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Nature as a Thrust in the Selected Poems of Seamus Heaney and Agha Shahid Ali

Aadil Muzafar Plala

Research Scholar,
Centre For Comparative Literature
School Of Language Literature And Culture
Central University Of Punjab, Bathinda-151001
Punjab, India

&

Dr. Zameerpal Kaur

Associate Professor
Centre For Languages And Comparative Literature
School Of Language Literature And Culture
Central University Of Punjab, Bathinda-151001
Punjab, India

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Abstract:

By correspondence, Ecocriticism is apprehensive with the associations between literature and environment or how man's relationships with his physical environment are echoed in literature. These are perceptibly interdisciplinary studies, unusual as a combination of a natural science and a humanistic discipline. That interdisciplinary combination of the physical and the divine can be seen in some of the terms used in ecology and ecocriticism, which both have the same aim: to contribute to the protection and survival of man. Nature is not simply for the aesthetic pleasure or artistic gratification of human beings, but a prerequisite for the very survival of the human race. As the civilisations developed, man began to swag and exploit all facets of nature for his self aggrandisement. Conservation of Nature has become a chief task for every person in the present-day world. The study of Nature has formed an fundamental part of various academic spheres. The late twentieth century is fronting a new peril: ecological adversity and ecocriticism is the result of this new cognizance that in the near imminent there will be nothing striking in nature to talk over, unless we are cautious. The present study is a feat to bring forth the demarcation of notions and impacts of Nature on the poetry of an Irish poet Seamus Heaney and a Kashmiri originated American poet Agha Shahid Ali. Both these poets belong to culturally, linguistically and geographically different nations, but it is through their poetry and especially the feature of nature writing that forms a bond between their works.

Keywords: Conservation, Ecocriticism, Ecosophy, Ecospirituality, Nature.

Introduction:

Safeguarding of Nature has turned out to be a primary chore of every person in the existing world. The natural cataclysms in the recent years have not only imposed the human society to think of the importance of Nature for human survival and the need for a harmonious relation with it, but also have cautioned everyone that any human action against Nature will yield destruction of the humanity at large. Consequently, today, the study of Nature has formed an integral part of various academic domains. The focus given to Nature in literature is perceivable in the literary theory known as 'Ecocriticism'. In the ways of primitive worship, when trees or rocks or springs speak, they become gods. The listener may be present by chance or by tradition, but if in the hearing there is connection, the one who hears feels guided and grateful.

Lawrence Buell defines eco-criticism in *The Future of Environmental Criticism* (2005) as "the environmentally oriented study of literature and (less often) the arts more generally, and to the theories that underlie such critical practice" (Buell, 138). Buell categorizes two surfs of ecocriticism. The first wave ecocritics concentrated on nature writing, nature poetry and wilderness fiction. The second wave ecocritics deal with the topics of environmental justice and they take urban and ruined landscapes as seriously as natural landscapes.

The earth is plagued with grave ecological disasters such as air pollution, acid precipitation, global warming, deforestation, and loss of biodiversity. Some outmoded worldview and philosophical ideas are confronted with unparalleled challenges. Following feminism and post-colonialism, ecocriticism became another dissident critical approach in the 1980s, and now it has developed into a separate subject, drawing attention from scholars of several arenas in different countries. Ecocriticism is pertinent to the study of any forms of literary works and in so doing, it absorbs from literary works the ideas and thoughts that are helpful in dealing with the association between man and nature, and even subsidizes as much as possible to the cause of environmental preservation.

The land or earth is a corporeal creature. This concept has been reinforced recently by James Lovelock's Gaia hypothesis, according to which "Earth's living matter, air, oceans, and land surface form a complex system which can be seen as a single organism" (Anderson, 155). Plants that appear to be as unserviceable to the human centric utility-oriental view are useful to certain other beings. Mother Nature has her own system of protecting the innumerable and diverse layers of the biotic things. As Coleridge describes in "The Rime of the Ancient Mariner" (Clark, ed. Arnold 717) this utility-oriented human-centric view gets its own vengeance. The wicked action of the Ancient Mariner, that is, the killing of the innocent and good - omened Albatross lands the whole ship-full of mariners into a pathetic trouble without the sight of a single living creature or even a drop of drinkable water.

Ecocriticism is the criticism of the 'house', the environment, as embodied in literature. The word 'environment' signifies to the entirety of the physical surroundings,

circumstances, conditions, on the earth or a part of it, especially as affected by human activity. A biological community of interacting organisms and their physical environment is called ecosystem. According to *Collins Dictionary of Environmental Science* 'physical environment' is the blend of external circumstances that effect the life of individual organism. The fundamental concept of ecology is that everything is interrelated and nothing is separate. Ecological apprehensions have been the theme of literature for a long period without the writers concentrating on them, and the readers becoming cognizant of them. However, the ecological drive in the last few years has extended substantial thrust and has drawn the attention of the scholars, academics, writers, and scientists to the serious issue of man- nature relationship.

Eco-critics and theorists are concerned with the questions if the nature is being represented in a piece of literature or if the physical setting has a role in the plot or if the values expressed in the work is consistent with the ecological wisdom or if in addition to race, class and gender place should become a new critical category and in what ways and to what effect the environment crisis is dribbling into contemporary literature and popular culture. Literary scholars specialise in questions of value, meaning, tradition, point of view, tradition and language and it is in these spaces that we are making a substantial contribution to environmental thinking.

Poetry is a record of ancient, current and impending because it has an component of continuousness which no other art of the world holds. The supreme assets of the world accessible in poetry by our ancestors were read in past, are read now and our progenies will also go through them. Poetry gives us foretastes into history also.

Poetry is measured to be the art of formation. Just as God has made the world, the poet presents a novel world of imaginings, where stuffs are more graspable and beautiful than they normally are. Poets have uttered different sights about poetry. The fact is that poetry expresses feelings and enlivens matter. Incidents and actions of past and present are conserved through the power of poetry which would else be elapsed.

However, there has been a lengthy link between poets and nature, poems that address explicit environmental matters have been at liberty and far impassive. The Romantic poets chanted the beauty of nature and pursued asylum in it when they were care-worn. In the nineteenth century, poets like Emily Dickinson went a step further and depicted the secret of nature. The self-adequacy in the world of nature and man's uncalled-for meddling into it were her favorite subjects. D.H. Lawrence in his poem 'Snake' regrets his triviality after trying to harm a snake that enters his house. However, in this post modern world there is neither reluctance nor regret. Man simply swags and use up the natural assets.

Seamus Justin Heaney broadly recognised as one of the main poets of the 20th century was born on 13 April 1939 at Mossbawn, near Castledawson, County Derry. He initiated his writing profession in 1963, publishing under the penname 'Incertus' (Parker, 1993) in university magazines. A native of Northern Ireland, Heaney was brought up in

County Derry, and later lived for many years in Dublin. He was the writer of over 20 books of poetry and criticism, and edited numerous widely used anthologies. He earned the Nobel Prize for Literature in 1995 "for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past" (The Nobel Prize in literature 1995). Heaney educated at Harvard University (1985-2006) and served as the Oxford Professor of Poetry (1989-1994). He expired in 2013.

Agha Shahid Ali was born in New Delhi, India on February 4, 1949. He grew up in Kashmir, the son of a eminent and extremely sophisticated family in Srinagar. He joined the University of Kashmir, the University of Delhi and, upon arriving in the United States in 1975, Pennsylvania State University and the University of Arizona. Though a Kashmiri Muslim, Ali is best acknowledged in the U.S. and recognized himself as an American poet writing in English. The receiver of numerous fellowships and awards and a finalist for the National Book Award, he taught at the University of Massachusetts-Amherst, Princeton College and in the MFA program at Warren Wilson College. Agha Shahid Ali deceased on December 8, 2001, in Amherst, Massachusetts.

Eco-Spirituality

This idea of Ecocriticism is grounded on a central belief in the holiness of Nature, Earth and the Universe. Ecospirituality is entrenched in the poetry of both Seamus Heaney and Agha Shahid Ali. Ecospirituality denotes Earth as mother and goddess which specifies the ultimate sacred conduct of Nature and the ultimate truth. From the Ecospiritual viewpoint, eventual reality (God, Spirit, or the Divine) is not just the basis of conception, it is very much also a portion of creation; a part with which we can interrelate on a daily basis through our wits and from such involvements gain larger vision into the marvel of reality. On a private level this intrinsic sacredness of Nature commonly hints to a spiritually encouraged assignation in the existing environmental disasters of our planet and a devotion to the justice and long opinion of a maintainable prosperity for all. The spiritual inspiration towards Nature is another trait of the concept of Ecospirituality. Heaney in his poem *Kinship* writes:

*I grew out all this
like a weeping willow
Inclined to the appetites of gravity
Our mother ground
is sour with the blood
of her faithful,
they lie garging
in her sacred heart
as the legions stare
from the ramparts.*

(Heaney, *Kinship*)

This poem shows that on a personal level the sacredness of Nature is inherent in Seamus Heaney that spiritually motivates him to deal with the theme of current environmental crises of our planet. Heaney feels that he stands at the edge of centuries, facing a goddess. When he tries to peep into the scheme of earth by unveiling the cover of fern, he finds that plants respond. He feels himself a culprit or a sinner, facing the trial by the Mother Goddess. If such an act had happened centuries ago when matricentral early agricultural set-up had been prevalent, he would have been strangled to death as a part of the sacred punishment of the ancient sacrificial fertility rite.

The kinship to the land, the gravitational attraction with which the land always appeals him, all are offered through the symbol of a willow tree that bows its head at its Mother Earth's feet. It does nurture out of the land and as years go by it sheds its leaves into the poet. Flourishing out of Her naval it melts back into Her. The poet considers himself to be like the tree. As he grows advanced and higher, he bows his head more and more towards the Mother Earth. The prostration of his head at the Mother's feet is a arrival to Her golden times also. She had been uninterrupted and un-interfered before the beginning of the Industrial Revolution. Obviously, Her sons had made metal tools, but those were prepared with the hands given to them by the Mother, not by machines. In this fourth part of the poem, the poet exalts the man who does not question the matriarchal ability of Mother Earth. The poet finds hand engraved rims of cartwheels, which have been hidden under the cover of a half-decayed layer of leaves and branch. Man-made animal-traps and cupid's bows are seen.

In another stanza of *Kinship* Heaney says:

*Come back to this
'island of the ocean'
where nothing will suffice,
Read the inhumed faces
of causality and victim,
report us fairly
how we slaughter
for the common good.
And shave the heads
of the notorious
how the goddess swallows
our love and terror.*

The poet envisions that when the lord of the wagon and his attendant, the poet, during their view-seeing and inactive course tour through to a neighboring countryside, people there salute them and provide them the honor of the vital part of village roads. The blood-red gleam hawthorn fruits, light the verges on the path sides. The poet relishes with manly egotism the visions and sounds of the Irish countryside of the era of inactive agriculture.

In the preceding part, that is the fifth one, the poet bids the human historian Tacitus to present before the world the story of Irish Motherland and Her Goddess-focused life structure which happened centuries back. As it had remained long ago buried unfathomable, the poet can but read it only artistically. By a reappearance or reading back the poet has shaped an old Crannog, non-natural stimulated island, heaped with the lifeless on the bog. Tacitus is perceived as Roman and the Romans did not conquer Ireland when they flattened upon the British Isles. Furthermore, Tacitus and other Romans label Ireland tenderly as the 'Island of the ocean'. The enemy of an enemy is a friend. Rome is the foe of Britain, which is the foe of Irish nationalism and cultural renewal.

Kinship, as the very name displays, also strikes the note of deep ecology that is an interrelatedness of all biotic and abiotic things. Rootedness or localness in marshy Irish land is not sensed as servitude, but a pledge or kinship. All the three watchwords of deep ecology matricentrism, biocentrism and polycentrism-- as beside modernity's patricentrism, human centrist and Euro centrist—are foregrounded in the poem. The chief image is the land, a mother goddess into whose navel, that is the mulch, men are sacrificed. The ransom is for the persistence or recycling of life progression. This feature of Ecocriticism can be also found in this poem for further study.

Agha Shahid Ali uses imagery of nature beautifully in his poems and successfully projected the sense of loss of what he himself experienced and what mother earth is mislaying. In one of his poems *A Dream of Glass Bangles*, he writes:

*On my mother's arms were bangles
like waves of frozen rivers
and at night
after prayers
as she went down to her room
I heard the faint sound of ice
breaking on the staircase
breaking years later
into winter
our house surrounded by men
pulling icicles for torches
off the roof
rubbing them on the walls
till the cement's darkening red
set the tips of water on fire
the air a quicksand of snow
as my father stepped out
and my mother
inside the burning house
a widow smashing the rivers
on her arms*

(Ali, A Dream of Glass Bangles)

In this poem Ali uses the word ‘mother’ for both his real mother and for mother earth, which for him is the land of Kashmir. This acts as an evidence of his being the believer of the sacredness of Nature, hence ‘Ecospirituality’ can be sensed here. Ali uses no punctuation in the narrative of this poem. He uses natural images or we can say the surprising inverses within these images, "icicles for torches" and "the air a quicksand of snow," gust across the mind, dissipating space for emotions that build to "a widow smashing the rivers / on her arms." Ali has compared the Nature with the mother and the natural entities like rivers, waves, icicles etc. as the ornaments of his mother.

Though other ecocritical concepts can also be sensed in this poem like, it is also clear through above mentioned lines that Ali is worried about Nature as he is worried about his mother, he juxtaposes the loss of the ornaments of his mother and her ragged condition with the loss of natural entities and Nature’s ragged condition, this thought can be taken in support of an ecocritical concept called ‘Ecophilosophy’. But the most prevalent and dominant concept has been focused here. At the beginning of this poem, Ali gives a description of how his mother decorates herself while she wears many ornaments, he uses metaphors like ‘waves of frozen rivers’ for bangles, it can be taken as she was in a state of siege as the word ‘frozen’ indicates and ‘frozen rivers’ have no free movements and at the end of this poem she smashes these ‘frozen rivers’ and sets herself free. This kind of use of metaphors by Ali shows how deeply is he involved in the philosophy of Nature.

Eco- Psychology

This is a very important concept of Ecocriticism, it delineates ecological thinking and direct contact with the natural world in psychotherapy and personal growth. Ecopsychology focuses on shifting environmental action from worry, blame, and compulsion to invitation, joy, devotion and love. It nurtures ecological philosophy and direct contact with the natural world in psychotherapy and individual growth. It supports lifestyles which are both ecologically and psychologically vigorous and viable. It treats Nature as home and family and Nature as self, in which self identifications are widened to ‘greater than human’ world. The deep and enduring psychological questions – who we are? How we grow? Why we suffer? How we heal? – are intimate to our associations with the physical world. Similarly, the overriding environmental questions – the bases of, penalties of, and solutions to environmental complications – are deeply engrained in the psyche, our images of self and Nature, and our actions. Ecopsychology assimilates ecology and psychology in replying to both sets of questions.

Ecopsychology is prevalent in the poems of Seamus Heaney and Agha Shahid Ali. One of several early poems by Seamus Heaney that established the tropic equivalent of coincidence with the land as an encounter with one’s own psyche in *Death of a Naturalist*, with its decorative imagery of conclusion: “All year the flax-dam festered in the heart / Of the townland; ... best of all was the warm thick slobber / Of frogspawn that grew like clotted water”. The metonymic and recurrent association of “frogspawn” with “flax-dam”

attaches reproduction to decay, eggs to decay. The town land, as a body with a heart, is also infested.

*. . . The air was thick with a bass chorus.
Right down the dam gross-bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.
I sickened, turned, and ran. The great slime kings
Were gathered there for vengeance and I knew
That if I dipped my hand the spawn would clutch it.*

(Heaney, Death of a Naturalist)

The speaker's revulsion intensifies as he seems to grow younger; the poem's initial statement suggests a long-range perception "All year" and a certain literariness "festered in the heart" that do not resemble to the voice of the young schoolchild who starts talking in the mid of the poem: "Miss Walls would tell us how / the daddy frog was called a bullfrog." The poem's second, tinier stanza displays a narrator who is, perhaps, fresher still, not charmed by frogspawn but appalled by the sight.

In this poem Heaney closely watches the world of frogs, their growth and development that fosters his ecological thinking and direct contact with the natural world in psychotherapy and personal growth. This aspect of dealing with Nature has been termed as Ecopsychology that is clearly evident in this poem. This poem also shows the reciprocal relations of nature and humans which also is an attribute of Ecopsychology.

Agha Shahid Ali has juxtaposed the loss in human lives with the loss in the environment. In the poem *Snow on the Desert*, Ali recollects that the impact of nature and its purity is so deep on poet's mind that he can see his past in the eyes of natural entities. In the very outset of this poem he says:

*"So when I look at the sky, I see the past?"
"yes, yes," he said.
"Especially on a clear day."*

These lines show the deeply attached and reciprocal affiliation amid nature and humans which brands human minds to ponder about the past and this thinking perhaps answers the questions like who we are?, how we grow?, and how we suffer?. Ecocritics termed this concept as Ecopsychology.

Later in this particular poem the tone becomes a bit melancholic and Ali seems to be lamenting on some kind of loss in his life while he proclaims in the same poem:

. . . it was, like this turning dark

*of fog, a moment when only a lost sea
can be heard, a time to recollect
every shadow, everything the earth was losing,
a time to think of everything the earth
and I had lost, of all
that I would lose,
of all that I was losing.*

(Ali, Snow on the Desert)

These lines clearly show that Ali is lamenting some loss in his life and he tries to juxtapose the loss in his life with the loss in the environment. He has used environmental imagery time and again in his poetic collection in order to reveal the ragged condition of what environment has become in present scenario. Here Ali realizes the connection between humans and Nature and finds it healing for both to work on grief and despair about environmental action and sustainable lifestyles. It is an Ecopsychological approach that includes both the psychological and the environmental reconnection.

In *Snow on the Desert*, the speaker reflects on the light from the sun and the stars, minutes old and millions of years old, offering a glimpse of what once was but is now gone:

*the saguaros have opened themselves, stretched
out their arms to rays millions of years old,
in each ray a secret of a planet's
origin, the rays hurting each cactus. . . .*

(Ali, Snow on the Desert)

The extensive sight hints us to wonder if, in the bigger system, we are the survivors or the lost ones. Were the geneses of these rays lost to time, or are we, rather, at a distant point in space and history? Here a strong natural imagery can be sensed, the cactus has been used here deliberately to show that even the humankind possesses the attribute to hurt, but the seeking of our existence to time is so painful that it hurts every cactus. These lines again throw light on the concept of Ecopsychology.

Eco-Philosophy

It is one of the elementary ideas of the theory of Ecocriticism. Ecophilosophy is 'ecological' in the widest sense: it perceives humanity as one with nature, as an integral part of the course of evolution, which transmits the universe onward from lifeless matter to life, to consciousness, and ultimately to divine. The principal concept of ecophilosophy is 'the world as a sanctuary'. This is presented as a substitute to the Newtonian vision of 'world as a machine'. The new worldview emphasises the sole, valuable and sacred nature of our planet. Respect for life, thrift as a condition for internal happiness, spirituality and rationality do not exclude each other, to restore the planet we must heal ourselves are the rudimentary doctrines of Eco-philosophy.

Eco-philosophy ascended in reply to the shortcomings of both the automatous worldview and the incapable linguistic philosophy that came from it. These shortcomings are obvious in our fierce and self-centered approach esto fellow humans, and in our extensive misuse of the environment. Eco-philosophy is idea as it should be – significant, pertinent, and participating. It is not the material that deserves to be reserved in libraries only, but fairly a considerate, moderntactic to comprehend theworld of ourselves. This notion is very much embedded in the poetry of both the poets, Seamus Heaney and Agha Shahid Ali.

Seamus Heaney has dealt with natural themes like he uses to describe his personal life through natural imagery as he does in one of his poems called *Blackberry Picking*. Heaney's disenchantment with the agricultural lifestyle and a yearning to do something more with his life, as well as his sense of guilt about feeling this way are possibly depicted in this poem. In the first stanza he writes:

*Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for Picking.*

(Heaney, Blackberry Picking)

The blackberries of the poem have been used as an lengthy metaphor for the agrarian lifestyle: Heaney primarily enjoys the rustic life as a child (as can be seen by the vivid excitement associated with the blackberry-picking in the first stanza), but he slowly becomes disappointed by it (as can be seen in the second stanza when the blackberries begin to decay):

*But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.*

(Heaney, Blackberry Picking)

The poem can also be understood to talk about the idea of the transitory nature of pleasure or we can say how good things do not last, connecting it to a acquainted childhood involvement of blackberry-picking in order to express it. In this poem Heaney has attractively used the experience with nature and natural participation to express his individual feelings that else would have stayed unexpressed. Nature has operated as an profligate power for Heaney to share his experiences with an autobiographical touch.

In this poem Heaney uses the metaphor of blackberries to show that humanity is an integral part of the process of evolution, which carries the universe onward from a matter which is inanimate to life, to consciousness and ultimately to the divine. These lines clearly advocate the concept of Ecophilosophy, who also believe that spirituality and rationality do not exclude each other, but complement each other and in order to heal the planet, we must heal ourselves. This can be put in this way also that man ultimately is a part of Nature and it is mankind that in a way contributes in its completion. If man suffers by any catastrophe, it has a direct impact upon Nature and this is also true that if the course of man runs smooth then there are possibilities of a harmonious relationship between man and Nature.

In the poem *I See Chile in My Rearview Mirror* Agha Shahid Ali also delineates the above mentioned idea and highlights the issue of his being one with nature and shows how Man Nature relationship directly affects each other, he writes:

*I see Peru without rain, Brazil
without forests—and here in Utah a dagger
of sunlight: it's splitting—it's the summer
solstice—the quartz center of a spiral.
Did the Anasazi know the darker
answer also—given now in crystal
by the mirrored continent?*

(Ali, *I See Chile in My Rearview Mirror*)

The oppression of acquitted civilians is contrasted against environmental obliteration: global warming, deforestation, irresponsible water management, and the nuclear threat. In an interview with Rehan Ansari and Rajinderpal S. Pal, Ali reflects on how his analogous narrations of “the death of a friend . . . the death of tribes, the death of landscapes and the death of a language . . . create a density” (Ansari and Pal), which enables the aestheticising of “big subject matter” (Klenotic) without falling into “facile” political or maudlin rhetoric. Human beings are the only creation on the face of earth that can create literature and it should be our primary apprehension to deal with the theme of our own being. This takes us more close to from where we come and lets us to be one and sense the agony as well as relish the joy of Nature.

This poem clearly indicates that reverence of life is our guiding value which is one of the key tenets of the concept of Ecophilosophy. It also shows our violent and selfish attitudes toward fellow humans, and our widespread abuse of the environment. We kill our fellow beings to meet our own filthy and short lived ends and we cut forests and destroy nature again to fulfill our worldly desires. This action is totally condemned by ecocritics who explained its merits and demerits by using a term called ‘Ecophilosophy’. Nature guides us at every step of life, it acts as an inspiration, a guide and most of the times a great teacher. Nature is responsible for the fact that we are able to discover that we exist and to express such feeling it provides us a language. It also provides us ample material as is evident in this poem to juxtapose our emotional proceedings with itself and makes it easy for us to draw a

conclusion. Nature teaches us the great lessons of life, when the calamities like floods, earthquakes etc. hits natural entities and destroys them completely, they rise again and shows the courage to regain their status and position.

Deep Ecology

Under this important concept, Ecocriticism parallels the rights of existence of man and all the natural entities with their physical environment. Deep Ecology is the impression that all life has the right to exist, that no one species is more important than another. Deep Ecology advocates that Nature does not exist to serve humans rather humans are here to serve Nature. All species have the right to exist for their own sake, regardless of their usefulness to humans. It works on the principles like the well being and flourishing of human and non-human life on earth have value in themselves; these values are independent of the usefulness of the non-human world for human purposes. Richness and diversity of life forms contribute to the realisation of these values and are also values in themselves. Humans have no right to reduce this richness and diversity except to satisfy vital needs. This concept is very much prevalent in the poems of Agha Shahid Ali and Seamus Heaney.

Agha Shahid Ali has given a vivid picture of the importance of streams and rivers in his poem *Desert Landscape*, and also says that these natural entities are the main sources of energy and if there is any sort of halt in their function the whole world will change into a desert. In this poem he talks about rain in a desert that is hope. He says:

*... a Jesuit priest
began to build a boat, bringing rumours
of water to an earth still forgetting
the sea it had lost over two hundred
million years ago.
... the streets turn to streams, then rivers, the poor running from
one another into each other's arms;*

(Ali, Desert Landscape)

In this poem Ali considers the earth as barren both moral and in humanistic perspective, where people have lost hope like in a desert there is no hope of rain and he is very optimistic while saying that the time will come when there will be rain in the desert and all dreams will be fulfilled. The streets will be changed into streams and rivers, but it will come in abundance and will wash away everything that comes its way. The mountains will catch fire and everything will get vanished. This can be viewed as revenge from nature to mankind for destroying it in many ways. It can be taken as a dissociation in order to recreate, everything will be raised to ground and then a new life will be infused in every entity. Ali projects that mankind can not escape Nature, in this poem he tries to highlight the idea that man is helpless in front of Nature, every time he escapes Nature he finds himself very midst of it. Nature can be treated as both destroyer as well as protector of mankind. For example in autumn it brings winds and the trees lose all the leaves and apparently look dejected and barren, but in spring

it is again Nature that infuses new life into these trees and even the buried seeds begins to sprout.

In this poem Ali projects that our chief objective should be to fight against the causes that are responsible for natural disasters like pollution and resource depletion, for the sake of the betterment of humans on earth. Because Nature never betrays the one that loves it. It is a two fold relationship, if mankind allows Nature to continue its course, Nature in return will guard and protect mankind. This is a thought put forward by ecocritics which they named as Shallow Ecological Movement. This proportion is clearly embedded in the above mentioned poem. These lines also comment on the usefulness of earth and Natural resources for human beings, which again is an attribute of the Deep Ecology Movement.

Conclusion

Both of these composers belong to artistically, linguistically and geologically diverse homelands, but in their poems some mutual subjects are found, like they have dealt with the themes of the complications of common folks and they have also concentrated on the despairs and anguishes of a common man because of the catastrophe of political format or we can say in modest terms vigorous occupation. However, these themes are very governing in the works of both these poets, but there is another matter which ask for attention in the works of both these lyricists and that is they both belong to those topographical localities which are world renowned for their beauty and there is an important effect of the environment of these particular locations on world ecology. Seamus Heaney strikes the note of deep ecology, rootedness and localness in boggy Irish land are sensed as a link in his poems. Ali has given a intense picture of the status of natural entities, while he considers them as the chief source of energy. The above evaluation makes it clear that the earth is plagued with serious ecological crises and preservation of Nature has turn out to be a primary task of every person in the present-day world.

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