More than any other poet, she gives Australians words to describe their land and their place in it.

She expresses her eco-critical thoughts in the form of lyrics, which is very strong, and it takes in general a modern form. It works through images which are used to bring out the eco-aesthetical thoughts. While allowing a variety of eastern as well as western influences to enrich her vision, of creating an eco-friendly society, she has at the same time maintained a great measure of originality also. She is no blind imitator of anything, however popular and worldwide it is. Eastern religions like Hinduism, Buddhism and even Sufism have had their telling influence in shaping her as a poet. The study of Eastern literature helped her to take an intrinsic look at nature. Wright was shaped by the wisdom of the noble thoughts found in Christianity. As her language is a language of an enlightened soul who wanted to change the anthropocentric attitude of men regarding nature and the aboriginals, it is sure to touch the consciousness of other beings. Wright, like modern eco poets, mixes reason and emotion and so her style appeals to the emotions to bring a change in the attitude of the people who are responsible for ecological disaster. To sum up, we recollect the words of Judith Wright: “My real interest … is in the question of man in nature – man as part of nature” (qtd. in Bridge 108).

Chapter – VII

SUMMATION

As we get past our superficial material wants
and instant gratification we connect to deeper part of
ourselves, as well as to others, and the universe.
Reading the eleven volumes of Wright’s poems, it was found appropriate to adopt an ecological approach toward her poems. In the first chapter, Introduction, the researcher examined a few key theories of eco-aesthetics and applied them as tools for an eco-aesthetic reading of select poems from all the eleven volumes of Judith Wright’s poetry. The thrust of the thesis lies in showing that the global crisis today is due to our anthropocentric attitude towards nature rather than the manner in which our ecosystems function.

The main theme of Wright’s poems is the destiny of the planet and the Australian natives. A careful selection of poems from eleven volumes traces Wright’s poetic journey from a pastoral ecologist through social ecologist to deep ecologist. The study highlights the eco-concerns alongside the atrocities done to the Australian natives which may be taken as another theme. Wright’s deep perception, which wrought her whole life, was of the interconnectedness of all things. She promoted the aesthetics of suspension of ego, to the point of feeling the environment as an extension of one’s own self.

The second chapter, Eco-aesthetics deals with the aim of eco-aesthetics; it is to realise what is going wrong in the planet’s ecosystems, and also the moral systems that have broken down. Man has developed a consumerist attitude that enables him to exist in opulent comfort even as the biosphere leans towards a mammoth die-off that will eradicate many of the species. As eco-aesthetics is interdisciplinary it accommodates everyone including politicians, sociologists, environmentalists, and literary persons in the effort to save the earth. The concern of eco-literature is to appeal to the emotions
of men to take an integrative view of human society and nature. In nutshell the environment is interrelated, interacting and life providing.

The chapter traces the historical roots of Eco-Aesthetics. Aesthetic interest in nature has been present from the very beginning of human history. The preliterate societies exhibited their aesthetic sensibility through their religious beliefs and everyday activities. In reaction to the growing global environmental catastrophe, scholars have begun to cross-examine religious traditions as a possible resource for the development of an environmental ethics. The appalling contemporary ecological crisis demands a spiritual transformation. With regard to the inter-connectedness of all beings, man has distorted his relationship not only with nature, but also with fellow humans, and God. The ecological crisis impels one to reflect on all associations. The two positions that place the value of nature in contradictory origins are the instrumental and intrinsic: instrumental value argues the nonhuman exists for human purpose whereas intrinsic value believes it exists by its own right.

The study makes a brief survey of how nature is presented down the ages starting from time immemorial to the present day. It reviews the representation of nature in both eastern and western literatures and analyses theories relating to eco-aesthetics.

The western countries, due to colonisation and advancement in science and technology, have lost touch with nature. Ancient Sanskrit and Japanese literatures offer examples where humanism and biocentricism work in harmony. Difference between man and the external world were capriciously imposed by the hegemony of science and technology. Man claims to have conquered nature forgetting that he is also made of the same five elements.
The third chapter *Pastoral Ecology* shows that the pastoral poets of the past evoked the uncanny power and magnificence of nature but today it is very obvious that writers with eco-concerns could only give anti-pastoral poems with disturbing descriptions of degraded nature thanks to our developmental greed. In the anti-pastoral poem, nature is presented as hostile and unfriendly. The relationship between environment and man is explored with a spirit of commitment in Wright’s poems. Gifford’s post-pastoral theory was applied to analyse the poems of Wright. Many of these elements in the post-pastoral construction of the human relationship with nature have their origins in the anti-pastoral literature. Many of Wright’s early poems fall in the category of post-pastoral literature.

By studying Wright’s poems in the light of Gifford’s theory one can understand that post-pastoral traditions guide humanity to confer a non-anthropocentric value on nonhuman things. The reader learns that life is interrelated, and he is not merely placed on a lifeless globe. In order to reconcile with nature, “she strongly recommends: such a change in “the way we look at the world” which could be accomplished through a rediscovery of the aesthetic experience of nature. An aesthetic appreciation of nature might enhance our practice of bonding with the environment.

Wright avoids fantasising nature by presenting scientific details regarding its aspects. Her unmistakably nature-oriented writing is rendered artistic and aesthetic without any obviously environmentalist agenda. The balance of nature is then mirrored in the balance of human perceptions and emotions that need to be restrained for establishing ourselves securely in a universe that can be threatening otherwise. All human sufferings and loss of fertility of the land are portrayed not as the result of
invasion of technology alone but also as the consequence of the fall of humans from the high moral standards and accepted social mores.

In the fourth chapter Social Ecology, Wright explores the basic social causes of the ecological crisis. She campaigned against ecological issues like deforestation, soil erosion, extinction of native birds and animals. While exploring the relationship between nature and man, she focuses on man’s thought, culture, economics, science, technology, lifestyle and mode of social development. The key problem for Wright is to explore the wrong man has done that brought about such serious ecological crises threatening the earth and all the living creatures. She criticises the abuse of land which has exhausted the richness of the earth and she also denounces the thoughtless destruction of Australia’s natural resources.

She advocates that men must accord nonhuman animals with more respect and develop a deeper sense of integrity, wisdom and importance on their own terms—not judged by the criteria of human utility or aesthetics. She regrets man’s narrow-minded vision that views wild animals as man’s enemy to be hunted and killed. Ultimately, the preeminent lesson that one can learn from encountering animals is how to inculcate biocentrism as opposed to the anthropocentricism that now constricts our vision.

Wright grieves about Water Pollution which is a global problem. She highlights how water pollution caused by factory effluents and discarded plastic bags not only affects individual species but also the natural biological communities; she anguishes in her poems that man’s anthropogenic activities like deforestation are the root cause of droughts and floods.
Wright highlights the effects of air pollution in her poems which is mainly a result of man’s action which has resulted in droughts and floods. The dry storms lead to forest fires that in turn pollute the air. It may be a reference to ozone layer depletion. Secondly, Wright expresses agony over war which is another important factor responsible for air pollution. The bombs used in wars cause severe air pollution and Wright also points out air pollution caused from wrong agricultural practices. She suggests changes for sustainable existence of the earth’s ecosystem and all living creatures including human beings. She warns us against human created fire by atomic weapons which has the power to reduce the human order to ashes.

Apart from the five elements, Wright deals with the domination of aborigines which in turn has helped ecological equipoise; as the natives regarded themselves as part of nature and acknowledged the dependence of human existence upon ecological balance.

The fifth chapter Deep Ecology deals with an aspect which to an extent can be a remedy for all ecological problems. The deep ecologists like Arne Naess, and Rosentheburg’s theories are applied to the poems of Wright. Wright’s poems, a combination of eastern and western thoughts, were greatly influenced by the thought of realisation and the expansion of the self. This teaches man to look at the other beings equally. It makes man humble and helps him to realise he is only a part of nature.

Wright experiences in her poems the consciousness of self through unity with nature. She experiences a total integration of mind, body and spirit. The central tenets of deep ecology that inform its eco-centric view are the well being and flourishing of human and nonhuman life on earth both of which have value in themselves. These
values are independent of the usefulness and diversity of life forms which contribute to the realization of these values. The eco-centricism of deep ecology involves an egalitarian orientation among humans towards all identifiable entities of forms in the ecosphere.

According to deep ecologists Arne Naess, Warwick Fox, Bill Devall and George Sessions, the environmental crisis results from the separation of man from nature. Wright warns man against the excesses of post industrial society whose destructiveness is symbolised by lethal weaponry which is a threat not only to human well being but also to that of the entire ecosystem with its wildlife faunas and other habitats.

Deep Ecology facilitates communication that transcends species boundaries. Arne Naess suggest self-realisation as central to Deep Ecology. Self-realisation in this sense means broadening and deepening our sense of self beyond the narrow ego to identification with all living beings. The ultimate goal of deep ecology is understating of the self as a large comprehensive self including all lives, human, animal and vegetable. All of nature strives to realize its self; and to live in harmony with its parts. Each and every species has inherent value and humans have no special moral status. The flourishing of all nature is the ultimate goal of deep ecology.

Wright’s deep ecological works recognise the inherent worth of other beings, besides their utility to humans. She establishes in her poems the fact that the living environment as a whole has the same right to live and flourish as we all do. She advocates a more holistic view of our world and seeks to apply to life the understanding that separate parts of the ecosystem function as a whole.
Wright, a deep ecologist, condemns human activities which lead to destruction. With the eye of a scientist she shows that the ecosystem can absorb only limited change by humans. She is concerned that actions of modern civilisation threaten global ecological well being. The massive human economic activity has pushed the biosphere from its natural state to biodiversity and climate change.

Wright, like a mystic, looks at nature with reverence. She believes that the human species is a part of the earth and not separate from it. Everything is being interwoven into the divine tapestry of the terrestrial oneness; each molecule, wherever it could be placed or attached, is the entire universe.

Wright stresses the need for a diversity of forms of life, which contribute to the ability of many living beings coexisting and cooperating in complex relationships rather than of the domination of one over the other. Wright appreciates the intrinsic value of lichen and tadpoles. Wright’s poems focus on the second principle of deep ecology. Diversity, symbiosis, and thus complexity explain the life of nature itself. Wright expresses through her poetry the public activism which has urgent relevance with regard to the current and future politics of water and environment in the present day.

Wright places other creatures along with human beings as equally captivating siblings of a rich and mysterious universe. As a real deep ecologist she was also a social activist, and philosopher who used western and eastern philosophy to bring about change in individuals. Her poetry is a happy union of science, religion and philosophy. She insists on forgetting the possession of material things and losing oneself by reuniting with every other organism around us.
Wright explores the relation between nature and man under the concept of Ecological holism. She uses this idea to probe man’s nature-related thoughts, attitudes and behavior to examine whether they are beneficial to the harmonious existence of the ecosystem. Only when the sustainable existence of nature is secured, can man’s security, health and existence be secured.

The sixth chapter *Aesthetics of Poetry* finds that her style is workable even if it be a blend of the traditional and the modern. She was greatly influenced by thinkers like Plato, Baudeliare, William Blake, W. B. Yeats, and T.S. Eliot, and her views were shaped by them. Though a born-Christian, she also took the best of other religions such as Hinduism, Buddhism and Sufism. Her eco-critical reflections are communicated through metaphors and similes. She was greatly influenced by ghazals toward the end of her life. As her attitude toward nature changes so does her style. Her verses deal with issues, and contain images and symbols exuding hope for change. A dominant theme in her work is hope for the spring’s return with the bud as its symbol, and rain as a harbinger. She changed her style which shows she kept herself abreast of the various trends—from romantic to metaphysical—then to Haiku. She has made effective use of certain symbols like water, fire, and dust to drive home the idea of regeneration. Wright’s strong hope and her powerful language expressing her passion for this planet commend her novels for resourceful eco-critical researches.

On reading the poems by Wright, one can see that there is a change in belief, aesthetic pleasure, and ethics. Her persistent rejection of materialism, greed, violence, exploitation and oppression shows how her metaphysical framework is strongly saturated with ethical values. Besides environmental issues she sees the Aborigines’
reverence for the natural world as an example to be followed. It only reiterates her conviction that man has the power to change the world by changing his ways of seeing and relating himself to it.

Wright was a global poet who loved nature and tried to change the consciousness of men through her poetry. She expresses through her poems, the deep ecological principle that every element in nature has a reason and purpose. However such sensitivity can be gained only by understanding the finer details and traits of the elements of ecology and their inseparable connection with human life. She combined both science and religion for the welfare of humanity. Reading the poems of Wright may change the attitude of men from being ego-conscious to eco-conscious and start loving all beings which is a message reinforced in almost all religions. It is Wright’s poems also convey the idea that that science and religion or the traditional and the modern are not necessarily antithetical.

She admires eastern coordination with nature and insists on collaborating with the primitive cultures. She persists in solving ecological crises effectively. The study has helped to understand native literature of Australia which deals with symbiosis of all the living and non-living beings in their environment. Wright insists on persevering native culture in order to preserve the resources of the forest.

This thesis has been an attempt to consider Wright as an eco-critic. Wright, like a deep ecologist, advocated self-realisation and destruction of the ego. She insists on love which would extend from self through nature and fellow humans to God as a way to solve the issues discussed. She advocates simple living; and advises men to feel
rather than think to be in harmony with the universe. She reminds men that humans are dependent on the natural world not in the ecological sense but also in a spiritual angle.

Wright felt the tranquility and the serenity of human soul and its existence in the body made up of the five elements of nature. She calls men to look within by exploring the world around but also get familiar with the mighty powers of all the elements—water, fire, ether, soil and air. The principle by which Nature creates, sustains and destroys all life in both our inner and outer universes, in whatever way it is necessary for us to pass from ignorance to wisdom, from egoism to Self-realisation. Since self-realisation is a function of ecological interconnectedness, the property of intrinsic value is likewise a function of such connectedness. Holistic nesting of a self in a wider self-system means a relative identification with that system. Because the self stands in relations of ecological interdependence with the elements of that of wider self, those elements are logically involved in its identity. The individual is thus in a very real sense a microcosm of the wider self. She identifies the egocentric nature of man as the root cause of all problems in this world. She calls men to adopt a biocentric ethic and learn to live on this earth taking from it only to satisfy our basic needs. Her path is not narrow religious fanaticism but a broader spirituality. She advises men to follow the way of love, the way of oneness and mutual understanding and the predestined ascension for the planet and men.

Judith Wright through her poetry celebrates all life-forms, by deepening and identifying our relationship with the ecosystems, and with the earth—this magnificent old planet of ours.
Judith Wright’s poetry offers much scope for further study. One can attempt a study of Wright as a social activist. An investigation into the elements of Deep Ecology in the poetry of Judith Wright and Mary Oliver will be a rewarding experience. Eco-spiritualism in Wright’s poetry is another illuminating area for study. Nature mysticism in Judith Wright’s poetry is yet another interesting subject for further exploration.

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