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AN AFFLUENCE OF NATURE IN THE COLOSSAL TREASURE TROVE OF LITERATURE

Ms. Marieta Jagdalla[1] Dr.Vijay Bhushan[2]
1Assistant Professor, Faculty of Arts & Humanities, Kalinga University, Naya Raipur, Chhattisgarh, India
2Assistant Professor, Faculty of Arts & Humanities, Kalinga University, Naya Raipur, Chhattisgarh, India
Email: vijay.bhushan@kalingauniverisity.ac.in
***Corresponding Author* - Ms. Marieta Jagdalla**
Email id: marieta.jagdalla@kalingauniverisity.ac.in
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Abstract
In literature, nature has played a vital part not just to inspire but also to initiate the seedling as the striking thought that's an idea to the artist (maybe any poet, Dramatist, novelist, Essayist, Critic, etc.) to proceed with the idea and make it something bigger through the inspiration from the idea of creativity that they get from the initiative sources. From the very beginning, natural resources have been the base for the inventiveness of authors' works. As the fundamental belief that nature may illuminate humankind's kindness and worldwide brotherhood, and that only by living in accordance with nature that human will find genuine pleasure.
Here, Ecocriticism explores the distinctions between nature and its cultural production using contributions from natural scientists, authors, literary critics, anthropologists, and historians. An ecocritical analysis work reveals themes such as nature as motivator, nature as the cause of suffering, nature as abode of the gods, nature as mysterious and elusive, and nature as feminized and 'sexualized'.

Keywords – *Naturalism, Literature, Spring season, Tranquillity, Landscapes, ecocritical, natural scientist, etc.*

Introduction

The present paper talks about the influence of nature on literature. Nature has not only inspired the eastern literature but western literature as well. All these influences are widely spread in the poetry, prose, novels and dramas. Moreover, literary critics could not resist themselves from getting tempted from the bountifulness of the nature. Thus, an attempt has been made to explore this beauty of nature in eastern as well as western literature. Endeavour has been put to cover all the forms of literature so as to enfold the entire range of literary works.

An amalgamation of natural resources in Indian literature

Nature and literature are inextricably linked. The realm of literature is teeming with works on the beauty and power of nature. When it comes to literary works representing nature as their major or sub-themes, Indian Literature has an array of authors and their works that will imprint tranquillity on one's soul. With its lush green meadows, snow-capped mountains, glittering riverbank views, and enchanting hilltop views, the Indian terrain has inspired countless artists and writers in addition to Rucksack and travel enthusiasts. Indian authors like Amitav Ghosh, Chandra Chattopadhyay, Ruskin Bond, and poets Sarojini Naidu, Rabindranath Tagore, and many more are on the list with their eloquent works.

However, not many books in Indian fiction deal with the issue of ecocriticism; environment has been employed as a backdrop against which the plot unfolds. It is because previous writers' works appear to lack a significant concern for environment. Recently, writers have preferred to raise awareness of the effects of human acts that harm the planet's fundamental life support system. 'The Hungry Tide,' by Amitav Ghosh, is about the study of nature writing. The book is about one of the most active ecological systems on the planet. This tale clearly depicts nature's fury and the frailty of people at the whim of nature.

Amitav Ghosh is a well-known Indian author whose works depict social, political, cultural, and environmental themes from the past and present. His work "The Hungry Tide" is mostly about the fury of nature and imperial repression. The relationship between environment and society is especially important in a nation like India, which has ecosystems spanning from the Himalayas in the north to the Indian Ocean in the south, and from the Sunderbans in the east to the parched Thar in the west. Furthermore, human culture is intertwined with the environment, both influencing and being influenced by it.

The Hungry Tide is a prescient novel full of insight, beauty, and compassion. Human life would be impossible to imagine without the existence of nature. Man is conscious of his reliance on the abundant flora and animals. The riches of the lovely planet is breathed not just by the creative and aesthetic aspects of life. It is a must for survival. In the current setting of environmental concerns, ecological literary criticism, like any other literary trend, is gaining traction. The plot is set in the Sundarbans, the world's biggest mangrove environment, which includes both water and earth, as well as the interplay of landscape, water, humans, and their culture.

The story of 'The Hungry Tidal' is told through the perspective of two educated, upwardly mobile individuals who go on a journey to tide country. Kanai Dutt, a Bengali-born, Delhi-based businessman, travels to Lusibari to see his aunt Nilima and retrieve a parcel left for him by his uncle, Nirmal. He discovers the box to be an account of his uncle's final days, which focused on Kusum and her son Fokir, who are presented as victims of eviction from the island of Morichjhapi. Ghosh mixes two chronological tales together: one unfolding via Nirmals' notebooks chronicling the Morichjhapi incident that occurred 28 years previously, and the other through Piya's voyage to research the imperilled Gangetic River dolphins.

The juxtaposition of these two storylines illustrates the challenges and issues of wilderness conservation, as well as the social costs associated with it, in places occupied by the socially and economically disadvantaged in the past and present.

In Hindu mythology, water holds significant significance. Water is most closely related with fertility, immortality, location, creation, and the feminine. In Indian mythology, running water is considered sacred. The river is a continuation of the holy streams that flow from heaven to earth, according to the Rig Veda. According to myth, when the Ganges descended from the sky, its currents were so powerful that they threatened to drown the planet itself. Shiva, dreading the flood, dreadlocked the river. Only as the river approaches the sea does it unwind into a thousand strands, producing the huge archipelago of the Sunderbans. The water that protects tigers, crocodiles, snakes, and the mangrove tree protects the region from large-scale deforestation and regular natural disasters such as hurricanes and typhoons.

Sarat Chandra Chattopadhyay, Author who created ‘Fearless Women’ in Indian literature. His work Srikanta can’t be left out as it heavily showcases nature and lanscapes. Srikanta is an autobiographical book structured into four sections. In the second section of the story, the protagonist, Srikanta, travels to Burma. The current article will investigate Srikanta's 'Exile' to Burma and his experience in a cosmopolitan culture. Burma was a country of opportunity for Indians throughout the nineteenth century, and many braved the risky trek for financial advancement. For Indians, life in Burma was a cultural shock and a departure from their inherited mores and traditions. Burma was not an exclusive territory for the upper classes and men only.

The nostalgia for their formerly unchanging caste identity was questioned and evolved in response to the living conditions in Burma. This movement resulted in the Indians adopting new cultural values, both good and negative. Burma represented a place of equality and free. The relocation of Indians to Burma broke their comfort zone and jeopardised their solid identity in the homeland. Burma puts basic human nature to the test, and the boundaries that divide Indians are dismantled from the start. Old identities melt away, new relationships emerge, regulated by new principles, and their unique accomplishments decide their place in a contemporary society. Colonialism, like modern-day globalisation, spawned mixed identities.

It is not an exaggeration to claim that this book captures the spirit and beauty of West Bengal in an extraordinary way. Srikanta, published roughly 70 years ago, is a story about defying societal rules, experimenting with love, and travelling to other locations in pursuit of the soul inside. All of this and much more may be found in the first contemporary Indian book set in Bengal's streets. Those gardens with their complimenting flowers, the mornings and nights by the Riverside just overwhelm the reader's imagination with the urge to flee into those huge tranquil expanses of land, where all you can hear is the singing of the birds and the melody of your heart.

Ruskin Bond, a writer who has lived in Mussoorie for over thirty years, has made the Himalayas a part of his life and work. In the trees and wildflowers, birds and animals, rocks and rivers, and simple hill inhabitants who are a vital part of the highlands, he finds limitless material for storytelling. Bond addresses his own and his characters' growing relationship with the Himalayas via poetry, essays, works of fiction, and autobiographical writings for young children, from youthful freedom to a profound love and communion with many forms of nature.

In his collective work, Rain in the Mountains, Bond extols the virtues of mountains and mountain peaks.

Ruskin Bond is an Indian author who, while writing in English, is hardly recognised outside of India. This does not appear to worry him, and he continues to create short tales set in little communities in his beloved Himalayan foothills; this book is pretty characteristic of his work. His short narrative Rain in the Mountain is one such book that feels like a dozen of tranquillizers, with the Imagination of the aroma of newly rained land. Mr. Bond's Life, a compilation of prose and poetry It chronicles 30 years of his life in the hills, amid close friends, nature, and his chosen family. His literature follows him back to India. The text is simple and graceful once more, nudging us to take a break from our hectic life and get to know the plain folk of the hills.

In this publication, he writes about leopards padding down Mussoorie's lanes after dark, the first monsoon shower in Meerut that brings with it a tumult of new life, the chorus of insects outside his window at twilight, ancient banyan trees and the short-lived cosmos flower, and a bat who strays into his room and makes a lonely night less lonely. Ruskin Bond has few rivals for the peacefulness and poetry of his language, as well as his incisive but compassionate eye, as demonstrated by this collection. Sunday Midday has another collection of nature writings by this Mussoorie writer.

After many painful years in the lowlands, Ruskin Bond, the old man of the mountains, moved to Mussoorie in 1963. He conveys the charm and splendour of nature since he is enamoured of natural beauty. His stories are typically set in a tiny, isolated Himalayan town or hamlet that has "inherited principles of fundamental honesty, faith, and love for family and friends." Because people from the hills are quick to smile, welcoming, and trustworthy, parents do not worry about the safety of their children, who roam freely without fear of cruelty or crime. Bond imagines his and his protagonists' childhoods as long summer afternoons of gaiety, play, and reckless abandon in such a warm environment. His figures bathe in woodland ponds, relax under leafy trees with butterflies and insects singing in the background, climb mango and lichi trees, ride bicycles down steep slopes, and explore river and mountain pathways. His stories are swiftly engulfed by the ageless, wonderful ambiance of the hill station in summer or during vacation.

In his autobiography, Once Upon a Mansoon Time, he tells a story about the trees he planted with his father in a dry riverbed in Dehra Dun immediately before his father's death. When he returned to the same location following his trip to England, the trees had grown in number and seemed to greet him. The protagonist and his father plant trees on a rocky island in a dry riverbed, hoping that the saplings would be left alone and not washed away by floods. In My Father's Trees in Dehra[4], the protagonist, now an adult, returns to this location and is astounded that the trees are prospering and his father's desire has come true. In his poems, essays, and short tales, he frequently depicts trees and crawling vines reaching toward his father and grandparents in an attempt to connect. Bond thinks that trees used to wander around like humans until they were cursed and anchored in one spot. He looks forward to the day when trees will be allowed to walk freely again. This is clearly a metaphor for the heinous destruction of trees in the Himalayan area. Bond argues that trees are crucial to forest birds and animals, as well as to people for fruit and lumber, drawing rain, avoiding soil erosion, and keeping the desert at bay.

Sarojini Naidu's work is undeniably nature poetry. Because of the lyrical nature of her poetry, she has been dubbed the "Nightingale of India" and "Bharata Kokila." Her love of nature may be seen in poems that are not about nature but have a different topic. Nature is man's everlasting habitat, and Sarojini looks at it with childlike delight. Her reaction to nature is similar to that of man in his infancy, when he gazed at nature and was attracted by her sights and sounds, colours and fragrances, and was also struck with awe by her majesty and mystery. Sarojini is drawn to the familiar and the familiar. She is neither pantheistic, as Wordsworth is, nor cosmic, as Tagore is.

Her natural poetry is inspired by sensuality. Her nature poetry include no serious thinking, moral enlightenment, or significant philosophy. June Sunset has some of the best nature poetry. Despite their gloomy tone, Summer Woods, Vasant Panchmi, A Song of Spring, and In A Time of Flowers simply touch the edge of human experience and do not arouse deeper springs of emotions in the human heart. Her senses were acute and fast to respond to the outside world, and her sensitive spirit vibrated to all kinds of sensory sensations.

Her poem 'Spring' portrays lovely images of the season. Banyan stems sprout new leaves. The peepal tree has crimson leaves. Honey birds sing to the blossoming figs, and honey flowers summon the bee. Poppies waste their exquisite gold in the silvery aloe-fern, while coral and white lilies unfurl their delicate leaves on the lake. The kingfishers ruffle the sedge's feathers. Butterfly wings fill the air in the wild rose bush. The vivid blue of the hills fills the ground. Spring brings new life to the trees, flowers, birds, and butterflies. It pulls them into the eddies of its vital flow. 'Spring is the season, the time, and the

cycle of Love.' The lovers, Kamla and Krishna, who enjoy Idyllic love, are ecstatic:

"Kamala tinkles a lingering foot.
In the grove where temple-bells ring,
And Krishna plays on his bamboo flute,
An idyl of love and spring."

Rabindranath Tagore is a magnificent nature poet. In his works, he displays a strong love for Nature. Every feature of Nature is a sign of beauty to him, and each has a specific meaning for him. Tagore acknowledged that man and nature have a close bond. Tagore recognises the connection of man and nature. Tagore feels that man cannot exist apart from Nature. Man often tries to demonstrate his superiority by separating himself from Nature, but as he gets wiser, he breaks down the barriers of separation between himself and Nature, and a greater oneness develops between them. Him is both Nature and Spirit, and he cannot reject Nature since Nature must rely on man to provide meaning to existence. Nature, according to Tagore, is not indifferent to man. He does not perceive it as an adversary of self or goal. He believes that the soul and nature are inextricably linked.

Tagore compares nature and God to Prakriti and Purusha, the two elements of the Absolute in Vedantic language. God is realised via meditation on Nature or a part of Nature. Nature, according to Tagore, is God's song. It elevates man. Nature is a physical expression of God. It is a facet of the Almighty who has shown Himself in Nature and its many manifestations. God created this planet with varied natural beauty, and the ideal form of worship and the path of God realisation is to appreciate the natural beauties. This is the subject of one of Tagore's poems in Gitanjali. While the poet's comrades pick the difficult route, the poet chooses nature and its peace. He gladly surrenders to the spontaneity of the natural landscape, while his comrades continue on the spiritual Voyage, denying God's magnificent gift. However, in the end, the poet achieves his purpose and fulfils his spiritual goal.

"At last, when I woke from my slumber and opened my eyes, I saw the (God) standing by me, flooding my sleep with my smile." (Poem 48)

Tagore had a deep affinity for nature throughout his life. By living closest to her, he hoped to answer life's mysteries. To him, nature contained not just trees, birds, and hills, but also the sky, stars, moon, and sun. Nature, according to Tagore, is more than an imagined nation in a fairyland. It is the "embodied Infinite Joy." Tagore's poetry has a plethora of word-pictures of nature. Wonderful pen-pictures of Nature in all her splendour and grandeur, in all her springtime beauty when she is dressed to the nines, are interspersed throughout his poems. One outstanding demonstration of such Nature-description, is from The Gardener:

"Over the green and yellow rice-fields sweep the shadows of the autumn clouds followed by the swift-chasing sun. The bees forget to sip their honey: drunken with light they foolishly hover and hum, The ducks in the islands of the river clamour in joy for mere nothing.
Let none go back home, brothers, this morning let move go to work."

Tagore and Wordsworth have many characteristics. Both believe that when we approach Nature in the correct attitude and spirit, Nature will impact the human soul. As a result, as Tagore implies in his numerous poems in Gitanjali, Nature may be a guide and a friend to mankind. While Wordsworth believed in Nature's education solely in principle, Tagore attempted to put it into practise. The whole education method at his open air university at Shantiniketan is centred on a live touch with Nature. In his view of Nature, Tagore is a practical idealist or a romantic realist. He believes in Nature's eternal gifts to man. He believes in Nature's tenderness, which accompanies human moods and rejoices at man's relishing spirit.

An amalgamation of natural resources in western literature

Nature has always been a common motif in the literary work of arts. Its varied landscapes, changing seasons, creative as well as destructive force and stunning phenomena have captivated the literary artists of all generations. inspiring them to write poetry about it. Romanticism was a significant artistic and literary movement that began at the end of the 18th century in Europe and peaked in the first part of the 19th century. Glorification of nature, among other things, was an intrinsic aspect of Romanticism. The Romantic movement included some of the most well-known nature writers, such as William Wordsworth, Percy Bysshe Shelley, and John Keats. Nature was a key topic in the poetry of numerous notable nineteenth-century poets, including Alfred Lord Tennyson and Emily Dickinson, while the most important twentieth-century nature poets include Robert Frost and Mary Oliver. Here are the ten most well-known nature poets and their most well-known works.

In English poetry John Keats is the high priest of beauty. 'Ode To Autumn' is one of his greatest Nature poetry. The portrayal of nature's beauty and wealth makes this ode a work of art. Its simplicity as a homage to nature is always invigorating. Keats'

Classical achievement is this poem. In this ode, personification is applied as a poetic technique.

In The poem the poet describes the beauty of the Autumn season. Autumn is shown here as a season of mellow fruitfulness and contentment. Autumn's personification reaches a culmination in the second verse. Autumn has been shown in a variety of ways. It has shown as a farmer, reaper, and gleaner. Thus, the poet has depicted the magnificent beauty of Nature in the first two stanzas. It is alive and has the ability to communicate.

Autumn's melodies are vividly described by the poet. Autumn has its own kind of music. It can be heard late at night. It is not depressing. The progression of this ode demonstrates Keats' humanity. Thus, 'Ode To Autumn' is a lovely Nature poetry. It depicts the views and scenes associated with the Autumn season. The full Autumn season unfolds in front of us. The poem's graphic quality is commendable. There is no evidence of pessimism here. The poem's true core is personification. There is a lovely tune here that elevates the poetry.

Wordsworth reigns supreme as a naturalist poet. He is a worshipper of Nature, a devotee of Nature, or a high-priest of Nature. His love of nature was perhaps more genuine and compassionate than that of any other English poet before or after. Nature takes on a separate or autonomous role in his poetry and is not addressed casually or in passing like poets before he did. Wordsworth had a full-fledged philosophy, a novel and unique perspective on Nature. Three points of his Nature creed should be noted:

(a) He envisioned Nature as a living personality. He thought that a heavenly spirit pervades all of Nature's things. This belief in a divine spirit pervading all of Nature is known as mystical Pantheism, and it is extensively stated in Tintern Abbey and various sections in Book II of The Prelude.

(b) Wordsworth felt that the companionship of Nature brings delight to the human heart and that Nature has a healing effect on sorrowful souls.

(c) Above all, Wordsworth highlighted Nature's moral effect. He spiritualized Nature, seeing her as a great moral teacher, the finest mother, protector, and nurse for man, and an uplifting force. He felt that there is mutual consciousness, spiritual communication, or mystic intercourse' between man and nature. He guides his readers through the mystery of the soul's relationship with Nature. Human beings who grow up in the lap of Nature, he believes, are flawless in every way.

Wordsworth claimed that Nature could teach us more about man and moral evil and virtue than all philosophy together. "Nature is a teacher whose knowledge we may acquire, and without which every human existence is worthless and inadequate," he believes. He believed in natural education for man. In this, he was influenced by Rousseau. This interdependence of Nature and man is critical in understanding Wordsworth's perspective on both.

Cazamian writes “To Wordsworth, Nature appears as a formative influence superior to any other, the educator of senses and mind alike, the sower in our hearts of the deep-laden seeds of our feelings and beliefs. It speaks to the child in the fleeting emotions of early years, and stirs the young poet to an ecstasy, the glow of which illuminates all his work and dies of his life.”.

Wordsworth had spent his infancy in Nature's lap. She had placed seeds of sympathy and understanding in that budding mind as a severe and caring nurse. Natural sceneries such as the grassy Derwent River bank or the monstrous shape of the night-shrouded mountain played a "necessary role" in his mental growth. He captures many of these natural images in The Prelude, not for their own sake, but for what his intellect might gain from them.

Nature contains "both rule and impulse," and Wordsworth was aware of a spirit that flared and repressed in earth and heaven, glade and bower. Nature intruded on his escapades and pleasures in a variety of thrilling ways that he didn't comprehend, even while he was indoors, speaking "memorable things." He hadn't sought her out, and he wasn't even aware of her existence. She captivated his attention by instilling "organic" feelings of dread or delight in him, impacting him both physically and emotionally. The experiences become indelible in his mind over time.

The emotions and psychological problems alter exterior surroundings in such a manner that Nature appears to nurture "by beauty and by dread" in all of the incidents in Book I of The Prelude.

Wordsworth examines the evolution of his love for Nature in Tintern Abbey. Nature was just a playground for him as a child. At the second stage, he began to love and seek Nature, but his attraction was exclusively sensual or aesthetic. Finally, his affection for Nature took on a spiritual and intellectual dimension, and he appreciated Nature's function as a teacher and educator.

In the Immortality Ode, he tells us that as a youngster, his love for Nature was a heedless enthusiasm, but that as he got older, the objects of Nature took on a sombre colouring in his sight and gave birth to profound ideas in his mind since he had observed humanity's sufferings:

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

Compton Rickett rightfully notes that Wordsworth is significantly more concerned with the spiritual importance that he discovers behind these sensory expressions. The primrose and daffodil, to him, are emblems of Nature's message to man. A dawn is not a colour pageant for him; it is a moment of spiritual canonization:

My heart was full; I made no vows, but vows
Were then made for me; bound unknown to me
Was given, that I should be, else sinning greatly,
A dedicated Spirit.

Wordsworth's constant goal is to unite his spiritual rapture with a lyrical presentation of Nature. It is the inspiration for some of his most famous works, including Tintern Abbey.

Nature Descriptions in Wordsworth is very aware of any small changes in his surroundings. He has the ability to communicate the sheer sensuous joy of Nature in delicate and nuanced ways. He can sense the primal delight of Spring:

It was an April morning, fresh and clear
The rivulet, delighting in its strength,
Ran with a young man's speed, and yet the voice
Of waters which the river had supplied
Was softened down into a vernal tone.

He can enjoy the quiet lake in the same way:

The calm
And dead still water lay upon my mind
Even with a weight of pleasure

A cursory examination of his nature photographs reveals his unique ability to actualize sound and its inverse, quiet.

He is an extraordinarily felicitous poet of the ear and the eye. Nobody else could have written:

A voice so thrilling ne'er was heard
In springtime from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Unlike other descriptive poets, who are content with a static picture impact, Wordsworth can direct his sight, ear, and touch to give a feeling of the force and movement underlying the natural world's workings. "Goings on" was a favourite phrase he used to describe Nature. But he isn't interested in merely describing nature.

Wordsworth recounts his own sentiments in relation to the items that arouse him and prompt the description. His unusual sense-endowment determined his distinctive understanding of Nature. His gaze was both far-reaching and perceptive. He examined the observable scene for what he refers to as its "ideal reality." He studied items until their pictures became lodged in his mind, and he ruminated on them in memory until they took on the life of dreams. He also had a remarkable ear for all natural noises, such as animal and bird cries, wind and water sounds, and he created thousands of lines while roaming by the side of a stream. But he lacked the less cerebral sensations of touch, taste, and temperature.

Wordsworth's approach toward Nature is distinct from those of the other great poets of Nature. He did not like the wild and stormy features of Nature, as Byron did, or the changing and changeable aspects of Nature and the landscape of the sea and sky, as Shelley did, or the merely sensual aspects of Nature, as Keats did. It was his unique trait to be concerned with Nature in her regular, familiar, everyday moods, rather than the weird and faraway qualities of the land and sky. He did not see Nature's nasty side,' red in tooth and claw,' as Tennyson did. Wordsworth emphasised Nature's moral impact and the need for man's spiritual communion with her.

Gary Snyder is fascinated by Native Americans and their relationship with and understanding of environment. Snyder also spent a significant amount of time in Japan studying Zen Buddhism. These passions are reflected in his poems, where the primary subjects are Buddhist spirituality and nature. Snyder's poetry combines detailed observations of nature with spiritual insights garnered mostly via Zen Buddhist practise. He considers humanity to be a part of nature, and his poetry suggests methods for the two to coexist. Snyder is concerned about the environment's destruction. He is an environmental activist and has spoken out in favour of environmental preservation. Snyder has received several honours, including the Pulitzer Prize in Poetry in 1975 and the American Book Award in 1984. Gary Snyder, known as the "Poet Laureate of Deep Ecology," is one of the most well-known modern environmental poets.

Gary Snyder's work spans a wide range of subjects, but one that he returns to with particular frequently is the human interaction with nature. Snyder regards nature as divine, which corresponds to the biocentric nature of his Buddhist beliefs. Seeing the Buddha nature in their surroundings provides the natural world religious importance to Buddhists. Snyder's poetry demonstrate its relevance.

The poem "Water" initially appeared in Riprap, Snyder's debut collection of poetry. The poems are inspired by Snyder's time spent in Yosemite as a trail crew labourer laying riprap, the rock pavement used to preserve paths from eroding. According to the verse,

Pressure of sun on the rockslide
Whirled me in dizzy hop-and-step descent,
Pool of pebbles buzzed in a Juniper shadow,
Tiny tongue of a this-year rattlesnake flicked,
I leaped, laughing for little boulder-color coil–
Pounded by heat raced down the slabs to the creek
Deep tumbling under arching walls and stuck
Whole head and shoulders in the water:
Stretched full on cobble–ears roaring
Eyes open aching from the cold and faced a trout.

This poem depicts Snyder in the context of the natural world, and the fact that he does not acknowledge his existence until the fifth line of the poem implies that he is simply a minor component of the universe, rather than a dominant character. Snyder never says in the poem that he is more significant than any other aspect of the ecosystem; rather, he is treated equally. This is exemplified in the poem's final line, where he comes face to face with a fish.

While this is a factual depiction of an incident, Snyder's presentation conveys broader ecological and theological ramifications. Snyder's poem depicts a universe in which everything has a place and is meaningful, implying that human existence is equal to all other kinds of life.

Snyder's poem "For All" reinterprets the American Pledge of Allegiance. Snyder, rather than swearing loyalty to a flag, vows devotion to the land, stating,

I pledge allegiance to the soil
of Turtle Island,
and to the beings who thereon dwell
one ecosystem
in diversity
under the sun
With joyful interpenetration for all.

Devising a new pledge of loyalty is a radical act. Snyder shifts the emphasis away from national identity and onto nature. While God is addressed in the original Pledge of Allegiance, Snyder substitutes the sun for him. By doing so, he shifts the attention away from an external deity and toward a natural thing. The sun, like God, is seen as a vital, life-giving force; without the light provided by the sun, the existence of plants, animals, and people would be impossible. Snyder claims that by replacing God with the sun, the environment has become a full and sacred entity in and of itself.

It's also worth noting that Snyder's new vow of devotion includes no mention of humanity. The line "and to the beings who live thereon" implies people, yet the poem never elevates humans above the other kinds of life on Turtle Island. Again, Snyder's conviction that people are merely a part of the world, and not necessarily the most significant portion, is demonstrated.

The poem "Ripples on the Surface" ends with an intriguing contrast of human civilisation and wilderness:

The vast wild
the house, alone.
The little house in the wild,
the wild in the house.
Both forgotten.
No nature
Both together, one big, empty house.

The home symbolises human habitat, but Snyder placed it alone amid "the great wild," implying that human civilisation is merely a minor portion of the planet. Snyder emphasises this image further in the following verse by repeating and restating it: "the modest home in the wild." Snyder's perspective on humanity's relationship with the natural world is crystal obvious in the final line, in which he refers to both the modest home and nature as "one vast, empty house." Everything - human houses and wildlife - is part of a larger ecosystem in which we all participate and exist. Snyder's choice of the term "wild" changes its connotation since, while wildness is frequently connected with evil, "the wild [is] in the house." Humans are not distinct from the wild. They should instead embrace it.

However, Snyder's examination of the human/nature relationship does not end there. He continues by saying that the home in the wild and the house in the wild have been forgotten. People have lost touch with nature and fail to see that they are only a component of the ecosystem. He also refers to the ecosystem's huge house as "empty," implying that without the understanding of the relationship between humans and environment, the ecosystem is "empty" because it lacks the spirit of cohabitation required for it to be full.

Danger on Peaks, a poetry book that explores the topic of the interconnectedness of all living things, was released by Snyder in 2004. For instance, consider the haiku "A Dent in a Bucket" –

Hammering a dent out of a bucket
a woodpecker
answers from the woods

It captures the experience of working beside an invisible bird. Each is up to the everyday job of their lives at separate duties in different locations, neither more essential than the other, producing a sense of solidarity and connection. It's a minor incident involving a routine activity. But life is a succession of such moments, and Snyder's choice to depict a

person and a woodpecker both at work underscores the conviction in the need of peace among the various species who reside in an area.

These four poems, written at various points in Snyder's career, provide an example of his inventive examination of humanity's role in nature. Each poem addresses a different subject, and collectively they serve not just as a depiction of one man's ideas on nature, but also as a foundation for a new approach to environmental challenges. Snyder's poetry are about more than just the environment or spirituality. They mould our perspectives so that they are intrinsically in tune with the world around us, laying the groundwork for a new way of living. As a result, as previously said, Snyder's poetry is not merely writing about activism; it is activism.

John Clare, the son of a farm labourer, began working on nearby farms at the age of seven. Despite his lack of formal schooling, Clare's awareness of the natural world much beyond that of the other prominent Romantic poets. He penned several poems that beautifully capture the natural environment and rural life. Poems Descriptive of Rural Life and Scenery, his first book of poetry, was published in 1820. It caused a commotion and was well received by both critics and the general people. Clare, on the other hand, struggled professionally for the majority of his life. After his death, he was forgotten, and it wasn't until nearly 100 years later, at the turn of the twentieth century, that interest in his work was reignited. Clare is now recognised as one of the most prominent nineteenth-century poets, and he has been dubbed the "quintessential Romantic poet." One of the Romantic Age's most influential nature poets was John Clare, whose poetry conveyed his love of nature and country life.

John Clare is an example of how ecocriticism is changing the literary canon. Clare's stature has increased significantly in the last twenty years, exactly because his work presents a less human-centric vision of existence, providing moral standing and significance to individual, publicly persecuted birds and creatures of the field. Simultaneously, Clare's contemporary William Wordsworth's reputation as a "nature poet" has come under scrutiny, with the realisation of how deeply a problematically human- and even male-centered position frames a poem like the renowned "I walked lonely as a cloud." For this is primarily concerned with natural phenomena in this case, daffodils as a psychic resource, to be celebrated almost consumeristically for their contribution to personal growth and pleasure,'I gazed and gazed, but little thought / What wealth the show to me had brought' emphasis added - a 'great wildlife spectacle,' in effect.

Clark chose 'The Ballad of Swordy Well' by John Clare to oppose Wordsworth because the poet talks in the voice of a personified stretch of land threatened with enclosure and over-exploitation: 'When grain became high, the tasteless tykes / Grubbed up trees, banks, and rushes.' Clare's poem, according to Clark, "displays a rhetorical, thematic, and narrative ingenuity sensitive to the demands of non-human things." This may be true, but Swordy Well, or Swaddy Well as it was more widely known, cannot be held up as an example of nature that has not been tainted by human intervention. Because the land had been used as a quarry since Roman times, it had been moulded and imprinted by human activity for ages.

Clark aptly observes that 'Clare bestows Swordy Well primarily with the language and viewpoint of a labourer who would once have lived with and from the land, but who is now in want upon the parish.' Clare's poem recognises the links between the exploited ecosystem and the exploited peasant, both victims of tyrannical capitalism. Despite the poet's profound attachment to the earth, this is neither a biocentric or non-human-centric poetry. Swordy becomes Clare's alter ego, as well as the people whose lives and livelihoods were ruined by the new agriculture, the demand for corn during and after the Napoleonic Wars, and the appropriation of common land by larger farmers who could afford to finance the legally binding acts of enclosure. Even such a delicate depiction cannot be more than a human interpretation of what the land has experienced and felt; it can never really reflect the voice of the land. Furthermore, much of what Clare recounts is portrayed in terms of the harm done to people and communities:

Lord bless ye, I was kind to all
And poverty in me
Could always find a humble stall,
A rest and lodging free.
Poor bodies with a hungry ass
I welcomed many a day
And gave him tether-room and grass
And never said him nay.
There was a time my bit of ground
Made freemen of the slave.
The ass no pindar'd dare to pound
When I its supper gave.
The gipsies' camp was not afraid;
I made his dwelling free,
Till vile enclosure came and made
A parish slave of me.

This is really a poem of political protest that recognises the unfairness of the social system into which the poet was born, which was alleviated to some extent by the availability of common land, which created 'freemen of the slave.' It is unmistakably anthropocentric, but it varies from other poetry of the time in that the poet recognises his connection with the land and nature and connects with it as a fellow victim, rather than being intimidated or enchanted by it as spectacle. When we compare this poem to the famous paragraph from the stealing the boat scene in Wordsworth's Prelude, when the poet becomes aware of terrifyingly other energies and forces in Nature:

huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

We find a difference in perspective, which may be related to the sorts of natural events the poets are writing about, and may also be related to the poets' different classes. Clare's capacity to sympathise and empathise with the creatures and even the land itself contrasts dramatically with the belief that the forms of Nature or beyond nature "do not live/ Like living persons." The 1802 Preface to the Lyrical Ballads provides more insight into Wordsworth's perspective of Nature as 'other.' Wordsworth commented of his decision to adopt plain language devoid of poetic artifice:

Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature.

This now appears to be a very strange thought, arising more from the poet's lyrical, mental, and philosophical requirements than from any empirical facts. Nonetheless, it became engrained in the Romantic creed and helps to explain the early popularity of John Clare and other peasant poets, who were perceived to be closer to the basic sentiments and forms of Nature. It's a rather contemptuous reverence for the poor, even downtrodden character from a rural background who somehow had the ability to speak authentically about and even for natural occurrences that I believe remained in the reception of Seamus Heaney's early work. However, neither Heaney nor Clare seek to portray the non-human as distinct from the human; rather, they use their detailed knowledge of the natural environment to express their own condition or plight; Death of a Naturalist, Heaney's first book, is largely about growing up and moving from innocence to experience, whereas Clare's beleaguered gipsies, birds, and tracts of land represent his own sense of displacement and loss. Despite this, Clare, like the modern environmentalist, sees nature as ephemeral and vulnerable, as opposed to Wordsworth, who talks confidently of 'the lovely and permanent forms of nature.' To be sure, it's never obvious whether these shapes are actual and phenomenal or underlying concepts.

Clare, Wordsworth, and Heaney were all anthropocentric writers. They can't do anything else since they write like humans. The pursuit of biocentric poetry may be nothing more than a poetic conceit or enabling device that allows us as humans to invent new human methods of presenting non-human forms to ourselves. There is an expanding body of eco-poetry in which authors seek new, less egocentric methods of writing about the environment and the nonhuman living forms with whom humans coexist. It may be illuminating to compare two works on the life of the eel, written around fifty years apart. The first is Seamus Heaney's "Lough Neagh Sequence," a sequence of seven poems from his second collection, Door into the Dark (1969); the second is Steve Ely's book-length poem, The European Eel (2021). I should note that I don't think this is Heaney's greatest work, but I was blown away by Steve Ely's poetry. Nonetheless, both poets use their impressions of the eel, its otherness, its strangeness that is so very not human, to portray a world in which humans and eels coexist and share a connection. Finally, both poets employ the eel as a mechanism to convey something about humans, because it is impossible for people to adopt the eel's voice or perspective.

The majority of Heaney's sequence makes little attempt to understand the eel's point of view. The poems are dedicated to the fisherman of Lough Neagh, with whom Heaney identifies.

Only in the second and sixth poems does he address the eel and its trip explicitly. Interestingly, his eel in the second stanza is male:

Dark
delivers him hungering
down each undulation.

This poem, like the sixth, in which his eel transforms into a girl, is written in free verse, with line begins not capitalised and short, enjambed lines slithering down the page emulating the shape and motion of the eel. 'Undulate' is a term that appears to be intended for the eel, and it is used by both Heaney and Ely.

Transcendentalism was a philosophical movement in the mid-nineteenth century that challenged the current status of intellectualism and spirituality. Ralph Waldo Emerson was an important figure in the transcendentalist movement. Emerson was also one of the first important Western literary giants to examine Asian and Middle Eastern culture, which is reflected in his poetry. Nature was a key topic in Emerson's poetry, and he addressed spiritual, philosophical, and scientific studies of nature and man's connection to nature in many of his poems. Nature, as per Emerson, was only inferior to God and showed the self-sufficiency that humanity lacked. Apart from his poetry, Emerson also published a renowned essay titled "Nature," in which he claims, among other things, that studying nature might help one realise the truth. Ralph Waldo Emerson, one of the most acclaimed nature poets and one of the linchpins of the American romantic movement, had a major impact on subsequent generations of authors.

In his many discourses, Emerson frequently referred to nature as the "Universal Being." Emerson had a staunch belief in a spiritual sense of the natural world, which he thought was all about him.

Going further deeper into this study of "The aspect of nature is fervent," Emerson remarks in "Universal Being." She stands with her head bowed and her hands placed over her breast, much like Jesus. The happiest man is the one who learns the lesson of devotion from nature."

Although it is pretty apparent that "nature" includes all that is *not* man-made or modified by man (trees, greenery, mountains, etc.), Emerson reminds us that nature was created to serve man. Man's ability to harness nature is the core of human will. Each thing in nature has its own unique charm. As a result, Emerson encourages people to see nature as a reality by creating their own worlds and surrounding themselves with natural beauty.

"Material objects are necessarily kinds of scoriae of the substantial thoughts of the Creator, which must always preserve an exact relation to their first origin; in other words, visible nature must have a spiritual and moral side."

This phrase is credited to a "French philosopher" and is referenced in various publications. However, no person appears to be associated with this phrase.

For Emerson the beauty of nature is to embrace seclusion, a man needs to disengage from his chamber as well as from society. Even though I am alone while I read and write, I am not alone. But if a man is alone, let him gaze at the sky. The beams from those celestial planets will divide him from what he touches. One can believe that the atmosphere was made translucent with this design to provide man with the continual presence of the sublime in the heavenly bodies. How wonderful they seem on city streets! How would mortals believe and revere if the stars appeared once in a thousand years, and how would they keep the memory of the city of God that had been displayed for many generations? But every night, these envoys of beauty appear and illuminate the cosmos with their admonishing grin.

To value nature and its object Emerson gave three opposing or competing viewpoints,

The Stars Awaken a Certain Reverence, Because Though Always Present, They Are Inaccessible;

However, when the mind is susceptible to their effect, all natural objects leave a similar sensation. Nature never puts on a bad face. Neither does the smartest man extract her secret and lose interest in discovering all of her perfection. Nature was never a play for a sensible spirit. Flowers, animals, and mountains revealed his greatest hour's knowledge as much as they delighted their childhood's innocence. When we talk about nature in this way, we have a definite but poetical feeling in mind. We're talking about the consistency of the impression left by various natural items. This is what distinguishes the woodcutter's stick of lumber from the poet's tree. The lovely scenery I observed this morning is unquestionably made up of twenty or thirty farms. Miller owns this field, Locke owns that, and Manning owns the forest beyond. However, none of them own the terrain. There is a characteristic in the horizon that only the poet, whose sight can combine all the components, possesses. This is the greatest section of these men's farms, yet their warranty papers provide no right to it. To be honest, few adults can perceive nature. The majority of people do not see the sun. At the very least, they have a very shallow vision. The sun just lights the man's eye, but it beams into the child's eye and heart.

The lover of nature is he whose inward and outward senses are still truly adjusted to each other;

who has preserved the enthusiasm of childhood even into manhood His encounters with heaven and earth become a part of his everyday diet. Despite actual tragedies, a tremendous thrill surges through man in the presence of nature. Nature says, he is my

creature, and despite his impertinent griefs, he will rejoice with me. Not just the sun or summer, but every hour and season, every hour and change correspond to and authorises a new state of mind, from thrilling midday to grimmest midnight.

Nature is a setting that works as well for a comedy or a sombre composition. In excellent health, the air is a fantastic cordial. I had a beautiful excitement when crossing a naked common, in snow puddles, at dusk, beneath an overcast sky, without thinking about any incidence of particular good fortune. I'm glad to be on the verge of panic. In the woods, too, a man sheds his years as the snake sheds his slough, and at whatever age he is, he is always a kid. Perpetual youth can be found in the forests. A decorum and purity prevail within these God's plantations, a perennial festival is fashioned, and the visitor sees no reason why he should weary of them in a thousand years. We return to reason and faith in the woods.

There I feel that nothing can befall me in life,

— there is no humiliation, no tragedy (leaving me my eyes) that nature cannot restore. All mean egotism fades when I stand on bare ground, my head drenched in the sweet air and lifted into vast space. I transform into a translucent eye-ball; I am nothing; I see everything; the currents of the Universal Being flow through me; I am a portion or particle of God. The name of the closest friend now seems alien and accidental: to be brothers, acquaintances, — master or servant — is a trifle and a commotion. I am an admirer of uncontained and eternal beauty. I discover something dearer and more connate in the forest than in neighbourhoods or communities. Man beholds something as lovely as his own nature in the serene scenery, especially in the distant line of the horizon.

The greatest delight which the fields and woods minister, is the suggestion of an occult relation between man and the vegetable.

I am neither alone nor unnoticed. They nod at me, and I nod back. The swaying of the boughs amid the storm is both new and familiar to me. It surprises me while remaining familiar. It has the impact of a higher idea or a better emotion washing over me when I believe I am thinking correctly or doing the right thing.

However, it is evident that the ability to generate this joy does not exist in nature, but in man, or in a harmonious combination of both. These delights must be used with extreme caution. Because nature does not always dress up for the holidays, but the same setting that breathed perfume and shone as though for the frolic of the nymphs yesterday is now overrun with sorrow. Nature constantly wears the spirit's hues. The heat of his own fire has grief in it for a man groaning under tragedy. Then he feels a kind of scorn for the scenery since he has just lost a beloved buddy to death. As the population's value decreases, the sky becomes less majestic.

In his poem “The Humble-Bee” Ralph Waldo Emerson have praise bees, linking them to the sweetness and innocence of the natural world and stating that these insects are far wiser than humans.

"The Snow-Storm" is an excellent example of Ralph Waldo Emerson's transcendental ideas. The speaker discusses nature's capacity to modify the environment using the sight of snowfall. The speaker's environment changes significantly overnight. When the poem may be interpreted on one level as a reflection on nature's power, there is a second layer that refers to the writer's or artist's invisible hand and their ability to shape the world while no one is watching. The snowstorm is the mastermind behind the concluding sequence of 'The Snow-Storm.' Both the bricks and the builder are involved in the "crazy... night-work."

When Mary Oliver was 28, her first book of poems, No Voyage and Other Poems, was released. American Primitive, her sixth collection, earned the Pulitzer Prize for Poetry in 1984. She went on to receive a number of additional honours, including the National Book Award in 1992 for her collection New and Selected Poems establishing her as a visionary poet in the tradition of Ralph Waldo Emerson. Mary Oliver's poetry is inspired by nature and reflects the sense of awe it instils in her. Her poems are rich in imagery drawn from her everyday walks near her house. As a result, she has been labelled as "indefatigable guide to the natural world, particularly its lesser-known parts." She has been compared to Emily Dickinson because of her penchant for seclusion and inner monologues. Mary Oliver is one of the most well-known living poets, and The New York Times calls her "by far this country's best-selling poet."

Her poems bring even the most tranquil aspects of nature to life, from still ponds, to quiet owls in their perches, and even the tiny flutters of hummingbirds. Her verses express deep reverence for nature as sources of beauty, solace and wisdom. But her poems also address larger themes like love, loss, joy, wonder and gratitude.

“I could not be a poet without the natural world,” Oliver once wrote. “Someone else could. But not me. For me, the door to the woods is the door to the temple.”

Mary was a victim of childhood sexual abuse and neglect, and she sought refuge in nature to escape her unhappy family life. She spent numerous hours

composing in her notebook and reading Walt Whitman poems in the woods near her Ohio home. Her writings, above all, recount the tale of how being in nature made Oliver feel safe, joyful, and alive.

"We all have a hungry heart, and one of the things we hunger for is happiness. So as much as I possibly could, I stayed where I was happy," she explained in an interview with Maria Shriver for O Magazine. "I spent a great deal of time in my younger years just writing and reading, walking around the woods in Ohio, where I grew up."

She spent the most of her adult life with her girlfriend, Molly Malone Cook, in Provincetown, Massachusetts, and composed far too many poems to count. One of her many followers' favourite songs is The Summer Day, which begins with the age-old question "Who formed the world?" and finishes with:

I don't know exactly what a prayer is.
I do know how to pay attention, how to fall down into the grass, how to kneel in the grass,
how to be idle and blessed, how to stroll through the fields
which is what I have been doing all day.
Tell me, what else should I have done?
Doesn't everything die at last, and too soon?
Tell me, what is it you plan to do
With your one wild and precious life?

The Summer Day is one of more than 50 nature poems discovered along the Scott and Hella McVay Poetry Trail, a one-of-a-kind walking trail in Princeton's 55-acre Greenway Meadows Park. In 2001, the D&R Greenway Land Trust assisted in the preservation of the park, which was the former estate of Robert Wood Johnson.

The McVays, Princeton homeowners who like both poetry and conserved nature, came up with the idea for the route. Scott founded the Geraldine R. Dodge Foundation, a renowned environmental grantmaker, and the Dodge Poetry Festival. Hella founded the Whole Earth Center, a community-based natural foods shop, and formerly served on the D&R Greenway board.

The poetry trail is 1.5 miles long and has no clear beginning or finish point. The McVays' poems are displayed on signs that occasionally lead hikers off the path and into the native wildflower meadow. Rustic seats line the route, allowing tourists to stop and contemplate. Each poem was chosen for its connection to and discussion of nature.

The natural environment was a constant source of inspiration for Mary Oliver. She paid attention and voiced wonder on her walks, whether in the Ohio forests of her childhood or the Cape Cod beaches of her adulthood. Wild animals were frequently described as kindred spirits in her poems, and she devoted a whole book of poetry and prose - 2013's "Dog Songs" - to the intimate bonds between humans and canines.

Mary had no regrets about how she lived her life while writing about death:

"When it's over, I want to say: all my life I was a bride married to amazement. I was the bridegroom, taking the world into my arms."

Percy Bysshe Shelley was a prominent "second generation" Romantic poet who wrote some of the movement's most well-known poems. He was a contentious poet whose poetry are defined by unwavering idealism and deep personal conviction. Despite the fact that he wrote throughout his life, most publishers and magazines refused to print them for fear of being jailed for blasphemy or sedition. As a result, Shelley was unable to establish a widespread audience throughout his lifetime. However, his popularity rose rapidly after his death, and he eventually earned international renown and admiration. Shelley's major source of lyrical inspiration was nature. He admired its beauty and felt a strong bond with it. He was aware, however, that nature destroys as frequently as it generates. Thus, his poetry's joy in nature is tempered with an understanding of its evil side. P. B. Shelley is widely regarded as one of the finest English poets.

Shelley, like other Romantic writers was a fervent admirer and worshipper of Nature. Nature is a spiritual reality for Shelley, as it was for Wordsworth. Shelley, like Wordsworth, sees Nature as an endless source of comfort and inspiration. He, like Wordsworth, thinks that Nature has the potential to communicate with man's thoughts and emotions. However, there is a significant gap between these two poets' approaches to Nature. Wordsworth gives Nature a soul, but Shelley goes far further by giving it intelligence. He also gives the powers of Nature a dynamic character that the other Romantics could never achieve. "Shelley is one with the romantic mood of his day in ascribing to Nature a spiritual dimension and meaning, and in viewing man's life as dynamic and progressive," writes J. A. Symonds. But he goes beyond romanticism in his vision of Nature's strong dynamic vitality." Shelley adores Nature and can find joy and relief from his afflictions and emotions of loneliness in its presence. Thus, his enthusiasm for nature is shown in his essay On love:

"There are eloquence in the tongue less wind and a melody in the flowing brooks and the rumbling of the reeds beside them, which by their

inconceivable relation to something within the soul awakens the spirit to a dance of breathless rapture and brings tears of mysterious tenderness to the eyes, like the enthusiasm of patriotic success, or the voice of one's beloved singing to you alone."

Nature, according to Shelley, is a friend equipped with the capacity to relieve human suffering and agony. This perspective on Nature stems from Shelley's personal experience. Whenever he is depressed, he looks to Nature for solace, and he is successful. During his hardest days in Italy, he keeps attempting to find joy in the lovely Italian surroundings. Shelley demonstrates a spiritual relationship with Nature in Lines Written Among the Euganean Hills. Nature provides him with an endless supply of wonderful visuals. To him, the sun is more than a natural phenomenon; it is "broad, red, radiant, half-reclined on the level quivering line of the waters crystalline." For the time being, the surrounding picturesque grandeur of the Euganean Hills soothes his sorrow and fills him with a brilliant optimism heightened by his meditations about the so-called islands of Delight:

Many a green isle needs must be
In the deep wide sea of Misery,
Or the mariner, worn and wan,
Never thus could voyage on-
Day and night and night and day,
Drifting on his dreary way

While Wordsworth enjoys the static and peaceful features of nature, Shelley is drawn to the dynamism. "I take tremendous joy in witnessing the changes of the environment," he admits. This explains his deep affection for the sky and the resulting composition of his sky-lyrics. Ode to the West Wind, Cloud, and Skylark. The West Wind never stops moving, and it moves quickly and continually to execute its tasks over land, sea, and sky. The cloud and the skylark are both quite restless. Shelley is always aware of the changes in Nature and her cyclical regeneration; as an example, consider the following lines from Adonais:

Ah, Woe is me! Winter is come and gone,
But grief returns with the revolving year:
The airs and streams renew their joyous tone;
The ants, the bees, the swallows reappear.

For Shelley, it may be considered that he enjoys seeing Nature in all its forms; but, there is little question that Nature's doings are more significant to him than just those forms.

Shelley spends a significant amount of time outside looking for emblems to give physical shapes to his abstract thoughts and feelings. He finds an unlimited reservoir of such symbolism in Nature, which he understands better than other poets. When he discovers a cymbal to suit his goal in Nature, his poetry becomes more significant and robust. Shelley discovers different metaphorical interpretations in The West Wind. For him, the wind is both a destroyer and a saver, and so a sign of transformation. He utilises the wind to represent himself as "tameless, quick, and arrogant." Thus, the wind is intended to represent the powers that can assist bring about the golden millennium, in which mankind's miseries are replaced by pure enjoyment. Similarly, Shelley saw the could, which changes but never dies, as a metaphor of his conviction in immortality and desire for some kind of supernal position, and the skylark as a sign of his hope for the emancipation of mankind via the efforts of poet-prophets. In Adonais, "pansies" represent the fate of Shelley's poetry, while "violets" represent his humility and innocence. Shelley frequently utilized the sky, stars, sun, moon, wind, and river as symbols of eternity. Such an allusion to stellar immortality may be found in Adonais:

The sun comes forth, and many reptiles spawn;
He sets, and each ephemeral insect then
Is gathered into death without a dawn,
And the immortal stars awake again.

Nature-inspired imagery abounds throughout Shelley's poetry. His visuals frequently have a graphical aspect not seen in paintings. His Cloud portraits arew more colourful and attractive than Constable's or Turner's cloudscapes. The sight of the sunrise in The Cloud is breathtaking:

The sanguine sunrise, with his meteor eyes,
And his burning plumes Outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead.

Image after image has been built up in fast succession in To A Skylark to provide an impression of the bird- a "cloud of fire", a "unembodied delight", a "poet concealed in the light of thinking", a "golden glow- worm"; a rose "embowered in green foliage" and yet "scattering" its perfume. A sequence of photos depicts the shifting characteristics of the West Wind. The imagery of Adonais is especially vivid in the stanzas portraying the arrival of spring:

The airs and streams renew their joyous tone; The ants, the bees, the swallow reappear; Fresh leaves and flowers deck the dead seasons' bier; The amorous birds now pair in every brake; And build their mossy homes in field and breed, And the green lizard, and the golden snake Like unimprisoned flames, out of their trance awake.

Shelley has a natural ability to bind such pictures at command. When Wordsworth comes upon a picture, he ponders it until the poetry flowing from it is spent; he is frugal with his use of images since he does not come across many of them. Shelley, on the other hand, is frequently observed using one picture for a minute and then discarding it for another; unlike Wordsworth, he can afford to do so.

Another dimension of Shelly's Nature poetry is his proclivity to create tales from Nature. His vast understanding of Nature, as well as his ability to experience it passionately, account for his unique myth-making talent. In his poems, he personifies natural forces and gives each one personality, feelings, and the ability to act. Morning, thunder, ocean, winds, echo, spring, and other elements are all impersonated and forced to share in Keats's grieving in Adonais. Clutton-Brock says:

"His myths were not to him mere caprices of fancy. They expressed by the only means which human language Provides for the expression of such things, that sense, which he Possessed, of a more intense reality in nature than is felt by other men. To most of us, the forces of nature have but little reality But for Shelley these forces had as mush reality as human beings have for most of us There is this difference between Shelley and primitive myth makers- that they seem to have thought of the forces of nature as disguised beings more powerful than themselves but still in all essentials human, or else as manifestations of the power of such beings. But to Shelley, the West Wind was still wind, and the cloud, a cloud, however intense a reality they might have for him. In his poetry, they keep their own character and do not take on human attributes, though their own qualities may be expressed in imagery taken from human beings."

During his childhood, Shelley was an avid student of science. As a result, the majority of his portrayals of Nature are based on popular science of the day. The Cloud is the most complete representation of Shelley's scientific knowledge. The poem appears to have been composed by a meteorologist. His words convincingly demonstrate his understanding of the link between clouds and electricity:

Sublime on the towers of my skiey bowers,
Lightning my pilot sits-

Emily Dickinson was an introvert who made most of her connections through correspondence. Throughout her life, she was known as an oddball, and few people were aware of her incredible skill. Her over 1800 poems were only discovered after her death. Her poetry had a mixed reception at first, with some applauding her "unique personality and creativity" and others dismissing her peculiar non-traditional approach. Dickinson is now regarded as one of the finest poets in English literature, and she is arguably the most renowned American poet. The idea of nature occurs in several of Dickinson's poetry. It frequently intersects with the other important themes in her writing, which were death, love, and sexuality. Dickinson frequently described the intricacy and wonder of nature, such as in one of her poems about the cycles of life, in which she expresses astonishment at the change of a caterpillar into a butterfly.

Emily Dickinson never pretended to understand nature's tremendous mystery. Despite having a keen sense of observation, she was unable to fathom the depths of nature. She had conceded that a man's limited imagination prevented him from comprehending God or nature. Because of its mysterious activity, nature remains a mystery. Man's limited imagination will never be able to completely understand Nature's fundamental character. Those who pretend to understand nature are only fumbling in the dark.

The author stays at home with nature in the poem 'Some Keep the Sabbath Going to Church' (324), while others go to church. He feels at ease among nature, but stifled in the presence of the church:

God preaches, a noted Clergyman-
And the sermon is never long,
So instead of getting to heaven, at last-
I m going, all along.

Bird, orchard, and nature take the place of chorister, church, and God in this poetry. Heaven is the continual process of living on Earth; it is not a hereafter realm. Similarly, the speaker in the poem "I taste a liquor never created" (214) is intoxicated by nature. She finds joy in nature; she is close to the meadows and the sky, and she is a friend of flowers and butterflies.

Dickenson ironically remark in poem 1400:

To pity those that know her not
Is helped by the regret
That those who know her, know her less
The near her they get.

Nature is like a seemingly infinite well that can only be seen from the surface. Her reaction to nature's overpowering remoteness and inaccessibility is invariably one of terror and amazement. When an individual becomes a part of nature, like when he visits a haunted home, he becomes aware of his imminent death, according to Dickinson. As a result, he is lost in the darkness.

The apparent beauty of nature frequently misleads man since true beauty exists within the objects of observation. This demonstrates that nature will continue to be a mystery to us due to our limited ability to investigate its mysteries.

To pity those that know her not
Is helped by the regret
That those who know her, know her less
The nearer they get.

she compares nature to a "haunted home," and the riddle of its ghost cannot be satisfactorily addressed. Nature's seeming simplicity and artlessness is deceiving, concealing the elusive intricacy for which humans lack the requisite wisdom and ability. As a result, nature remains a mystery because the more we investigate her processes, the more intricate and perplexing they become. Nature, in essence, exists as an alien, perplexing force that transcends all explanation.

All of her poetry including nature poems have a mournful tone to them. The poet is vividly aware of the cracking wall, the disintegrating elms and evergreens, and other crumbling spring and fall objects. Her joy in spring is accompanied by a sense of the creatures who have perished to make place for the new generation. The elder generation is sacrificed for the new. Likewise, those who survive us will be gone shortly. Dickinson's poetry is infused with a gloomy tone. She sees a scene of the disaster unfolding in her lyrical realm. There is constant degradation and devastation, jeopardising nature's natural equilibrium. Nobody feels permanently safe and protected in Nature, which is wreaking havoc on a global scale. The old is quickly disintegrating, making way for the new. Likewise, those who manage to survive will expire as time passes. As a result, man's sufferings in Nature have no end.

Emily Dickinson believes completely in the divinity of nature. For her, nature is a symbol of immortality. She spiritualizes Nature and finds God inside it. 'The Pine by My Window,' a poem, represents eternity. She refers to it as a sacred tree. Nature is the 'Royal Infinity' for Dickinson. Nature is the finest alternative for paradise; thus, she rejects the existence of Heaven. Dickinson's philosophical nature poetry are equally focused on the outside and the within. Emily Dickinson feels that interaction with nature benefits both the head and the emotions. It cleanses the mind and increases its creative capacity.

Alfred Lord Tennyson was the leading English poet of the Victorian era during his lifetime. He is still considered one of the most famous poets in English and one of the most frequently cited writers. Tennyson was named Poet Laureate of the United Kingdom in 1850, a post he maintained for a record 42 years until his death in 1892. Tennyson was inspired by the Romantic Age poets who came before him, as seen by the richness of his vision and descriptive prose. He covered a wide range of topics, from mediaeval folklore to classical mythology, and from home settings to natural observations. Tennyson presents nature with the care of a picture artist, whilst Wordsworth studied its spiritual importance and Keats embraced it for its sensuous appeal. He depicts nature with minute detail and precision of observation. He also frequently compared his human themes to natural phenomena. Tennyson wrote great descriptive poems about nature, while not being essentially a nature poet.

Alfred Lord Tennyson was a prominent nineteenth-century English poet. His portrayal of nature is one of the characteristics that contribute to his brilliance. Nature is a major theme in virtually all of his poems, whether lengthy or short. Tennyson's approach to nature differs from that of other Romantic writers. He does not encounter any heavenly spirit, as did Wordsworth. Unlike Shelley, he sees no spirit of love for nature. Nature does not provide him with a safe haven from the injustices of human civilization. His portrayal of nature is marked by authenticity and precision. He defines natural surroundings as the background for his poetry and as a tool for elevating one's attitude or sentiments.

Tennyson's poem 'The Lotos Eaters' is well-known. The poet attempts to express a tone of lethargy and weariness through it. The poem is about the thoughts of a company of soldiers returning home from the Trojan War with their captain, Ulysses Alfred Lord Tennyson. They arrive at a region whose residents eat a fruit called lotos and live a gloomy existence. The scenery, according to the poet, is a reflection of this emotion. "It seemed always midday" there. The poet demonstrates his ability to describe nature in this poem. He noted every aspect of a forest, its trees, fruits, flowers, and the colours they take on at different times of day - at midday, at night, and in different seasons.Such description offers context for the poetry, enriches the composition, and aids in the expression of emotions. The entire poem looks to be a painted painting. But it's more than just an image. It's a talking image. The description of nature is more extensive here. It produces mental boredom in the reader. However, the poet's purpose is to evoke comparable feelings in the readers as well.

Similarly, in "Locksley Hall," he portrays Great Orion, the curlew, and the mooring area to convey

the feeling that Locksley Hall is surrounded by nature. In the following lines, the poet portrays the beauty of nature admirably:

"In the spring a fuller crimson comes upon the robin's breast In the Spring wanton lapwing gets another crest..."

The poet appears to be saying that the renewal of spring itself inspires love in the speaker and his cousin Amy. The same sense of man-nature interaction can be found in "The Lotos Eater." The sailors are intoxicated by the lotos fruit, which is an item of nature in and of itself. The seafarers are so taken with the island's beauty that they plan to stop their trip and settle there forever. With a few phrases like "A land of streams," the poet depicts the splendour of nature quite skillfully. "a slumberous curtain of them," "the enchanted sunset," and so on.

The British Industrial Revolution occurred in the late 1700s and early 1800s. As cities expanded, living conditions for the poor and working class worsened. Factories and mass manufacturing benefited some people but not everyone. By emphasising on nature, this poetry contrasts with the modern production methods of the historical period. The stream is personified as the narrator in this poem. The stream demonstrates perseverance by continuing to flow despite barriers. The lines that are repeated from poem "The Brook"-

"For men may come and men may go, but I go on for ever,"

Robert Lee Frost is widely regarded as the finest American poet of the twentieth century and has been dubbed the unofficial "poet laureate" of the United States. Frost is admired for his deep insight into human nature, which leads to magnificent theatrical monologues or dramatic sequences in his poems. Though Frost did not consider himself a nature poet, nature is a prominent theme in his work, and he has produced some of the most famous poems about it. Frost's poetry frequently depicts nature in regard to its relationship with man. Thus, nature is neither holy or a source of pleasure for Frost, but he considers it in relation to human psychology. Frost was awarded the Pulitzer Prize in 1924 for his work New Hampshire: A Poem with Notes and Grace Notes. He went on to receive three additional Pulitzer Prizes. He is the only poet and one of just four people to have accomplished this achievement. In 1960, he received the United States Congressional Gold Medal, the country's highest civilian honour.

Robert Frost, a pastoral poet, writes about nature sceneries and sensations. He is concerned with rural life, and Nature is constantly there as a backdrop. His portrayal of nature is both precise and vivid. Frost, however, is not a Wordsworthian nature poet. It is never an impulse from a vernal wood, according to him. Marion Montgomery has made the following observation in this regard:

"His (Frost's) best poetry is concerned with the drama of man in Nature, whereas Wordsworth is generally best when emotionally displaying the panorama of the natural world."

In the fall of 1952, Frost acknowledged this truth in a televised interview saying, "*I guess I'm not a Nature poet. I have only written two poems without a human being in them."*

Frost suggested his own epitaph: "I had a lover's feud with the world." Frost's lyrical theme is a lover's dispute. This vision of man's presence in the natural world may be seen throughout Frost's poems. His attitude toward Nature is one of armed and cordial ceasefire and mutual respect, intermingled with the crossing of the borders that separate the two principles, individual man and global forces.

Nature, according to Frost, is unconcerned about man. He desires that Man embrace the challenge set down by Nature. Storms and snow should not dissuade us, just as they did not deter the preacher in the epic poem Snow. Man is determined to survive by being bold and fearless in the face of natural obstacles. Robert Frost has expressed an awareness that Nature hurts people who love it since the publication of A Boy's Will and continues to do so today. The local natural world seemed to be approaching anarchy. It even aims to drag man along with it if he is not vigilant. However, man has an advantage, in poem '**Our Hold on the Planet'**:

"We may doubt the just proportion of good and ill
There is much in nature against us. But we forget;
Take nature altogether since time began.
Including human nature, in peace and war,
And it must be a little more in favour of man."

"It's important to have many sorts of feeling, for it's all kinds of a world," he says, in order to withstand the injuries inflicted by Nature. And Frost communicates a wide range of emotions about the natural world. Even in his most recent vision of the natural world in poem " A Minor Bird"-

"I have wished a bird would fly away,
And not sings by my house all day;
Have clapped my hands at him from the door
When it seemed as if I could bear no more."

Frost is also aware that the much-needed rain has arrived in Time of Cloudburst to "exact for present gain/A little future harm." However, the poet

recognises that, despite man's shortcomings, “The way of understanding is partly mirth.”

Frost talks about the natural world in a flippant tone that Wordsworth would deem heretical. In The Star-Splitter, he remarks, "You know Orion usually comes up sideways." In Two Tramps in Mud Time, he makes light of the seasons. Frost's rain and wind are not sent by a beneficent spirit of Nature; he never perceives the permeating spirit that Wordsworth perceived in the natural world. Although the mountain "had the slant/Like of a book held up before his eyes/ (And was a text albeit done in plant)," it is not a personality as Wordsworth's mountain is in The Prelude and other poems.

Frost's attitude toward nature is obvious when he states in New Hampshire, "I wouldn't be a prude terrified of Nature," and again, "Nothing not made with hand, of course, is sacrosanct."

Frost, like Wordsworth, talks directly to objects in nature at times. In Frost, what is great seriousness in Wordsworth is fantasy or fun. Goodbye and Keep Cold are the final words in this regard. In another, more serious poem, he compares The Tree at My Window, which he watches being thrown about by the winds, to his own mind, concluding that-

“That day she put our heads together,
Fate had her imagination about her,
Your head so much concerned with outer,
Mine with inner, weather.”

However, we never get the impression that Frost feels the same kind of kinship for natural objects as Wordsworth does in much of his poems. To Frost, man is fundamentally different from other beings and objects. Even when he speaks to his trees, they do not adopt solemn expressions. The weather that buffets them is simply "outer."

It is worth noting that Frost does not consider "microscopic things" such as specks and ants. Frost is paving the stage subtly for forthright assertion in poems like A Considerable Speck and Departmental. The former has the ending "No one can realise how delighted I am to find/On any sheet at the least display of thought," and the later has the ant remark, "How utterly departmental."

"The world has room to make a bear feel free: the universe seems cramped to you and me," says the more straightforward poetry, The Bear. When the poet speaks directly to or about natural objects or creatures, we get the impression that he is gazing at us from the corner of his eye and speaking to us from the corner of his lips. In all of these poems, Robert Frost, like Wordsworth, describes man's animal and vegetable natures and reads man's nature into the animal and vegetable worlds. Frost appears to believe that the natural world is impersonal, cold, and, at best, animalistic. Nature, according to him, does not have "healing balm" on hand.

Frost believes that man has limitations. His comprehension of the natural world takes time. “The most existing movement in Nature is not progress, advance, but expansion and contraction, the opening and the shutting of the eye, the hand, the heart, the mind.” Man lives in the natural world and hence develops his thinking in order to maybe go beyond the line dividing the natural and supernatural worlds. Birches, Mowing, The Oven, Bird, West-Running Brook, Snow, Stopping by Woods on a Snowy Evening, Road Not Taken, The Tulfi of Flowers, A Minor Bird, The Tree at My Window, and more poems by Robert Frost are fascinating representing nature.

“You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands knees that throw their hair
Before them over their heads to dry in the sun.”

In “Birches” wonderfully visioned, The trees are portrayed dragging their leaves as though drying their hair in the sun as a result of the storm's impact.

Frost's descriptions of nature are vivid and powerful. Frost's descriptive ability is the most brilliant aspect of his poetry. A spring flower, a blizzard, a storm, a bending tree, a valley mist, and a creek are all brought into the reader's experience. His describing approach is straightforward, yet deceiving. In Our Singing Strength, we watch him arguing with birds, and in A Hillside Thaw, we see snow melting. Frost's poetry is most intriguing to us because of the simultaneity we detect in it. Robert Frost's lyricism is acknowledged in “Stopping by the woods on a Snowy Evening” –

“The woods are lovely, dark and deep
But I have promises to keep
And miles to go before I sleep,
And miles to go before I sleep”

Aside from the transparency of Robert Frost's poetry, the one notable thing about his depictions of natural things and sight was that he did not idealise them. He described things more realistically. His poetry are created mostly for countrymen, not for townspeople.

One common misconception regarding Frost's world of Nature is that it is a simplification, avoidance technique, and escape from the difficult and pressing concerns of modern urban life. Thus, Robert Frost builds his own legendary realm, which he never leaves for fear of incursion, lest it be lost.

The image of a lonely man can be found in Frost's Nature poetry. An Old Man's Winter Night, The Witch at Coos, The Black Cottage, The Hill Wife, Snow, Home Burial, The Fear, and A Servant to Servants' lonely characters are emblematic of alienated human circumstances and illustrate the archetypes of loneliness. Desert Places and Bereft, on the other hand, show the dread and despair of man's emptiness. Desert Places focuses on man's sad position.

"And lonely as it is that loneliness
Will be more lonely ere it will be less
A blanker whiteness of benighted snow
With no expression, nothing to express"

The poem Bereft depicts the frightening aspect of Nature through the "deeper roar" of the wind, the "frothy sea," the "sombre clouds," and the coiling leaves (as if they were serpents). As a result, Trilling has compared Frost to Sophocles. He could conjure up images of the horrible and the panicked in a fresh, new way. It's no surprise that Frost was admired by poets such as Ezra Pound and W.B. Yeats.

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Walter Whitman was an American poet, essayist and journalist. Nature is essential to Whitman's ideas and writing in two ways: as the material world of things and phenomena (natura naturata) or as the power that pervades and dominates that material universe (typically personified as feminine) (natura naturans). Whitman's pre-Civil War poetry emphasises the naturata component of nature, as he concentrates on distinct natural objects. The naturans concept predominates in later works such as Democratic Vistas (1871) and his final major poem, "Passage to India" (1871), and nature becomes primarily an abstraction.

Whitman, like most of his contemporaries, including Emerson in his book Nature (1836), makes no distinction between the two, simply asserting in the lines transferred to the final version of "Song of Myself": "I permit to speak at every peril / Nature without check with original vigour" (section 1). Nature, as naturans, talks via "her apparent forms" for him, as it does for William Cullen Bryant in the first lines of "Thanatopsis" (naturata). Thus, in recounting his first contact with Leaves of Grass in 1861, when he read it as a naturalist in the woods, John Burroughs said that the book was unusual in creating the same imprint on his moral consciousness as "real Nature produced in her tangible forms and displays." Whitman, like Ralph Waldo Emerson, regards natural facts as fundamentally symbolic of spiritual realities, diverging with Nathaniel Hawthorne, who portrays naturata symbolism as unclear, and Herman Melville, who considers naturata symbolism not only ambiguous but sometimes deceitful.

Whitman's most often and visibly used natural item is the sea. The sea is represented as an elderly mother or nurse and related with death in "Out of the Cradle Endlessly Rocking," "When Lilacs Last in the Dooryard Bloom'd," and numerous of the shorter poems in the "Sea-Drift" section of Leaves of Grass. Whitman refers to this image of the sea in "Reconciliation," writing, "the hands of the sisters Death and Night endlessly delicately wash again, and ever again, this soil'd planet."

The air, which is most often associated with the term "open," often represents either freedom and happiness or the universality of Whitman's message. The sun is significantly more prominent in Leaves of Grass than the moon. Whitman frequently used stars, identifying them as one of his favourite subjects in "A Clear Midnight," along with night, death, and sleep. Venus, the evening star, is a major and potent metaphor in "Lilacs."

Grass is a recurring symbol, most notably in section 6 of "Song of Myself," as are leaves, which are frequently not just plant parts but also book sections, as in "I Saw in Louisiana a Live-Oak Growing." The imagery of growing plants, with terms like "flower" or "bloom," is employed to describe the universe's development towards perfection in poems like "Song of Myself," "Song of the Universal," and "Passage to India."

Even though Whitman mentions animals of the American wilderness on occasion, including alligators, bears, elk, moose, panthers, rattlesnakes, and wolves, his best known reference to animals is the generalised one at the beginning of section 32 of "Song of Myself," where he seems to idealise the natural behaviour of animals as contrasting sharply with the guilt feelings and frustrations found in human beings' artificial lives. However, towards the end of "Passage to India," animal behaviour, now referred to as "mere brutes," is something to be avoided and transcended.

Whitman presents birds traditionally in poems such as "To the Man-of-War-Bird" and "The Dalliance of the Eagles," but in two of his finest works, "Out of the Cradle" and "Lilacs," he uses them as speaking

characters. Mockingbird songs in the former and hermit thrush songs in the latter are employed to communicate raw, sincere emotional responses to death: loss, sadness, and grief in one case, victorious embrace in the latter.

Whitman's account of the hermit thrush is mainly based on information provided to him by his buddy Burroughs; Whitman even argues in Specimen Days that one loves the natural world better if one is not too exact or scientific about it. Rather, he sees nature's role as disclosing the features of natura naturans—nature as a reified or personified abstraction. The closest he comes to identifying this abstraction is in "Song of the Banner at Daybreak," where he can only say that it is something apart from the natural things and phenomena it pervades, much how Wordsworth alludes to a "presence," "something," "motion," and "spirit" in "Tintern Abbey."

Historically, perceptions of nature as naturans have varies significantly, and nature as an abstraction is represented in conflicting ways among Whitman's contemporaries. Nature is a lovely goddess for Wordsworth, but a merciless power "red in tooth and claw" for Alfred, Lord Tennyson in his "In Memoriam." In Nature, Emerson largely agrees with Wordsworth, although in his later essay, "Fate," he refers to nature as "the tyrannous circumstance" (Emerson 949).

Whitman sees nature as having six main characteristics: process, purpose, sexuality, unity, divinity, and beneficence. He never expresses this view of nature explicitly or systematically, as did Emerson, Thoreau, and other transcendentalists, the majority of whom would agree with all of these characterizations of nature except sexuality. For Whitman's contemporaries, this was frequently the most noticeable—and to many, the most objectionable—aspect of his poetry.

Procedure merely demonstrates as, contrary to popular belief in the eighteenth century, the cosmos is always in motion, changing, developing, and evolving. Furthermore, it is progressing purposefully toward a future perfection, a teleological viewpoint that Whitman expresses clearly in "Roaming in Thought (After Reading Hegel)" and repeats in the part of Specimen Days titled "Carlyle from American Points of View." In this regard, Whitman's viewpoint is consistent with the commonly held nineteenth-century belief in progress, which is represented in the works of Georg Wilhelm Friedrich Hegel, Charles Darwin, and Karl Marx.

Whitman's description of progress, however, is distinctive in that it identifies the driving force behind the development as sexual, an association he made explicit in 1867 by adding the words "always sex" at the conclusion of Hegelian line 45 in "Song of Myself" (section 3). Whitman saw sex as an essential component of nature that served two positive purposes: creating new life as a result of the attraction between men and women, and creating the organic unity of society as a result of a more inclusive attraction—for which he used the phrenological term "adhesiveness"—among all members of society, as expressed in works such as "The Base of All Metaphysics," "I Hear It Was Charged Against Me," and Democratic Vistas.

The unity of nature is a major Emersonian notion in which Whitman completely agrees. Although he expresses this view in poems such as "On the Beach at Night Alone," "Kosmos," and "Starting from Paumanok" (particularly sections 6, 7, and 12), it is more commonly an implicit assumption. Whitman assumes an underlying unity in which the different components of his collections combine and blend to form a single, coherent impression, much like the diverse components of a great picture montage.

Whitman's frequent usage of the term "divine" demonstrates divinity as a fifth quality of nature as naturans. Although he refers to God as a transcendent deity at times, like as in "Passage to India" (part 8) or "Prayer of Columbus," he also portrays God as immanent. In this latter meaning, the line between God and nature is not always evident, leading Whitman to be branded a pantheist. Whitman's most religious poem, "Chanting the Square Deific," provides some evidence for this term by depicting God as having four aspects: Jehovah, Christ, Satan, and Santa Spirita, the last of which incorporates not just the first three but everything else in the cosmos. Likewise, in "As They Draw to a Close," nature is described as "encompassing God."

Finally, Whitman sees nature as beneficial, in contrast to the malicious nature represented by Henry Adams in Education and John Stuart Mill in his essay "Nature," or the morally indifferent nature depicted by Herbert Spencer and the Social Darwinists. Whitman conveys this perspective on nature most eloquently in "A Song for Occupations" (part 3) and simply in "Song of the Universal," where he speaks of "Nature's amelioration benefiting everyone" (section 4).

This purposeful, integrated, divine, and benevolent nature is important to Whitman's "Passage to India," in which he envisions the merger of the Eastern and Western half of humanity as bringing about the oneness of humans, nature, and God in a "trinitas divine" (section 5). Just a few years earlier, in

Democratic Vistas, the naturans component of nature plays a prominent part again, this time as a model for democracy, referred to as nature's younger brother and literature, which must always be checked against "the genuine notion of Nature, long missing" (Whitman 984).

Considering Whitman was not a methodical thinker, his pronouncements regarding nature as naturans are unavoidably ambiguous and inconsistent, frustrating those who attempt to convert his ideas to a static and logically coherent philosophy. Whitman returns to the naturata aspect of nature in his final long treatment, Specimen Days, reflecting the pleasure, calm, and contentment he discovered in his lonely absorption at Timber Creek in the soothing motherhood of the natural world.

Literature writers such as Ernest Hemingway (1899-1961) frequently use their works to illustrate philosophical notions. Hemingway was a well-known American novelist who authored short stories as well as novels. His self-described "ice-berg" writing style allowed his writings to look basic on the surface while also conveying a wide range of connotative meanings behind his supposedly simple language. Some of Hemingway's most well-known writings deal with the inexorable cycle of life as well as the harsh realities of the world. He had an exciting, unusual life marred by drinking and melancholy, yet he possessed the rare capacity to appeal to a whole generation. Hemingway's works on useless effort and the unavoidable events of life are mainstays of the literary philosophy of naturalism; his hobbies, lifestyle, and tragic experiences throughout his life shaped his worldview, which he portrayed in his novel The Old Man and the Sea.

The narrative of Santiago ("the old man"), a poor fisherman who lives somewhere in the tropic sea near Havana, is told in Ernest Hemingway's renowned novel "The Old Man and the Sea." He hadn't caught a fish in 48 days, and his apprentice, a youngster named Manolin who sailed alongside him, switched to another boat, leaving the old man utterly alone. He catches a large fish one day and has a three-day battle with it before killing it. He attaches it to the side of his boat, but because the fish has lost a lot of blood, numerous sharks are drawn to it and attack it. Santiago eventually makes it to the harbour after a long battle with nothing but the bones of his capture.

Since the location is the sea and the fish is Santiago's equivalent, nature plays an important role in the narrative. The value of nature as shown in the novel is examined in this article. In "The Old Man and the Sea," there are two ways to look at nature. When we look at how it is portrayed and Santiago's relationship to this nature (e.g. his habitat, the animals that surround him, etc.), it may be regarded as "itself." Nature, on the other hand, may be viewed as a symbol.

Bacon has been called the father of empiricism. He argued for the possibility of scientific knowledge based only upon inductive reasoning and careful observation of events in nature. The central concept of Francis Bacon's natural philosophy is the "interpretation of nature" (interpretatio naturae). However, in comparison to his views regarding method, induction, or experiment, the relevance of "interpretation of nature" has gotten very little scholarly attention. This essay examines the originality of Bacon's idea through a focused survey of existing forms of Renaissance natural knowledge—Aristotelian and anti-Aristotelian natural philosophy, Galenic and Paracelsian medicine, natural magic, physiognomy, natural history—before turning to consider the much more prominent role of "interpretation" in Renaissance logic, revealed and natural theology, and law.It argues that while Bacon's application of the concept of "interpretation" to nature was extremely innovative, several key features of his view had similarities in Renaissance civil law. The essay continues by considering the significance of these findings for a recent body of work in the history of science that uses the concept of "interpretation of nature" to describe pre-Baconian natural philosophy in general.

Bacon was a late Renaissance figure, and his philosophical ideas served as the foundation for subsequent theoretician generations. He was a believer reformer and "nunciate of scientific revolution" . Bacon's system "Human - Nature" has no finite solution. On the one hand, he believes that man is the conqueror of nature. Verulamian views his mission as uniting people in a struggle against nature. Nature must be conquered, and the limits of human might must be tested. A man, on the other hand, is a nature servant and expounder. But consider Francis Bacon's empiricism.

A man fulfils the role of a nature expounder within the limitations defined by deeds rather than thoughts. A man does not know anything beyond this, thus he is dependent on nature, and the bounds of nature in man's awareness are set by his activities.Bacon also supports spontaneous nature flowing when it is free-living and performs its own goal. But he is more interested in the history of nature, particularly when art and human acts harm, affect, and shape it. A man's acts link and divide

nature's bodies. Nature does everything else on its own.

His philosophical substance involves three cognitive objects: God, nature, and man. Each of these things has an own application domain and stimulation methodologies. Nature impacts intelligence directly, God influences intelligence via an insufficient sphere, and man is both a subject and an object of cognitive activity; he influences intellect independently through refracted rays. In philosophy, there are three theories: one about God, one about nature, and one about man. These are different branches of the same science. As a result, understanding a common science - the mother of all sciences - is required. According to Bacon, such a science is "the original philosophy" or "wisdom."

Francis Bacon has clearly defined the functions of the first philosophy, recognising that human knowledge is somewhat confusing or, as he puts it, an unconscious quantity of scientific information from several areas of science: logics, natural theology, some divisions of physics, and so on. All of this should be planned. As a result, the first philosophy should collect axioms and principles from many fields. In this way, such a science would demonstrate the unity of nature. From another perspective, the first philosophy or wisdom should explore attendant qualities of the existing, which Bacon refers to as transcendences, such as similar and varied, vast and little, and so on. However, this research should be founded on natural laws rather than standards of eloquence.

Bacon separates natural philosophy into theoretical and practical philosophy, with the former employing the technique of enquiry from experience to axioms and the latter employing the method of investigation from common axioms to new discoveries. Verulamianian separates natural knowledge into theoretical and practical components. One studies natural resources, while the other changes nature.

The delights of an idle walk in the country are described by Robert Louis Stevenson, as well as the much richer pleasures that follow—sitting by a fire and enjoying "trips into the Land of Thought." Kidnapped, Treasure Island, and The Strange Case of Doctor Jekyll and Mr. Hyde are among Stevenson's best-known works. Stevenson was a well-known author throughout his lifetime, and his works have remained an essential part of the literary canon. This essay focuses on his lesser-known abilities as a travel writer.

"Walking Tours" by Robert Louis Stevenson is, as the title implies, a travelogue of Stevenson's own. It's easy to dismiss it as the narrative of a flaneur wandering the highways of Europe by himself. It is philosophical in tone, while also detailing each of his tales and travels chronologically. He walks everywhere, but he avoids going too far away from society. He also ruminates on everything he sees, everyone he encounters, and everything he goes through. It's a reflective account including exterior and interior elements.

'Walking Tours' guides us on the way to enjoy a 'walking tour.' The article begins with loving the 'walking' and finishes on an unexpected note of self-reflection. Miles and miles of walking may seem tiresome, but not after reading this article. If the purpose of the journey is to see landscapes and attractive locations, then a train would be an excellent mode of transportation. A walking trip, on the other hand, begins with optimism and finishes with tranquilly and soul replenishment. During the stroll, a person will experience pleasure after pleasure. When doing such a trip, one should not be a 'over walker,' since they would not understand the goal of the journey. Walking swiftly to cover a lengthy distance is just brutalising one's own body. Overwalkers do not appreciate the evening sky or the trek, and their physical tiredness puts them to sleep.

To get the most out of the walking tour, go alone. If one attends in a group or in couples, it will be more like a picnic. A walking tour should give you the freedom to halt and then continue. It may be challenging at the start of the journey, and one may feel tempted to quit up. In this circumstance, one should remove their backpack, take a little pause, then "give three leaps and continue singing." This will lift their spirits, and the spirit of the voyage will soon penetrate them. If one is continuously preoccupied with their fears and worries, which, like the merchant Abudah's chest, never empty, they will never be satisfied with the stroll.

There are times when one is accompanied by other wayfarers. One of them is this one, who walks quickly with a sharp gaze, intent on putting the scenery into words. There's this one who visits each canal to observe dragonflies and each gate to observe cows. Another is busy chatting, grumbling, laughing, and gesticulating to oneself while writing the most passionate speeches and essays. There will also be some who will sing even if they are not masters of the craft. Everything is good until he comes upon a stern peasant. This individual may be mistaken as a madman for no cause that can be explained to passers-by. This is quite feasible on a walking tour since, when surrounded by nice things, one will undoubtedly skip, run, and laugh out of nowhere.

Despite the fact that the author stated it, he is opposed to leaping and running since these acts disrupt the natural rhythm of respiration and the speed. However, while one is in an equable stride, no conscious thinking is required to keep one running, and the mind is not engaged. A walking excursion provides us with a sense of physical well-being, a lovely play of fresh air, thigh muscle contraction, and helps him enjoy the isolation. The author emphasises bivouacs as an essential aspect of the walking excursion. One may dally time for as long as one desires. It has the effect of both extending and slowing time. This is what we miss in the industrial era. We have forgotten to live the time since we are constantly racing against it. The essayist comes to a close with a discussion about an evening's relaxation after a lengthy stroll. We abandon ourselves to nature and let down all of our defences.

When the night departs, we are free to reflect on how we have lived our lives. We are all chasing our ambitions and greeds, and we have failed to see how fleeting life is. The writer writes phrases that make the readers question themselves.

"We are in such a haste to be doing, to be writing, to be gathering gear, to make our voice audible a moment in a derisive silence of eternity, that we forget that one thing, of which these are but the parts — namely, to live."

"We fall in love, we drink hard, we run to and fro upon the earth like frightened sheep. And now you are to ask yourself if … to remember the faces of women without desire, to be pleased by the great deeds of men without envy, to be everything and everywhere in sympathy, and yet content to remain where and what you are — is not this to know both wisdom and virtue, and to dwell with happiness?"

These lines make us think about ourselves. It begs us to consider when was the last time we were joyful, whether we are happy, if we are living, and what we have left for the world. These fundamental questions are up to us to consider. Perhaps there will be no response. All that counts now is how we think and conduct our lives. When things improve and you're ready to live, go on a walking excursion.

Thomas Hardy's works are filled with references to nature. Nature does not only exist as a backdrop to man's deeds in Hardy's novels. Of course, his novels contain wonderful descriptions of the landscape. But his landscapes are more than that "naked, raw, piercing strength, and are imbued with human meaning "Winter-borne resembled and smelled like Autumn's very sibling."" It is true that Hardy feels for the heaths and pastures of Wessex what Scott felt for the Tweed and Morris felt for the beauty of his Thames, and he portrays them with a steady hand. We will not be able to fully comprehend Hardy's concept of nature unless we understand the link that exists between the life of nature and that of man.

Hardy's natural universe is infused with human importance. On one level, his natural world serves as a backdrop for the never-ending drama of humans. The stage stays, but the characters come and go. Nature emerges in his works as the Eternal; mankind die and are reborn to behold its vast performance. Some of the characters, such as Maty South and Diggory Venn, are inexplicable until we completely understand the context in which they move and are brought up.

Nature has a personality. Hardy's natural environment is more than just a static and lifeless backdrop. On the contrary, it seems as an animated and animating figure. Unlike Scott, Hardy portrays nature as a living, breathing entity with its own personality and identity. It is important to remember that Hardy is basically a poet, and he approaches everything imaginatively. Nature intrudes directly into the destiny of other men and women in his stories, and it, like other characters in his works, adopts a role and plays it skillfully. Hardy has presented a metaphorical interpretation of nature in several of his writings. The names of tales like The Woodlanders, Under the Greenwood Tree, and Far From the Madding Crowd reveal the author's instinctive affection for the natural world. The forests in The Woodlanders and the heath in Return of the Native, as well as live presences, appear in his works.

In Hardy's writings, nature is both an active and prospective force. As a result, Egdon Heath defines the protagonist and controls the storyline of its novel. The hero, Clym Yeobright, is the genuine offspring of Egdon. He is an integral component of Egdon, whether in times of prosperity and tragedy. It occasionally reigns in the wild desires of other characters. Eustacia's previously existent desire is compounded by her loathing of this austere authority, which firmly restrains her indulgence in furious emotion.

Thus, Egdon's existence and the lives of the individuals who inhabit it are inexorably linked. Poetic sentiment and scientific observation are nicely combined in Hardy, as they are in Tennyson. Read Egdon to learn about the nature of its inhabitants; read Woodland to learn about the true disposition of the "Woodlanders." Nature and the inanimate are sentient, and they feel, think, and act. When Tess confesses her guilt, the furniture takes on a scornful posture toward her.

Nature's cruelty and indifference to man: In addition to its dominance over individuals, Nature plays a role in the storyline of Hardy's writings. In its womb, the most heinous and horrific crimes are committed. The wild-eyed heath horses crept up behind the reddlemen and Wildeve to watch the game. In the same manner, the spirit of Egdon Heath decides victory. The majority of Hardy's works take place in the dark."In Egdon," Hardy continues, "night falls sooner than in other areas, and even the day is gloomy due to the thickness of the forest." " It occasionally brings sorrow to those who are not its chosen sons." The tragedy of Mrs. Yeobright, Clym's mother, serves as an example. Nature murders with the aid of a deadly serpent one who has already been abandoned by her son.

According to Hardy, Egdon has a face on which time has left little imprint. It is unaffected by change because it is a manifestation of the Supreme Self; the changing seasons cannot disrupt the unbroken calm of its woodlands. Hardy is opposed to the "Pathetic Fallacy" method because nature is untameable and does not respond to the shifting moods of its inhabitants as Tennyson did. It may sometimes manifest itself as an individual. Diggory Venn, the soul of Egdon, is depicted as being present everywhere and seeing everything that happens inside its area.

If Man clashes with Nature, tragedy ensues: Though Hardy's nature has enormous power, possibly second only to the Almighty, nowhere does Hardy claim that it may become a transcendental force as it did for Wordsworth or Shelley. The later poets required a personal God, whereas Hardy seeks a global God who he deems harsh or at best apathetic, in contrast to Wordsworth's kind God or Browning's rewarding God. This might explain Hardy's inability to see anyplace in "Nature's sacred blueprint." On the contrary, he witnesses a perpetual battle for survival in these woodlands. In contrast to Wordsworth's optimistic perspective of nature, Hardy's outlook is profoundly sorrowful and melancholy. He does not see a spirit in these woodlands, and, unlike Wordsworth, he does not make the absurd conclusion that "every flower appreciates the air it breathes." Likewise, there is no hint of Wordsworthian mysticism here. Nature, he believes, is not the embodiment of some "brooding spirit" those lives, moves, and inspires all thinking and action, leading humanity to pay tribute to it.

Conclusion

Literature is the mirror of society which reflects exactly the same image what it perceives from its vicinity. It has always been a guiding tool for the humankind. All the good things and bad things happening around us are very well woven into the intrinsic gamete of different works of art. All the bright, as well as dark shades of life, are beautifully portraits which teaches us, guide us , motivate us, in every walk of life. The shades of happiness and gloominess extracts its shades from the different objects around us. Subsequently, we find nature as the biggest preacher to express human emotion in literary works. Whether it be the emotions of poor or rich; young or old; man or woman; literate or illiterate; nature has always provided ample choices from its serene lap. Its tranquillity represents all the facts and figures in such a beautiful form so that the reader gets thoroughly drenched in it through and through. Whether it be poetry, fiction, drama, prose, or criticism everywhere we find very beautiful and bright shades of nature which quenches the thirst of the readers. Nature had always been the biggest source of motivation and inspiration for all our legendary literary icons who have blessed us with their timeless literary marvels. This Bountifulness of nature will keep on motivating the writers in forthcoming times also. So, to conclude we can say that literature and nature are just like sweetness in a dessert. Therefore, it is inseparable from each other.

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