

The Apocalyptic Visions in the Poems of SP Lohani, GM Hopkins and VS Rai

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Abstract

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This article explores some textual and contextual evidences on how Shreedhar Lohani's 'Gaia', G.M. Hopkin's 'God's Grandeur', and V.S. Rai's 'Corona Says' reveal figures of speech and their underlying suggestions with current environmental crisis, specially focusing on the topics of contemporary environmental discourse related to environmental apocalypticism or catastrophic changes. Relevant environmental, ecological and mythical perspectives have been incorporated to substantiate the argument. The discussion integrates ideas from theoretical insights, textual evidences, contextual cases and views of the inhabitants of affected areas. The discussion critically reads the texts with regards to the claim and key theoretical concepts like Gaia as Earth mother, the arcadias in nature, degraded landscapes like Brownfields, environmental as well as mythical apocalypticism, nature as instrument to gratify human needs and desires and other relevant outlooks. Based on the findings of analysis, the conclusion of the discussion cogently establishes the argument rather than forming certitudes on the poems. The selected texts suggest

that the anthropocentric rational framework and a serious self-destructive denial of ecological limits is leading us to eco-catastrophic ends. So, it's high time we give up our chauvinism and live in harmony with nature and fellow creatures. The conclusion is expected to open avenues for further discussion as well as contestation on the same or similar discourses.

Keywords: *Environmental apocalypticism, metaphorical hints, instrumentalism, ecological limits*

Introduction

Nature is always a source of inspiration for the creative imagination of artists and poets. For instance, the writers started using the subject of nature for their works since the Romantic period, flourished during the American transcendentalism and continued practicing until the first and second wave of environmental writing. In this trend, there are several examples of literary writings that

highlight the desolation and destruction of nature. The most cited example is T.S. Eliot's "The Waste Land." This poem has allusions related to human civilizations that collapsed against the alterations in nature and time or are on the verge of downfall. The following representative lines from the poem suggest some apocalyptic and the catastrophic moments caused by the degradation of nature:

There is no water but only rock.
 Rock and no water and the sandy road
 The road winding above the mountains
 Which are mountains or rocks without water
 Over the endless plains, stumbling in cracked earth...

(Eliot, 2005, p. 1344)

These lines suggest the key environmental crisis we are facing at the moment desertification, climate change, global warming, and glacier melting. We can find a similar picture of desolate and degraded nature in our primary texts, too. This study analyses three short poems respectively, Lohani's 'Gaia', Hopkin's 'God's Grandeur', and Rai's 'Corona Says' from the perspectives of eco-criticism in line with apocalyptic visions and catastrophic changes. The rationale behind choosing these poems is that a binding thread of eco-critical insights connects the poems together. Though written in different contexts, cultures and geographies, all three poems have a common voice: revere nature, understand its rule and live accordingly.

Apocalyptic Approaches to Literature

The concepts like 'nature as the nurturing mother', 'nature as the self-regulatory system', 'web', 'the great chain of being' and even Darwinian Principles on 'Selection of Species' have become foundational ideas in ecology and environmental discourse. Besides these ideas, the paper derives some accepted wisdom from popular myths, allusions and theoretical outlooks on the 'End of the world', eco-catastrophic events, and anthropocentric behaviors like ecological denial and instrumentalism.

Gaia Hypothesis

Gaia is a mythical name given to planet earth. It literally means 'The Earth Mother'. According to Gaia Hypothesis, the earth is a living organism. As a living organism, The Earth also has a life. That means it is born; it has a life span or at a point of time, there will be total reshuffling in the biosphere which will cause the end of the most of the life forms. Like other living organisms, it has to suffer; yet it endures and sustains lives.

Boston refers that the hypothesis, stipulated by chemist James Lovelock and microbiologist Lynn Margulis in the 1970s, was named after Gaia, the primordial goddess who personified the Earth in Greek mythology (2012). Boston also informs that topics related to the hypothesis include how the biosphere and the evolution of organisms affect the stability of global temperature, salinity of seawater, atmospheric oxygen levels, the maintenance of a hydrosphere of liquid water and other environmental variables that affect the habitability of Earth. The Gaia Hypothesis, also known as the Gaia Theory or the Gaia Principle, proposes that living organisms interact with their inorganic surroundings on Earth to form a synergistic and self-regulating complex system that helps to maintain and perpetuate the conditions for life on the planet.

Brownfield

Brownfield is a metaphorical term used in urban setting to describe any previously developed

land (especially occupied for industrial or commercial purposes that is not currently in use) whether contaminated or not with known or suspected pollution including soil contamination due to hazardous waste.) Despite being a new coinage, the term has become a buzzword in environmental discourse. It is an image of anthropogenically degraded landscape, seascape or cityscape. It is the outcome of environmental degradation like deforestation, desertification, and low fertility of soil, dwindling resources and ultimately an ugly and barren scape where human civilization is at stake. Nuclear testing sites, excavated and redundant mines, polluted coasts of seas and banks of rivers, dying cities, deserted industries and cluttered ghettos and slums etc. create typical picturesque of brownfield.

Apocalypticism

Apocalypticism is basically a theological belief about the predestined end of the world. Almost all religious communities believe in this impending event. However, the concept of environmental apocalypticism is slightly different.

The idea of Dooms Day has been mentioned in books, ancient scriptures and calendar of the aboriginals like the Mayan calendar. The Hollywood movie '2012' made in 2009 was inspired from this belief. The movie is about the prediction made by the Mayans about what would happen at the end of this 'Great Cycle of The Earth'. Apocalypse is described as a rebirth of this world and the beginning of an age of enlightenment. There are also other interpretations of assorted legends, scriptures encircling this date. Lawrence Buell, Geoff Berry including other environmental critics have written and talked extensively on the apocalyptic dimension of nature. Buell refers to various master metaphors (often used in the western culture) for signifying the natural order of nature such as economy, selection, a chain or scale of being, a balance, a web, an organism, a flux, a machine etc. He draws ideas from the veterans of western intellectual traditions including Darwin, Thoreau, Worster, Leopold, Bruckner, and Schell among others and asserts that Apocalypse is the single most powerful master metaphor that contemporary environmental imagination has at its disposal (Buell, 1996). Buell also asserts that American version of Apocalyptic vision incorporates both theological and secular ideas on End of the World and catastrophic events caused by human intrusion upon nature, irrational behaviors despite the knowledge of ecological limits, technological misuse of natural resources etc. Both types of imagination create an intimidating picture of human destiny through harrowing premonitions on the End of the World.

Writer Abhi Subedi, however, revisits the concept in a different way. He unfolds the political and power dimensions often associated with the myths of apocalypse. He makes a point that the discourse of apocalypse sells fear of the unseen and manipulates the mass psychology in the name of scriptures, logic, totalitarian belief and imperialism. In practical life, fear of the seen and visceral experiences of daily lives matter more than the fear of the unseen. In fact, tangible apocalyptic events (flash flood, for example) are more dreadful than the intangible and imaginary stories of apocalypse (like the Biblical story of Noah and The Great Flood). He finds a kind of modernist enchantment politics behind the myths of apocalypse (Subedi, 2015, 150-152).

Hannigan's Typology

In his acclaimed book '*Environment Sociology*', John Hannigan identifies some typologies of the environmental discourse. Arcadian discourse of nature is one of them. Arcadian discourse focuses on the celebration of wilderness and back to nature philosophy. Two schools of thoughts exist with

regards to the representation of wilderness: *The Sublime Arcadia and The Dark and Dreary Arcadia* (Hannigan, 2006). Since the era of Romanticism (and even before that), nature, especially wilderness, was a sublime source of inspiration and creative imagination. However, on the other hand, for some poets and writers, same nature turned out to be dark and dreary force that could invite doom to human beings. For example, a river is constructive when she is calm, deep and flowing on groove. Same river turns out to be dreary and destructive when she is flooded or her track is obstructed. Sometimes, the ubiquitous silence in nature is premonition of danger. Joseph Conrad's 'Heart of Darkness' familiarizes the readers with similar dialectics of nature. Referring to nature as a realm of silence and instrumentality, Panigrahi writes:

Nature has become shockingly silent and pitifully derelict in the cultural province of modern man. More a silent "presence" and less a dynamic "process" (as environmentalist critic Lawrence Buell would have it), it has grown quiet in our discourse, shifting "from an animistic to a symbolic presence, from a voluble subject to a mute object. (Panigrahi, 2017)

This sort of silent and undemanding facet of nature comes as a powerful metaphor in our primary texts too.

Instrumentalism

Materialistic notions like 'disembeddedness' of human beings from nature is fundamentally irrational ecological denial, losing track of ourselves and ultimately losing track of nature. This irrational human centered psychology leads to anthropocentric, capitalist and elitist views that treat nature as instrument for human consumption. Plumwood defines 'instrumentalism' as a human centered approach, assuming that natural resources and species are there available as 'others' for unrestricted use of human beings; For example, as food or commodities (Plumwood, 2002). The reductive treatment of animals and resources is an injustice to other living beings and common resources of our home planet. The agency of the other is totally denied in order to homogenize, stereotype and exploit. This type of separation politics (Self vs. the Other) works like a colonization project and can end in radical exclusion of the other.

Tally and Battista relate this problem with the Cartesian rationality of human mind inculcated by western modernity and Judeo Christian belief. They assert that the sovereignty of mankind upon nature is the outcome of the foundations laid by Cartesian rationality and by the ordering of the world power blocks. Such indoctrination led mankind to a continual, cumulative desire to develop and exploit the planet's remaining resources, ultimately alienating mankind from the natural world, and worsening the problems with the mass commodification of scant natural resources and the concomitant environmental destruction (2016, pp. 1-14).

These ecocritical perspectives principally discuss the apocalyptic facet of nature in the context of degradation of environmental balance in the industrialized world. This brief study investigates how far these views apply in the context of the west as well as geo-cultural context of Nepal.

This study explores how the selected texts reveal the apocalyptic visions as metaphorical hints. It also investigates how the anthropocentric behaviors of modern human beings result in the denial of ecological limits, violation of the basic rules of environmental justice and consumption of natural resources as instruments to fulfill human desires.

Method

The method of this study is textual analysis of the selected texts, using the ecocritical standpoint. Since most of the discussed theoretical insights are related to green issues, the paper investigates their connotative aspects and implications in the present context of environment studies. The textual analysis predominantly builds on the interpretation of the key figures of speech like imageries, metaphors and suggested ideas in the poems. There are some reasons behind choosing the figurative tools as the major trope of discussion. Figurative tools enhance the visibility of language. Among the figurative tools, metaphors, similes and the imageries are the most powerful ones. This study primarily focuses on the usage of imageries. Basically, imageries work in two ways: first, imagery as a practical means of thinking, as a means of placing objects within descriptive categories; and second, imagery as poetic trope, as a means of reinforcing an impression. For example, 'Butterfinger' as imagery of practical thinking trope means someone with fingers full of butter (metonymic relation) whereas 'Butterfinger' as poetic trope means someone with weak grip/catch (metaphoric). The poetic imageries offer more connotative meanings in comparison to the practical imageries.

Reviews and Discussion

The study builds on the textual analysis of the selected primary texts composed around the themes of environmental degradation, anthropocentrism, apocalyptic events and consequently the fall or collapse of human civilizations. The discussion critically reads the texts with regards to the claim and key theoretical concepts like Gaia as Earth mother, owing the nature and preservation of its resources, degraded landscapes like Brownfields, environmental as well as mythical apocalypticism, Nature as instrument to satisfy human needs and desires and other relevant outlooks. Selecting of three short poems as primary texts for studies, this brief study invites for further research and contestations in the related texts and topics.

Textual Analysis 1: 'Gaia' by Lohani

The central imagery in the poem is impending apocalypse in the Gaia. However, there are a number of other unifying imageries or descriptive lines that support the main idea. The analysis of the poem unfolds how the imageries and theoretical insights contribute to create metaphorical hints of environmental apocalypse. The apocalyptic imageries in the poem are more tangible type of catastrophic events happening in real life situations like drought, desertification, snow melting, Tsunami, heavy rainfall, famine and acute poverty etc. Let's substantiate these issues in the poem:

There are ample textual evidences in the poem that support the central argument of this paper. The analysis deals with the central imageries in the poem like searing wind, withered palm, devouring rain, cavernous frothy mouth of sea, crooked beak of a mountain peak etc. in detail with regards to our key theoretical concepts, metaphorization of the concepts through imageries and other figurative devices.

Similarly, the discussion also focuses on the statement 'Yet She Endures' that refers to the ever receptive, silent, self-regulatory and self-renewable system of mother earth. All in all, the discussion is triangulation of the claim or research problematic, theoretical insights and textual evidences. The figurative devices of symbols, metaphors and predominantly imageries having connotation of the disintegrating or apocalyptic facets of nature appear as powerful and unified imageries in poem.

The poem has seven imageries that work like a binding thread of the central idea of apocalypse.

First two imageries are discussed as a single strand because of their thematic connection:

Imagery 1&2: ‘The searing wind among the withered palm’

‘The devouring rain...’

This opening imagery creates a dark and dreary picture of nature. Being the opening line, it brings the readers closer to a harsh reality we are facing currently. Due to climate change and global warming, there is rapid imbalance in the climate and season cycles. Now winters are getting extremely cold and summers are extremely hot. Otherwise, the temperatures fluctuate abruptly against normality. As a result, the autumn flowers do not bloom in time or bloom earlier than the expected time. On the other hand, vegetation withers and dies untimely in summer due to unbearable temperature. We have started witnessing temperature disparity in cities having moderate climate. According to an ongoing temperature analysis conducted by scientists at NASA's Goddard Institute for Space Studies (GISS), the average global temperature on Earth has increased by 0.85° Celsius (1.4° Fahrenheit) since 1880 (NASA/GIS, 2021). Reported cases of hot waves in hilly areas, mosquitoes seen in mountainous area like Jomsom of Nepal, Rhododendron flowers blooming a couple of months earlier than normal time, imbalance in rainfall and snowfall, unpredictability of destructive hailstorms, flashfloods, off track avalanches among many other abnormal happenings are enough to indicate the premonitions of some kind of catastrophic changes or apocalypse in nature.

Moreover, the allusion of ‘The devouring rain’ reminds us of the mythical Apocalypse in the Biblical tale ‘Noah and the Great Flood’ and contemporary adaptation of the same story in the Hollywood movie ‘2012’. These allusions lead us to a common skepticism: “Will lives collapse due to such devouring rain or will there be some other extra-terrestrial mishaps like the Big Bang or perhaps certain star colliding with the earth or Ice Age or some other End of the World happening? We came to being very lately on this earth after so many lives had already been created, lived through turmoil or collapsed. It is all about Darwinian insight– either we adapt or collapse the way Jared Diamond, in his acclaimed book ‘Collapse’ opines: ‘Societies choose to be survivors or fail’ (2011). Similarly, the history of the rise and fall of Easter Island civilization (including a number of other lost civilizations in human history) is a concrete example to prove Diamond’s statement.

Imagery 3: ‘The sea with its cavernous frothy mouth...’

This line creates an imagery of turbulent nature. The low tide sea is tranquil and suitable for sea faring. When the same sea comes to high tide, it turns out to be destructive and challenging. Sometimes, Tsunamis of tide engulf civilizations. Moreover, the diction ‘frothy’, which literally means ‘foaming’, also refers to the growing toxic waste in the coastal area caused by human activities. Toxins from pesticides, fertilizers, and other chemicals used on farms, factories and other human consumptions contaminate nearby rivers that ultimately flow into the ocean, and cause extensive loss of marine life in bays. Moreover, polluted estuaries lead to the creation of dead zones. The most toxic waste materials dumped into the ocean includes dredged material, industrial waste, sewage sludge, micro-plastic and radioactive waste.

Imagery 4: ‘The crooked beak of a mountain peak...’

When we look at the high mountains these days, the shady and rocky peaks without snow remind us of this unpleasant imagery. Due to untimely and scanty snowfall, beautiful mountains like Mt.Fishtail or Mt.Amadablum look as ugly as the beaks of a crow. This is a clear indication of climate

change leading to rapid melting of the glaciers as well as desertification. Since Nepal is sandwiched between two economic giants, the hot air discharged by their mega industries occupies our cold sky. As a result, if the Ozone layer depletes due to stratospheric temperature rise, it is likely to happen in comparatively colder skies like Nepalese Sky. We get victimized more than others due to this global crisis.

Environmental scientists observe that temperatures in the Himalayan region increasing at a higher rate than the global average. They predict this also increases the risk of glacial lakes bursting, threatening the mountain communities. A local villager, Ngoegon Lama, whose village of Namche Bazaar narrowly missed flooding due to a burst glacial lake in 1985, claimed to have witnessed the hints of nearing catastrophe: "There is no snow when there should be, no rain when there should be; I'm sure it is because of global warming". The Himalayas have warmed by almost 1°C since the 70s - almost twice the global average rise in temperature - according to the UN environmental programme. According to Guardian Daily, more than two-third (nearly 67%) of the glaciers in the mountain range are in threat, and the melting snow and ice has created huge lakes, raising fears among scientists, environmentalists and locals that they could overflow into each other in a cascade effect (2015). If this happened, thousands of people could be killed, while Nepal's agricultural industry - on which 80% of the population relies - would be devastated. The loss of the glaciers would also reduce water flow to major rivers like the Ganges and the Indus. Thus, the imagery of barren mountains tells a lot about environmental degradation and its catastrophic consequences.

Imagery 5: ‘Time plucks at the world
On its gray gaunt wings...’

This imagery of Time reminds the readers of the much quoted lines from Andrew Marvel's poem 'To His Coy Mistress: "Beyond me is Time's winged chariot hurrying near, and yonder us, lie deserts of vast eternity (Marvel, 2005)." Marvel's portrayal of time is angelic. Contrarily, the portrayal of time in this poem is quite upsetting. Time as the self-regulatory system of nature is like the Almighty God of destruction who can terminate everything with His terminating actions as if He is plucking everything from this world. This Almighty God of Apocalypse or destructive facet of nature is not beautiful, He is ugly. The alliteration of 'gray gaunt' itself creates an unpleasant imagery: kind of decayed, diseased and degenerated realm of living beings. All in all, this imagery describes the void after the Apocalypse, before the nature resumes everything with her self-renewable system.

Imagery 6: ‘The smell of mildew
Shrouds the house–
Turbulence and hunger
All around...’

This is an extended description of the previous imagery. It portrays the ultimate desolation and deprivation in mankind. As envisaged in the scriptures like *Gita* and *Garuda Purana*, when human beings reach to the pinnacle of sins, they are predestined to collapse. While collapsing, there will be nothing but mildew, disease, turbulence and hunger all round the world. To end this tipping point, the Almighty will reincarnate as a savior and end the world for a fresh start. In celebrated Hindu scripture *Shreemad Bhagavad Gita*, lord Krishna assures Arjuna: "Whenever and wherever, there is a decline in religious practice, O descendant of Bharata, and a predominant rise of irreligion, at that time I will

descend Myself "(Prabhupada, 2010, p.135)." In fact, humankind has already started experiencing the premonition of apocalyptic phase. No matter how much material gains we have, we are always living lives of drudgery. Mildew of poverty for being ever unsatisfied has pervaded every household; the world is unrestful place with ever lurking threats of nuclear war, chemical war and other detrimental conflicts; new types of diseases and mutant viruses like Corona Virus /COVID-19 are challenging the miracles of medical science, growing life expectancy and lowering mortality rates. On one hand, we have had unprecedented increase in agricultural production; on the other hand people are dying of hunger and mal nutrition. The food we grow or make are hardly edible due to the toxic chemicals we spray on them (ironically, with intentions of keeping them fresh and swell!). We will talk about this irony in detail in our textual analysis of the poem 'Corona Says'.

Imagery 7: Yet She endures...

As per the rule of The Gaia or The Nature as the nurturing mother, the chronicle of all these adversities (discussed so far in Imageries 1 to 6) and abnormalities must come to an end for the healthy life of Gaia. She has been enduring all these calamities just because she is waiting for the Day of Doom that means self-renewal of the earth's self-regulatory system. So the final line provides a clear hint of impending apocalypse or catastrophic end. The term 'endure' has metonymic effect here. The expression "Yet She endures" implies that she is switching to a self-healing system or total reshuffling of her inner as well as outer spheres. With some vivid snapshots like imageries depicting the painful realm in nature, the poet creates a vision of impending apocalypse.

Textual Analysis 2: 'God's Grandeur' by Hopkins

The sonnet 'God's Grandeur' by Gerard Manley Hopkins also talks about the impending/inevitable apocalypse in the backdrop of Christian theological outlook on mythical Judgement Day. For him the perpetrators behind the degradation of nature and violation of the rule of the God are non-other than self-centric human beings.

The poem is a tribute to the magnificence of God as Nature and His magnanimity to the naïve and ignoramus human beings who happen to forget the connection between the God, Nature and mankind due to the day to day rat run for fulfilling their materialistic desires. Hopkins is actually referring to the time he lived in –the pick of Industrial Revolution in Europe and consequent fall of moral as well as spiritual values in human beings.

In nature, God's presence and agency as generator, operator, and destroyer works beyond human comprehension. Laymen hardly understand such agency and functioning of nature in the quest of material lives. The God's presence is like electrical current, flame or flash which might engulf the civilizations within moments. Similarly, God's presence is like the centralizing pull of oil that unites all the members of biotic and abiotic community as an organic whole called biosphere. Hopkins asks a rhetorical question to trigger the dormant spirituality of the readers and human beings as a whole: why do human beings overlook the divine authority upon nature? The poet himself unfolds the answers from the fifth line onward. He makes point that humanity over the generations has endlessly walked over the ground, achieved tremendous industrial and economic advances but at the cost of destruction of Nature. They have damaged and corrupted the landscape in such a way that it smells only of men, whereas this biosphere belongs to all the members of the biotic community. So the poet gives a clear hint of anthropocentric exploitation or instrumentation of nature and the impending doom as the final

repercussion of such acts.

The shoes that people now wear in the hunt of treasure disconnect them from their spiritual and natural bondage with the Nature. The shoes come here as a powerful metaphor of the spiritual blindness and platial detachment in human beings. No matter how human beings behave the nature or Gaia mother has her own self- regulatory system. The morning Sun rises with the beginning of everyday on the east and in the evening sets on the west. No one can alter this rule of nature. Thanks to the grandeur of the God who takes care of this constant cycle of generation -end- and regeneration. The poet concludes the poem with a reverence to the divine power. The God or The Holy Ghost magnanimously guards the fragile world with warmth of angelic look over the horizon.

Though this poem is inspired by Christian theological belief on the magnanimity of the God (Hopkins himself was a priest), its actual aim is to arouse spiritual wake in the readers and their reverence towards almighty Nature. The poet connects nature, God and human beings and inspires the readers to maintain environmental justice for their own sake and also for the sake of healthy ecosphere. The poem also mocks the anthropocentric visions of human beings, especially the capitalists who use nature as instrument to satisfy their insatiable desires.

Textual Analysis 3: ‘Corona Says’ by Rai

The poem ‘Corona Says’ by Vishnu S. Rai , a contemporary composition published during the Pandemic of Covid-19 also echoes warning and premonitions of the inevitability of the end of human civilization if human beings do not correct their follies in time. Besides, the poem also highlights self-incurred apocalyptic events as described in the previous poems. Human beings are destined to suffer with unforeseen and devastating apocalyptic events like epidemics and pandemics caused by mutant viruses, new diseases, toxic sites, catastrophic events and so on. In this poem, the Corona Virus persona is questioning the self-destructive and intrusive behaviors of human beings:

In the opening stanza, the persona challenges the warmongers as the number of innocent people killed in war and massacre is always higher than the number of people killed by diseases, epidemics and pandemics. The persona also questions the anthropocentric behaviors of human beings. They consider themselves as the master of the earth and exploit fellow creatures as slaves and commodities.

The poem also raises a powerful voice against the sense of freedom imposed by human beings. Is freedom only meant for the human beings or do other beings also need to be free? The poet creates a thought provoking reversal of the practices of freedom and hypothesizes how would they react if they were living in the confinement of zoos like other creatures? Naturally, they would not be happy. This irony of reversal reminds us of the human follies and anthropocentric behaviors expressed in the previous text ‘God’s Grandeur’ by G.M. Hopkins. Human selfishness and greed to abuse more and more natural resources is disconnecting them from the nature. When the tipping point of such insatiability crosses the limit, the Doom’s Day is not far.

In the same manner, the speaker persona mocks the so called supremacy of human intelligence. Though human beings have done incredible things with their intelligence, they (specially the medical scientists) haven’t been able to develop any reliable and operational medication against Corona Virus till date (except some vaccines with inconsistent efficacies). Finally, the Corona persona has a solemn warning for human beings. If they do not correct their rampant behaviors against the rule of nature, human civilizations will collapse taking us back to the cave time.

Thus, using contextual case of ongoing Covid- 19 Pandemic, the poet establishes a fact that whatever disastrous is happening in the lives of human beings and the total biosphere is happening because of human greed, feeling of human supremacy, and most of all our inability to live in harmony with nature and fellow creatures. Pandemics like Covid-19, come as impediment to human civilizations because of their own inability to maintain environmental justice in the ecosphere. It is urgent for human beings to think about environmental justice, ecological preservation and healthy life of all biotic and abiotic community. Based on the views of Amartya Sen and Martha Nussbaum, David Schlosberg proposes fourfold path of environmental justice—fair distribution, recognition, capabilities and functioning (4-5). Fair distribution of resources following equity and positive discrimination principles, recognition and space for each members of the communities in the decision making process, capability building for environmental protection and most importantly functioning of the movements; these are the effective measures to save environment in participatory and sustainable ways.

Conclusion and Implications

All the selected texts have a common message to correct the anthropocentric behaviors of human beings. Human activities have resulted in the ironic alienation of mankind from nature and its gradual degradation. Thus, revealing a serious environmental crisis, the poets want to convey that the intangible and mythical Doom's Day could turn out to be a tangible catastrophic end of the world. Most of the problems indicated in the poems are largely self-incurred problems. The Gaia has her own self-regulatory and self-healing system. Human beings are violating her rules because of their greed, feeling of supremacy, and most of all, their inability to live in harmony with nature and fellow creatures. Similarly, the second text 'God's Grandeur' arouses spiritual awakening in the readers and their reverence towards almighty Nature. The poem connects nature, The God and human beings and inspires the readers to maintain environmental justice for their own sake and also for the sake of healthy ecosphere. The third poem 'Corona Says' the speaker persona has a serious warning for human beings. If they do not correct their rampant behaviors against the rule of nature, human civilizations will collapse or regress to the primitive time.

These concise poems deliver entry points to understand, interpret and analyze the 'Being of Nature'. The figurative tools used in the poems work like a tapestry art form to produce a holistic meaning of Almighty Gaia, Nature or The God. Even if we critique all three poems from rational or scientific point of view, we can infer that the poets are literally talking about the inevitability of the generation- termination- and regeneration cycle of nature. Practically, the poets inspire the readers to correct their wrong deeds as responsible inhabitants of the earth so that the earth is a healthy, organic, egalitarian and safe homeland for all living beings. For a researcher, this article is expected to open possibilities of further inquiries. For example, some pertinent questions may arise in the mind of critical readers: Does such pious treatment of Gaia matter from a non-theological perspective? Can we establish inevitability of the events like Apocalypse? Or, is this just hypothetical or mythical concept? Can we equate the God with Nature? Is there any case of regressing back to Stone Age due to Pandemics? Etc. The poem opens new avenues for so many unanswered questions.

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