theme which Bates asserts, maybe it is poetry itself. Ecopoetics is more phenomenological than political and while its force doesn't depend upon verification or material of dwelling. Ecopoetics regards a poem as a result of "imaginary parks in which we may breathe an air that of dwelling that is not alienated" (96).

Commenting on the song of rolling Earth, Jonathan Bates writes:

Ecopoetics 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 be synonymous with verse: the opening of the dwelling is not inherently dependent on material from 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 the song of the earth itself. (75)

For Jonathan Bates, ecopoetics is a way of looking at the relationship between poetry and ecology. Ecopoetics can be conceived as a response to the question whether we can approach nature in a non-ideological way. Human endeavours 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, cooperate and flourish in the biosphere. Ecopoetics 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 to the reading, teaching and writing about literary work of art.

Poems are parts of energy pathways which sustain life. Poems are the verbal equivalence to fossil fuel (stored energy, coming, as they do, from those ever generative twin matrices, language and imagination). Ecopoetics perceives the poetic creativity as permanent as the earth itself. William Ruckert posits:

Some poems –say *King Lear*, *Moby Dick*, *Song of Myself*–seem to be ,
in themselves, ever living, inexhaustible source of stored energy ,
whose relevance doesn't derive solely from their meaning, but from
their capacity to remain active in any language and to go on with the
work of energy transfer, to continue to function as an energy pathways
that sustain life and the human community.(110)

Ecopoetics 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 romanticism developed a series of association: intuition over rationally, feeling over beliefs, with the sense of mysticism and oneness with nature. And 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 whereas with him, the poetry of place began to be inspired by place itself. Jonathan Bates claims, “Poetry is some thing 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” (209).

Martin Heidegger perceives poetry as synonymous with ‘bringing forth into presence’. Poetry is our way of stepping outside the frame of the technological, of reawakening the momentary wonder of unconcealment. Poetry is ‘the original admission of the dwelling’ because it is presenting, not a representation, a form can be unconcealed in poetic writing because it has a power to speak as well as save the earth. The following words reinforce his idea:

There is a special kind of writing called poetry which has a peculiar power to speak earth: Poetry is the song of the earth. Poets often tend to be exceptionally lucid or provocative in their articulation of the relationship between internal and external worlds, between being and dwelling. (253)

For Heidegger, language is the store house of being; it is through the language that unconcealment takes place for human beings by disclosing the being of entities in language. The poet lets them be that in the special, the decreed role of the poet. Then our home world is not earth but language. He further posits:

The act of writing takes place the poet out of his self, out of his confinement, through window s which are like gates to beauty, out to a view of a church steeple and to the living world of birds and trees, things that are 'so simple' yet 'so very holy' that 'one fears to describe them; poetry is the medium through which poet explores both connection with dislocation from the earth. (159)

The language of the poetry, as Heidegger claims, unconceals the essence of the nature. Dasein is there in mind and place; it is that we 'swell poetically'. In terms of literature, the way of writing is a dwelling itself.

Ecopoetics seeks to 'enframe' literary texts but to meditate upon them, to think them, to listen to them, and to ask question to them. Ecopoetics renounces the mastery of 'enframing knowledge'. Instead, it listens to the voice of art. An ecological poem must not only refer to the natural world, but it must also do so in a way that is both aware of itself and of the role that human beings play in natural cycles. It is to create parallel between worlds and objects. Ecopoetics enables us to think, be and dwell since it exits as the expense of wood, for those of us who do not know wood. If so, ecopoets are there to quicken our appreciation of what environment is and might be, and familiarity to reveal a 'planet of which we are part' but we do not possess.

Ecocriticism invites all perspectives into its tent in order to understand the co-existence 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, films, painting and so on. While interdisciplinary field approach remains central to ecocriticism, there is always distinctive contribution to ecocriticism's interdisciplinary mix. The phenomenon of literature and environment studies includes multiple perspectives to read a literary text.

Ecocriticism often aims at nothing less than the transformation of human environmental and ecological consciousness. Rationalizing ecocentric paradigm, it has deeper respect for the integrity of the different forms of life with human kind saves 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 natural environment, let 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. Ecocriticism 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 ecocriticism to assess how certain historically conditioned concepts of nature and natural, 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 1960s 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 ecocriticism are readily called upon to support environmental policies; at least some sectors of green movement understand themselves as antagonistic to science which they perceive as one of the root causes of current ecosystem degradation in its historical conjunction with technology, industrialism and urbanization. Particularly environmentalist group which advocates holistic thought and non-invasive approaches 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. Ecocriticism looks back to the long tradition of scientific analysis as detrimental to aesthetic appreciation. Indeed, literature and art, in this framework, easily come to be perceived as bulwarks 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 confronted 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 interests 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 ecocritical analysis has to situate itself in relation to these various discourses and to critically interrogate their contribution to ecological project. One of the central questions that necessarily emerges 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 the contrary, emphasizes that nature has value in itself, depending on its function for human society. The goals and methods of an ecocritical project 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 ecocritics, 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, ecocriticism is inherently interdisciplinary, and it can appropriately be applied to a work in which entire echo-sphere plays a dominant role and where a significant interaction occurs between author and place, character and place. Landscape, in such study, includes 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 ecocriticism because it is always a biometric criticism. As natural science plays important role for ecologically oriented study, an attempt has

been made to relate Romantic poems with natural sciences from a romantic period. Romanticism is always found centred on organic –naturalism while expressing the love, respect, beauty of entire non human world. While reading romantic poems we find a strong link between living and non living things. Romantic poems always value the interconnectedness between human and non-human worlds, which is one of the prime focuses of ecocriticism and natural science. Romantic claims about pleasure derived from the natural world get on well with the natural science, which, according to Erasmus Darwin, believes all living things and nonliving things are connected by the same force.

III. Textual Analysis

William Wordsworth pioneered a completely new approach of seeing, responding and comprehending the nature, and brought together the two distinct ontological zones: human and the non-human elemental world of nature. He blended these two zones so as to reflect the organic vision of nature in his representative poem "Tintern Abbey". The poem "Tintern Abbey" reflects how man is attached to the world of nature and 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 a 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 this depiction of nature, there lies a deep ecological awareness in the poem. In the poem "Tintern Abbey", nature is represented in 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.

Wordsworth denies the Judeo-Christian value that teaches the people to subdue and exploit nature from the utilitarian point of view. Such value makes the people forget ethical responsibility to preserve nature. In the words of Jonathan Bate:

Wordsworth's politics were truly green and that he is the first authentic ecological poet in English. His message has a strong relevance to our own contemporary concerns with the depletion of ozone layer, the damage of acid rain, the disappearance of tropical rain forest, the development of energy saving technology and cleaner engines, and the

problems of industrial pollution generally. (Qtd. in Nicolas Roy,
Romanticism, 677)

The above lines clearly reveal the fact that Wordsworth's attempt to depict the nature in his poetry shows his ecological awareness. Preservation and promotion of nature have been the ultimate concern of the poet.

In the poem “Tintern Abbey”, Wordsworth has presented eco-friendly images of nature, and animation of non-human agents projects his ecological consciousness. There is 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 land marks 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” by Wordsworth.

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. The long detachment creates frustration and bitter experiences. So he expresses his pleasure of reunion with nature and the pang of separation with it in such a manner:

Five years have passed; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-spring
With a soft inland murmur. Once again

Do I behold these steep and lofty cliffs,
 That on a wild secluded scene impress
 Thought of more deep seclusion; and connect
 The landscape with the quiet of the 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 the 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 'beauteous' form of nature is deep-seated in the mind of the poet. At the same time, the poet feels the harmony with the nature "felt in the blood, and felt along the heart" (line 28). 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 frustration, anxiety and weariness created by 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. The words 'burthen', 'heavy' and 'weary' all suggest that normal consciousness is enclosing and constricting but that contrary state – 'the blessed mood' – is when the conscious is 'lightened' and we are therefore, 'laid asleep' - that is, our consciousness 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 in vain 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 is obvious from this choice of language. The poet finds 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 or spiritual. In this way, the poet finds 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 haunted 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 revelation 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 belong to the "green earth" further reveals his respect for nature.

In the ending part of 4th 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 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 perceives nature as a 'nurse', 'a 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 addresses 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 thy 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 focussed 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 ‘corrupted 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 harsh 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 wanderings, many years
 Of absence, these steep woods and lofty cliffs,
 And this green pastoral landscape, were to me
 More dear, both for themselves and for thy sake! (155-59)

In this manner, the poet gracefully concludes the poem. In the lines given, the poet turn 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 of 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 as 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 man with the physical world.

Coleridge's engagement with the integrity of the elemental world of nature and his concern for its preservation is apparent in his poem "The Rime of the Ancient Mariner." The central focus in the poem appears to be man-nature intimacy and love for all the visible and invisible creatures of the world, which manifest ecological awareness of the poet. Analyzing the poem from ecological point of view, Nicolas Roe posits:

“The Rime of the Ancient Mariner” may be read as a fictional narrative of ecological transgression. The mariner is portrayed with historical accuracy as a sixteen the century sailor on a voyage of exploration to "the cold country towards the south pole". Here, he encounters a frigid realm that is apparently devoid of life. 'Ne shapes of men ne beasts we ken/The ice was all between. The word 'Ken' suggests that the Mariner's plight is fundamentally a crisis in Western way of knowing: epistemic gap that separates him from the hidden creatures of the Antarctic. The Mariner embarks on this voyage as a philosophical dualist, a detached observer who is cut off from any feeling of empathy or participation in the vast world of life that surrounds him. (211)

The lines above judge the poem from the ecological point of view. The plight of the old sailor is the root cause of his reckless act of killing the bird Albatross, which represents an important entity of the nature. The western thought influenced by Judeo-Christian values has taught human beings to exploit the nature for human benefit. So this notion makes the Mariner a detached observer in the vast sea. Coleridge locates man and nature in a very intricate web to find out solace in the desolate world. The modern world is the world of suffering, tragedy, frustration, alienation and fragmentation as expressed by Eliot in his poem “The Waste Land.” In such a world, there is inevitable alienation of human beings from the nature under ecological crisis. Behind this, technology has the greater role that encourages the people violate the harmony with nature and exploit the nature for endless material gain. In this way, Coleridge has projected his deep – ecological awareness in the poem “Rime of the Ancient Mariner.”

The poem opens abruptly. The Mariner compels a wedding guest to listen to him regarding how he started his voyage to the southward crossing the equator, where no human, no animal and no land could be seen. The Albatross, a big sea bird, appears out of the 'fog' as an emissary from the Antarctic wilderness. In a spontaneous act of identification, the mariners hail it as 'a Christian Soul' as if it were a human being like themselves:

At length did cross an Albatross
 Through the fog it came;
 And an it were a Christian soul,
 We hail'd it in God's name. (61-64)

The bird comes to the ship crossing the boundary between nature and civilization, for a possible resolution of the Mariner's epistemic solitude. The very arrival brings companionship to the lonely mariners. The bird guides them through the pathless ice and returns "every day for food or play" (l. 71). In the earlier version of 1798, the poem specifies that the mariners "gave it biscuit – worm" (l. 65), a homely detail that concretely renders the symbiotic exchange between man and beast: the mariners provide nourishment for the Albatross. The bird also provides them companionship, guidance and play. These biscuit – worms are more than mere food; they are the token of love, symbols of intimacy and expression of human generosity to the non-human creatures of the elemental world.

The Mariner kills the bird with his cross bow, a weapon that embodies the relentlessly destructive tendency of European technology. At the same time, it evokes, with some irony, the traditional Christian imagery of sacrifice. Coleridge, here, makes the point that European concept of exploiting nature has created an unbridgeable gap between man and nature. The development of science and technology has further

created a hostile relation of man with nature. So, the human kind has met a great crisis of environmental degradation and ecological destruction. Europeans in particular and rest of the world in general are following the illogical and superstitious belief of their religion and tradition ignoring the preservation of the environment. This phenomenon is equally responsible of the present ecological crisis.

Coleridge locates man as a part of nature and wants to disseminate ecological awareness. For this he pinpoints the fault of human activities breaking the external and harmonious bond between human and non-human. He regards himself a bio-centric person and rejects crime against nature resulted by human anthropocentrism. He upholds the horizontal relationship between man and nature and discards the vertical relation rooted in the Christian world. He appeals human beings to be aware of ecological problem and act in accordance and to be grateful to nature on this egalitarian earth.

If the Albatross is regarded as an innocent emissary from the unspoiled natural realm of the Antarctic, then the Mariner's deed represents an unmotivated act of aggression against all the creatures of the realm. But the Antarctic, through the agency of the polar spirit, wreaks a terrible vengeance upon the Mariner, who must witness the death of his shipmates and the decay of the entire living world around him, as if the destruction of single creature had disrupted the whole the nature. The following lines manifest the destruction resulted by the breach in nature:

They very deeps did not: O Christ!

That ever this should be!

Yea, slimy things did crawl with legs

Upon the slimy sea. (II. 119-22)

These slimy creatures with legs, unknown to any textbook of natural history, represent the death of nature with apocalyptic intensity as a result of destructive human acts. On a concrete historical level, the voyage of the Mariner may be compared to captain James Cook's second voyage of discovery in 1772-5, which mapped the Antarctic region, described the incredible abundance of its fauna, and thereby ushered in an era of wholesale destruction of seals, whales, birds, and other marine lives.

Obviously, the poem makes it clear that nature takes revenge if human beings do not cultivate positive attitude towards nature and maintain the harmonious bond with it. The Albatross begins to take revenge. The atmosphere becomes very hot, and the 'bloody sun' stands right up above the mast. For many days the mariners remain there without any motion and suffer from the heat and thirst. The sea begins to rot and slimy creatures crawl upon the sea. The dead Albatross hangs around the neck of the Mariner. The nature begins to become hostile. The wind stops blowing, the sun dazzles, and the sailors run out of water. They can not have sea water as it is too salty to quench their thirst. The following lines reflect their plight:

Water, water, everywhere,
And all the boards did shrink;
Water, water every where,
Nor any drop to drink. (18-21)

In these lines, Coleridge presents the unfathomable human misery due to the violation of law of nature as well as the moral support rendered other mariners. To support a sin is worse than the sinner himself. These sailors feel completely helplessness and hapless in the sea.

Sinners should be punished. The mariners see a ship coming towards them but their joy ends like a flash of light. The ship is naked. The Mariner visualizes a figure of a woman in the ship but he remains with his mouth open because he feels that he is dead. The next figure of a woman with red lips, unbound yellow locks of hair, and white skin, is Life-in-Death. The Mariner sees the ghostly scene of death and life-in-death deciding who would take him with his own eyes. He feels that he will live half-dying life. At this point, the sun suddenly sets and the stars come out. With a loud whisper the spectre-ship suddenly disappears. In the eastern horizon, the crescent moon rises, followed by one bright star in the lower tip and it goes down. The other sailors turn down their face to their leader, and their very looks curse him. The soul of the sailors flies out of their bodies one by one. It's the death that has taken the soul and the Mariner is left alone to live a life-in-death.

So, in this third section, Coleridge has narrated and depicted the nature fury, which wreaks havoc on sailors. The Mariner fails to understand the unity of life, system of nature and give and take process of nature. Behind this depiction, Coleridge lays emphasis on his deep-rooted love for all the creatures, which have equal right to share this dwelling place as members of the whole ecosystem the way human beings do.

In the fourth section of the poem, Coleridge further narrates the suffering of the Mariner. Now, the old sailor is alone. He describes the extreme physical, mental and spiritual crisis and torture he undergoes. He sees the dead body of other sailors. He tries to look towards heaven and pray the god but in vain. He wants to close the eyes but his eye balls beat him within like pulse. His horrible condition becomes clear in the following lines:

I closed my lids, and kept them close,
 And the balls like pulses beat,
 For the sky and the sea, and the sea and they sky
 Lay like a load on my weary eye,
 And the dead were at my feet. (248-252)

Nature appears to be a terrible evil force to the Mariner due to his sin. The Mariner can't do anything he wants. The dead bodies are not decomposed and the eyes are staring at him. He does not get any solace; nor does he have anyone to talk and share the pain. The Mariner is completely detached from human approach from the land as well as within himself. He feels "all alone on a wide sea" (230). For seven nights, the Mariner goes through this curse but does not die. Yet the Mariner does not know the reason behind the crisis he has been undergoing.

Surprisingly, something miraculous happens there. Beyond the shadow of the ship, the Mariner begins to be attracted by the water snakes and their 'rich attire' of different colours. From the heart of the Mariner, a stream of love flows out and he blesses them 'unaware'. He feels himself in a different position. He thinks that his guardian spirits have appeared now and prays them, and the Albatross, which is hanging in his neck, falls into the sea. The Mariner expresses his love in these lines:

O happy living things! no tongue
 Their beauty might declare:
 A spring of love gushed from my heart,
 And I blessed them unaware
 Sure my kind saint took pity on me
 And I blessed them unaware. (282-87)

In these mentioned lines, the Mariner begins to feel happiness once again. The murder of the bird has taken away all the hope, help and his friends and he has lived life-in-death. He finds these snakes loving and soothing and he begins to love them as if they were his long lost friends. Here, Coleridge has made his mission clear. The feelings of friendly relation to the marine creatures and expression of Mariner's love towards them are commendable. The Mariner feels comfortable only when he loves these water snakes. This feeling of fraternity or 'love for all' is the major agenda of ecology.

Not only do these feelings of love give pleasure and happiness to the sailor, but also bring all the sailors back into their lives. The other sailors are surprised to see these snakes but the old Mariner assures them that there is nothing to fear. From this part onwards, the sweet sound of music starts passing from their mouth. All the sailors begin to hear the singing of Skylark and other birds. They begin to hear different voices from the polar spirit. The Mariner feels his guilt and crime when the first voice asks if he is the same man who, with his crossbow, had killed the harmless Albatross. The other voice replies in a softer accent that he is the same man who has realized his mistake and has done some penance and has to do much more penance throughout his life. These spirits help the ship to come back to the land.

In this way the poem "Rime of the Ancient Mariner" involves crime and violation of the natural moral law, or the natural bond among the different and with invisible forces of nature, and then the resultant remorse and penance, which brings about relief forgiveness and joy. But even the forgiveness is conditional and binding: the Mariner can enjoy happiness only when he abides by the natural law, and perpetuates this law to regain his balanced mind very often. Coleridge portrays an illumination of those human beings, who have passed through the life of extreme

torture, loneliness and horror (life-in-death), by first violating the law of nature and then realizing the crime.

Coleridge's use of language in "The Rime of the Ancient Mariner" provides crucial evidence of his endeavour to construct a new eco-lect. From an ecological point of view, the 1798 version of "The Rime of the Ancient Mariner" enhances the poem's environmental themes through its conservation of lexical diversity. Coleridge's use of archaic diction goes well beyond the mere intention to appear quaint, or to follow a literary fashion. Rather than seeking to epitomize the English language at a single time and place, the poem draws eclectically upon many strands of diction from discrete historical periods and social strata. The essential purpose of this lexical variety is to construct an idiolect for the Mariner that embodies a wide assortment of historical features. The adjacency of modern and archaic words enables the poet to characterize the Mariner as a conjunction between modernity and Romantic nostalgia for the remote historical past. Moreover, the use of archaic diction provides a linguistic analogue to the poem's main environmental theme since the extinction of an archaic word can have unforeseen repercussions upon the integrity of a language. If the English lexicon is regarded as a close-knit organic system, then the loss of a single word may result in consequences as dire as the Mariner suffers upon killing an albatross. Coleridge elsewhere describes words as living growths, off lets, and organs of the human soul, and he urges writers to employ the entire revisionary wealth in our mother-tongue. From the perspective of this organic conception of language, it seems apparent that "The Rime of the Ancient Mariner" aspires to enrich and revitalize contemporary poetic diction through the recovery and preservation of archaic words.

A particular example may help to elucidate this thesis. Coleridge's term 'Lavrock' (I. 348) derives from Middle English *laveroc*, a precursor of the Modern

English *Lark*. The Lavrock (like the Nightingale encountered later in the *Lyrical Ballads*) is the 'most musical' bird, and Coleridge's impression of this bird evidently derives from his recollection of Chaucer's version of *The Romaunt of the Rose*.

Coleridge likewise uses the word 'jargoning' to describe the Lavrock's song:

Sometimes a dropping from the sky

I heard the *Lavrock* sing;

Sometimes all little birds that are

How they seem'd to fill the sea and air

With their sweet *jargoning*. (II. 347-51; emphasis added)

The Lavrock enters the poem at an eco-tonal boundary of 'sea and air', lending its mellifluous voice to the Mariner's growing sense of ethnical redemption. The 'sweet jargoning' of the Lavrock is metaphorically related in subsequent stanzas to the sound of human instruments, the song of angels, and the 'singing' of a quiet brook. All created beings and even inanimate objects are accorded with some form of linguistic expression. The voice of the Lavrock exemplifies a radical environmental usage, suggesting that the animate creation has its own language, and its own way of responding to the Aeolian influences of the one life. The word *Lavrock* contains a hidden lexemic trace of the word *rock*, possibly foreshadowing the Mariner's return to solid ground and the "kirk ... that stands above the *rock*" (II. 503-4; emphasis added). When Coleridge substituted 'skylark' for 'Lavrock' in the 1800 edition, this subliminal trace of the word *rock* was lost, along with the word's Chaucerian echo and its distinctive contribution to poem's lexical diversity. The 1800 edition of this poem, bowing to the critical demand for stylistic decorum, was severely impoverished by the loss of such words as *weft* and *Lavrock*. Indeed, the deletion of *Lavrock* obscures the main thematic point of the word 'jargoning', which (according to the *American*

Heritage Dictionary) is 'probably of imitative origin', and thus refers to the inscrutable sounds one might hear in a language contact zone (or linguistic eco-tone). The archaic word *Lavrock* represents the admixture of diverse linguistic elements, which constitute a *jargon* in the same way that the Lavrock's song traverses the boundary between human and non-human languages. Just as the Lavrock's song is perceived as a 'sweet jargoning' by the Mariner, so, too, is the word *Lavrock*, which contributes to the poem's distinctive 'jargon', which might properly be termed an eco-lect that emerges from the encounter between humankind and the natural world.

In their collaborative composition of *Lyrical Ballads*, Wordsworth and Coleridge shared a perception of the natural world as a dynamic ecosystem and a passionate commitment to the preservation of wild creatures and scenic areas. Their 1798 volume was designed as a habitat that would provide a nurturing environment for the diversity of poems contained within it. Coleridge's unique contribution to this collaborative endeavour was his conception of language as a living thing, an integral organic system that can be cultivated by the poet for maximum diversity, either through the coinage of new words or the recovery of archaic ones. This holistic conception of language was clearly indebted to the new understanding of the organism that had emerged from eighteenth-century biology, and it represents a metaphorical extension of the cyclical view of natural process that was expressed in the notion of the economy of nature. For Coleridge, the historical development of language is deeply conditioned by its relation to the natural environment, and his aesthetic principle of 'organicism.' Likewise he entails reference to the linguistic habitat of a poem as an essential determinant of its meaning. "The Rime of the Ancient Mariner" most fully embodies the poetic praxis envisioned by this organic conception of poetic language; its eclectic use of archaic diction serves to enhance

and preserve the lexical diversity of the English language throughout the broad range of its social, geographic, and historical variation. Coleridge's poetic energies were devoted to the development of a distinctive eco-lect that might express the proper role of humankind in the economy of nature.

The textual analysis, in this way, illustrates how Wordsworth's "Tintern Abbey" and Coleridge's "The Rime of the Ancient Mariner" are replete with ecological issues. Whether we talk of ideas, images or language, the interconnection as well as reciprocity between human world and non-human world of nature is at the centre in both the poems in question.

IV. Conclusion

William Wordsworth and S.T. Coleridge, in their poems, bring human and non-human elemental world of nature together through their focus on the interconnection between these two worlds. Projecting the human-nature relationship in a very intricate web, the poets reveal 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 poets become almost like ecologists. As ecologists, they regard nature as a force to sustain our 'being'. Thus, ecological awareness remains the central focus of their poetry.

Ecocriticism embraces the opinion that no branch of knowledge can ever be devoid of eco-centric 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" and Coleridge's poem "The Rime of the Ancient Mariner." Ecocriticism is not just a means of analysing 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 and Coleridge bring the deep-rooted memory, impression, visible and invisible creatures of nature in their poems. The purity and sanctity of the natural world is envisioned through their imaginative capability. Nature remains as the source of human existence and the notion of respect for nature becomes the sole concern in

their 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 and Coleridge try to locate themselves in the lap of nature in an assimilative way. Nature is represented in their poems so that they could place themselves 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 and Coleridge reject 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, everything is connected to every thing else in the poems in concern. All in all, “Tintern Abbey” and “The Rime of the Ancient Mariner” 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 living in harmony with all natural elements rather than exploiting and destroying them.

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