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Human-Nature Interface in William Cowper's "The Poplar Field" and E.B. White's "Once More to the Lake"

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Abstract

This paper attempts to analyze William Cowper's poem "The Poplar Field" and E.B. White's essay "Once More to the Lake" from an ecocritical perspective. Ecocriticism explores the relationships between elements, human culture, and the physical environment as presented in literary texts. In their respective works, both Cowper and White address issues related to nature, the acknowledgment of social ecology within the natural world, and the necessity for humans to coexist with it while respecting ecological balance. Both literary texts delve into the unpleasant and devastating environmental degradation and the interface between humans and nature, which forms the core of ecocriticism. In this context, human culture is intricately connected to the physical world, affecting and being affected by it. The selected texts also highlight the issue of biodiversity degradation and the loss of natural beauty. Furthermore, they touch upon environmental philosophy and ecocriticism, assuming that the human world and the physical environment are closely interlinked. This perspective teaches us to be more humane and to reject an anthropocentric approach.

Keywords: ecocriticism, wilderness, arcadia, ecology, social ecology and anthropocentrism

Introduction

This research paper aims at making a comparative study of the poem "The Poplar Field" and the essay "Once More to the Lake" by William Cowper and E.B. White respectively in the light of eco-criticism. It explores how human-nature interface eventually leads to serious environmental hazards. Ecocriticism analyzes how the relationship between things, human culture and physical environment is presented in literary texts. The researcher analyzes how both literary texts deal with the unpleasant, devastating and horrendous environmental situations, and human nature interface as a core of ecocriticism. Both texts raise the issue of biodiversity degradation and the loss of natural beauty, and further come across an issue of environmental philosophy and ecocriticism that teaches the human race to be more humane and avoid anthropocentric approach. Both Cowper and White, represent the familiar sights and scenes of the landscape of nature. Ecocriticism is the study on how literature and the environment interact. Ecocriticism, according to Cheryll Glotfelty (1996), "studies the links between things, human culture, and the physical world" (xx). She explains the purpose of ecocriticism and claims that it adopts an earth-centered methodology for literary analysis (xvii). Ecocriticism is based on the assumption that human world and physical environment are closely interlinked and that one is shaped by the other. It explores human consciousness of nature, their encroaching attitudes and overall impact on the nature and eventually on the human civilization. A close observation of the mindset of humans, their solipsism in relationship to nature and society and its brutality falls under the preview of this research. Furthermore, it examines the impact of human encroachment on nature and the potential apocalypse that may approach in the near future.

This project studies firstly the situation of the environment, nature, and human self-centeredness in an era of industrialization and globalization. It analyzes how industrialization and globalization with their giant leap, swallow the nature making her bankrupt. Secondly, it raises a significant theoretical concern of the so-called civilized society and human beings' plight due to their ignorance, and its consequences in the form of environmental degradation, showing how people can turn themselves to be their own grave diggers. This research makes significant use of concepts developed in ecocritical theory and offers an analysis of the impact of human encroachment on nature as a cultural denominator of troubles for human race. The major objective of the study is to demonstrate how the material greed, solipsism, anthropocentrism and encroaching human nature serve as a source of conflict, and decadence, and how the entire humanity has to cope with this situation.

Selected literary texts, "The Poplar Field" and "Once More to the Lake", are a resourceful goldmine for eco-critical analysis where nature and eco-criticism are seen as a field of an academic inquiry. Both of them view the environmental problems linked within a literary context. In *The Eco-criticism Reader*, Cheryll Glotfelty (1996), maps the methods of eco-criticism where she takes eco-criticism as the study of the relationship between literature and physical environment (18). In the light of this quotation, above mentioned texts best describe the relationship between literature and the physical environment where both texts show the human encroachment upon nature and natural resources. This portrays that the anthropocentric tendency has become dominant posing a threat to pristine wilderness. In "The Poplar Field", Cowper makes an expression of his personal feelings. He portrays the differences between environmental or natural beauty before and after poplar trees are felled. Likewise, in "Once More to the Lake", the essayist, White talks about the landscape of the surrounding sites of lake in Maine, the place where he, in accompaniment of his father used to visit; and at present he and his son visit every year in August. White shows that the technology can be disruptive. Even though it can, indeed, make things become faster and more efficient, and can also make things noisier and more disruptive. Thus, he shows the negative effect side of new technology upon nature in the name of development and culture.

Literature Review

E.B. White has received numerous critical reviews on his autobiographical essay “Once More to the Lake” that generally reveals the transient human nature and impermanency, and particularly depicts the social and environmental issues of critical concern. In this regard, Elledge Scott (1985) explicates, “Once More to the Lake” is autobiographical and intensely personal. It arises from a firsthand experience common among Americans for generations: the summertime escape from the city to a mountain lake. The lake that White writes about is Great Pond and is one of several in the vicinity of Belgrade, Maine referred to collectively as the Belgrade Lakes” (27) The essay's real and precise language serves as proof of its autobiographical and personal origin. The standards for excellence are set forth in this language in an objective, factual, and clear manner. Ultimately, White's consideration of details—both those he had previously remembered and those he had just observed—led him to the understanding of an insight that transcends the specific to establish a universal truth. The passage of time and the changes it brings are the focus of White's essay. As White contrasts his memories of the lake with his son's time there, the significance of this observation becomes clear. He makes numerous comparisons, and the language he employs to do so is precise and concrete.

One way to describe ecocriticism, according to Cheryl Glotfelty (1996), is as having "one foot in literature and the other on land." She states in the introduction to *The Ecocriticism: Reader* that the theoretical discourse "negotiates between the human and the nonhuman" (xix). Her representation of this new manner of reading with two feet—one in the book and the other in the backyard or on the trail—emphasizes the interaction between humans and other species. According to Lynn Overholt Wake (2007), reading White is best done when standing on two feet. On the other hand, learning about White will probably involve reading "Once More to the Lake" in a college composition or introductory literature class (green or not), with the professor introducing White as a renowned essayist (5). Although White's essays are commonly included in collections of nature writing, the nature in his work as a whole is rarely discussed. This study draws the conclusion that White views the world as fundamentally inhabited by both people and non-human creatures; his work expresses concern for both animals' habitats. White's affection for nature is visible throughout the range of his work.

Likewise, the poetry of William Cowper played a significant role in the development of British nature writing. He is a pivotal figure in the transition, whose traditional piety-- “God made the country, and manmade the town” --is frequently offset by an inability to find solace in the conventional view of a divinely ordered universe, but who instead looks for some kind of resolution within the natural world itself. He frequently draws a comparison between the alluring qualities of isolated, rural environment and the misleading allure of the city.

Regarding Cowper's vision and treatment of the natural world, E. Evans (1897) in the published collection of poems, *Selections from Cowper: Including A Complete Collection of all his Poems Relating to Animals*, reveals Cowper's conception and treatment of the natural world and shows that even one hundred years ago, Cowper was praised for his "tenderness and sympathy" for the non-human natural world (Preface). It provides evidence that Cowper has a long history of being regarded as a poet of the natural world.

Similarly, in “The Animals' Poet Laureate: William Cowper”, Charles A. Westacott (1954) affirms Cowper's standing as a champion of the natural world throughout history. William Cowper is designated by Westacott as the animals Poet Laureate and asserts that in his "commiseration with beings other than man," he was far ahead of his time (8). He describes Cowper as an all-round humanist and cites his compassion in the face of various sorts of brutality like racism. He refers to Book V of *The Task*, where Cowper describes the restoration of the Earth when "the lion,

and the libbard, and the bear..." will coexist with humanity in peace, noting Cowper's "hopeful tone" in regards to creation.

Darcy Jane (2019) pays tributes to William Cowper as he is hailed by the *Britannica Encyclopedia* as one of the best letter writers in the English language, the most widely read poet of the eighteenth century, and at the top of the English poetry world. His relevance as a poet has endured through the ages because of the incorporation of his own troubled feelings into his writing, which helps us comprehend despair in Romantic literature. Because of his insanity, rather than in spite of it, Cowper was to become a legendary character for later generations of poets (148). The revelations of his mental instability and fragility have illuminated how, in the 1800s, literary discourse predominated over scientific understandings of depression and lunacy. The literary writings of Cowper manifest anxiety, depression and hopelessness due to religious radicalism and othering of environmental concerns.

Methodology

This research work employs *the notion of* ecocriticism as a theoretical framework to analyze the relationship between literature and human- nature interface. Further, it casts light upon the relationship between literature, nature and humans that is often overlooked in humanities and social sciences research. Although this research makes significant use of concepts developed in environmental philosophy, it does not offer a comprehensive analysis of ecocritical theory, rather an analysis of the impact of human encroachment, anthropocentrism and solipsism as a denominator of biodiversity degradation and human predicament is a primary tool of analysis. The major objective of the study is to demonstrate how the individuals dig their own graves due to increasing material greed, anthropocentrism, solipsism, with their encroaching nature as a source of conflict and decadence that invites a doomsday that they can never avert, pushing entire biotic community at the verge of extinction.

The Ecocriticism Reader (1996), co-edited by Cheryl Glotfelty, is a popular introductory text that maps the practices of ecocriticism. She points out that ecocriticism raises a diverse range of issues in "Literary Studies in an Age of Environmental Crisis," and she maintains that "all ecological criticism shares the essential premise that human culture is tied to the physical environment, impacting it and impacted by it. As a theoretical discourse, ecocriticism negotiates between the human and the nonhuman, with its focus on the relationship between nature and culture, particularly the cultural artifacts of language and literature. (21)

Ecocriticism has a broader range of premises where nature and human culture are connected to each affecting each and being affected by the other. This very effect in physical world with the advancement of culture can be best depicted by language and literature in the light of ecocriticism. Regarding this, in "Literary Studies in an Age of Environmental Crisis," Glotfelty (1996) notes:

Eco-criticism asks a wide-ranging set of questions, and she insists all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Eco-criticism takes as its subject the interconnectedness between nature and culture, specifically the cultural artifacts of language and literature. As a theoretical discourse, it negotiates between the human and the nonhuman. (21)

This statement references to a work that connects literary studies and environmental activism: the study of how the physical world is represented in literature. Therefore, this topic deals with the meeting of two opposing poles—humankind and nature—and ecocritics raise the question of human consciousness and rationality about their physical surroundings and culture.

Ecological balance has been required in the current situation. As a literary theory, ecocriticism

aims to depict the physical world in literature. Ecological balance is a dynamic equilibrium within an organismal community in which genetic, species, and ecological diversity are all mostly constant, subject to modest changes due to natural successions, and where there is a steady balance in the numbers of each species within an ecosystem. An industrial civilization now requires people to have a profound awareness of ecology.

Arne Naess (2015) acknowledges that shallow environmentalism has an anthropocentric and utilitarian view of nature as well as a materialist and consumerist viewpoint that is influenced by technology culture. It is impossible to build a non-anthropocentric set of values because the prevailing, short-term, sectional, and self-centered understanding must be replaced by an enhanced, fortified bio-centric notion of human nature relation. Every being, whether human, animal, or vegetable, has an equal right to survive and flourish (59). Increased population, pollution, resource depletion, nuclear radiation, pesticide and chemical poisoning, deterioration of cities, disappearance of wildlife and wilderness, decline in quality of life, and continued economic growth and development are just a few of the factors that deep ecology resists to the rhetoric of progress. Except in order to meet really necessary demands, humans have no right to destroy this richness and diversity. A significant decline in the human population is compatible with the flourishing of human life and cultures. This reduction is necessary for non-human life to flourish. The current level of human interference with the non-human environment is excessive, and things are getting worse quickly.

For Timothy Luke (1999), deep ecology is a non-dominating ecological consciousness that includes biocentrism, self-realization, spiritual development, the unfolding of one's inner essence, identification with other humans—from our family and friends to other members of our species—identification that extends beyond humanity to include nonhuman world, and identification with other humans(14) It is a body of knowledge that takes humans less significant than other creatures of nature and makes a radical readjustment between human and nature.

Results

Environmental crisis is the consequence of human actions. Human beings take pride in othering nature or physical world as a commodity with influence of science technology and growing dependence on it. In this regard, there remain only two choices: either change our way of living or face global catastrophe- destroying beauty, stability and integrity of land community, exterminating countless fellow species headlong race to apocalypse. In "The Poplar Field", Cowper becomes nostalgic recollecting the past full of poplar trees upon barren present where only trunks are left. In "The Poplar Field", the poet has honor and feelings towards nature when he is in rural/ site. He is extremely against the sinister deeds happened to the poplar trees by inhumane activities. He connects his feelings with physical environment by saying that "The winds play no longer and sing in the leaves/Nor Ouse on his bosom their image receives"(3-4). These lines connote that the environment has been ruined now. Poplar trees have been cut down; there is not any shadow and whispering sound of the wind. These trees used to grow at the bank of Ouse river but now there is nothing to see except the barren bank.

in "Once More to the Lake", E.B. White notices the expanding nature of environmental crises and especially focuses on the disasters due to industrialization, developmental activities, pollution and ecocide, which give the sense of eco-criticism and deep ecology. In "Once More to the Lake", White makes a visit in lake in the Maine after a long gap of eleven months, and encounters huge changes in the surrounding that make him bewildered. In "Once More to the Lake" White expresses the landscape of lake side at Maine that he observes earlier and after. He states:

In summer there are days when the restlessness of the tides and the fearful cold of the sea water

and the incessant wind that flows across the afternoon and into the evening make me wish for the placidity of a lake in woods . . . There were cottages sprinkled around the shores, and it was in farming country although the shores of the lake were quite heavily wooded . . . It was a fairly large and undisturbed lake and there were places in it that, to a child at least, seemed infinitely remote and primeval. (61-62).

White describes the landscape of country lake side but his intention is similar to Cowper about the matter of trees and impacts on surrounding nature. He finds the green, pleasant and tranquil place is replaced by shoddy development. White finds the surrounding of the lake more disturbed and changed by the expanding development activities. Earlier when he used to go there with his father, the roads were traditional and muddy. Now, when he visits with his son, he finds paved and tarred roads, big resorts, motorboats with double engine and clutches. This shows that up to what extent humans can go for fulfillment of their vested interest, making the things fall apart on the behalf of nature.

The beautiful and inherent harmony that exists between humans, animals, birds, plants, and other elements of nature is quite astounding. The ecological balance and harmony between the many components of the biotic and abiotic worlds is wonderful. The four ecological laws of Barry Commoner (1972) —"Everything is connected with everything else" (33), "Everything must go somewhere" (39), "Nature knows best" (41), and "There is no such thing as a free lunch" (45)—which express the interdependence and interconnectedness of the human and nonhuman worlds of nature—justify the magnificence and greatness of nature.

It is accomplished through ruthless and careless exploitation of natural and mineral resources of the world, which coexisted peacefully prior to the appearance of humans in this planet. With the introduction of the human race to nature, bucolic harmony started to deteriorate. The destruction of nature has increased as a result of the industrial revolution, science, and technology. Commoner argues that "wealth produced by human acts which are guided by science, mediated by technology, governed by economic system, and exerted through the ecosphere" dispels human pride in their seeming advancement (116). The soil's fertility has decreased due to these extractions. The extraction of organic materials from the soil occurs more quickly than the humus is naturally rebuilt.

But in contrast to those things, both urban life and technology are bringing about changes. The issue of transportation comes first. When White was a youngster, his family arrived by train in the town of Belgrade. After much effort and supervision from his father, they put trunks onto a field wagon before being driven to the lake by the host-farmer. Now that the road leading to the lake has been asphalt, "you slipped up in your car, parked it near the camp, got out the bags, and in five minutes it was all over, no fuss, no loud fantastic fuss about trunks" (200). The family's mealtime route from the cabin to the farmhouse has also changed. Even though the road was simply "a two track road," it continued to pass through "the teeming dusty meadow." The middle track, which had dried flaky manure splotches and hoof prints, was missing (199).

The lake village has been impacted by the advent of vehicles and paved roads to the outside world. One technical advancement that irks White in particular receives specific attention. The outboard motor is shown here. When boats were driven by inboard motors in the past, their noise served as a sedative and a component of summer sleep when they were close by. However, now that everyone had outboard motors, the campers were "all making a petulant, impatient sound; at night, in the silent evening, when the afterglow lighted the water, they complained about one's ears like bugs" (201).

The neighborhood business is substantially unaltered, yet the outside world is also encroaching here. "The objects were in the same place" inside, including "the Fig Newtons and the Beeman's gum, the plugs and spinners scattered and pawed over by the boys' camp children" (201). In

contrast, "there was more Coca-Cola and less Moxie, root beer, birch beer, and sarsaparilla" (201-202). His catalog makes the case for the homogenized and everyday in place of the rural and local. While seeing the modifications that commercialization and intrusive technology has forced upon his rustic refuge.

Both literary works highlight the loss of natural beauty and environmental degradation. Within the metaphoric groves of "growth," we have witnessed a huge spectrum of literary tree politics. Bertolt Brecht (1973), from his Danish exile in 1939 most memorably lamented the dark times he lived in, times of terrible tidings: "Ah, what an age it is / When to speak of trees is almost a crime / For it is a kind of silence about injustice!"(17). The poem that bears those words- "An die Nachgeborenen" has sometimes been invoked by those who wish to distinguish the hard, clear clarion call of radical politics from the soft claims of environmentalism. Yet Brecht was clearly writing into a particular cultural moment into an ascendant fascism, a powerful strain of blood-and-soil German romanticism implicated in Nazism's ascent.

Similarly, the poet in "Poplar Field" seems to be fed up of human activities and expresses his feelings, and suggests us to stop these inhuman activities. By seeing his personal experience, it is clear that he used to take shade of these trees but now "The Poplars are Fell'd" "And the tree is my seat that once lent me a shade" (1,8) . He relates his future to what happened to the trees and is distressed that there will not be another place to replace which is lost. The poet has a nostalgic tone.

Society and ecology being interconnected respond to the destructive environmental changes being wrought by the corporate economy. In the same manner, first time the essayist in "Once More to the Lake" realizes the cruelty of humans who destroys the natural things. By giving different instances of countryside, White he expands the nature of environmental crises like the intrusion of new concrete structures, buildings owing to the cutting down of trees and ravaging the tranquility of the place. E.B. White talks about the problems not from his personal perceptive rather than a great social crisis. He adds, "Arriving was less exciting nowadays, when you sneaked up in your car and parked it under a tree near the camp and took out the bags and in five minutes it was all over, no fuss, no loud, wonderful fuss about trunks" (84). White becomes nostalgic when he remembers the indelible idyllic past, and his visits and fishing with his father. As he finds the physical changes in the natural environment, he associates these changes with his ageing and realizes that he has survived his age.

In addition, White makes the issue personal but includes the society and people's work which grabs the attention in outer sphere. The main purpose of both writers in that they connect their idea with human beings and environment. Human beings claim themselves the wisest being of nature and they try to dominate and control other things of nature to quench their personal thirst. For environmental degradation, human beings play vital role. Cheryll Glotfelty (1996) states " Most ecocritical work shares a common motivation; the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support systems"(xx). In "Once More to the Lake", white finds that his years are passing rapidly as those old grown cut down trees, and all of sudden he experiences his approaching death.

Human beings claim themselves the wisest beings of nature and they try to dominate and control other things of nature to quench their personal thirst. For environmental degradation, human beings play a vital role. In this regard, Murray Bookchin (1999) argues that "social ecology", by the application of ecological reasoning, is a critical social theory to question of radical social, political and economic change. Principles of social ecology seek foundations for a more reconstructive approach to the grave problems posed by the apparent "contradictions" between nature and society. White further adds that the shouts and cries of other campers when

they saw him , and the trunks to be unpacked, to give up their rich burden. Peace and goodness and Jollity. The only thing that was wrong now, really was the sound of the place, an unfamiliar nervous sound of the outboard motors(64). White shows that the technology can be disruptive. Even though technology can, indeed, make things become faster and more efficient, technology can also make things noisier and more disruptive. Thus, he emphasizes on the negative side of new technologies.

Both Cowper and White examine through perceptive of wilderness and how the wilderness is changed through the environmental issues in popular culture and modern literature. According to Camilo Gomides(1998), "The Field of inquiry that analyzes and promotes works of art which raise moral questions about human actions with nature, and are also motivating audiences to live within a limit that will be binding over generations" (16). His definition makes people feel the wilderness of nature and interact with nature as well. Here, in "The Poplar Field" the poet used to sit under the shade of Poplar trees near the river Ouse and start to interact with nature. He says "My fugitive years are all hasting away/And I must ere long lie as lowly as they" (13-14). His years are passing very quickly and he is very much sure about his own pathetic condition like that of trees. Moreover, Cowper warns us through the lines "Short lives as we are, our enjoyments, I see /Have a still shorter date, and die sooner than we" (19-20). He suggests us that the precious nature of human joys and our enjoyment is short, our lives are too short, and we will live shorter than nature, and human beings are becoming selfish towards nature.

Fundamental interdependence and interrelationship between human and nature has been of great interest for both Cowper and White. While analyzing the sights and scenes of landscape of nature, both the poet and essayist seem to be nostalgic. Only then, according to Arne Naess (2015), "We progressively see ourselves in others, and others in ourselves"(59), we will be able to appreciate and put into practice Nature in order to enjoy and allow others to enjoy ecological equilibrium. To point out in Cowper's poem, the poet seems to be nostalgic in these lines:

Twelve years have elapsed since I first took view
Of my favorite field, and the bank where they grow.
And now in the grass behold they are laid,
And the tree in my seat that once lent me a shades. (4-8)

These lines deal with the personal feelings of speaker where he recollects the images of past life where he used to enjoy the whispering sound of the tree columns. And after twelve years on his revisit, he finds everything disappeared. Furthermore, Cowper portrays the images of his past and suggests and warns us giving advantages of environment, and loss of green forest. After twelve years, he sees and feels everything is in depletion.

Likewise, E.B. White in "Once More to the Lake" guides us in his conversational tone, and connects his feelings to the physical environment. He talks about the human values regarding development and modernization and that they are attracted by this modernization in spite of being aware of the nature and its conservation. He states , "There were one-cylinder and two-cylinder engines and some were make-and-break and some were jump-spark, but they all made a sleepy sound across the lake" (64). So-called civilized humans are not as worthy as the animals who have a bit of contribution to the nature and ecosystem, and this civilization has become a threat to the pristine wilderness or arcadian world.

A brief look of the fundamental interdependence and interrelationship between human and nature has been of perpetual interest for both Cowper and White in their texts. Both of them explore their experiences with the nature and environment and then collectively acknowledge that everything is connected to everything else. According to M.H. Abrams, "Ecocriticism is the

science that investigates the interrelations of all forms of plant and animal life with each other and with their physical habitats" (71). The interest of human beings, their views upon nature are hypocritical and they think that they are superior to nature. In "Poplar Field", Cowper compares the poplar trees with human life. He traces the growth of poplar, their branches, and leaves quite similar to human growth and natural life. The life cycle is no less than the human life and value. However, White portrays human's activities which affect the landscape of his place but his idea is similar to that of Cowper. He gives view of modernization and urbanization through human beings. Both of them convey the message that we are the products of nature and we live here on the lap of nature. Both have the main argument about the conservation of nature by their experience.

Conclusion

To sum up, both texts raise the issue of biodiversity degradation and the loss of natural beauty, and further come across an issue of environmental philosophy and ecocriticism with an assumption that human world and physical environment are closely interlinked and that teaches us to be more humane and avoid anthropocentric approach. Both Cowper and White represent the familiar sights and scenes of the landscape of nature. Cowper directly does not talk about ecology but his nostalgic expression depicts the ecology and biological disaster, Unlike White who directly interact with the nature by comparing with the urbanization and modernization. This is the evidence from the way each has presented their view in different and exotic manner of expression.

The natural beauty, integrity, and fertility of the soil have diminished due to humans' self-isolated egos, which are largely motivated by hedonistic enjoyment, and there is the normal fragmentation in human and cosmic life. Therefore, in order to maintain order, humans should leave the center of the ecological system and migrate to the periphery, walking hand in hand with other members. Humans should abandon the notion that they are in control of nature and consider themselves merely a part of the global society. We should pursue Tao's call to "produce without possessing, act without asserting oneself, and advance without dominating" (qtd. in Luke 14). People need to adopt an eco-centric worldview and value the interdependence of the human and nonhuman worlds in order to recognize the magnificence and omnipresence of nature. The organisms and the inorganic matter are a component of a dynamic system that maintains the earth as a safe habitat for everyone and shapes the ecosphere. The earth acts as a vast unified organism that can regulate itself. Nature is a part of human culture, not anything separate from it. Because she is a mother, the earth continues to endure challenges in order to safeguard her children. The immanence, majesty, and splendor of nature are seen in the earth's indestructibility and abiding freshness. However, Nature has self-regulatory discourse that renews itself at a regular span, the trivial humans need to develop a conscience of symbiosis, and mutual harmony to live and blossom. In some instances, Nature can reveal its non-moral gesture when the tyrant humans tease the natural order. To avert the eventual mishap and maintain a balance, the humans need to synchronize both biotic and a-biotic community assimilating the notion of biological egalitarianism.

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