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## The Recurrent Metaphors in English Romantic Poetry: An Ecocritical Rereading of Wordsworth, Coleridge, Shelley and Keats İngiliz Romantik Şiirinde Tekrarlanan Metaforlar:

Wordsworth, Coleridge, Shelley ve Keats'in Ekoeleştirel Açıdan Yeniden Okunması

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### ABSTRACT

In the poetry of William Wordsworth, S. T. Coleridge, P.B. Shelley, and John Keats, it is possible to observe some recurrent metaphors that are born in and stemming from poets' similar imagination. All these poets portray in their poems that the poetic imagination as a constitutive factor in poetic creation, and they take human being's relation to nature as a factor that inspires the imagination to employ mythical and metaphorical modes of expression. Ecocriticism highlights the fact that the literary texts should be examined whether or not they present or study the natural elements and the environment in their narration because romantic poets, who felt the pressure of the modern industrial urban life on both nature and humans, found the refuge in the natural world. Hence the idea of inquiring about the presence of nature in literary works becomes strongly meaningful when English Romantic poetry is studied. Moving from this notion, the aim of this study is thus first shedding light on the afore-mentioned Romantic Era poets' idea of imagination, and then analysing the functions of metaphors in poems of the First (Wordsworth and Coleridge) and the Second (Shelley and Keats) generations of English Romantic Poets through the theoretical lens of ecocriticism.

**Keywords:** Ecocriticism, Wordsworth, Coleridge, Shelley, Keats.

### ÖZET

William Wordsworth, S. T. Coleridge, P.B. Shelley ve John Keats'in şiir dünyasında, benzer hayal dünyalarından beslenen ve buradan kaynaklanan bazı tekrarlanan metaforlar gözlemlemek mümkündür. Tüm bu şairler, şiir yazımında şiirsel hayal gücünün esas faktör olduğunu ve mitik ve metaforik ifade biçimlerini kullanmanın ilhamını sağlayan hayal gücünü harekete geçiren kavramın insan ve doğa arasındaki ilişkiden kaynaklandığını şiirlerinde sergilemektedirler. Ekoeleştiri, edebi eserlerde doğal unsurların ve çevrenin sunulup sunulmadığı ya da edebi anlatımda çevrenin incelenmesi gerçeğinin altını çizmektedir çünkü modern endüstriyel kentsel yaşamın hem tabiat hem de insanlar üzerindeki baskısını hisseden Romantik dönem şairleri, doğal dünyaya sığınmışlardır. Bu sebeple, edebi eserlerde tabiatın varlığını sorgulama fikri İngiliz Romantik şiiri incelendiğinde oldukça anlamlı hale gelir. Bu fikirden hareketle, bu çalışmanın amacı öncelikle adı geçen Romantik dönem şairlerin hayal gücü fikrinin ne olduğunu aydınlatmak ve daha sonra İlk nesil (Wordsworth ve Coleridge) ve İkinci nesil (Shelley ve Keats) İngiliz Romantik Şairlerin şiirlerindeki metaforların işlevlerini ekoeleştirisinin teorik merceği aracılığıyla tahlil etmektir.

**Anahtar Sözcükler:** Ekoeleştiri, Wordsworth, Coleridge, Shelley, Keats.

### Introduction

English poets' attraction to the natural world became more evident during the romantic period (1798-1832), when England was the pioneer of what we now call the industrial revolution. The industrial revolution with the accompanying mechanization of life in that period caused a lot of adverse changes and impact on both nature and humans. Romantic writers celebrated the freedom and sublime that

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they characterized in nature, wilderness, and nonhuman animals. Carter and McRae state that the romantic period was about

many of the conflicts and ideological debates which are at the heart of the world; political freedom/repression, individual/collective responsibility, masculine/feminine roles, past, present and future. It was a time when ideologies were in the melting pot, when radicalism and tradition, change and stability, the old and the new were just as vital as the more traditionally literary themes of innocence/experience, youth/age, country/city, man/nature, language/expression. (1997: 202)

Ecocriticism highlights the fact that the literary texts should be examined whether or not they present or study the natural elements and the environment in their narration. The idea of inquiring about the presence of nature in literary works becomes strongly meaningful when the English Romantic poetry is studied because romantic poets, who felt the pressure of the modern industrial urban life on both nature and humans, found the refuge in natural world and depicted their views of social and economic themes concerning the city, humans, labor, industrialization and of abstract notions like beauty, awe, sublimity, spirituality, and morality in the metaphors borrowed from natural world.

Human beings have the tendency to portray the nature of phenomena in metaphors, and by means of analogies. As an Italian rhetorician Giambattista Vico already stated in his *New Science* (1725), “We live in a world of words, made for us by our language, where minds are formed by the character of language, not language by the minds of those who speak it” (qtd. in Hawkes 38). Shelley also argues that “language itself is poetry” (1989: 335). When poetry is the subject matter, it is evident that it requires evoking emotions, but people need to generate emotions with words, and this creation is called imagery. “Poetry is the indirect expression in ... in metrical words of some overpowering emotion” (Keble, 1877: 6). To enhance the emotion of poetry, humans use poetic devices, and using metaphors is one way to strengthen, to put differently, to empower expression, support, invigorate, encourage, and enhance emotion.

## **The Water, Wind and Aolian Harp**

Wordsworth’s major poems represent his use of the water metaphor. An amount of ‘water-in-motion’ is displaced in his poems whether it occurs as river or ocean. In Wordsworth’s poetry, water is not only a piece of the landscape, but also a tool for extraordinary transformation in the poet’s way of thinking. The flowing water, which is generally associated with the outer change from winter to spring, is often associated with a complex subjective process: a dynamic energy and an explosion of creative power following a period of imaginative inertia or sterility, a bridge between sensual environment and transcendental one or a rite of passage from one stage of life to the next.

William Wordsworth’s poem entitled “Tintern Abbey” provides the earliest broad instance of this symbolic association using the water metaphor. The full title of it is “Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798.” It opens with the poetic persona’s contemplation and declaration that five years have passed since he came this location, and encountered its peaceful, serene, and pastoral scenery, and heard the murmuring waters of the river. Wordsworth’s both poetry and poetic experience are likened to a spontaneous overflow of a river. As M.H. Abrams asserts “Wordsworth himself anchored his theory to the external world by maintaining that ‘I have at all times endeavoured to look steadily at my subject,’ and declared that the emotion was collected in tranquillity and that the spontaneity of its overflow was merely the reward of a prior process of deliberate thought” (1953: 47). The poetic meditation starts and flows rapidly like the unbridled waters of the river and it painfully awakens emotional life in the observer, mixing the memory and desire.

Five years have past; five summers, with the length  
Of five long winters! and again I hear  
These waters, rolling from their mountain-springs  
With a soft inland murmur. (Wordsworth, 1994: “Lines Composed”, 1-4)

The binary logic between nature and culture positions nature superior to the city in the poet's mind and literary production. From ecocritical perspective, Wordsworth emphasizes the significance of natural world in terms of its indifference to humans and their world. Therefore, this experience within nature creates a feeling of modesty towards nature and its mysterious ways in being curing towards everything in it. He modestly accepts nature's cyclical presence, in a manner, its immortal power. As Heffernan states, "Throughout his life, Wordsworth sought in natural objects a reflection of the universal, the permanent, the ideal, and the eternal. What distinguishes the later years from the earlier ones is not a repression of feeling but a clearer sense of its direction, a sharper comprehension of the emblematic values which the deeper kind of response can discover" (1966: 614).

The other important metaphor in Wordsworth's poetry is the wind. "Of this phenomenon Wordsworth himself gave remarkable testimony in the autobiographical *The Prelude*" (Abrams, 1984: 28). From the very beginning of the poem, the recurrent wind serves as the main theme, representing the essential notion of continuity and interchange between outer motions and interior life and powers, and it provides the poem with a principle of organisation:

Oh there is blessing in this gentle breeze,  
A visitant that while it fans my cheek  
Doth seem half-conscious of the joy it brings  
From the green fields, and from yon azure sky.  
Whate'er its mission, the soft breeze can come  
To none more grateful than to me; (Wordsworth, 1994: "The Prelude" Book I, 1-6)

Like earlier poets who invoked for inspiration a muse, Wordsworth in his opening lines addresses his own muse, the gentle and soft breeze which brings joy to him. The activity of 'breathing' also corresponds with the idea of a free life as the poetic persona depicts his state of mind:

[...] escaped

From the vast city, where I long had pined  
A discontented sojourner: now free,  
Free as a bird to settle where I will.  
What dwelling shall receive me? in what vale  
Shall be my harbour? underneath what grove  
Shall I take up my home? and what clear stream  
Shall with its murmur lull me into rest? (Wordsworth, 1994: "The Prelude" Book I, 6-13)

In the quotation above, the poetic persona gets rid of city, London which is often described as "a place of spiritual bondage from which he has finally escaped" (Abrams, 1999: 305) and comes to the midst of nature; and he feels to "breathe again." Nature, for Wordsworth, is first of all the sensuous given- what is freely offered for our discernment at all times. From line 9 to 13, he seems to describe the landscape; however, the empirical reality is not so much important as the physical features of a landscape, but it is important as a spirit or an energy (line 37) to make him feel free. Wind both tells the good news of the approaching spring in nature and a revival in the poetic creation:

For I, methought, while the sweet breath of heaven  
Was blowing on my body, felt within  
A correspondent breeze, that gently moved  
With quickening virtue, but is now become  
A tempest, a redundant energy,  
Vexing its own creation. Thanks to both,  
And their congenial powers, that, while they join  
In breaking up a long-continued frost,  
Bring with them vernal promises, the hope  
Of active days urged on by flying hours,--  
Days of sweet leisure, taxed with patient thought

Abstruse, nor wanting punctual service high,

Matins and vespers of harmonious verse! (Wordsworth, 1994: "The Prelude" Book I, 33-45)

Further in the poem, Wordsworth makes one of the most significant analogies of Romantic poetry, the one between poetic mind and Aeolian harp. Aeolian harp functions as a metaphor for human mind, and it is a recurrent metaphor borrowed by the poets belonging to the romantic poets.

It was a splendid evening, and my soul

Once more made trial of her strength, nor lacked

Aeolian visitations; but the harp

Was soon defrauded, (Wordsworth, 1994: "The Prelude" Book I, 94-97)

Wordsworth in the lines above likens himself to an Aeolian harp. It is claimed that Athanasius Kircher invented this instrument in 1650. "The fact that its music could literally be attributed to nature rather than art, made it a favourite subject for poets after the mid-18<sup>th</sup> century.... However, not until the 19<sup>th</sup> century did the wind-harp become an analogy for the poetic mind as well as a subject for poetic description." (Abrams, 1953: 51) The poet is an Aeolian harp that produces his beautiful music or poems with changing winds.

Furthermore, Wordsworth's "I wander Lonely as a Cloud" or "Daffodils" is another very-well known poem in Wordsworth canon. The poem starts with a simile; the poetic persona is likened to a cloud. Like a desolate cloud, the persona floats in the sky and has a chance to perceive nature with a new perspective. Then he encounters a garden of daffodils beside a lake.

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance. (Wordsworth, 1994: "I wander" 1-12)

The dancing, fluttering flowers stretch endlessly and he imagines that the daffodils are dancing and stimulating and encouraging him to join and enjoy the breezy state of the fields. The breeze again manifests itself as an important element in the poetry of Wordsworth.

The wind image is the most untenable and fleeting one. Images of flight and air have always conjured up feelings of euphoria and freedom. Inspiration itself has its origins in the idea of the spirit, the air, the prevailing wind. Besides, the wind has always characterized revolution, change, upheaval. William Wordsworth contends that wind has the ability to rekindle the hope in human being's heart and cure him/her. He addresses the wind in *The Prelude* as follows,

Ye motions of delight, that through the fields  
Stir gently, breezes and soft airs that breathe  
The breath of paradise, and find your way  
To the recesses of the soul; [...] (Wordsworth, 1994: "The Prelude" Book XI, 9-12)

It is possible to multiply similar quotations from several different poems of Wordsworth. humans, according to Wordsworth, are inspired to grasp the fortune and happiness adrift on the wind. Wordsworth believed that "Nature will never betray the heart that loved her, and one can infer the responsibility in a modern society is to safeguard Nature from all manmade dangers and all environmental hazards, it will in return guard, nurse and guide them" (Britto, 2012: 725).

Samuel Taylor Coleridge is a poet like Wordsworth who subscribes to the central romantic doctrine of the supremacy of imagination, but each has his own conception of what that means. “Wordsworth was an aesthete, Coleridge a metaphysician; Wordsworth was inspired by nature; Coleridge by the unseen world” (Cranston, 1994: 59). Coleridge has his own idea of philosophy. Coleridge “thinks that the subject’s mind and its cognitive faculties play a primary function in perception and in the act of creation. The most important faculty in this regard is imagination” (Karadaş, 2008: 39). He divides imagination into two; ‘primary’ and ‘secondary’ in his *Biographia Literaria*. The primary is “the living Power and prime Agent of all human perception... the repetition in the finite mind of the eternal act of creation in the infinite I AM”; and the secondary is described as “the echo of the former, co-existing with the conscious will, yet still as identical with the primary in its kind of its agency, and differing only in degree, and in the mode of its operation” (Coleridge, 1975: 167).

Language, to him, is essentially metaphorical without considering the division of subject-object. “The fundamental point of Coleridge’s philosophy is that “the ultimate realization of the imagination takes a linguistic form, and that form is most obviously manifested in the sort of association of ideas which generates metaphor” (Hawkes, 1972: 43). To put it in a different way, “Coleridge conceives of metaphor as Imagination in action” (Hawkes, 1972: 43). In addition to this, he tries to present extraordinary as real with such imageries because he thinks the poet with his imagination can create “wholes out of dissimilar things” (Karadaş 41). Coleridge’s albatross is an immortal metaphor for penance, however, Baysal states that “aside from the albatross, Coleridge presents such substantial elements of nature as water, wind, sun and moon and depicts the changes in them through colour symbolism” (2016: 185). Coleridge, like Wordsworth, uses the metaphors of wind and water in his poetry to picture the mind in perception as active amidst nature rather than inertly receptive. Aidan Day also states that “a number of Romantic writers suggest that the mind possesses a faculty which enables it to see through the forms of the material world to a greater, spiritual reality behind it” (1996: 57).

Among Coleridge’s metaphors, the wind-harp as an analogue for the contributing and thinking mind, which had been suggested as early as 1795 by Coleridge, can be taken as an example:

And what if all of animated nature  
Be but organic Harps diversely framed,  
That tremble into thought, as o’er them sweeps  
Plastic and vast, one intellectual breeze,  
At once the Soul of each, and God of all?  
(Coleridge, 1993: “The Eolian Harp” Book I, 45–49)

In his “Dejection: An Ode,” a confrontation between the wind and a wind-harp is mentioned. Like the wind which touches the harp and causes it to create music, the poet is expecting to be affected by nature to produce his own music or poem:

Well! If the Bard was weather-wise, who made  
The grand old ballad of Sir Patrick Spence,  
This night, so tranquil now, will not go hence  
Unroused by winds, that ply a busier trade  
Than those which mould yon cloud in lazy flakes,  
Or the dull sobbing draft, that moans and rakes  
Upon the strings of this Aeolian lute,  
Which better far were mute. (Coleridge, 1993: “Dejection” 1-8)

The Aeolian harp foretells a storm which the poetic persona has been expecting. With the violent music of harp, he hopes to get rid of the “stifled, drowsy, unimpassioned grief, / Which finds no natural outlet, no relief” (Coleridge, 1993: “Dejection” 21-22).

Those sounds which oft have raised me, whilst they awed,  
And sent my soul abroad,

Might now perhaps their wonted impulse give,

Might startle this dull pain, and make it move and live! (Coleridge, 1993: "Dejection" 17-20)

However, after a while the poetic persona discovers that it is just a vain hope that can never be realised as "On that green light that lingers in the west: / I may not hope from outward forms to win / The passion and the life, whose fountains are within" (Coleridge, 1993: "Dejection" 44-46). Coleridge here underlines that the inner life of human beings has the utmost significance, and the maintenance of a healthy and sound relationship between nature and human being definitely depends on the complex state of people's inner life. Therefore, Coleridge claims that if the power of the mind (imagination) is lost and when human is before nature, s/he will be a passive receptor of the inanimate visible scenery. Human's mind plays a huge role in creativity, and therefore, the mind is likened to a fountain, a lamp or a musical sound of a wind-harp whose echo lingers in the air mingling with the sounds of outer world. Moreover, Bloom also deals with the use of wind in *Dejection*:

In unspoken consonance with the change of the outer scene and of the responsive wind-harp from ominous quiet, to violent storm to momentary calm, the poet's mind, momentarily revitalized by a correspondent inner breeze, moves from torpor through violence to calm, by a process in which the properties earlier specified of the landscape – the spring rebirth, the radiated light of moon and stars, the clouds and the rain, the voice of the harp – reappear as the metaphors of evolving meditation on the relation of mind to nature... In this poem, nature is made thought and thought nature, both by their sustained interaction and by their seamless metaphoric continuity... thought makes explicit what was already implicit in the outer scene... When the Romantic poet confronted a landscape, the distinction between self and not-self tended to dissolve. (1970: 223)

In "Kubla Khan," Coleridge's metaphor changes and becomes a river first, then a fountain. A "sacred river" runs for miles, "meandering with a mazy motion" through a paradise realm and then falls down through caverns to "a sunless sea." The river continues underground, then reappears as a "mighty fountain," a geyser forced up with such power that big rocks are tossed in the air like "chaffy grain." The river now runs overland, and it falls again beneath the earth and disappears. Coleridge uses a superficially disorganized and disjointed construction in the poem which is actually carefully formulated to trigger associations of imagery and ideas that may create mental echoes of binary impressions. It is a "savage place" with "a sacred and swift river" that reaches to a "lifeless ocean."

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea.

...

A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And 'mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean: (Coleridge, 1993: "Kubla Khan" 1-5, 19-28)

The sacred river is the River Alph. The part of nature, here a sacred river, canalizes the poetic persona to "a profounder, spiritual reality transcending nature, time and place" (Day, 1996: 58). The individual mind is capable of seeing beyond the river or fountain; the Absolute itself is attained through nature. Experiencing this is like a miracle:

Where was heard the mingled measure  
From the fountain and the caves.  
It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice! (Coleridge, 1993: "Kubla Khan" 33-36)

Percy Bysshe Shelley is another romantic poet who also underlines the capacity of poet's imagination and the role of metaphor as a mode of expression in this process. Shelley in his *A Defence of Poetry* argues that the imagination is "the principle of synthesis, and has for its objects those forms which are common to universal nature and existence itself (1989: 323)... reason respects the differences, and imagination the similitude of things" (1989: 324) If imagination finds and reverences things that share similar features, then for Shelley imagination works in a metaphorical way. "Like the Neoplatonists, for Shelley, poetry is the expression, as well as an imitation, [of imagination]/of Ideas" (Abrams, 1953: 129).

Shelley attracts the attention to an implied inner connectivity of human world and natural world. He thinks that through the poet's imagination humans can be linked to natural phenomena and this could enable a fresh and passionate soul, a more respecting sense towards nature.

"Ode to the West Wind" is one of Shelley's poems in which the poetic persona directly addresses to the wind which has a power that both kills and regenerates. The West Wind symbolizes the power of nature and of the imagination triggered and inspired by nature. The West Wind is active and dynamic as it is seen as a vehicle or tool for change. Even if it sometimes destroys, the wind motivates new life on earth:

O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,  
Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed  
The wingèd seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow  
Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odours plain and hill:  
Wild Spirit, which art moving everywhere;  
Destroyer and Preserver; hear, O hear! (Shelley, 1971: "Ode to" 1-14)

According to Wasserman everything is under the power of the West Wind which is but "in constant flux," however, this power of the wind itself is unchanging, "acting without interruption or variance" on nature (1994: 241). The West Wind is capable of affecting and changing everything in nature; it is an omni-potent power that dominates the whole earth.

Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lulled by the coil of his crystalline streams,  
Beside a pumice isle in Baiae's bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,  
All overgrown with azure moss and flowers  
So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers  
Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which wear  
The sapless foliage of the ocean, know

Thy voice, and suddenly grow grey with fear,  
And tremble and despoil themselves: O hear! (Shelley, 1971: "Ode to" 29-42)

Shelley's imagination is so powerful that he mythologizes the West Wind. The objective phenomenon, the wind, metamorphoses into something superior to everything. This experience is realised only by the constructive power of the mind/imagination.

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies  
Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,  
My spirit! Be thou me, impetuous one!  
Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!  
And, by the incantation of this verse,  
Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened Earth  
The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind? (Shelley, 1971: "Ode to" 57-70)

In the fifth part of the poem (as shown above), the poet then takes a remarkable turn, turning the wind into a metaphor for his own imaginative creation that drives "dead thoughts" like "withered leaves" over the universe, to "quicken a new birth"—that is, to enable the spring time to come rapidly. Here the spring is a metaphor for a "spring" or reawakening of human imagination. Shelley intends his art to help to activate the human mind. Shelley, like Coleridge, wants the wind to act like his soul and his own poetic faculty and talent, which will play him like a lyre, the way the wind twangs the leaves of the tree branches. "The poetry for Shelley is the product of an emotional response to sensible objects" (Abrams, 1953: 129). In this poem, Shelley explicitly associates nature with art/poetry. Pinpointing powerful metaphors, he brings forward his ideas and emotions about the quality, power, and ultimate sublime effect of aesthetic expression.

John Keats is the last Romantic poet that this paper will deal with his perception of imagination and metaphor. In ecocritical terms, Keats' poetry suggests that the concept of beauty and the formulation of the natural world will make human world – culture – as good and interesting, which is opposed to the world created by the 'wild' ways of the industrial world. In his poem "To Autumn" Keats illustrates the season as a deity. Autumn abundance is described in the opening stanza.

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells. (Keats, 2001: "To Autumn" 1-11)

Autumn ripens fruits and causes the late flowers to bloom. In the second stanza, the speaker describes the figure of Autumn as a female goddess, often seen sitting on the granary floor, her hair "soft-lifted" by the wind, and often seen sleeping in the fields or watching a cider-press squeezing the juice from apples.



Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spares the next swath and all its twined flowers:  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours. (Keats, 2001: "To Autumn" 12-22)

## Conclusion

Northrop Frye puts forward that "in Romantic poetry the emphasis is not on what we call sense, but on the constructive power of the mind, where reality is brought into being by experience.... Myth is typically the story of the god, whose form and character are human but who is also a sun-god or a tree-god or ocean-god" (1963: 11). In "To Autumn" Keats identifies autumn with a goddess who has human-like features: "Thee sitting careless on a granary floor, / Thy hair soft-lifted by the winnowing wind" (2001: "To Autumn" 14-15). Moreover, Karadaş also claims that "The poetic imagination of the speaker metaphorizes and mythologizes when perceiving objects of nature by setting a similarity between animate and non-animate beings or between dissimilar objects" (2008: 85). The goddess autumn is created by Keats' imagination in its interaction with nature. The poem follows the rules of the world; the colourful and concrete images and onomatopoeic words attract the readers' attention to the sights, feel, and sounds of autumn and its progression. This kind of presentation of autumn in the poem functions like a glorification of an everything-in-flux approach; that is, a cyclical understanding of time. Keats poem seems to manifest this dimension of the natural world, with its entanglement of birth, maturing, achievement, dying, and rebirth, which never ends.

All in all, major English Romantic poets, Wordsworth, Coleridge, Shelley and Keats, demonstrate the metaphor's organic relationship to language as a whole, and emphasize its significant function as an expression of imagination. This paper has attempted to show that they all believe that the realisation of the imagination takes a language-based form and this form is presented in the sort of association of ideas which brings about metaphors taken from nature and alluding back unto nature, including both environment and humans. They apply this notion of thinking and the 'metaphors of wind and water' to their major poems such as "Tintern Abbey", "The Prelude", "Daffodils", "Dejection", "Kubla Khan", "Ode to the West Wind" and "To Autumn."

The afore-mentioned Romantic poets' works underline the fact that while culture and nature are two different concepts, culture should try to imitate nature. So, reading their poems, which foreground the same metaphors, from ecocritical perspective, presents that they although they depict the gap between nature and culture, their regard of nature portrays that they try to offer a reconciliation between culture and nature. Their call for imitating and idealizing nature also resonates the idea that there is an interconnectivity and entanglement of various elements of the system.

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