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Print ISSN: [3006-2497](#) Online ISSN: [3006-2500](#)Platform & Workflow by: [Open Journal Systems](#)<https://doi.org/10.55966/assaj.2025.4.1.066>**Eco-Romanticism Revisited: Nature as Political Witness in Byron, Keats, and Shelley****Ch Muhammad Uzair Chohan**

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[sidra.jamil@uvas.edu.pk](mailto:sidra.jamil@uvas.edu.pk)**Abstract**

*This paper looks back over Romantic poetry of Byron, Keats, and Shelley through the perspective of eco-Romanticism and offers an alternative view of nature; not as a source of beauty or spiritual contemplation but as an alert votary. Instead of presenting it as an inert background, nature in their works is made active in the form of winds, mountains, rivers as well as the seasons as silent and mute witnesses of historical trauma, imperial rot, revolutionary spirit, and social change. Investigating a group of poems, including Childe Harold Pilgrimage by Byron, Ode to the West Wind by Shelley, and To Autumn by Keats, the research argues that nature in the poems of these three authors is a symbolic record of the human violence, struggle, and loss. Such a reading allows ecocriticism to meet political historicism, discovering sub today ignored environmental sensibility in their poetic imaginations. By so doing, the paper goes on to provide a more politicized interpretation of Romantic nature, which exposes how the three most significant uses of the natural world by the poets are not only enlisted in the criticism of empire, modernity, and the breaking apart of enlightenment ideals.*

**Keywords:** Eco-Romanticism, Nature and Politics, Romantic Poets, Byron, Keats, Shelley, Literature and Environment

**Introduction**

Early 19<sup>th</sup> century was a time of great change in Europe, which was characterized by political revolution, military hostilities, industrialization and change of philosophical mindsets. Victory and defeat of the French Revolution, walk of Napoleon and the onset of industrialization had great impact on the minds and imaginations of the second generation Romantic poet, Lord Byron, Percy Bysshe Shelley and John Keats. Although these poets shared the quality of being sensitive to beauty and emotion, these trends differed with the older Romantic perspective of nature as a transcendental comfort and a manifestation of God. They, instead, presented nature as a living power interwoven with political, social and existential interests of their era.

Lord Byron who some people view as being the most politically loaded of the three applied his poems to criticize the moral and political shortcomings of the European civilization. The journey

through war-ravaged Europe was the foundation of Childe Harold's Pilgrimage, which like other poems is relatively a semi-autobiographical poem where he has used the natural scenes of the countries that he traveled (Spanish, Portugal, Switzerland and Greece) to testify about the collapse of empires and uselessness of fighting wars silently by storm. The landscape of poetic spaces described by Byron is not a calm sanctuary but it is strained and heavily textured with a heightened sense of a loss that cannot be changed. His landscape usually foreshadows the mental state of his characters, ruins, storms, the mountains ranges is not only the result of past destruction but is also the personal alienation. By so doing, the nature of Byron is heavily politically saturated as he carries with himself the emotional and moral burden of a declining continent.

Percy Bysshe Shelley, as a radical poet and therefore a visionary, envisioned a revolutionary nature. He did not consider the natural world as a backdrop to human activity but something that could be a source of the social and political change. In such poems as Ode to the West Wind or Alpine Jungfrau Shelley attributes personhood to natural object, making the wind a destroyer of the past and a guardian of the germs of a new life. The seasons, the wind, the cycle of nature are metaphors used to symbolize the human revolutions and the never ending fight between oppression and freedom. To Shelley nature exists on a platform of sublime power, it is a voice which protests against despotism, a force which invests beyond human limits, and a spiritual strength which kindles poetic vision. As implication in his work, seeing and being able to conform to nature means a promise of political justice, freedom, and intellectual renewal.

John Keats, the most aesthetically minded of the three could be said to have a sublime and a sensuous probe of nature, through contemplative silence and philosophy. But there is a profound concern with change, death and transience under the gorgeous imagery and the sensuous use of the language. In To Autumn, Keats describes the world in the last fragment of fullness, before the decline sets in- he reflects abundance and reflect melancholy of decay which is certain to take place. This had been written at a period when economic depression and political upheaval in England were causing the rural way of life in England to dwindle and it was a period of industrial and social change. This poem therefore carries a certainty of a remnant of what the rural life was like. Keats does not treat nature in such a way that we find Shelley or Byron treating it as something political as such, but he treats it all the same to a great extent. He lets nature to show such features as temporal frailty, sentimental feeling and the gentle endurance of life in the presence of loss. Keats also struggles with mythic and cosmic forces in his longer poems, such as Hyperion, as he exploits images of nature in examining themes of succession, displacement and collapse of established forms.

Byron, Shelley, and Keats make the role of nature in Romantic poetry redefined together. Instead of conceiving of nature as a form of transcendence or a means through which God imparts his message, they are putting nature on the same plane as humans as their partner in history; an actor that is the embodiment of the conditions of empire, revolution, suffering, and change. Their poems convert mountains, rivers, winds and seasons into symbolic archives where the human failure is written on the past side, resilience on the current side and probability of future turnover. By doing so they prefiguratively envision contemporary ecological thought through

acknowledging that the environment never exists independent of human action and are always created by as well as reflecting the forces of history, power and identity.

In order to discuss the means and ways, in which nature can be seen to act as a political witness in the poetry by Byron, Keats, and Shelley this study uses the approach to the research that is qualitative, interpretive, rooted in close textual analysis and of course ecocritical theory. The study will start by picking significant poems of each poet in which nature is given a significant symbolic as well as an authoritative role e.g. *Childe Harold Pilgrimage* and *Darkness* by Byron, *Ode to the West Wind*, and *Mont Blanc* by Shelley, and *To autumn* and *Hyperion* by Keats. These writings are viewed in the larger circumstances of mid 19<sup>th</sup> century Europe, the era of revolutionary storm and crisis, of imperial ambition and the dawning of industrial modernity. Such contextual research on this historical structure will assist in revealing how the poems have been programmed with political and environmental fears, which are woven in the imagery of nature. The paper also utilizes ecocriticism and new historicism among the theoretical frameworks applied- namely, the way in which nature is represented in the form of the wind, the river, the mountain as well as the season to mirror the conflict in mankind, the moral decadence in the society as well as loss of ideology. The research examines the texts through close reading and explores metaphor, tone, and symbolic structures to follow the way in which both of the poets rearrange nature as an active witness to power and change in her/his own unique way. Their results are then contrasted against each other among the poets to establish the trends and variations of the nature in responding to political crises as well as in representing moral and cultural devastation. Finally, the study aims at changing the meaning, according to which Romantic nature, has been understood solely as aesthetic or spiritual, into political awareness or environment sensitive.

The proposed work offers an essential addition to Romantic scholarship because it brings the poetics of these three poets (Byron, Keats, and Shelley) into the ecologized and politicized discourse of political ecology--and, in that respect, it has been studied rather scarcely by scholars. Although Romantic ecocriticism has long concerned itself with such poets as Wordsworth and Coleridge, the most recent scholarship portrays such writers as Byron and Shelley as early propagators of eco-anxiety attributing their apocalyptic view and revolutionary imagery to the present-day environmental emergency (Aftab, Trambo, & Antony, 2025)

This study is important in terms of presenting a new vision of the poetry of Byron, Keats and Shelley in terms of the analysis how nature can operate not only as an icon of beauty or part of spiritual nature, but as a rendering policy a witness of all kind of human history and tragedy. Common views of Romantic poetry reduced to the poetic beauty or emotional power of nature reflecting a reaction against industrial society or an expression of inner feeling. Nonetheless such readings are refuted in this study because it shows that nature in the works of these poets not only records, responds and resists political and historical events such as revolution, war, imperialism, and social decay, but also that nature is closely connected to them. Through examining the way that each poet employs the natural world, through wind, mountains, rivers, and the seasons, to give some sort of a commentary about the moral and political decay of the day, the research brings out a somewhat underdeveloped eco-political awareness of the day in the work itself. It discloses how the natural world in their poetry turns into a metaphorical

record-bank, the landscape of memory, loss, and criticism. The interpretation goes further than the concept of nature as a mere backdrop to the play of life: it puts in its place a active force that makes no noise and simply takes notes of human corruption, decay, and the urge to change.

Modern environmental awareness is also significant in the light of the studied. When we are living in an eco-crisis age, going back to the Romantic imagination we could learn that in early literature there are first attempts to relate the environment to both ethical and political concerns. Through the poetic vision of Byron, Keats, and Shelley the modes of thinking about nature are modeled on the interconnection, vulnerability and negligence toward the domination. Moreover the study becomes a contribution to Romantic literary criticism, since it intentionally bypasses the poets generally remembered under the aegis of nature, Wordsworth and Coleridge, and instead focuses on the more disruptive, figurative, and politically vigilant approaches to nature that were adopted by then second-generation Romantics. This strategy enhances our appreciation of how various currents of Romanticism respond to the realities of the environment and politics, a more comprehensive and more sophisticated account of the movement as a whole.

**Research questions:**

- How do Byron, Keats, and Shelley use natural imagery in their poetry to reflect and critique the political, social, and historical crises of their time?
- In what ways does nature function as an active witness or symbolic force in the selected poems, revealing the poets' responses to revolution, empire, industrialization, and human suffering?

**Research objectives:**

- To analyze how Byron, Keats, and Shelley employ natural imagery in their poetry to reflect and critique the political, social, and historical crises of the early 19th century.
- To explore the ways in which nature functions as an active witness or symbolic force in the selected poems, expressing the poets' responses to revolution, imperialism, industrialization, and human suffering.

**Literature review:**

The poetry of the second generation-era Romantics, Lord Byron, Percy Bysshe Shelley and John Keats has traditionally been analyzed due to the powerful aesthetic influences, emotive implications and philosophic solutions. Nevertheless, over the last few decades, their work has been of primary concern to scholars whose focus is to define the work using the larger cultural and ecological perspectives. Whereas the earlier critical enterprise has privileged the spiritualization or internalization of the relationship of the poet with nature, the rising field of ecocriticism has started re-assessing the role of nature in Romantic poetry as not serving merely a symbol of beauty or transcendence, but also a vehicle through which political and historical realities are articulated. Mary Jacobus shows how scholars have increasingly understood that the natural world of Romantic texts is not in any way passive or neutral- it is quite intimately involved with the moral, ideological and social strains of the moment. This turn is especially relevant upon reconsideration of Byron, Keats, and Shelley, whose poems regularly act of observing nature as a witness to war, empire, revolution, and decay. Although the field has become increasingly interested in Romantic ecology, there has been to a certain degree a dearth of studies that also

focus on how nature is constructed politically by these poets in particular, a gap that the present research attempts to fill.

(KAYA, 2020) Stated about the poetry of William Wordsworth, S.T. Coleridge, P.B. Shelley, and John Keats some common metaphors can be seen which relies on and is based on common imaginative worlds. All these poets prove in their poems that poetic imagination is the main key in poetic writing and that an imaginary idea makes the poem to write using mythical and metaphorical types of expressions which are the result of interdependence between people and nature. Ecocriticism describes the significance of natural elements and environment representation in literary writings or study of natural environment as explained in writing of literary works due to the impacts of modern industrial urbanization which pressured both nature and humans; showed the sensitivity of Romantic poets who found the means of escape in nature as they left in an industrial urban graze. Hence the notion of the doubt of the presence of nature in this form of literature is very crucial as one considers English romantic poems. Based on this concept, this paper will first clarify the concept of imagination of the above mentioned Romantic period poets and secondly; examine the roles of metaphors in the poems of the First Generation (Wordsworth and Coleridge) and Second Generation (Shelley and Keats) of English Romantic Poets as applied through the theoretical prism of ecocriticism.

(Aftab, Trambo, & Antony, 2025) Tackles the subject of eco-anxiety expressed in the works by Lord Byron and Percy Bysshe Shelley, two great representatives of the Romantic Movement, the main ecological concerns about which were embodied in their literary messages. Romanticism as a form of literary and philosophical movement focused on extraordinary beauty of nature and at the same time provoked fears of being destroyed by human actions. Using an eco-critical approach to read Byron and Shelley, the paper will suggest how these authors deal with ecological signifiers, the effects of industrialization and the vulnerability of nature. In the present study, a comparative textual analysis of *Darkness* by Byron and *Ode to the West Wind* by Shelley attempts to argue about the prophetic environmental sensibilities and the ecological decline perceptions of the poets. The end-of-the-world look given by Byron in *Darkness*, offers a view of an inhabitable world that reflects any fears of a climate catastrophic, whereas Shelley in *Ode to the West Wind* presents the reader with both ends of the spectrum when it comes to the destructive and regenerative force of nature, wherein is presented an intrinsic ecological consciousness. Confirming this aspect of the analysis is that both poets challenge the anthropocentric worldview and prefigure the modern eco-critical problematic and as such as poets they are regarded as early leading practitioners of eco-anxious literature. The conclusions point out that their poetry, despite being dated to the times of the Romantic era, still remains a lot relevant to the modern discourse of the environmental issues, providing understanding of the emotional and philosophical situation of the ecological crisis. This paper can therefore be considered to encompass both Romantic literary studies with environmental humanities in proving that the ecological thought by Byron and Shelley is resurgent even now.

(Magtoof, Hussein, & Mohammed, 2022) Stated that Eco-criticism as the scientific analysis of nature connection with human beings also has significant role in analyzing literature. The reason as to why this theory is even profound in Romanticism in that nature had had a special implication and Lord Byron was not an exemption. The given research aims at the analysis of

There Is Pleasure in the Pathless Wood by Lord Byron through the prism of the Eco critical approach to the study of the poem in order to examine how nature is reflected in it and whether the impressions introduced in the text are consistent with the ecological knowledge. It is discovered that the interest of Byron to nature is due to its healing capability and it was considered as inspiration. To put it in simple words, Romanticism that had been introduced as a response to the Industrial Revolution and also romantic writers such as Byron mentioned the nature of rustic as a comfortable way of innocence where God is nearer to human beings.

(Hubbell, 2010) Stated that Byron was first deeply expressing his environmental awareness in Childe Harold Pilgrimage that is an outcome of the existential embeddedness of the journey that he completed in Greece in 1810-11. Canto 2 is a symbol of the Greek culture as a product of its habitat, of Greece as a land which relies on sustaining the unity of the built and natural environments to be the motherland of European ideas of freedom. This is in line with this environmental portrait upon which Byron based his Philhellenism and his critic of the stripping by Lord Elgin of most important pieces on the Greek cultural landscape. Later in his writing, Byron suggested an ecological awareness in which Europe and the Mediterranean was considered as having a bioregion linked together via its waterways. The cultural ecology propounded by Byron creates part of the rethinking that is essential regarding the fundamental Eco critical terms, the specific ones that we can focus on are; that which dwells or is home to and the nature itself, which will result in a larger comprehension of how writers envision relation of the human to the setting or the environment.

(Zaiter, 2018) Insists that it is highly unlikely that we can perceive the works of Shelley and Keats without putting these works into the context of the age and into the context of Romanticism. Overall the chosen works of the poets of prose and verse are their hypotheses in the period of time when there were enormous revolutions: political and industrial changes resulting in the new order emerging in the literature and in the society. On the subjective side of the two poets the birds in the poems are something that is ideal based on the way of treating fantasy, nature and ideology in the day and age and each persona of the two poets in their knowledge of the world, and knowledge of the prosody. So the treatment of such a topic creates both an ancient and modern variant of interpretation of the works of the poets because topics in their poetry may be related to their time and ours.

(Kumarage, 2021) Stated that the Descriptions and ideas of nature crop up in abundance in the poetry of English Romantic period. In different proportions, all these authors address the issue of the role of nature in the attainment of the valuable insight regarding the human condition. These authors appeal to nature which is regarded as something alive. Romantic poets enjoy nature and rejoice to its different aspects. They wrote on the beauty of green fields, deep woods, slender flowers, steep mountains, edge of rivers, countryside scene, wind which blow away, fresh air, rays of sun setting and rising, etc. Nearly every romantic poet wrote on every area of natural beauty. This is why nature was accepted by many Romantic poets as a means of understanding themselves and a well-being of mind. They spiritualized nature and put nature as a great moral teacher and as an uplifting factor. To them, the nature play a major role in the character of human beings. But the Romantics believed that nature is an inspirational factor and it is something that is most important in the composition of poems.

(Pame, 2024) Stated that explorations of the sublime insights of Romantic poets P.B. Shelley and John Keats, to decipher the meaning of Romantic poetics, disentangling the critical statements of these writers. The research will be conducted on the basis of a comprehensive study of their poetry, letters and essays in the effort to explain the major principles, thematic interests and stylistic innovations comprising Romanticism as a literary movement. Through the virtue of studying the critical reflections of Shelley and Keats regarding poetry, imagination, nature, and human condition, this work attempts to make a case of the philosophical overlay, and aesthetics that founded their poetic outlook. Taking up one by one their most incisive utterances, the research brings out the intense defense of the transforming force of poetry in social as well as political life, on the one hand, and the passionate search of beauty, truth and transcendence in the artistic sphere, on the other hand, which Shelley and Keats raise. Moreover, the work finds out how the Romantic philosophy (the sublime, the picturesque, and the idea of poet as a visionary) was held by Shelley and Keats on their writing. At length, the paper fails to capture the aesthetics of Romantic poetry by a reading of two outstanding representatives of the poetics, emphasis is made on the relevance and persistence of their critiques in modern literary theories. Besides this, the research methodology would entail a critical review of both authors on Romantic poetics with respect to primary material such as writings, letters, and essays by each of the authors to distill their visions as regards to Romantic poetics. The literature review will be conducted effectively to determine main themes, concepts, and critical approaches to a certain study. Furthermore, the textual analysis will be used to thoroughly examine the chosen poems and the critical writings aimed at determining common motifs and other formal and philosophical aspects that are seen as evidence of the Romantic poetics. Moreover, interdisciplinary methods, based on literary theory, philosophy, and cultural studies will be utilized in order to place the findings in the broader intellectual and historical categories.

(Sharma, 2022) Stated that Love of nature is one of the everlasting features that are seen in Romantic poetry. English Romantic poets use nature as an effective topic in poetry: but their treatment of the nature does not sound to be alike. The purpose of the article is to distinguish between the favorable natures treatments of English Romantic poets as concisely as it is possible by adding the ten poems of the five English Romantic poets, namely Wordsworth, Coleridge, Byron, Shelley and Keats. Summing up, this article comes to the conclusion that nature to Wordsworth is something of a sort of God or Goddess to Coleridge it is the power of mysticism to Byron it is the reflection of man to Shelley it is the power of healing and to Keats it is the source of sensuousness and arousing sensual joy.

### **Research gap**

Romantic poetry has been widely accepted as being studied with the beauty in the aesthetic presentation of nature but much of the academic achievement has been tactically focusing on the First generation Romantics especially Wordsworth and Coleridge whose poetry on nature often eludes to the spiritual lives and transcendence, the pastoral idealism or self-reflections. Although certain new Eco critical approaches have started to debate the works of Byron, Shelley and Keats in Eco critic fashion or rather on a symbolic level, it is interesting to note that these topics have been approached in a general spirit since they explore a general understanding of each poet or general approach to the entire Romantic phenomenon rather than addressing a

certain study in relation to either to Byron or Shelley or Keats comparatively. In addition, current studies also tend to prove that there is a strong emphasis on emotional, philosophical or aesthetic aspect of nature in their poems, but an absence of interest in showing the political role that nature plays as a political agent or an eyewitness to any historical crisis like revolution, imperialism, industrialization and social upheavals. An emphatic lack can be noted in scholarly criticism that critically situates Byron, Keats and Shelley in the collective focus of eco-political approach, that is, with the bearing of how nature imagery in their poetic works encrypts resistance, loss, and moral statement. This paper is an effort to fill that vacuum by reproaching their poetry utilizing a hybrid Eco critical-historicist framework and as such can bring new aspects of what nature can do as a politically aware entity in the field of Romanticism.

### **Textual Analysis:**

Nature transforms into an object of the poetic method also presented by the chosen poems of Byron, Keats, and Shelley in their writings, nature is no longer the mere background of the human feeling or a representation of the divine order. In its place, however, nature comes across as a figure of political activation one that looks on and takes part in historical and cultural crisis. Both poets, using a different style and theme, reconceive the natural world as the mirror of human savagery, injustice and uncertainty.

### **Lord Byron: Nature and Imperial Collapse**

Byron in *Childe Harold* pilgrimage consigned darkness and futility of the war, by brush on landscape as the background to the collapse of the empires. The journeys of the poet in war-torn Europe are presented not in nostalgic tones, but in the atmosphere of demolition and historical fatigue. Natural Sceneries Mountains, rivers, and battlefields are presented as the mutes that have witnessed arrogance of man and his demolition. The tone that Byron uses is melancholy and sarcastic; he compares the everlasting might of nature with the moral decay of civilizations, when he meditates about Greece and Rome. An example of it would become the Alps, which are not only sublime landscapes but also the narrative of the fall of Enlightenment values and the Napoleonic dreams. Nature, in this case, is eternal and strong, yet tragic: and it is the memory of what people have forgotten. This political symbolism is increased in the poem *Darkness*. In this imagination, Byron envisions a future after apocalypse during which people lost everything: The sun is dead, human culture dissolved, and nature returned to its original state of primitivism. It is possible to read the poem as a dark ecological dream in which the eradication of light and order reflects the fall of political institutions. Fire, darkness and hunger are not elemental forces only; they symbolize the decay of civilization in the human being itself. Byron employs the nature in a way that is opposite to the way of fueling optimism, rather, in a way which resonates the effects of the untrained ambition, war, and moral corruption.

### **Percy Bysshe Shelley: Nature as Revolutionary Force**

Politics is a subject that is blatant in regard to nature in the *Ode to the West Wind* written by Shelley. Soon the West Wind is called upon as a powerful force of wanton destruction and life-giving renewal. Shelley gives the wind a voice, describing the destruction and preservation as a "Destroyer and Preserver," a symbol of revolutionary energy brought to clean up the old in order to introduce the new. The poem turns into a political prayer in which the speaker is petitioning the wind to disperse his words like ashes in a still burning fire: that poetry itself can affect radical



transformation. Shelley does not only see nature as something passive but something living, prophetic, and with harmony with liberation of the man. In the Mont Blanc, Shelley brings nature to the metaphysical power, the one, which transcends the human history and includes it. The snow-capped mountain, its majestic silence in contrast to its eternal snowy whiteness, is turned into a symbol of inexplicable power--much greater than human knowledge and power. But the meaning of nature to the mind completely independent of the mind is also questioned in the poem. In this conflict of object and viewing person, Shelley poses rather acute questions on the role of nature as the authoritative factor of forming human consciousness. Shelley considers nature as a mirror and a moral guide: it is unemotional, but it is the state of being that helps to create the state of revolution consciousness. In his landscapes, the poetic force can be heard as an idea in his political and philosophical belief.

### **John Keats: Nature, Mortality, and Disappearance**

Ode to Autumn by Keats is the counterpoint to a more explicitly political voice of Byron and Shelley as it is equally involved in the affairs of the world, although in a different fashion. This poem is a sensuous evocation of the autumn time with all its ripeness, warmth and soft decay. Beauty aside, however, there is here poesies of transience and defeat. The poem was created in 1819-a period of economic depression and social unrest in England after Napoleonic Wars and Massacre. Elsewhere, the ecstatic praise of natural plenty that Keats writes of can also be thought of as an elegy of the disappearing rural existence and transforming political landscape. Nature is not victorious and revolutionary here but it is extremely conscious of time, death and silence. In Hyperion, Keats brings about myth and elemental images to dramatize the downfall of the Titans and the emergence of new gods. The world of nature: There is sun, light, darkness and the earth, and all this is gasping in the cycles of succession, power and displacement. Another indication of this epic language lies in the idea the cosmos as well is not exempted to change and nature as well takes part in the action of historical turmoil. In these poems, Keats therefore establishes nature as a sad but a respectable spectator of the decline of greatness whether human or divine.

All these poems show how Byron, Keats and Shelley all acknowledge that vision of nature as comprising more than beautiful or something emotionally soothing. Nature appears an observer of human history, disease and change and in other cases, revolutionary. When they inject Byron with his ruins, or Shelley with his winds, or Keats with his seasons, the poets attach the political consciousness and moral meaning to the natural world. This interpretation disrupts the perceptions of Romantic nature as solely spiritual or escapist leading to the discovery of a profound consciousness of the social, historical and environmental crisis of the period the poets live in. By means of their work, nature gets transformed to a subject of poetry, but it turns into a strong voice, quiet, but still persistent, aloof, but still present politically.

### **Conclusions**

This paper has addressed the ways in which three key representatives of the second generation of Romantic poets Byron, Keats, and Shelley have redefined the role of nature in their poetic works as something more than the beauty or the spiritual contemplation of nature but as the active political observer of the unstable political climate of their time. By examining the writings of the two chosen poets very closely, the study has shown that both poets, in their own individual

poetic voices, bring nature as a thinking and as a symbolic force on the scene involving itself with political, historical and social trends within early 19<sup>th</sup> century Europe.

Byron displays in his landscapes the marks of imperial failure, war, and corruption of man. His poems bring out the nature as a sad spectator of human arrogance and decadence, especially Childe Harold's Pilgrimage and Darkness in which nature mutely soaks up the ruins of the decayed civilizations. In comparison with Shelley, nature is brought up as a revolutionary force something that is a force of destruction and renewal. In Ode to the West Wind, nature is recreated as a sign of hope, change and of poetic activism whereas in Mont Blanc, he presents a philosophical reflection of the sublimity and inevitable nature of the force that nature is. The way that Keats works with nature, in To Autumn in Hyperion is more unobtrusive, and extremely poignant. He depicts nature closely linked to the leitmotifs of the transience, mortality and dissipation of the political and natural greatness. Although not political in the traditional sense, no less are these anxieties embodied in the work of Keats, where a tiny rebellion and lament are concealed within the cycle of the rebirth of the seasons, as well as a circle of mythological figures. In short these poets present a strong eco-political vision which defies conventional interpretations of the nature in Romanticism as an idealized space or even an escapist space. It was found in their poetry that the natural world is witness to revolution, suffering, industrialization and transformation but it also serves to indicate the inner emotional state of the poet. Nature comes as a channel where the historical memory is kept and where poetic voices appeals against the instability of their era. Such an interpretation cannot only enrich our understanding of Romanticism but also find a response in the current issues of ecocriticism, according to which literature has gained a new status as the place of environmental awareness and intellectual disclosure of politics.

Finally, studying these three poets together has contributed to the missing part of Romantic studies since it has brought Byron, Keats and Shelley together under an Eco critical and historicist framework and demonstrated that the nature they romantically treat is indeed aesthetically and politically relevant. It demonstrates without any doubt that the Romantic relationship toward nature is dialogic, rather than passive: it is able to respond to empire, revolution, and decline with the force and focus of the lyrical, with an ethical clarity. These observations raise further questions which future scholars should answer, and which would lead to a further exploration of the dialectic of literature, history, and the environment, how other Romantic or post-Romantic authors may have encoded political and ecological meaning in nature imagery.

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