

An Ecocritical Analysis of Lord Alfred Tennyson's in Memoriam and the Selected Poems of Emily Dickinson

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ABSTRACT

This paper explores the ecocritical connotations of Tennyson's In Memoriam and the selected poems of Emily Dickinson. Both are the famous nineteenth century poets but belong to different nations and lands. Ecocriticism as a literary field developed in the last decade of the twentieth century. But the natural world was going through deterioration a long time before that. The industrial revolution of the nineteenth century was the hallmark of a large scale use of the natural resources which resulted into their destruction. But the poetry of Tennyson and Dickinson tries to raise the awareness among the people about securing the natural world and appreciating its beauties rather than exploiting it. Tennyson's In Memoriam is explored by focusing on the homoerotic desire and the desire for the pleasant natural world as are presented in the poem. Dickinson's poems are read by taking into account their environmental friendly ideas and meanings. Both the poets were aware about the importance of the natural world for human beings as can be seen through the ecocritical reading of their poetry.

Keywords: Ecocriticism, nature, environment, homosexuality, human, non-human.

Ecocriticism started in the 1990s and rapidly grew because of its significance for environmental concerns. Ecocriticism discusses the interrelations between literature and the natural environment. In USA it began in late 1980s with the appearance of William Rueckert's essay 'Literature and Ecology: An Experiment in Ecocriticism' (1978). The term 'ecocriticism' was also first used by Rueckert. Cheryl Glotfelty and Harold Fromm edited *The Ecocriticism Reader: Landmark in Literary Ecology* (1996). Ecocriticism is called Green Studies in UK where Jonathan Bate's *Romantic Ecology: Wordsworth and the Environmental Tradition* (1991) is the first book on this theory.

Inspiration for the development of Ecocriticism was derived from the writings and ideas of Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller –the American writers. Similarly Romantic poets inspired it in UK. These literary personalities emphasized the importance of natural world which separated them from other literary movements as Neo-Classicism and Augustan age in England and Enlightenment and Puritanism in America.

Ecocriticism explored the literary representation of natural world and environmental concerns, "Texts are evaluated in terms of their environmentally harmful or helpful effects" (Kerridge, 2006, p. 530). Environment

comprises not only the natural world but everything which exists on the planet earth. Ecocriticism is growing further by encompassing other fields as ecofeminism, Deep Ecology, social or Marxism ecology, queer ecology, postcolonial ecology, and deconstruction ecology. These subfields studied environmental issues from their respective grounds.

Ecocriticism also explored the concepts of culture versus nature, mind versus body, self versus other etc. It studied how nature is represented in literary works and how it influence the meaning of the works, “The challenge for ecocritics is to keep one eye on the ways in which ‘nature’ is always in some ways culturally constructed, and the other on the fact that nature really exists, both the object and, albeit distantly, the origin of our discourse” (Garrard, 2012, p. 10).

The British poet Lord Alfred Tennyson (1809-1892) and the American poet Emily Dickinson (1830-1886) used the natural world of flora and fauna abundantly in their poetic oeuvre. Lord Alfred Tennyson gives us another perspective of the depiction of nature from a queer mind and soul. Tennyson is the best poet of Victorian age and depicts the dilemma of the Victorian Compromise. He expresses his views about the ongoing degradation of moral and religious values and he hints at the social, cultural, environmental, and natural destruction due to industrialization, “No poet has ever or since been more closely associated with his times than Alfred Tennyson. The Victorians were captivated by his poetry” (Mazzeno, 2004, p. 1).

A very crucial point to note about the depiction of nature at the hands of Tennyson is that he does not idealize it as the Romantic poets. Rather his is a minute, close and scientific observation of nature. Tennyson believes that human beings used to interpret nature according to their moods, rather than the true nature which exists in itself, irrespective to the human beings. And we can see a lot of examples of this sort in his poetry. He depicts all parts of nature from landscapes to seascapes, forests to inhabited areas, villages to cities etc.

Similarly Emily Dickinson is one of the earliest female poets of the new found land of America. She has spent most of her time living in isolation far away from the over-crowded industrial and urban areas. Her isolation provided her an independent life which was free from the constraints of the society. This independent spirit reflected throughout her poetry. She celebrated the natural world through which she got an impression of the existence of God. Representation of natural world, dealing with the emotion of love and friendship are some of the main features of her poetry.

Tennyson’s *In Memoriam* (1850) is considered to be one of the best elegies. The beauty of this poem lies in the large scale depiction, expression and portrayal of life, society, reality, nature and truth. *In Memoriam* contains 2880 lines. It is an elegy written in order to mourn the death of his dearest friend Arthur Henry Hallam. It takes about seventeen years for Tennyson to write this poem. It is not like other famous elegies in English Literature. Its different sections were written at different times from 1833-1849. In spite of mourning the death of Hallam, Tennyson also mourn the death of moral, religious, cultural and aesthetic values due to the emerging industrialization and materialization of public mentality. In this way the conflict between science and religion, rationality and emotionality, body and soul, physical and spiritual, concrete and abstract are the major issues dealt by Tennyson in this elegy. Love and grief are the recurrent emotions and Tennyson proves his love for Hallam through the utmost grief in which he indulges after his death. Tennyson identifies himself with the yew tree because it is a traditional symbol of death and grief.

Another important thing to note about *In Memoriam* is the belief of the poet in the immortality of human soul. He imagines Hallam to be in heaven and enjoying his stay there. The scientific and rational spirit of the age finds a harsh critique in this poem. The very scientific and rational attitude, which claims to provide a utopian society where everything would be perfect, proves to be quite opposite to its claim. Rather it was because of the industrialization and materialization that people lost any belief and faith in religion, morality and ethics. This loss is the loss of whole humanity and Tennyson is mourning this loss as much as that of Hallam, “And above all, he could offer readers the possibility of hope emerging from grief as he did in his signatory accomplishment, *In Memoriam A. H. H*” (Mazzeno, 2004, p. 1).

Darwin’s evolutionary theory of species originates much doubt and anxiety among people. It shakes the belief and faith of people in Christianity. And we can see this doubt and anxiety in *In Memoriam*. But the remarkable thing about Tennyson is that he comes to conquer this doubt and anxiety and puts a firm faith in Christianity. Tennyson even converts the scientific evolutionary theory of the origin of species in order to reconcile religion and science. He believes that human race evolved from apes and that human race is not the end product of evolution. Rather they are just a part and the next step in the ongoing process of evolution. The process will lead to the origin of the best and the perfect race of human beings who would be spiritually enlightened, physically perfect, and mentally superior to the present human race. What Tennyson wants to convey here is that a sort of angels would evolve from the existing human race. So the poem proves to be a victory song-

victory over the doubt and anxiety.

An ecological study of Tennyson's *In Memoriam* and the selected poems of Dickinson would reveal how environmental issues are used as recurrent concerns in their poetry. In the case of Tennyson, *In Memoriam* has tried to create a space to link homosexuality to nature. Dickinson has explored the closeness of women and nature through her poetry.

Now, we can start our discussion after this preliminary account and introduction to the area of study and the possibilities which are there in it. As far as Tennyson's *In Memoriam* is concerned, we know that it is an elegy written in the memory of Arthur Henry Hallam. We can see the deplorable tone of Tennyson from the prologue itself where he points out some of his sins. As,

*Forgive what seem'd my sin in me;
What seem'd my worth since I began;
For merit lives from man to man,
And not from man, O Lord, to Thee. (2007, p. 344)*

Now, what are those sins? Christianity like all other discourses has made homosexuality a sin or perversion and linked it with degradation. Such discourses are nothing for God who has made everything fair and perfect. And may be God Himself has put these tendencies of queerness in human and non-human beings. In this way Tennyson starts exploring how homosexuality emerged or come into being and the simplest answer to this question as proposed by Tennyson is that it emerges and evolved along with the evolution of species. But even if Christianity considers homosexuality to be a sin, he asks for forgiveness, "Forgive these wild and wandering cries, / Confusions of a wasted youth;" (Tennyson, 2007, p. 344).

Tennyson feels affinity with nature and wants to be a part of nature where he may enjoy his life as a natural being, not as a socially and culturally bound person. He said,

*And gazing on thee, sullen tree,
Sick for thy stubborn hardihood,
I seem to fail from out my blood
And grow incorporate into thee. (2007, p. 346)*

Now we can say that these two poets are trying to get from nature what is prohibited in cultivated society. Nature can do just as it has provided space for everyone. The question is to secure a space for one's existence and acceptance. This question of natural or cultural space is very crucial to queer-ecologies. Space of every sort is dominated by hetero-patriarchal ideology.

Space and identity are entangled, and while eco-queer activism often takes place in interstitial spaces, it also publically challenges dominant modes and forms of thinking, behaving, and organization. (Sbicca, 2012, p. 38)

This concept of space as used for the queer causes can be elaborated through these poems. In *In Memoriam* the poets is talking about his and Hallam's excursions in parks or orchards and other natural spaces full of flora and fauna. And time and again he is using natural imageries in order to express his inner turmoil over the death of Hallam. Through this very nature he depicts the close relation between himself and Hallam on the one hand, and between nature and humanity on the other. But his reason to use natural space for the depiction of his relationship with Hallam is that such a prohibited sort of relationship is not acceptable in socially cultivated areas and in order to find a place or space, where it may not look as deviant as in inhibited areas, they used to feel protection in the lap of nature. This natural space provides Hallam and Tennyson much joy which is not possible in a hetero-normatively dominated land. Instead of joy, it also provides an opportunity to explore other forms of sexual and physical intimacy. As,

*So find I every pleasant spot
In which we two were wont to meet,
The field, the chamber and the street,
For all is dark where thou art not. (2007, p. 353)*

Here the deep desire of the poet to be with Hallam is shown with particular reference to the spaces or places where they used to go or meet. The task of securing a place of their own, is central for the existence of human beings. Because the security of a place of one's own grants everything connected to it like warmth, cordiality, love, care and protection.

This security and protection of diverse sexualities among human and non-human beings and the security of environment/nature/ecology is at stake in industrialization, urbanization and materialization. In order to achieve such goals queer-ecology provides a way through which sexual as well as natural diversity can be secured and protected by diminishing the threats or dangers faced by them. As Sbicca articulates this in these words, At a time when sexual oppression was visibly being challenged, ecological problems were part of the mainstream discourse, and a war was raging against Vietnam, many lesbians felt the need to leave urban spaces, believed to be patriarchal spaces where sexual and environmental rights were not highly valued. (2012, p. 39). So the violation of sexual diversity is linked to the violation of natural or environmental spaces. And the solution is easy to find if these two approaches may be linked. The main causes of all these dangers are male greed, egocentrism, and anthropocentrism. *In Memoriam* presents enough instances where the danger to humanity and nature both are linked. And the solution is found by caring one with the help of another. Tennyson is particularly conscious about the growing dangers caused by the over-industrialization in Victorian period or nineteenth century. The growth and development in industrial sector bring along with it the destruction of natural environment. Natural resources were over-used and a crisis was near to be seen or felt. The crisis involves not only the destruction of natural resources and environment, but everything related to it. From the plants to the animals, from the forests to the rural areas everything becomes a victim to this growing monster of industrialization. And Tennyson gives voice to this destruction in his poems, particularly in *In Memoriam*. Tennyson speaks on the behalf of the rest of humanity as well as other species who are worried about the destruction of their home and space. In a way Tennyson gives voice to those who cannot raise their voice for the ongoing phenomenon of destruction. And it is not only about the destruction of nature, but moral values, the sense of humanity, the democratic attitude, and the spiritual faith. That's why William J. Long said, "For nearly half a century Tennyson was not merely a man and a poet; he was a voice, the voice of a whole people, expressing in exquisite melody their doubts and their faith, their griefs and their triumphs" (Long, 1909, p. 457). Tennyson is mourning the death of Hallam, but along with Hallam the death of healthy and pure nature is also very much a part of this elegy. Just as Hallam has gone, so have the pleasant natural scenarios where they used to roam. He hints upon it in this way,

*And bore thee where I could not see
Nor follow, tho' I walk in haste,
And think, that somewhere in the waste
The shadow sits and waits for me. (2007, p. 368)*

Further the poet links his anxiety over the death of Hallam with the anxiety caused by his personal sexual orientations. His love for Hallam is a clear indication of homosexual desire and along with the death of Hallam the possibility of carrying on an affair also died. His desire to get Hallam back is as much a desire to get the pleasant and pure nature back. He links nature with tender care and Hallam with the grace and tenderness.

*The manhood fused with female grace
In such a sort, the child could twine
A trustful hand, unmask'd, in thine,
And find his comfort in thy hand; (2007, p. 457)*

The homosexual and homo-social elements are helpful for Tennyson in order to oppose a compulsory way of life that is- heterosexual way of patriarchal social system. And in order to do so he has found an intimacy with the natural objects or being, like trees. That's why he is commenting upon the conditions of trees due to destruction of necessary environment for their survival. He said,

*Contemplate all this work of Time,
The giant labouring in his youth;
Nor dream of human love and truth,
As dying Nature's earth and lime; (2007, p. 464)*

The destruction caused or done by the time, and along with it by the growing humanity to nature is harmful for the survival of other species long with human beings. The death is a recurrent motif which is used by Tennyson here and there in his poem. And this symbolic use of death is not only referring to the death of Hallam but to everything which is born and which would die one day or the other. But Hallam's memories

always provide a sense of lost love and joy in the heart of the poet. And all these past memories also provide a source to know about the intimacy felt by the poet in the presence of Hallam. While appreciating the beauty of nature he appreciates the beauty of Hallam and vice-verse. For the poet Hallam and nature have become one and it is difficult for him to differentiate between both of them. The love which he used to find in the lap of Hallam, now he finds in the lap of nature. That's why he becomes conscious to the destruction of nature. Now nature is not an impersonal, other and different phenomenon for the poet. The poets refer to such ideas in this way, "There rolls the deep where grew the tree. O earth, what changes hast thou seen!" (2007, p. 468).

But Tennyson does not want his love to change with the passage of time as earth has changed. He wants to keep Hallam close to him. Hallam's memories are the matters which occupy Tennyson's mind, heart and soul. And this lost desire in the form of Hallam is always with poet wherever he may go. Hallam has become the focus of Tennyson's vision. And when he incorporates God and Nature in the form of Hallam (or in his memory of Hallam) his vision becomes wide and comprehensive which does not leave anything out of its focus. That's why we saw a whole philosophy of life, religion, spirituality and mind in this poem. To get Hallam means to get everything back which humanity has generally and Tennyson has particularly lost. Hallam, when incorporated with Nature, has become a source of everything –joy, happiness, peacefulness, love, protection and security. And that's what Tennyson is trying to do when he said,

*Known and unknown; human, divine;
Sweet human hand and lips and eye;
Dear heavenly friend that canst not die,
Mine, mine, for ever, ever mine; (2007, p. 475)*

Tennyson imposed Hallam over everything which exists in this world and vice-verse. For Tennyson there is no difference between Hallam, God, and Nature. All three of them are incorporated in one another. So to love Hallam means to love both God and Nature along with Hallam. And the challenges to their love, the hurdles in their way to love are combined with the problems faced by spirituality on the one hand and Nature on the other. In order to solve one problem (that is faced by their homosexual love) they have to solve other problems as well. Or the solution to other problems can be helpful to their personal problems.

What is harmful to homosexuality is harmful to nature as well. By denying the existence of homosexual desire, hetero-patriarchy is negating its democratic and humanistic attitude. And by doing so it is negating the large biodiversity. Sexual diversity is the part of this large biodiversity. One cannot be secured unless the other is secured. And one's fight is for the other. Tennyson is very clearly commenting upon the destruction of natural environment in his poem. And along with this natural destruction, the destruction of spiritual and moral values is another important issue dealt by Tennyson. Tennyson expresses it very beautifully,

*My love involves the love before;
My love is vaster passion now;
Tho' mix'd with God and Nature thou.
I seem to love thee more and more. (2007, p. 476)*

A firm faith in love, God and the power of nature is essential in such a destructive and disturbing period. That's why Tennyson advises to have a strong faith in the ability of soul and in the grace of God and nature. Love, both spiritual and mundane, can save humanity from further destruction. It was the greatest achievement of Tennyson in this poem when he finds a solution for the degrading conditions of humanity. He also finds a connection among science and religion by accepting scientific theories of evolution but by explaining it in religious terms. According to Tennyson human beings have evolved from lower species, but to be human is not the ultimate goal of this evolution. The final achievement is to be an angel, a much advanced species. Such an advancement would be physical, intellectual and spiritual. That's why Tennyson starts celebrating his faith in God, in Hallam, and in the power of nature in the epilogue of the poem. At the end this elegy becomes a victory song.

Emily Dickenson's nature poetry is highly remarkable for the natural scenarios, colours, non-human beings and the world of flora and fauna which it invokes. The very first poem of the third section of *The Collected Poems of Emily Dickenson* which is appropriately termed 'Nature' is an invocation of the Mother Nature whose beauty and mildness she praises in these lines,

*NATURE, the gentlest mother,
Impatient of no child,
The feeblest or the waywardest,—
Her admonition mild (2003, p. 188)*

By assuming nature to be a mother is one of the greatest compliments for both nature as well as the mother. And it is also most justifiable one as well because the resources provided by the natural world are essential for human and non-human life just like the nourishment provided by the mother to the baby. Without air, water, sun, soil, etc. life would never have been possible. And all these treasures are provided by the Mother Nature free of cost to humanity and non-human beings. Similarly without the mother the life of a baby is not possible. Mother also provides the care and affection free of cost to the child.

In the next three stanzas the poet praises the songs of the nature as are sung by the birds, the winds, and the other life forms of the forest. The travellers are filled with ecstasy by these natural sounds. Whereas the sounds produced by the human world are tiresome and irritating natural sounds are exhilarating. Rather than terming the manmade sound as ‘sound’ it is more appropriate to call it ‘noise’ and ‘noise pollution’. But the melodious and sweet sound of the natural world soothes the tired nerves of human beings and provides a spiritual calmness.

*Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower. (2003, p. 188)*

In the last two stanzas the poet praises the night time view of the natural world and what it brings for human and non-human beings. At night time the nature fills the sky with its lights in the forms of stars. And when it is time for the children as well as all the living beings nature makes every sound gets silent. Just like the mother who cares her children from the rising to the sleeping and metaphorically from the birth till the end nature also cares about all forms of life.

*With infinite affection
And infinitely care,
Her golden finger on her lip,
Wills silence everywhere. (2003, p. 188)*

This poems talk about the affection of nature for living beings and especially for human beings. But at the same time the poet has also shown the feminine aspect of nature. Both the nature and the females care for the others but in turn themselves are ignored by those whom they care most. This similarity and closeness between nature and women is remarkable for the ecofeminist aspect of Dickinson’s poetry. The feminine aspect of nature proves how the role of females is more important because without them the life and its care are not possible.

In poem number fifth of the same section Dickinson describes the interplay between the sun and the morning time. The sun is a sort of lover to the morning. He touches her with his gentle and glaring rays and brightens her up.

*THE sun just touched the morning;
The morning, happy thing,
Supposed that he had come to dwell,
And life would be all spring. (2003, p. 192)*

The sun provides new life to the living things of the earth each day by giving them the necessary warmth. Without the existence of the sun life would never have been possible on earth. And without life there would never have been human beings who praise and enjoy the morning times as the poet is doing. Hence this circle revolves around the sun. But the sun itself revolves around the earth where the life exists, “Meanwhile, her wheeling king / Trailed slow along the orchards” (Dickinson, 2003, p. 192).

So as the sun rises and moves forward the morning felt feeble as it grows into noon and then evening. It is because of the sun that the demarcations between the morning, afternoon, evening, and night times are drawn. The remarkable thing to note about the poem is its observation of the interplay between the morning times’

beauty and the sun and of courses its rays.

Dedicated to living a life experienced to its fullest, Dickinson celebrated the marvelous beauties of nature. But unlike the Romantics who cherished nature in its sublime magnitude, its overwhelming grandeur, Dickinson's appreciation for nature includes an appreciation for its details, its minute and often overlooked inhabitants, and its tiny pleasures. (Martin, 2007, p. 86)

In the poem number seventh Dickinson focuses her attention upon the charming beauty of the butterfly from its birth to further movements. But time and again Dickinson tried to identify the butterflies with women just like the first poem. She referred to butterfly with the feminine pronoun "her". Or maybe that's because that is what the general assumption of butterflies is that they are female.

*FROM cocoon forth a butterfly
As lady from her door
Emerged—a summer afternoon-
Repairing everywhere, (2003, p. 194)*

The emergence of the butterfly from its "cocoon" and the lady from her room are identical activities because what lies ahead for both of them is a vast world which they need to explore. Hence the poet further elaborates how the butterfly moves idly over the hay-fields, gardens, flowers, and the rest of the natural scenarios. But the butterfly has to face the difficulties in the field where men were working. The difficulties of females in a male dominated space is indirectly hinted upon in these lines through the help of the butterfly,

*Her pretty parasol was seen
Contracting in a field
Where men made hay, then struggling hard
With an opposing cloud, (2003, p. 194)*

But in further stanzas Dickinson pursues the movements of the butterfly and explains how it flies idly without a purpose over the flowers. The observing skills of the poet become quite visible through this poem. There is nothing much about the flight of a butterfly but the poet makes it look charming and beautiful through the intricacies of poetic languages. The simile of the lady, the metaphor of the parasol, and the images of the hay fields are all natural are employed remarkably in the poem. But more important is the use of the natural scenes and the butterfly around which the whole poem revolves.

In the poem number ninth of this section Dickinson describes what she saw by casting her gaze to the surrounding landscape. The important thing to note about this gaze is that it is not a dominating one but appreciative of the natural world. The poet is mentioning different things of the natural world like hills, trees, twilight, dawn, flowers, woods, roads etc. The tone of this poem elaborates that there are abundant things in the natural world which we cannot grasp in its entirety. The mystery of the natural world resides in its abundant resources, energies, and forms which human beings try to explore, disseminate, and dominate. But the poet is of the view that everything around us is a mystery and we can do one thing i.e. to appreciate them as the poet is doing in this poem,

*All this, and more I cannot tell,
A furtive look you know as well,
And Nicodemus' mystery
Receives its annual reply. (2003, p. 196)*

In the similar way the mystery of the natural world is presented in the poem number sixteenth of the same section where the poet talks about how the natural world share a mystery between its different phenomenon. The hills, birds, animals, flowers, trees, rivers all share a divine and natural secret which human beings do not know. The poet wants to know that secret but later declined on the ground that the beauty of the nature is charming and fascinating because we do not know its secrets and mysteries. Once those secrets are revealed the charm and fascination will be gone. That's why the poet said,

*I think I won't, however;
It's finer not to know;
If summer were an axiom,
What sorcery had snow? (2003, p. 196)*

In the next poem, numbered seventeenth, the poet talks about the deforestation and how the male greed to exploit everything for their benefits has resulted into this devastating phenomenon where the ecosystem of the planet earth has been disturbed due to the overuse of the natural resources. The trees cannot defend themselves because of the industrial and urban expansion of the human world. Rather human beings should be careful about this imbalance which is the results of their own actions.

*WHO robbed the woods,
The trusting woods?
The unsuspecting trees
Brought out their burrs and mosses
His fantasy to please.
He scanned their trinkets, curious,
He grasped, he bore away.
What will the solemn hemlock,
What will the fir-tree say? (2003, p. 205)*

One of the important thing to note is that the poet has termed the exploiter as “He” which hints towards the patriarchal male subject. The poet, herself being a female, can identify herself, indirectly, with the natural world which is being exploited by them just like the rest of the half of human population (i. e. females). One of the connotations which can be derived from the next poem of the same section is how the butterflies (and indirectly all the non-human beings –birds, animals, insects etc.) are chased, hunted, and attacked by the human beings. The humans capture all life forms and species to exhibit them in the zoos, bird sanctuaries, and in lot other ways. This practice is not favourable for the different non-human beings. They cannot be reduced to artifacts, show case objects, and things to be exhibited for the human beings to stare. The different species have their own habitats and if being taken away from their natural spaces they can die. And the reason behind it would not be none other than human beings who intervene in the natural world of flora and fauna for their profits. The last for lines of the poem present this case,

*If spoken by the distant bird,
If met in ether sea
By frigate or by merchantman,
Report was not to me. (2003, p. 206)*

The butterflies which the persona used to see as floating in the air are no more seen because they have gone away. The reasons behind their disappearance are not clear but the persona hints towards the human intervention which might have caused it.

In this way Dickinson's poems provides an appreciative sensibility for the natural world of flora and fauna. She not only describes, delineates, and represents the natural world but infuses it with the virtues of benevolence and hence of the Divine power. Whereas Tennyson's elegiac poem on Hallam talks about various issues by interlinking them closely, Dickinson's selected poems mainly talk about the exclusivity, self-sufficiency, and independent nature of the natural world. Both the poets have used the natural images abundantly. The nineteenth century was the time when natural world started going through degradation due to the rising tide of industrialization and urbanization. Both the poets belong to the same time but to different geographical locations. But their concerns for the environmental world are remarkable and similar features of their poetry. Through their poetic endeavors they tried to raise the consciousness of the readers towards the preservation and safety natural world.

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