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Nature is imagination source for British Poetry

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Abstract:-
People's lives are profoundly influenced by nature. Because it infuses every place we travel and every aspect of whom we are—the air we breathe, the earth beneath our feet, our actions, and our thoughts—it captures our daily existence. No matter the era, nature has always had and will continue to have a significant impact on human life. The representation of nature in English literature serves as a way to associate and learn about one's own self, British society, and views of God, as well as a way to express, connect, and comprehend the people of the time. Poetry and prose have traditionally placed a great deal of importance on nature. Instead, nature as it is depicted in the poems and essays is a real, living character that shapes human identity through the characters' either battle against or alignment with nature. Nature, according to Coleridge, is the "language of God." Numerous simplistic symbolisms, including savagery, purity, and escape, have been associated with "nature." Because of this, poets and critics frequently use the term "green poetry" or "environmental poetry," which assumes a complex relationship between nature and humanity. The poetic act of creating theories and concepts based on how the mind works through a creative divide is known as "imagination of nature." Imagination uses complex conditional processes that activate both semantic and episodic memory to produce new or improved ideas based on real-world perceptions.

Keywords: - Nature, healing, nature mysticism. Literature, Romanticism, Imagination

Introduction:-

If a poem's word choice aligns with its theme, tone, and authorial voice, it is considered inventive. The breath of the Holy Spirit transformed nature into a living force and kept it united. It had an all-encompassing symbolism that was based on its strong emotional and moral ties to human subjectivity. Imagination is, in the poems that are pushed to excessive detail and are based on a thought. They attempt to explain their feelings to us in addition to showing us what they observe. The canvas on which authors paint their tales is their imagination. It's the capacity to transcend the boundaries of reality and evoke strong feelings, scenarios, and images in our imaginations. Imagination is defined as a faculty that generates poetic picture in phenomenological studies on poetic image and its feature. The poetic picture is distinguished by its spontaneity, abruptness, and originality. Like imagination in connection to metaphor, it can also generate new meanings in language. Poetry that uses nature as motivation and theme is referred to as nature poetry.

Nature poetry has emerged as a genre on a regular basis over the years. A closer examination reveals that this inclination is intimately related to the sociopolitical events of that environment and that poets frequently turn to nature during difficult times. Even though contemporary medical concepts like eco-therapy were unknown, it was widely known that nature has a healing impact on the soul. This essay attempts to connect the nature poetry that developed in response to some of the most horrific episodes in British history. Nature has been employed in poetry in a variety of ways, such as to provide a background for human activity, to heighten human drama through evocative imagery, to give the poet's vision more "meaning," etc. Studying the eras of English history that gave rise to schools of nature poetry would be beneficial because images of nature undoubtedly help us feel calm and at ease. The fact that they were times of significant political upheavals or wars is one characteristic that all of these periods had in common.

Even after secular literature gained popularity, nature continued to play a significant role. Chaucer marks the birth of English poetry. The originator of English poetry is Chaucer. Chaucer's love of nature is undeniable for a serious reader. One of the best poems, "Prologue to the Canterbury Tales," begins with vague springtime details and evokes a sense of the freshness of nature. The idea

that nature is tied to the imagination emphasizes the ability of the imagination to access a type of information that cannot be obtained through other channels, such as the senses or reason. The idea of poetic imagination in poetry as a means of comprehending reality suggests a shift in the modern era's conception of poetic imagination, which is also evident in contemporary romanticist poetry. There are several forms of imagination that are employed in modern poetry and literature, including prosaic, pictorial, fancy, fancy-realistic, and poetic imagination. Both ideas were combined by poets of the eighteenth century in their portrayal of nature.

Pastoral writing:-

The shepherd's way of life—moving cattle over vast spaces in accordance with the seasons and the fluctuating supply of pasture and water—is idealized in pastoral literature, art, and music. Usually, the intended audience is urban. One piece in this genre is a pastoral. The term "pastoral" has historically been used to romanticize, exaggerate, but accurately describe the lives of herdsmen. 'Pastoral' is an adjective used in literature to describe rural issues and features of rural life among shepherds, cowherds, and other farm workers that are sometimes romanticized and portrayed in a very unrealistic way. Generally speaking, pastoral life is described as being more akin to the golden period than the rest of human existence. Alexander Barclay's Eclogues, written in 1515 and greatly influenced by Mantuan, were the first pastorals in English. First published in 1579, Spenser's 'The Shepheardes Calender' was a seminal work of pastoral poetry in England. Twelve eclogues, one for each month of the year, make up Spenser's masterpiece, which is written in dialect. It includes fables, elegies, and a discussion of the function of poetry in modern-day England. Spenser uses "Colin Clout" as his pseudonym, and his associates do the same.

One of the few pastoral epics ever written, 'Paradise Lost', is arguably Milton's most well-known work. Book IV of Paradise Lost, in which he details Satan's incursion into paradise, is a noteworthy section. The fact that we view the garden from Satan's point of view and are therefore prompted to sympathize with him overshadows Milton's famous descriptions of it. Milton focuses on Adam and Eve's care of the garden while skillfully presenting their pastorally lovely, perpetually fertile living conditions. The pastoral elegy is a subgenre that mourns a loss or death by using pastoral characteristics. John Milton's "Lycidas" (1637) is the most well-known pastoral elegy in English. It was composed in response to the passing of Edward King, a Cambridge University classmate. Milton attacked what he perceived to be the excesses of the Church and explored his career as a writer using the form. Thomas Gray's "Elegy in a Country Churchyard" (1750) is also featured.

Renaissance 'Nature':-

British poetry from the middle of the seventeenth century addressed nature as a major theme. Indeed, the seventeenth century was one of the most volatile in British history, and the events that transpired in the second part of the century had an impact on the entire nation. We can see poets' attempts to avoid the painful political events of the time in the poetry written during this time, particularly after 1642. The rural environment, gardens, and the local flora and fauna are all returning. This could be interpreted as the authors' unintentional attempt to find comfort in the embrace of nature. George Herbert, another Metaphysical poet, had a noticeable influence on Vaughan's efforts to redefine himself. Vaughan developed into a mystical poet, and Christian nature mysticism is the term used to describe his interpretation of nature worship. This does not mean that one has less love for the Infinite One; rather, God is seen in nature and natural items in a meaningful way. Themes of stoicism and humility are prevalent throughout Olor Iscanus. The poems in this book clearly demonstrate the poet's desire to flee the turmoil of modern existence. He requests that his "worthy friend" seek solace and tranquility in nature in "To my Worthy Friend, Master T. Lowes."

Let us meet then! And while this world
In wild Excentrick snow is hurld,
Keep wee like nature, the same
Key, and walk in our forefathers way.

The lines from "Rules and Lessons" perfectly capture the mysticism in Vaughan's poetry.

Walk with thy fellow creatures: note the hush

And whispers amongst them. There's not a spring
Or Leafe but hath his Morning-Hymn
And oak doth know I AM; canst thou not sing?

Anglicans like Marvell were undoubtedly not pleased with the Puritan restrictions placed on the populace. It is thought that the poet's secret attack on numerous institutions he dared not condemn can be found in his poem "The Garden." A private garden is pictured as a counterpoint to the poem's opening contemplation on the futility and inadequacy of one's obsession with politics and war. Marvel portrays the garden as a haven from the hectic outside world. The lines are quite critical of the materialism of his era.

How vainly men themselves amaze
To win the palm, the oak, or bays,
And their incessant labours see
Crowned from single herb or tree

The majority of Puritans believed that gardening was immoral since it was an attempt to obstruct God's plans. "The Mower against Gardens" is a mower's protest against gardening, which the gardener views as needless and perverse tinkering.

Romantic Imagination of the Nature:-

Instead of rejecting nature, eighteenth-century poets used its poetical structure, which allowed Jas to establish a peaceful and well-balanced human society. In the same vein, the Pope suggested that you should first trust your instincts and nature. The source, end, and test of art must be directly imparted to all by France, by a fair standard that maintains the sane, unwavering nature, yet divinely luminous, one clear, unchanging, and universal light, life, energy, and beauty. Pope's view of nature has been clarified by Whimsatt and Brooks. The eighteenth-century poets' contribution to English nature poetry is the transition from the external elements of nature to the entirety. Up to the seventeenth century, poets wrote about natural phenomena such as flowers, rivers, valleys, hills, landscapes, the day-to-night and seasonal cycles.

Poets and writers from earlier periods, such the Middle Ages and the Renaissance, tended to describe the importance and influence of "Nature" on human life as well as to look to God and heaven as the ultimate sources of meaning. The Romantics were more inclined to emphasize how man should have a close relationship with "Nature," or at least with its more exquisite, stunning, breathtaking, refined, and alluring features. Although nature is a major theme in Romantic poetry, different poets have different ideas about what love is with it. There are three distinct phases in Wordsworth's love of nature, particularly in the well-known poem "Lines Composed Few Miles above Tintern Abbey." The key argument is that, regardless of the Romantics' beliefs about nature, it is evident and understandable that they have a deep addiction to it.

In the poetry, Coleridge also incorporates his theoretical concepts. He uses lofty vocabulary, poetical diction, poetical imagination, and specialist subject matter, abandoning Wordsworth's idea of poetry for the average person. His poetry are not solely centered on nature, even if he still has the respect for nature that characterizes romantic literature. He steers clear of secondary imagination or fantasy as much as possible and uses primary imagination in his writing because it is the type of poetic imagination he values most. One distinctive poem that demonstrates Khan's use of primary imagination is "Kubla Khan":

In Xanadu did Kubla Kahn
A stately pleasure dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man

Rural solitary has been defined as the ideal setting or circumstance for appropriate nature contemplation in the form of poetical imagination. By implied contrast, Romantic poets prefer the peace and quiet of the countryside to the pollution and complexity of city life. The poet's rural living forces him to reflect deeply and adopt a correct perspective on life. Through the application of poetical imagination in the poem, the poet uses his perceptive and creative faculties to observe the natural and actual aspects of existence. Wordworth believed that a genuine interaction with

nature would be the only remedy and sustenance for souls in this insane world. Wordsworth's notion of pantheism is evident in "Tintern Abbey." Images of Wye would comfort him throughout his painful moments.

But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet
Felt in the blood, and felt along the heart

The surface-level sights and sounds of nature appeal to Keats. All of his well-known poems demonstrate his love of nature, but "I Stood Tiptoe upon a Little Hill" is where he discusses the therapeutic value of the natural world.

The breezes were ethereal, and pure,
And crept through half-closed lattices to cure
The languid sick; it cool'd their fever'd sleep,
And soothed them into slumbers full and deep
Soon they awoke cleared eyed: not burnt with thirsting,
Nor with hot fingers, nor with temples bursting

Victorian Victory over 'Nature'

Artistic depictions of nature underwent a dramatic transformation throughout the Victorian era, going from being uplifting and benevolent to being hostile and competitive. The notion of a nature unconcerned with human life supplanted the pastoral, imagistic portrayal of nature as a divinely inspired, magnificent force. It acquired a personality as well. Nature was no longer just a setting; it was now a free agent with the power to control living things. With words like "Nature, red in tooth and claw," which conjure a bloodthirsty vision of the earth, Alfred, Lord Tennyson's 'In Memoriam' (1837–38), an elegy to his friend Arthur Hallam, demonstrates this new, gloomy model. The idea of doubt and uncertainty in nature was also explored by popular poets. Matthew Arnold's "Dover Beach" (1851) reads,

…For the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain

Hardy was not a whole-sale pessimist, though. His poetry and fiction instead attempted to comprehend the universe either as it is or as it might be in the future. Nature has the capacity for both grace and brutality. Furthermore, Darwinism may have replaced traditional conceptions of the natural order, but it may also have created a moral void. In other words, even though the rules of nature were not fully understood, the universe was depicted as functioning in line with them rather than being devoid of order. These little-known natural principles that govern the earth became a recurring theme in Hardy's poetry, frequently challenging man's apparent supremacy over the natural world.

Conclusion: -

Poets of the British literary era are eager to praise nature, and their works have a strong cultural heritage that incorporates the ecological idea of "loving and respecting nature." Since the interaction between nature and humans is a major issue in their literature, Western critics likewise generally view them as literary groups with a high ecological concern. People view nature's writing as more than just a straightforward depiction of the outside world, and the vibrant interactions between humans and environment reveal children's interest in humanities, emotion, consciousness, and other subjects. Because man is a part of nature and nature is not a part of man. Mankind's quest for a healthy ecological life is constantly evident in the debate over the link between humans and nature. It seeks to inspire people to restore the inherent qualities of human existence and teach them to genuinely value the natural world. Value and truth are the timeless beauty it contains. Unquestionably, the importance of romantic poetry lies in its ability to reveal the deep relationships and interactions between human social relations, incorporate them into spiritual and conscious

endeavors, work to restore people's mutually beneficial sentiments toward nature, and incorporate these sentiments into all facets of ordinary life and culture, ultimately assisting people in realizing the importance of coexisting peacefully with the natural world. In this way, romantic poetry has at last progressed toward immortality.

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