

Interrelation/Coexistence between Human/Nonhuman in Nature: William Blake's *Songs of Innocence and Songs of Experience*

Ngkac'Detctf etcp'Lco kkk'Uctc'Mj quj nro ,

F grctwo gpv'qhl'Gpi rkuj 'Ncpi wci g'c'cpf 'Nkagt cwtg.'Hcewnf 'qhl'Rquni tcf wcv'Uwfkgu.'Karc'o ke'C/cf 'Wpkxgtukf.'Dqtqwtgf.'Kcp

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ARTICLE INFO

Ct'werg'j kwqt' /

T'geqkxgf <May 07, 2017

Accepted: July 11, 2017

Published: August 31, 2017

Volume: 8 Issue: 4

Advance access: August 2017

Eqphlewu'qhl'kpvtg'w'P qpe"

Hw'pf kpi <P qpg

Key words:

Geqegpvtkwo ."

Gpxktqpo gpv."

J wo cp."

P cwtg."

P qpj wo cp0

ABSTRACT

Vj ku'r cr gt "eqpukf gtu'vj g'lpvgttgr'v'k'p'cpf "eqgzkwgpeg'dgy ggp'j wo cp'cpf "p'q'p'j wo cp'kp'pcwtg'g'kp'Y knko "Drcngai"*3979/3: 49+ Uppi u'qhl'k'p'p'q'p'g'p'g'cpf "Uppi u'qhl'G'z'g'g'k'p'g'g"*39: ; /39; 6+0 Vj g'r cr gt "n'q'm'u'c'v'j ku'r qgo u'lp'vj g'rk'i j v'q'h'geqegpvtkwo . "gur gekm' 'y' g'vj g'q'k'g'u'q'h'Ncy t'p'p'g'g' Dwgm' *3; 5; /+ c'p'f "Cuj v'p'p' P lej qm' *3; 75/+ " y j q' ct'v'w'v'g' geqegpvtkwo "cu" c" y qtf " y j lej " g'z' t'g'u'g'u'v'j g'lp'v'g'p'p'g'v'k'p'g'g'p'j wo cp'cpf "p'q'p'j wo cp'kp'pcwtg'g'p'g'p'k'q'p'o g'p'v'0Vj g' y qtf . "geqegpvtkwo . "f g'p'q'v'u'p'c'w'g'g'p'f "g'p'x'k'q'p'o g'p'v'cu'v'j g'egp'v'c'f'c'p'f "g'u'g'p'v'c'f'c'p'f r'c't'u'q'h'v'j g' y qtf "v'q't'g'r' t'g'u'g'p'v'j go "cu" c" y g'd'q't' u'v'g'o "y j g't'g'k'p'c'm'f'o go d'g'u'c'p'f "r'c't'u'k'p'c'm'f'k'p'i "j wo cp" c'p'f "p'q'p'j wo cp. "ct'g't'g'v'g'f "c'p'f "e'q'p'p'g'v'g'f "v'q'g'c'j "q'v' g't' u'q' e'q'u'g'n' 'y' c'v'v'j g'f "e'c'p'p'q'v'd'g'z'k'u'v'c'p'f " r'k'x'g' u'g'r' c't'c'v'g'n' "c'p'f "n'p'p'n'0D{ "j wo cp. "k'v't'g'h't'u'v'q' y j q' "ku" c' "e't'g'c'w't'g' "kp'v'j g' y g'd. "y j q' "n'k'p'm'u'v'q' "q'v' g't' e't'g'c'w't'g'c'p'f "g'p'v'k'g'u'v'q' e'q'u'g'n' "y' c'v'v'j g' "e'c'p'p'q'v'd'g' "ku'q'v'g'f "l't'q'o "y' go 0Vj g' "r'k'p'c'm'f' g'c'p'f " e'q'z'k'w'g'p'g'c't'g'v'j g'o c'w'g't' y j lej "e'c'p'd'g'x'k'g'y g'f "kp'v'q'o g'q'h'v'j g'r' q'g'o u'q'h'Y knko "Drcngai'Uppi u' qhl'k'p'p'q'p'g'p'g'g'c'p'f "Uppi u'qhl'G'z'g'g'k'p'g'g'p'g'g'p'f "c'v'j g'u'g'p'x'k'q'p'o g'p'v'c'p'f "p'c'w'g'g'c'c't'g'h'm'm' . "c'p'f " kp'v'q'o g'q'h'v'j g'r' q'g'o u'q'h'v'j q'o g'p'v'k'p'g'f "e'q'm'g'v'k'p'u'v'w'j "cu" 0Vj g' "G'ej q'k'p'i "I t'g'g'p. 0" 0P w't'g'g'g' Uppi . 0" 0J q'n' "Vj w'uf c'f . 0" 0Vj g' "U'j q'q'n'D'q' { . 0" 0'v'q'p'c'o g' "l'w'u'v'c' "h'g'y . "j g' "k'm'u'v'c'v'g'u'c' "k'u'k'v'k'p'p' "q'h'v'k'g' "kp'y j lej "j wo cp'j cu' e'q'u'g't'g'r'v'k'p'c'p'f "e'q'p'p'g'v'k'p'v'q'v'j g't' e't'g'c'w't'g'u'0C'c'c'q'f'k'p'i "v'q'Drcng' . "j wo cp" c'p'f "p'q'p'j wo cp"j c'x'g' u'w'j "c" x'k'c'n' t'g'r'v'k'p'p'j k' "u'q'v'j c'v'p'q' "p'g'g' "e'c'p' "r'k'x'g' y k'j q'w'v'j g' "q'v' g't'u'0C'n'f' e't'g'c'w't'g'u'c'p'f "d'g'k'p'i u'lp'c'p'q't'i c'p'k'w'o "j c'x'g'c'p' "g'h'g'v'q'p'g'c'j "q'v' g't. "c'p'f "y' g'f "c't'g' "l'p'v'g't'g'r'v'g'f 0Vj g' " r'c'r' g't' "l'j q'y u'lp'v'g't'g'p'p'g'v'k'p'c'p'f "e'q'z'k'w'g'p'g'g'p'j wo cp'cpf "p'q'p'j wo cp'kp'Drcngai'Uppi u'qhl' k'p'p'q'p'g'p'g'c'p'f "Uppi u'qhl'G'z'g'g'k'p'g'g'f v'g'v'q'r' q't'v'c'f' c'n'c'p'f "t'g'r' t'g'u'g'p'v'k'p'p'q'h'v'p'p'j wo cp' e't'g'c'w't'g'u'k'p'v'j g'y q't'f 0K'f' g'h'k'p'g'u'q'o g'p'q'p'j wo cp'v'g't'o u'w'j "cu'p'c'w't'g'c'p'f "g'p'x'k'q'p'o g'p'v'c'p'f "v'j g'p' "h'q'w'g'u'q'p" v'j g' "l'p'v'g't'g'r'v'k'p'c'p'f "e'q'z'k'w'g'p'g'g'p'j wo cp'cpf "p'q'p'j wo cp'kp'Drcngai'Uppi u'qhl'k'p'p'q'p'g'p'g'c'p'f "Uppi u'qhl'G'z'g'g'k'p'g'g'f "k'p'c'c'c'q'f' c'p'g'v'j k'j "geqegpvtkwo 0

INTRODUCTION

P cwtg'c'p'f 'p'c'w't'c'n'y q't'f 'h'c't' l't'q'o 'y' g'k'p'f w'w't' { 'y' cu'q'p'g'q'h'v'j g' ng' { 'h'c'v'q't'u'k'p' "T'q'o c'p'v'k'w'o 0Y j g't'g'u'c'q'o c'p'v'k'w'o 'k'u'f' g'h'k'p'g'f cu'c'o q'x'g'o g'p'v'k'p'o c'p'f "d't'c'p'j g'u' "q'p'g' "e'c'p' "u'c' "y' c'v'0T'q'o c'p'v'k'w'o "v'g'p'f u'v'q' "d'g'f' g'r' q' { g'f "cu'c' "e'q'p'x'g'p'k'p'v'v'c'd'g'n'q't' "h'k'g't'c't' { " v'g'z'w'u'v' t'k'w'p'c'v'v'j g'g'p'f "q'h'v'j g'3: "c'p'f "g'c't'n' { 3; "e'g'p'w't' { . "d'w' r'k'g' "c'm'f'k'g't'c't' { "v'g't'o u'0 u'w'j "cu" o q'f g't'p'k'u'v'q't' "t'g'c'r'k'u'0 k'v'c'p' "d'g'f' k'h'w'v'v'q'f' g'h'k'p'g' r' t'g'k'g'n' { 0" *O c'w'p'f g't' "x'k'0Vj g'c'i g'q'h'g'p' / r'k'i j v'p'o g'p'u'c'p'f "k'p'f w'w't'k'n'f'g'x'q'w'k'p'p' "y' g't'g'v'v' q'q'h'v'j g'o c'k'p' " t'g'c'u'q'p'u'v'j { "t'q'o c'p'v'k'w'o "c'r' r'g'c't'g'f 0Vj c'v'v'j cu'c' "n'k'p'f "q'h'v'g' / c'v'k'p'c'p'f "y' cu'w'g'f "k'p'v'j g'x'k'u'v'c'n'c't'u' "o w'k'k' . "c'p'f "r'k'g't'c'w't'g' . " c'p'f "g'x'g'p' "0v'j g' "p'c'w't'c'n'f'k'p'g'p'g'v'0" *P lej qm' 4227 <526+0Vj g't'g' y cu'c' "u'r' g'k'c'n'f'q'w'w'q'p' "y' g'k'p'f k'k'f' w'c'r'k'u'o "c'p'f "y' g't'g'r'v'k'p'p' "q'h' o c'p' "c'p'f "p'c'w't'g'0C'c'c'q'f'k'p'i "v'q' "k'k'c'k'j "D'g't'r'k'p' . "T'q'o c'p'v'k'w'o " go d'q'f' k'g'f <

c" pgy " c'p'f " t'g'u'v'g'u' " u'r' k'k'v' " u'g'g'n'k'p'i " x'k'q'g'p'v'v' " v'q' " d'w't'u'v' v'j t'q'w' j " q'r'f " c'p'f " e't'c'o r'k'p'i " h'q't'o u' . " c' " p'g't'x'q'w' " r' t'g'q'e' / e'w'r' c'v'k'p' " y' k'j " r' g't'r' g'w'c'm' " e'j c'p'i k'p'i " k'p'p'g't' " u'v'g'u' " q'h' e'q'p'u'k'w'p'g'u' . " c' " h'p'i k'p'i " h'q't' " v'j g' " v'p'd'q'w'p'f g'f " c'p'f " v'j g' " k'p' / f' g'h'k'p'c'd'g' . h'q't' " t' g't'r' g'w'c'n'0 q'x'g'o g'p'v'c'p'f " e'j c'p'i g' . " c'p' " g'h'q't'v'

v'q' " t'g'w't'p' " v'q' " v'j g' " h'q't'i q'w'g'p' " u'q'w't'g'u' " q'h'v'k'g' . " c' " r' c'u'k'q'p'c'v'g' " g'h'q't'v' c'v' u'g'h'c'u'g't'v'k'p' " d'q'v'j " k'p'f k'k'f' w'c'n'f' c'p'f " e'q'm'g'v'k'g' . " c' " u'g't'c'j " c'h'g't' " o g'c'p'u' " q'h' " g'z'r' t'g'u'k'p'i " c'p' " w'p'c'r' r' g'c'u'c'd'g' " { g'c't'p'k'p'i " h'q't' " w'p'c'w'k'p'c'd'g' " i' q'c'u'0" *; 4+

O c'p' " k'u' " t'g'r'v'g'f " v'q' " p'c'w't'g'c'p'f " g'p'x'k'q'p'o g'p'v'k'p' " g'x'g't' { " o q' / o g'p'v'q'h'j k'u'v'k'g' " h'q't'q'o " j' k'u'd'k't'v' . " f' w't'k'p'i " j' k'u'v'k'g'c'p'f " g'x'g'p'c'v'v'j g' " o q'o g'p'v'q'h'f' g'c'v'j 0G'x'g'p' " v'j q'w' j " p'c'w't'g'j " cu'd'g'g'p' " h'q't'i q'w'g'p'c'p'f " f' g'u't'q' { g'f " d' { " o c'p' " d'g'c'w'g' " q'h'k'p'f w'w't'k'n'f' c'v'k'p' . " v'j g' " k'o r' q't' / v'c'p'g'c'p'f " k'p'h'w'g'p'g' q'h'p'c'w't'g'k'p'o c'p'v'k'p'i " e'c'p'p'q'v'd'g'k'i p'q't'g'f 0' k'p' " u'w'j " c' " n'k'p'f " q'h'k'p'f w'w't'k'n'f'c'p'f " o g'ej c'p'k'c'n'y q't'f . " g'e'q'et'k'v' l'k'w'o . " cu'c'p' " c't'g'c' " q'h' " u'w'f { " y' j lej " f' g'c'u'y' k'j " v'j g' " t'g'r'v'k'p'p'j k' " d'g'y g'g'p' " r'k'g't'c'w't'g' . " p'c'w't'g'c'p'f " g'p'x'k'q'p'o g'p'v' . " e'q'o g'u' " k'p'v'q' " d'g' / k'p'i " G'e'q'et'k'k'w'o 0'U'k'p'g' " v'j g' " d'g'i k'p'k'p'i " q'h'j " wo c'p'v'k'k'g' . " o c'p' " j' cu' " n'p'q'y p' " c'p'f " t'g'eq'i p'k' g'f " v'j g' " k'o r' q't'v'c'p'g' " q'h'p'c'w't'c'n'f'd'g'k'p'i u' " q't' e't'g'c'w't'g'u'c'p'f " p'q'p'j wo c'p' " q'd'l'g'w'0J " g'j " cu'd'g'g'p' " h'k'k'p'i " y' k'j " v'j go . " c'p'f " k'p'v'q'o g' " u'g'p'g' " j' cu'd'g'g'p' " e'j c'p'i k'p'i " c'p'f " c't't'c'p'i k'p'i " v'j go " k'p' " p'c'w't'g'c'p'f " g'p'x'k'q'p'o g'p'v'0Q'p' " v'j g' " q'v'j g't' " j' c'p'f . " v'j g't'g' " k'u'v'p'f q'w'd'v'g'f " n' " c' " t'g'ek'r' t'q'c'n't'g'r'v'k'p'p' " d'g'y g'g'p' " v'j go " u'q' " o w'j " u'q' " v'j c'v'p'q'p'j wo c'p' " j' cu'd'g'g'p' " c'h'g'v'k'p'i " j' wo c'p' " cu' " y' g'n'0C'u' " c' " t'g'u'w'v'q'h' " u'w'j " e'q'p'p'g'v'k'p'c'p'f " t'g'r'v'k'p'p' . " v'j g't'g' " k'u' " e'q'z'k'w'g'p'g' " d'g'y g'g'p' " j' wo c'p' " c'p'f " p'q'p'j wo c'p' " k'p' " p'c'w't'g'c'p'f " g'p'x'k'q'p'o g'p'v'0

William Blake (1757-1827) was a painter, engraver, and one of the main poets of British Romanticism. Being an engraver helped him to represent the world as an artist whose drawings are complicated. Like some of poets in his period such as William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834), he is an observer who looks at the world carefully in order to demonstrate the environment and nature. Like other romantic poets there is a special concern with the passion emotion and nature in his poetry. He emphasizes on the man's emotion and its interrelation with nature which is common in every romantic poem. Since Blake gazes at nature and environment in different viewpoints, in his poems, he visualizes different natural creatures that exist and live together in an organism.

Blake makes a relation between literature, nature, and environment in his poems of *Songs of Innocence* and *Songs of Experience*. Being written from 1789 to 1794, *Songs of Innocence* (including nineteen poems) and *Songs of Experience* (including twenty-six poems) are collections of forty seven poems. Blake embodies nature and environment through describing different earthly and natural creatures in these collections of poems. Enriching his idea with his powerful imagination, Blake illustrates nature and environment in his poems, engravings, and drawings. Consequently, he defends and revives nature against destruction by human and industrial development resulting from expanding and increasing the rate of urban life. *Songs of Innocence* and *Songs of Experience* consist of poems which Blake composes to illustrate the coexistence between human and nonhuman in nature. "The Echoing Green," "Laughing Song," "Spring," "Nurse's Song," and "On Another's Sorrow" are five poems from *Songs of Innocence*, and "Holy Thursday," "The Little Girl Lost," "The Little Girl Found," and "The School-boy," are four poems from *Songs of Experience* which are discussed in this paper. The features of these poems revolve around such coexistence between human and nonhuman in nature.

MATERIALS AND METHODS: ECOCENTRISM

Ecocriticism, which has emerged in the 1970s, is a kind of literary criticism or theory consisting of two parts, "eco" and "criticism." Eco is a short form of ecology which deals with the study or investigation of the relation between different forms of earthly creatures and objects. Ecocriticism—some theorists name it green studies or environmental criticism—indicates the critical writings which revolve around the relation between literature, environment, and nature. Regarding ecology and ecological matters, the term ecocentrism denotes nature as the center of the world, and it copes with nature and environment as the central and essential part of the world. Michael Payne utters, "humans were a part of this nature and had no intention to dominate or control. Nature was in a state of totality, developing in a cycle in which all things were related to and dependent on each other" (153). Ecocentrism expresses that all creatures, including human, are the products and parts of a web or system which keeps them all besides and next each other. In this sense all creatures, based on ecocentrism, are related and connected to each other. In

the book *The Future of Environment Criticism: Environmental Crisis and Literary Imagination* (2005), Lawrence Buell states:

The view in environmental ethics that the interest of ecosphere must override that of the interest of individual species. Used like the semi-synonymous biocentrism in antithesis to anthropocentrism, but whereas the biocentrism refers specially to the world of organisms, [...] Ecocentrism covers a range of possible specific ecophilosophies. (137)

According to Buell, ecocentrism copes with the internal relatedness between all organisms in the world and especially environment. In other words, all creatures and organisms are interconnected and interrelated with their environment, and there are not any separate entities. Additionally, there are not any dividing and separating lines which divide and separate the animate and inanimate. Buell presents, "ecocentrism hold that the world is an intrinsically dynamic lines between the living and the nonliving, the animate and the inanimate" (ibid). Thus, ecocentrism indicates not only the internal relatedness of organisms, creatures and things to each other and the environment but the structure or condition of environmental interrelationship. In other words, ecocentrism designates an inseparable interrelationship between all organisms and creatures into the environment not just an outer relation between organisms and creatures.

Looking through the world every existence, ecocentrism believe that all earthly creatures, which are parts of different organisms in the environment themselves, are considered to coexist in a web or system of complex interrelationship. Lawrence Buell represents, "ecocentrism points to the interlinkage of the organismal and the inanimate" (2005:137). In this sense, human, considered as a part of the world or environment, is interconnected and interdependent to other non-human creatures (in the world or environment). Moreover, based on their interrelationship and interconnection, they have influenced (and been influenced by) each other. Ashton Nichols states, "ecocentrism reveals that everything can be imagined as part of a single-global ecosystem" (2011: 184). Due to ecocentrism, a human and nonhuman are same in value and significance; in addition, the fact cannot be forgotten that the world is not thoroughly human-centered. He also explains:

not only every tree, every river, every bird, and every insect, but also every house, every road, every computer, every human being. In some ways, the idea of an ecosystem, by itself, suggests that there is no separation between the natural and the non-natural. Ecocentrism thus comes to replace anthropocentrism automatically, that centuries-old view that saw everything in relation to some image of mankind, some version of human self-description. (ibid)

According to Nichols, ecocentrism deals with the relation of human and all other creatures and things in environment. Moreover, ecocentrism signifies that every entity and thing is a part of an ecosystem which is a huge organization or web consisting all of them. In addition, ecosystem stands for a web wherein none of the entities is separated from other

things, and they are related to each other in such a way that the being of every entity has an interrelation to others.

ECOCENTRISM: HUMAN AND NONHUMAN

There are a lot of entities in the world, and they are living in a web or organization called ecosystem in which all entities live beside each other, and every entity influences other entities and is influenced by others simultaneously. In this sense, not only everything does not—even human—have supremacy over others, but it has relationship to other entities in ecosystem as well. Lawrence Buell in *Writing for an Endangered World: Literature, Culture, and Environment in the US. And Beyond* (2001) utters, “insofar as human beings are biohistorical creatures constructing themselves in interaction with surroundings” (2), it explains that human is not a separate creature or entity which is out of the web of ecosystem, and it is not an independent member without any relation to other entities in the ecosystem. Buell, in this regard, states, “[t]he conception of the community to include soil, waters, plants, and animals: a biotic community in which humankind is one of thousands of accretions and species are entitled to existence as a matter of biotic right” (2005: 100).

According to Buell, human, as an entity in the world, is a part of a large network or web wherein every entity, or even human, exists in a relation to the web and other entities of the web or network. It refers to community in which all parts, even the smallest ones, coexist with each other. In *Pastoral* (1999), Terry Gifford says, “our inner human nature can be understood in relation to external nature” (156). Additionally, regarding the idea of ecocentrism, Buell believes that human’s identity is connected to the environment. “Ecocentric thinking is more like a scattergram than a united front, all its strains define human identity not as free-standing but in terms of its relationship with the physical environment and/or nonhuman life forms” (ibid 101). Regardingly, every object is so related to others that its identity is linked to and associated with other objects.

Based on ecocentrism, everything and every creature can be considered as a part of a large web or network. In some ways, they are interrelated to each other, and there is not any separation between them. All animate and inanimate ones live in a web in which they connect to each other. In other words, in ecosystem, human and nonhuman, which are parts of the environment, are linked to each other and none of them has supremacy over the other. Therefore, it may be said that all entities coexist with each other and they cannot be separated, and they are in relation to all other entities even the tiniest one. Nichols signifies, “it exists in cities, in towns, in parks, and in cars, anywhere that humans acknowledge their connection to the nonhuman world” (30). Everywhere and every moment in life or ecosystem, there is the interconnection between human and nonhuman so that they cannot be separated from each other. It expresses a close relationship between living and nonliving entities, and it articulates that every entity is linked to its surroundings in which there are many different living and nonliving entities. Nichols utters:

Human beings are never cut off from wild nature by human culture. This is the central truth of all ecology.

Nothing I can do can take me out of nature. There is nowhere for me to go. I am a natural being from the moment I die (originally). Instead of describing the nonhuman world anthropocentrically-in, human terms, there are new good reasons to describe the whole world ecocentrically. (2011: xv)

Due to Nichols, human is a part of both non-natural and the wild environment. Additionally, Nichols goes beyond human and believes in the relation between all creatures and things. He says, “[t]his is the central truth of all ecology” (ibid xv). His words refer to all entities, and the words affirm the relation and connection between all creatures and things which cannot be separated from each other. Nichols believes that nothing or no entity can be independent or disconnected from nature, environment, and other entities: “I am linked to every living creature, and every material object, that surrounds me” (ibid xv-xvi). As a result, human and nonhuman are associated with each other or environment and none of them can be separated from the other one.

RESULTS AND DISCUSSION

William Blake looks at the external world carefully and thinks about different creatures in the environment and nature. He uses his powerful imagination and makes an attempt to show various parts and members of environment and nature. In his *Songs of Innocence* and *Songs of Experience*, Blake reveals that some living creatures and nonliving entities live and exist in the environment and nature, and every one of them has its role and position in this environment and ecological system. In this sense, human has its own substantial position in the natural world, and the other creatures and entities, which are nonhuman, have their own significant position in the world, too. Therefore, every creature or entity, whether human or nonhuman, lives and exists in its own position in the environment with interrelation between its members and parts.

Ecocentrism in *Songs of Innocence*

Ecocentrism utters all creatures and entities, whether living and nonliving, live and exist in the world which is like a web. In this web, all beings are related to each other, and none of them is independent. In ecocentrism it is believed that human and nature are inseparable hence, the relation between all creatures and entities is so important that some writers and poets show it in their works. In this sense, there are some literary works which signify relation and connection between human and nonhuman in such a skillful way that there is not any separation between them. Some of Blake’s poems in the collection of *Songs of Innocence* stand for and depict the relation and coexistence between them in the way that they influence each other. Buell sates:

More and more it may become second nature to everyone’s environmental imagination to visualize humanity in relation to environment not as solitary escapees or consumers but as collectivities with no alternative but to cooperate in acknowledgement of their like-it-or-not interdependence. (2001: 53-54)

Just as Buell, Blake declares spiritual and physical effects of creatures and entities on each other. Some of the poems express that the relation is so close that none of them can live alone. The poems refer to the coexistence of all beings and things, especially the coexistence of human and nonhuman.

"The Echoing Green" (EG) is a poem which signifies different creatures and human and their relation. The poem shows how sunrise influences other creatures in the nature. When sun rises, other natural beings feel happy and they transfer their feeling to other creatures, especially human:

The sun does arise,
And make happy the skies,
The merry bells ring,
To welcome the Spring,
The skylark and thrush,
The birds of the bush,
Sing louder around
To the bell's cheerful sound;
While our Sports shall be seen
On the Echoing Green (EG, lines 1-10)

In the poem parts of nature, such as "sun," "sky," "skylark," or "birds" have been put next to each other in the way that they are in an organism or organization. In this sense, the activity or change of one creature or entity has an effect on other creatures. Bate maintains that "humans were less alienated from nature" (2001: 36). Hence, it can be said that they have a close relation to each other. For instance, the movement, arising and descending, of sun changes the mood of some other creatures and the situation of life in environment and nature. The sunrise makes some elements of nature be happy and simulates them to become active. When sun emerges and day comes, sky becomes happy and even human starts his daily activities and play. They are happy and active until sun descends and goes down:

The sun does descend,
And our sports have an end.
Round the laps of their mothers
Many sisters and brothers,
Like birds in their nest,
Are ready for rest,
And sport no more seen
On the darkening Green. (EG, lines 23-30)

When darkness comes, the creatures become disappointed and sad. They do not feel happy, and they are so exhausted that they cannot continue their activities. In other words, they lose their energy when sun goes down and descends. Based on the happenings and events in the poem, it can be said that there is such a close relation between creatures and entities in the world which shows their web-like life.

All creatures and phenomena—including human, animals, plants, trees, rivers, mountains, sun, moon, day, night, to name just a few—live next to each other and influence each other. Such kind of coexistence or interrelatedness is described by Nichols as follows:

Every landscape, from every perspective, is always mediated by human consciousness. Even my own Neural network is not "mine"; it is a network that provides a connection, a web of interrelatedness between me and

everything that lies around me: every bird, every building, every lizard, every lane of highway. (2011: 188)

There is an interconnection and network relation between all parts of the web. Thus, there is coexistence of human and nonhuman in the environment and nature, which is ecosystem. Such interrelations are matters and points which can be studied in some of the poems in Blake's *Songs of Innocence*. For instance, through the process of reading "Laughing Song" (LS), the relation between beings and nonbeings is a matter which catches the eye and attention of the reader:

When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it; (LS, lines 1-4)

Based on the poem, all parts of nature—such as human, trees, meadows, birds, and so forth—are happy, and they are laughing. They are members and parts of the environment and nature, and they live in such a situation and condition that they have a close relation to each other. Indeed, by living and existing in a web, they are connected to each other, and there is a mutual interrelation between them. When stream and air move through the woods and hills by their happy and merry feeling, they transmit and spread their happiness to other creatures such as trees and meadows. The happiness of trees, meadows, and flowers is transferred to some creatures such as birds, insects and human. Nichols says, "all human and nonhuman lives, as well as all animate and inanimate objects around those lives, are linked in a complex web of interdependent interrelatedness" (2011: xiii). In this sense every change in a being influences other creatures and entities because of the interrelationship. Hence, human and nonhuman are members and parts of an ecosystem to which they are related.

In addition to the mentioned poems, "Spring" (SP) is another poem in the collection of *Songs of Innocence* which can be viewed and studied in the light of the coexistence of human and nonhuman. The poem signifies the situation and feeling of the creatures in spring. Coming spring makes creatures feel happy and merry:

Little lamb,
Here I am;
Come and lick
My white neck;
Let me pull
Your soft wool;
Let me kiss
Your soft face;
Merrily, merrily we welcome in the year. (SP, lines 19-27)

The poem shows happiness of some birds in the nature and environment in that time of year, it means spring. It utters that some animals, which stand for creatures in the environment and nature, have such a feeling. In addition, the poem signifies the feeling of happiness of a little boy and girl, which refer to human. According to issues which are mentioned in the poems, a phenomenon in the change of seasons from winters to spring, has effects in the environment on some natural creatures. Buell maintains, "ecocentrism is more compelling as a call to follow humans to recognize the

intractable, like-it-or-not interdependence that subsists between human and the nonhuman and to tread more lightly on the earth than it is as a practical program” (2005: 102). In this sense, all creatures and entities, which live in a web, have such a close relation to each other that even a small change can influence their usual mood and feeling.

What is more, “Nurse’s Song,” (NS) which is another poem in the collection of *Songs of Innocence*, can be viewed in the light of coexistence of human and nonhuman world. In the poem, the poet or speaker declares that children, who stand for human, want to do their daily activities and play until the light of sun in the sky fades away. Although the speaker or the poet commands the children to go home and sleep, the children decline and they want to continue their daily activities until the light of day disappears:

“Then come home, my children, the sun is gone down,
And the dews of night arise;
Come, come, leave off play, and let us away,
Till the morning appears in the skies.”
“No, no, let us play, for it is yet day,
And we cannot go to sleep;
Besides, in the sky the little birds fly,
And the hills are all covered with sheep.”
“Well, well, go and play till the light fades away,
And then go home to bed.”
The little ones leaped, and shouted, and laughed,
And all the hills echoèd. (NS, lines 5-16)

The poem shows that human’s activities are related to the situations and phenomena which are the results of other creatures’ activities and potentialities in the environment and nature. Human lives in the situation which is not independent and unrelated to other phenomena and activities and changes of other creatures and entities. Consequently, every creature coexists with other ones, and it can be said that human, as a creature, coexists with nonhuman creatures and entities, and he is influenced by other ones, and phenomena in the environment. Besides, the web, wherein human and nonhuman live, is called ecosystem. Ecocriticism analyzes this coexistence of human and nonhuman. In addition to above mentioned poems which have been studied in the light of the coexistence of human and nonhuman, “On Another’s Sorrow” (AS) is another poem in the collection of *Songs of Innocence* which can be looked at and considered in regard to coexistence of human and nonhuman. In this poem, the poet says that he feels unhappy when other people are in sorrow. The poet sympathizes with others when he sees other’s grief:

Can I see another’s woe,
And not be in sorrow too?
Can I see another’s grief,
And not seek for kind relief? (AS, lines 1-4)

He feels the same as other people who are like him. He says that their feelings transfer to him, and he cannot ignore other people’s feelings. In this sense, there is a close relation between them, so he cannot neglect other people’s problems and grief. Moreover, the poet declares that nobody can disregard other’s grief and sorrow:

Can I see a falling tear,
And not feel my sorrow’s share?

Can a father see his child
Weep, nor be with sorrow filled?
Can a mother sit and hear
An infant groan, an infant fear?
No, no! never can it be!
Never, never can it be!
And can He who smiles on all
Hear the wren with sorrows small,
Hear the small bird’s grief and care,
Hear the woes that infants bear— (AS, lines 5-16)

Regarding the poem, not only does the poet or speaker feel sorrow for others, but also most of people sympathize with others. Even God, who is mentioned by pronoun “He” in the poem, feels sorrow when other creatures are in grief. In this case, there is a close relation between creatures and other nonbeings, and they sympathize with a creature when it feels sorrow. Even though human and nonhuman live in situation which is like a web, all members and parts are connected to each other so closely that every change in the mood of one of them has effects on others’ mood and life. Hence, there is an interconnection even between the delicate parts of the web. According to the web-like relation between human and nonhuman, it is essential to know that they cannot be parted from each other and their moods and lives are connected to each other.

Ecocentrism in *Songs of Experience*

Relation and connection between all beings and nonbeings are the remarkable subjects which are explained in ecocentrism. Ecocentrism is a term which utters how all creatures—including human and nonhuman whether living or nonliving—coexist and live together in the environment. As all parts and members of nature are connected to each other, all phenomena in the environment and nature are related and connected to each other and none of them is separated from others in the ecosystem. Among the literary works, which show the relation between human and nonhuman, some of the poems of *Songs of Experience* by Blake can be viewed and studied in the light of the relation between creatures and entities in the environment and nature.

Through the process of reading the poem, called “Holy Thursday” (HT), the relation between human’s life and environment and nature is the matter that makes the reader to think about them and pay attention to them closely. The poet or speaker, as it is mentioned in ecocriticism, states that environmental and natural creatures and phenomena influence human’s life. Man can meet his needs in any situation whether bad or good, easy or hard, sunshine or rainfall. It means wherever sun shines and rain falls, human has food and he is not poor in such a kind of place:

Is this a holy thing to see
In a rich and fruitful land,—
Babes reduced to misery,
Fed with cold and usurous hand?
Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!

And their sun does never shine,
And their fields are bleak and bare,
And their ways are filled with thorns,
It is eternal winter there.
For where'er the sun does shine,
And where'er the rain does fall,
Babe can never hunger there,
Nor poverty the mind appal. (HT, lines 1-16)

Based on the poem, human can live in some places which are fruitful and fertile. The fruitfulness and fertility of a place result from the shining of sun and falling of rain, which are some phenomena in environment and nature. Human's life is related to some environmental and natural creatures, and phenomena. Further, the environment is like a web or organization wherein all microcosmic parts and members are so much related and connected to each other. As a result, human coexists with other creatures and entities which are not human, and there is a close relation and linkage between human and nonhuman in the ecosystem.

Additionally, "The Little Girl Lost" (LGL) and "The Little Girl Found" (LGF) are two poems consisting of some parts which are related to each other. "The Little Girl Lost" shows the situation of a girl who has lost in the desert where there are a lot of wild animals such as lion and tiger. The little girl is not injured by wild animals in the environment; however, they take care of the little girl. In fact, the animals feel sorrow for the little girl who has lost in the desert:

The kingly lion stood,
And the virgin viewed:
Then he gambolled round
O'er the hallowed ground.
Leopards, tygers, play
Round her as she lay;
While the lion old
Bowed his mane of gold,
And her bosom lick,
And upon her neck,
From his eyes of flame,
Ruby tears there came;
While the lioness
Loosed her slender dress.
And naked they conveyed
To caves the sleeping maid. (LGL, lines 37-52)

The lines show that human lives next to nonhuman creatures even though the nonhuman creatures are wild. Human is a civilized and cultivated creature, he can live next to wild and savage creatures such as lion and tiger, and these wild creatures feel sorrow for human when he is sad and unhappy. Consequently, there is a sensational coexistence of human and nonhuman in ecosystem.

In addition, "The Little Girl Found" is the poem which can be viewed in the light of the coexistence of human and nonhuman. The poem comes after "The Little Girl Lost" and it signifies that the parents find their little girl who is lost. They find their little girl by some wild animals that have not injured the little girl. The wild animals take care of the innocent girl in their house or nest. Furthermore, they do not attack or hurt the little girl's parents; however, they help the parents find their own little lost girl:

"Follow me", he said;
"Weep not for the maid;
In my palace deep,
Lyca lies asleep."
Then they followed
Where the vision led,
And saw their sleeping child
Among tygers wild.
To this day they dwell
In a lonely dell,
Nor fear the wolfish howl
Nor the lion's growl. (LGF, lines 41-52)

In regard to the poem, human and nonhuman live next to each other. Although, human is considered as civilized creature and nonhuman creatures are assumed wild and savage, they all live in an organization or web wherein all members or parts are related and connected to each other. They are so close that if one of them has a problem, the problem will influence other creatures' lives. For instance, in the poem, the creatures in the ecological system feel sorrow for little girl, who has lost, and they sympathize with the little girl's parents. Thus, they take care of the little girl and direct and guide her parents to find her. In this sense, the nonhuman creatures do not ignore human's problem in the environment, and they never leave human alone in environment and nature. As a result, human beings coexist with nonhuman creatures in the ecosystem, and all of them are connected and related to each other in this ecosystem.

Among the poems in the collection of *Songs of Experience*, "The Schoolboy" (SB) is a poem which can also be studied in the light of coexistence of human and nonhuman in ecosystem. There are some parts of the poem which express the relation between human and nonhuman. The poem states that human and nonhuman are gathered together in a web wherein there is an interrelation between members and parts:

I love to rise in a summer morn,
When the birds sing on every tree;
The distant huntsman winds his horn,
And the skylark sings with me;
O what sweet company! (SB, lines 1-5)

In these lines, the environment and external nature are considered as a "company," where every member, part, or event can influence others. By coming of summer morning, birds sing, huntsman blows his horn, and most of creatures start their daily activity. In this sense, a phenomenon or change in the environment has many effects on the creatures in the environment. Human lives in an organization—ecosystem—wherein every member or part is connected to others. In other words, the ecosystem, where human and nonhuman coexist in, is like a web with an interconnection between all parts and members. Even a change or phenomenon, which is common to and usual for most of the creatures generally, can motivate and influence a lot of creatures both human and nonhuman. For instance, coming of summer morning, which is usual for a lot of people and creatures is an especial event or phenomenon for the poet, so he assumes the summer morning such as birds, trees, to name just a few. Accordingly, human coexists with nonhuman creatures, enti-

ties, and phenomena in a web or ecosystem where all of them are related and connected to each other.

CONCLUSION

Taking the world into consideration as a web, it can be said that all microcosmic parts, creatures, and phenomena are connected and related to each other. In this regard, all creatures and parts of the world have effects on each other, and the change of every creature and entity influences other creatures and entities. The relation of all creatures and parts of environment and nature is the matter which is mentioned and explained by the term, ecocentrism. Ecocentrism utters that all creatures, including human, are members and parts of a web or system wherein they live and exist next to each other. What is more, ecocentrism copes with the interrelation between different members, parts, entities, and events in the ecosystem. Due to ecosystem, all creatures and entities in the environment are related and connected to each other, and there is not any solitary and isolated creature which is independent of other creatures and entities. Regardingly, ecocentrism affirms that there is an interrelation between all creatures, entities, and phenomena in the ecological environment.

Based on ecocentrism, human who is a creature has relation to other creatures and entities. The relation between human and nonhuman in the environment and nature is a subject which attracts many thinkers', writers' and poets' attention. This coexistence is so important and significant that it is the subject of some scientific and academic assemblies and associations. Moreover, this relation between creatures, including human and nonhuman, is so notable that some literary writers and thinkers discuss and talk about it in a literary theory which is called ecocriticism. Some thinkers and writers write and explain this relation and connection between all creatures, human and nonhuman, and they introduce a term, which is called ecocentrism.

Based on ecocentrism, all creatures and entities are related and connected to each other. When a literary theory comes into being, some literary works can be studied and viewed based on that theory. In this regard, in William Blake's *Songs of Innocence* and *Songs of Experience*, which are two collections of poems, some of poems can be viewed and studied in the light of ecocentrism. The readers and researchers can easily deal with the relation between human and nonhuman in some of Blake's poems. For instance, "The Echoing Green," "Laughing Song," "Nurse's Song,"

and "On Another's Sorrow," which are some of the poems in Blake's *Songs of Innocence*, and "Holy Thursday," "The Little Girl Lost," "The Little Girl Found," "The Schoolboy," which are some of the poems in Blake's *Songs of Experience*, can be analyzed based on the coexistence between human and nonhuman in ecosystem.

In the mentioned poems, human lives in the environment where he has a close relation and connection to other creatures. Additionally, the poems signify such a kind of situation of life which shows the relation between all creatures, including human, in the environment. When the poems are studied and viewed in the light of ecocentrism, there are some matters, events, and words or lines which affirm the close relation and connection between human and nonhuman's coexistence in a web, which is the environment, and they are not separated and independent from each other. Consequently, the above mentioned poems consist of some parts which designate the coexistence of human and nonhuman in the environment.

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