

Ecological Consciousness in the Poetry of William Wordsworth and Percy Bysshe Shelley: An Ecocritical Reading through *Āyah* and *Tawḥīd*

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Abstract

This study examines the ecological consciousness embedded in the poetry of William Wordsworth and Percy Bysshe Shelley through an ecocritical framework enriched by the comparative concepts of *Āyah* (sign) and *Tawḥīd* (unity). While ecocriticism has traditionally developed within Western literary theory, this research demonstrates how selected concepts from Islamic intellectual thought can broaden ecological interpretation without implying historical influence or textual dependence. Employing qualitative textual analysis and close reading, the study examines *Tintern Abbey*, *The Tables Turned*, *The World Is Too Much with Us*, *The Prelude*, *Ode to the West Wind*, and *Mont Blanc*. The analysis argues that Wordsworth presents nature as a moral educator and a source of spiritual reflection, whereas Shelley imagines nature as a dynamic system of energy, transformation, and universal interconnectedness. Interpreting these poetic visions through the comparative frameworks of *Āyah* and *Tawḥīd* reveals significant conceptual affinities concerning ecological ethics, environmental responsibility, and the intrinsic value of the natural world. The study concludes that Romantic poetry provides enduring ecological insights that remain highly relevant to contemporary environmental crises and contributes to the development of comparative ecocriticism by establishing a dialogue between British Romantic literature and Islamic environmental thought.

Keywords: Ecocriticism, Romanticism, William Wordsworth, Percy Bysshe Shelley, *Āyah*; *Tawḥīd*, Environmental Humanities. Comparative Literature, Sacred Ecology

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Introduction

The accelerating environmental crisis of the twenty-first century has prompted scholars across disciplines to reconsider humanity's relationship with the natural world. Climate change, biodiversity loss, ecological degradation, and the unsustainable exploitation of natural resources have exposed the limitations of anthropocentric worldviews that regard nature primarily as an object of human use. These crises have also intensified interest in environmental humanities, particularly in literary studies, where scholars increasingly recognize literature as a powerful medium for shaping ecological consciousness and ethical attitudes toward the environment. Within this intellectual context, ecocriticism has emerged as one of the most influential critical approaches for examining the relationship between literature and the physical environment. As Cheryll Glotfelty famously defines it, ecocriticism is "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm, 1996, p. xviii), encouraging readers to explore how literary texts represent, question, and reimagine human interactions with nature. Later scholars such as Lawrence Buell, Jonathan Bate, and Greg Garrard have further expanded the field by demonstrating that literature not only reflects ecological realities but also participates in shaping environmental ethics, cultural values, and public imagination (Bate, 1991; Buell, 1995; Garrard, 2023).

British Romantic poetry occupies a foundational position within ecocritical scholarship because it represents one of the earliest sustained literary responses to the ecological consequences of industrial modernity. Writing during the late eighteenth and early nineteenth centuries, Romantic poets witnessed profound social transformations brought about by industrialization, urban expansion, technological development, and changing philosophical attitudes toward nature. Against these developments, Romantic writers challenged mechanistic and utilitarian conceptions of the natural world, presenting nature instead as a living, dynamic, and spiritually significant reality. Rather than depicting the environment merely as scenery or material resource, Romantic poetry frequently portrays nature as an active participant in human moral, emotional, and imaginative life. Consequently, much ecocriticism regard Romanticism as an important precursor to contemporary environmental thought because of its sustained emphasis on ecological interconnectedness, ethical responsibility, and respect for the non-human world (Abrams, 1971; Bate, 1991; McKusick, 2000).

Among the major Romantic poets, William Wordsworth and Percy Bysshe Shelley offer two complementary yet distinct visions of ecological consciousness. Wordsworth consistently portrays nature as a moral educator, spiritual companion, and formative influence upon the human mind. His poetry emphasizes contemplation, memory, and emotional renewal, presenting natural landscapes as spaces where individuals recover ethical balance and spiritual insight (Wordsworth, 2008). Shelley, by contrast, conceives nature as a dynamic system characterized by movement, energy, transformation, and universal interconnectedness. In poems such as *Ode to the West Wind* and *Mont Blanc*, natural forces are represented not as passive objects but as living powers that dissolve conventional distinctions between humanity and the environment (Shelley, 2002). Although their poetic methods differ considerably, both poets reject anthropocentric assumptions and instead articulate ecological visions grounded in interdependence, continuity, and reverence for the natural world.

Despite the considerable development of Romantic ecocriticism over the past three decades, much existing scholarship continues to remain largely confined within Western philosophical and theoretical traditions. Discussions of Romantic ecology frequently draw upon European Romantic philosophy, environmental ethics, phenomenology, or postmodern ecological theory, while comparatively little attention has been devoted to non-Western conceptual frameworks capable of enriching ecocritical interpretation (Garrard, 2023). Such limitations risk overlooking the broader universality of ecological thought and the possibility that different intellectual traditions may converge in their understanding of humanity's relationship with nature. Addressing this gap, the present study introduces the Arabic concepts of *Āyah* (sign) and *Tawḥīd* (unity) as comparative interpretive frameworks through which the ecological imagination of Wordsworth and Shelley may be re-examined. These concepts are employed not to suggest historical influence or textual borrowing but rather to establish a productive dialogue between two distinct intellectual traditions that independently articulate profound ecological sensibilities.

Within Islamic intellectual thought, *Āyah* refers to a sign that points beyond itself toward deeper realities and invites contemplation, reflection, and moral awareness. Natural phenomena are understood not as inert material objects but as meaningful signs that reveal order, wisdom, and purpose within creation (Nasr, 1996, 1997). Likewise, *Tawḥīd*, commonly translated as the principle of divine unity, emphasizes

the essential interconnectedness and coherence of existence (Nasr, 1993; Özdemir, 2003). When considered as comparative analytical concepts rather than theological doctrines, these ideas provide valuable interpretive tools for understanding literary representations of nature as meaningful, relational, and ethically significant. Read through these conceptual lenses, Romantic poetry reveals striking parallels with ecological modes of thinking that transcend geographical, cultural, and religious boundaries while maintaining the historical integrity of each tradition.

Accordingly, this paper investigates how ecological consciousness and sacred conceptions of nature are articulated in selected poems by William Wordsworth and Percy Bysshe Shelley through an ecocritical reading informed by the concepts of Āyah and Tawhīd. It argues that Romantic poetry does not merely celebrate the beauty of nature but constructs the natural world as a source of ethical guidance, spiritual reflection, and ecological responsibility. Through close textual analysis, the study examines how landscapes, natural forces, and environmental imagery shape human perception, moral consciousness, and imaginative experience. By placing British Romantic poetry in dialogue with Arabic conceptual thought, this research expands the methodological scope of ecocriticism and demonstrates the value of cross-cultural perspectives in contemporary literary criticism. Ultimately, it seeks to show that Romantic ecological imagination remains profoundly relevant in an era increasingly defined by global environmental crisis.

Ecocriticism: A Theoretical Framework

Ecocriticism emerged during the late twentieth century as one of the most influential approaches in literary and cultural studies for examining the relationship between literature and the natural environment. Although literary representations of nature have existed since antiquity, ecocriticism differs from earlier approaches by foregrounding environmental ethics, ecological responsibility, and the reciprocal relationship between human beings and the more-than-human world. Rather than treating nature merely as a setting or symbolic background, ecocriticism investigates how literary texts shape ecological consciousness, challenge anthropocentric assumptions, and encourage more sustainable ways of imagining humanity's place within the living world. As Cheryll Glotfelty defines it, ecocriticism is "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm, 1996, p. xviii), thereby extending literary criticism beyond exclusively social, historical, or linguistic concerns toward environmental

engagement. This definition established the intellectual foundation for a rapidly expanding interdisciplinary field that now incorporates philosophy, environmental history, ethics, geography, anthropology, and cultural studies.

The institutional development of ecocriticism during the 1990s reflected growing global awareness of environmental degradation, climate change, and ecological injustice. Foundational works such as *The Ecocriticism Reader* edited by Cheryll Glotfelty and Harold Fromm, together with Lawrence Buell's *The Environmental Imagination*, transformed literary studies by arguing that environmental questions are inseparable from cultural representation (Buell, 1995; Glotfelty & Fromm, 1996). Buell maintains that literature possesses the capacity not merely to reflect environmental realities but also to cultivate ecological imagination by encouraging readers to reconsider their ethical responsibilities toward the natural world (Buell, 1995). Consequently, ecocriticism developed into an interdisciplinary field that examines how narratives, metaphors, symbols, and literary forms participate in constructing cultural attitudes toward nature and environmental stewardship.

As the discipline matured, ecocriticism expanded considerably beyond its initial focus on American nature writing and pastoral literature. Contemporary ecocritical scholarship addresses environmental justice, postcolonial ecologies, urban environments, climate change, animal studies, material ecocriticism, and the ethical implications of globalization (Buell, 2005; Garrard, 2023). Greg Garrard observes that ecocriticism should not be understood as a single theoretical doctrine but rather as a broad intellectual movement encompassing diverse perspectives on ecology, culture, and environmental ethics (Garrard, 2023). This expansion reflects the recognition that ecological crises are inseparable from political structures, economic systems, colonial histories, technological development, and cultural values. Accordingly, modern ecocriticism emphasizes that environmental problems cannot be understood solely through scientific discourse but also require critical attention to the narratives through which societies imagine and justify their relationships with the natural world.

Central to ecocritical theory is the rejection of anthropocentrism, the philosophical assumption that human beings occupy a privileged position above all other forms of life. Anthropocentric perspectives frequently reduce nature to an economic resource or passive object existing primarily for human benefit. Ecocriticism challenges this hierarchy by emphasizing ecological interdependence and

recognizing intrinsic value within non-human existence. As Timothy Morton argues, ecological thinking requires abandoning rigid distinctions between humanity and nature in favor of recognizing the complex networks that connect all living beings (Morton, 2007). Such relational thinking encourages readers to perceive themselves not as detached observers of the environment but as participants within dynamic ecological systems whose survival depends upon cooperation, diversity, and balance.

Another important contribution to ecocritical theory is its emphasis on environmental ethics. Rather than prescribing specific political solutions, ecocriticism investigates how literary texts cultivate moral imagination by encouraging empathy, attentiveness, and responsibility toward the non-human world. Jonathan Bate argues that Romantic literature provides an early ecological imagination because it resists industrial exploitation and restores a sense of belonging between humanity and the natural environment (Bate, 1991). Similarly, Kate Rigby contends that Romantic poetry constructs nature as a living presence possessing spiritual, cultural, and ethical significance rather than functioning merely as aesthetic decoration (Rigby, 2004). Through these perspectives, literature becomes an important medium for developing ecological values capable of responding to contemporary environmental crises.

The concept of interconnectedness occupies an equally central position within ecocritical discourse. Ecology itself is founded upon the understanding that all organisms exist within complex networks of mutual dependence, and ecocriticism applies this principle to literary interpretation. Human identity, cultural practices, and ethical responsibility cannot be separated from ecological systems that sustain life. Karl Kroeber argues that literary texts frequently reveal ecological relationships ignored by mechanistic models of modern civilization, thereby challenging assumptions of human mastery over nature (Kroeber, 1994). Such perspectives encourage readers to recognize continuity rather than separation between the human and the natural worlds, replacing domination with coexistence, reciprocity, and environmental humility.

British Romantic poetry occupies a particularly significant position within ecocritical scholarship because it anticipated many concerns that later became central to environmental philosophy. Responding to industrialization, urbanization, and scientific rationalism during the late eighteenth and early nineteenth centuries,

Romantic poets questioned the commodification of nature and celebrated its moral, spiritual, and imaginative significance (Abrams, 1971; Bate, 1991; McKusick, 2000). William Wordsworth portrays nature as an educator that cultivates memory, ethical awareness, and emotional stability, while Percy Bysshe Shelley imagines nature as an energetic, interconnected system governed by perpetual transformation and renewal (Shelley, 2002; Wordsworth, 2008). Although differing in poetic temperament, both poets reject purely utilitarian conceptions of the environment and instead envision humanity as participating within a larger ecological order. Their poetry therefore provides a rich literary foundation for contemporary ecocritical inquiry.

Recent developments in ecocriticism increasingly encourage dialogue with non-Western philosophies and indigenous knowledge systems, recognizing that ecological wisdom emerges across diverse cultural traditions (Foltz, 2003; Garrard, 2023). Such comparative approaches broaden the scope of environmental humanities by demonstrating that ecological responsibility is not exclusively a modern Western concern, but a shared ethical aspiration found in multiple civilizations. The present study contributes to this expanding conversation by employing the Arabic concepts of *Āyah* (sign) and *Tawḥīd* (unity) as comparative analytical frameworks. Rather than replacing established ecocritical theory, these concepts enrich it by offering additional vocabulary for understanding meaning, interconnectedness, and sacred ecology. In doing so, this study demonstrates that Romantic poetry can be interpreted through a genuinely cross-cultural ecological perspective while preserving both historical specificity and theoretical rigor.

Conceptual Framework: *Āyah* and *Tawḥīd*

In order to broaden ecocritical inquiry beyond its predominantly Western theoretical foundations, this study adopts the Arabic concepts of *Āyah* (sign) and *Tawḥīd* (unity) as comparative analytical frameworks. Rather than employing these concepts as theological doctrines or suggesting any historical influence of Islamic thought upon British Romanticism, they are used as interpretive categories that illuminate shared ecological and ethical sensibilities across distinct intellectual traditions. This comparative methodology seeks neither to collapse cultural differences nor to establish universal equivalence, but rather to demonstrate how different philosophical systems may independently articulate comparable understandings of humanity's relationship with the natural world. By placing

Romantic poetry in dialogue with these concepts, the study contributes to the growing movement within comparative ecocriticism that encourages conversations between Western environmental humanities and non-Western ecological philosophies (Foltz, 2003; Garrard, 2023).

The concept of Āyah, commonly translated as "sign," occupies a central place in Islamic intellectual tradition. In the Qur'anic worldview, the term refers not only to revealed verses but also to the innumerable signs manifested throughout the natural world. Mountains, rivers, stars, trees, winds, rain, and living creatures are repeatedly described as Ayāt, inviting human beings to contemplate the wisdom, order, and harmony embedded within creation (Nasr, 1996, 1997). Nature therefore possesses communicative significance rather than existing merely as physical matter. As Seyyed Hossein Nasr argues, the desacralization of nature constitutes one of the principal causes of the modern ecological crisis because contemporary civilization has largely forgotten the symbolic and spiritual dimensions of the natural world (Nasr, 1997). Viewing nature as Āyah restores its status as a meaningful reality that invites reflection, humility, gratitude, and ethical responsibility rather than exploitation.

When abstracted from its explicitly theological context and employed as a literary-critical concept, Āyah provides a productive framework for interpreting texts in which natural phenomena function as vehicles of meaning rather than passive scenery. Ecocriticism similarly challenges the reduction of nature to an object of consumption, emphasizing instead that landscapes, ecosystems, and non-human life actively participate in the production of cultural meaning (Buell, 1995; Morton, 2007). Through the interpretive lens of Āyah, literary representations of forests, mountains, rivers, winds, and changing seasons become signs that shape human consciousness and moral perception. Nature is therefore understood not simply as an aesthetic background but as an active participant in the development of ethical imagination.

This perspective resonates strongly with the poetry of William Wordsworth, whose landscapes consistently function as sources of contemplation, memory, and spiritual insight. In poems such as *Lines Composed a Few Miles above Tintern Abbey*, natural scenes invite sustained reflection upon the relationship between external reality and inner consciousness (Wordsworth, 2008). Rather than functioning as decorative description, the landscape becomes a medium through which deeper truths

concerning memory, morality, and human identity are disclosed. Although Wordsworth's philosophical framework differs fundamentally from Islamic theology, reading his poetry through the comparative concept of *Āyah* clarifies the way nature operates as a meaningful presence that continually points beyond itself toward ethical and spiritual understanding.

Complementing the concept of *Āyah* is the principle of *Tawḥīd*, traditionally understood as the affirmation of divine unity. While its primary theological significance concerns the oneness of God, Muslim philosophers and environmental thinkers have also interpreted *Tawḥīd* as expressing the coherence, harmony, and interconnectedness of the created order (Nasr, 1993, 1996). Human beings, animals, plants, ecosystems, and the physical universe participate within a unified structure sustained by divine wisdom. According to Seyyed Hossein Nasr, this principle establishes an ethical worldview in which environmental responsibility arises naturally from the recognition that humanity forms an integral part of creation rather than existing outside or above it (Nasr, 1997). More recently, scholars such as Fazlun Khalid and Ibrahim Özdemiir have emphasized that Islamic environmental ethics derive fundamentally from *Tawḥīd* because recognition of unity necessarily entails stewardship, balance (*mīzān*), and respect for all forms of life (Khalid, 2019; Özdemiir, 2003).

When employed comparatively rather than doctrinally, *Tawḥīd* offers an illuminating vocabulary for understanding ecological interconnectedness within Romantic poetry. Ecocriticism similarly rejects fragmented conceptions of existence by emphasizing that humans, animals, plants, climate, and landscapes exist within intricate networks of mutual dependence (Kroeber, 1994; Morton, 2007). This ecological understanding parallels the conceptual implications of *Tawḥīd* without implying philosophical identity. Both perspectives resist anthropocentrism by affirming that humanity flourishes only through harmonious participation within broader ecological systems. Consequently, *Tawḥīd* functions here as a comparative analytical framework that highlights relationality, continuity, and environmental ethics rather than theological argumentation.

The ecological significance of *Tawḥīd* becomes particularly evident in the poetry of Percy Bysshe Shelley, whose works repeatedly dissolve rigid distinctions between humanity, nature, matter, and spirit. In *Ode to the West Wind*, the natural world is portrayed as a continuous process of destruction, renewal, circulation, and

transformation, while Mont Blanc contemplates the mysterious unity underlying apparently fragmented natural phenomena (Shelley, 2002). Shelley's poetic imagination consistently rejects static and mechanistic conceptions of existence, presenting instead a universe characterized by perpetual interaction and dynamic coherence. Read through the comparative framework of Tawḥīd, these poetic representations acquire additional conceptual clarity by emphasizing relational unity without erasing diversity or complexity.

The comparative use of Āyah and Tawḥīd also contributes methodologically to contemporary ecocriticism. Recent developments within environmental humanities increasingly advocate dialogue between Western ecological theories and non-Western intellectual traditions, recognizing that ecological wisdom is neither geographically nor culturally exclusive (Foltz, 2003; Garrard, 2023). Comparative ecocriticism therefore seeks not to universalize one tradition at the expense of another but to identify productive conversations capable of enriching environmental thought. Employing Arabic conceptual categories alongside British Romantic poetry exemplifies this approach by demonstrating that distinct civilizations may independently develop analogous ethical responses to the natural world while preserving their historical and philosophical uniqueness.

It is essential, however, to distinguish conceptual comparison from claims of historical influence. This study does not propose that Wordsworth or Shelley derived their ecological ideas from Islamic philosophy, nor does it argue that Romanticism represents an extension of Islamic intellectual traditions. Instead, the comparison operates at the level of analogous ecological imagination, identifying convergent understandings of nature as meaningful, interconnected, and ethically significant. Such methodological caution preserves the integrity of both traditions while avoiding reductionism, cultural appropriation, or anachronistic interpretation.

Taken together, Āyah and Tawḥīd provide a coherent conceptual framework that complements rather than replaces contemporary ecocritical theory. Whereas Āyah emphasizes meaning, perception, and symbolic significance, Tawḥīd foregrounds unity, relationality, and ecological coherence. Together they furnish a rich comparative vocabulary through which Romantic poetry may be interpreted as articulating sacred ecological consciousness. By integrating these concepts into literary analysis, the present study expands the methodological possibilities of

ecocriticism and demonstrates that ecological ethics can be explored fruitfully through genuinely cross-cultural critical perspectives.

Methodology

This study employs a qualitative research methodology grounded primarily in ecocritical literary analysis and comparative textual interpretation. Rather than attempting to reconstruct historical influence between British Romanticism and Islamic intellectual traditions, the research investigates conceptual correspondences in their representations of nature, ecological consciousness, and ethical responsibility. The methodological framework therefore combines close reading with comparative literary criticism, enabling the selected poems of William Wordsworth and Percy Bysshe Shelley to be examined through the interpretive concepts of *Āyah* (sign) and *Tawhīd* (unity). This interdisciplinary approach draws upon literary criticism, environmental humanities, comparative philosophy, and Islamic ecological thought to produce a richer understanding of Romantic ecological imagination.

Ecocriticism provides the principal theoretical foundation of the study because it foregrounds the relationship between literary texts and the physical environment. Following the work of Cheryll Glotfelty, Lawrence Buell, Greg Garrard, and subsequent ecocriticism, the research examines how literary representations of nature shape ecological values, challenge anthropocentric assumptions, and cultivate environmental ethics (Buell, 1995, 2005; Garrard, 2023; Glotfelty & Fromm, 1996). Rather than treating nature merely as a poetic setting, the analysis considers landscapes, rivers, mountains, forests, seasons, and natural forces as active participants in the construction of meaning, moral reflection, and spiritual awareness. This perspective allows Romantic poetry to be interpreted not only as aesthetic expression but also as an important contribution to ecological thought.

The primary research method employed throughout the paper is close textual reading. Close reading enables careful examination of poetic language, imagery, symbolism, metaphor, rhythm, and thematic development within selected Romantic poems. Instead of relying upon broad historical generalizations, the analysis focuses on how individual poetic passages construct relationships between humanity and the natural world. Particular attention is given to recurring patterns of environmental imagery, representations of ecological interdependence, and

moments in which nature functions as a source of ethical or spiritual insight. Such textual analysis allows ecological meanings to emerge from the literary works themselves while remaining informed by contemporary ecocritical scholarship.

The corpus of the study consists of selected poems by William Wordsworth and Percy Bysshe Shelley that exemplify their distinctive ecological visions. For Wordsworth, the analysis focuses primarily on *Lines Composed a Few Miles above Tintern Abbey*, *The Tables Turned*, *The World Is Too Much with Us*, and selected passages from *The Prelude* (Wordsworth, 2008). These poems consistently portray nature as a moral educator, a source of spiritual renewal, and an active force shaping human consciousness. Shelley's ecological imagination is examined through *Ode to the West Wind* and *Mont Blanc*, poems that emphasize dynamic energy, transformation, and universal interconnectedness (Shelley, 2002). The selection of these texts is based upon their central position within Romantic literature and their frequent discussion in ecocritical scholarship.

Alongside ecocritical analysis, the study adopts a comparative conceptual methodology through the interpretive frameworks of Āyah and Tawhīd. These concepts are not employed as theological doctrines, nor are they presented as historical sources for Romantic poetry. Rather, they function as analytical categories that illuminate convergent ecological patterns across distinct cultural traditions. The comparison therefore operates on the level of conceptual resonance rather than historical influence. By maintaining this distinction, the research avoids anachronistic interpretation while demonstrating how different intellectual traditions may independently articulate similar understandings of nature as meaningful, interconnected, and ethically significant.

The concept of Āyah is employed to analyse poetic moments in which nature functions as a meaningful sign inviting contemplation, moral reflection, or spiritual awareness. Landscapes, rivers, mountains, trees, and changing seasons are therefore interpreted not merely as descriptive elements but as symbolic presences that shape human consciousness. Conversely, Tawhīd serves as the principal analytical framework for examining representations of unity, ecological interconnectedness, and the continuity of existence. Together, these concepts provide complementary perspectives through which Romantic ecological imagination may be interpreted without compromising the historical integrity of either British Romanticism or Islamic intellectual tradition.

To strengthen the reliability of interpretation, the study engages both primary and secondary sources. Primary sources consist of the selected poems of Wordsworth and Shelley in authoritative scholarly editions (Shelley, 2002; Wordsworth, 2008). Secondary sources include foundational works in ecocriticism, Romantic literary criticism, comparative literature, and Islamic environmental philosophy (Abrams, 1953, 1971; Bate, 1991; Buell, 1995, 2005; Foltz, 2003; Garrard, 2023; Glotfelty & Fromm, 1996; Khalid, 2019; Kroeber, 1994; McKusick, 2000; Morton, 2007; Nasr, 1993, 1996, 1997; Özdemir, 2003; Rigby, 2004). The integration of these materials enables literary interpretation to remain grounded in established academic scholarship while allowing space for original comparative analysis. Wherever possible, interpretations are supported by existing critical debates concerning Romantic ecology, environmental ethics, and sacred conceptions of nature.

Although the study introduces concepts derived from Islamic intellectual thought, its purpose is neither theological exposition nor religious comparison. Instead, it seeks to demonstrate that comparative literary criticism can enrich ecocritical interpretation by expanding the conceptual vocabulary available for discussing ecological consciousness. This methodological approach contributes to the growing field of comparative ecocriticism by illustrating how diverse intellectual traditions may engage common environmental concerns while preserving their distinctive philosophical identities.

Finally, the scope of this research remains intentionally focused. It does not attempt a comprehensive survey of all Romantic poetry nor an exhaustive account of Islamic environmental philosophy. Rather, it offers a detailed textual investigation of selected poems that most clearly illustrate the ecological themes under consideration. Such methodological focus allows for sustained close reading while maintaining analytical depth and coherence. Through this combination of ecocritical theory, comparative conceptual analysis, and close textual interpretation, the study aims to demonstrate that Romantic poetry continues to offer profound insights into ecological ethics, sacred conceptions of nature, and humanity's responsibility toward the living world.

William Wordsworth: Nature as Āyah and Moral Ecology

William Wordsworth occupies a central position in British Romanticism because of his profound reconfiguration of humanity's relationship with the natural world.

Writing during a period marked by rapid industrialization, urban expansion, and scientific rationalism, Wordsworth challenged the emerging utilitarian perception of nature as merely an economic resource or passive backdrop to human activity. Instead, his poetry consistently presents nature as an active moral presence capable of educating the human mind, cultivating emotional maturity, and nurturing spiritual awareness (Wordsworth, 2008). From an ecocritical perspective, Wordsworth's works articulate an ecological vision founded upon interdependence, reverence, and ethical responsibility (Bate, 1991; McKusick, 2000). When interpreted through the comparative concept of Āyah (sign), nature in Wordsworth's poetry emerges not merely as beautiful scenery but as a meaningful reality that communicates moral and spiritual truths through attentive observation and contemplative experience.

One of the most significant expressions of this ecological vision appears in "Lines Composed a Few Miles above Tintern Abbey" (1798), a poem that has become foundational within both Romantic studies and ecocritical scholarship (Bate, 1991; Wordsworth, 2008). Returning to the banks of the River Wye after five years, Wordsworth reflects upon the enduring influence of remembered landscapes upon his emotional and intellectual development. Rather than describing nature solely in visual terms, he presents the natural world as an active participant in shaping human consciousness. Memory transforms the landscape into a continuing source of consolation, ethical guidance, and spiritual renewal. The celebrated lines,

"A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things," (Wordsworth, 2008, p. 134)

express a vision of nature characterized by dynamic unity rather than fragmentation. The phrase "rolls through all things" suggests that existence is bound together by an invisible continuity transcending the apparent separation between humanity and the external world. Eco critically, this passage challenges anthropocentric assumptions by situating the human mind within a broader ecological order rather than above it.

Read through the comparative framework of Āyah, the landscape in Tintern Abbey functions as a living sign that continually invites contemplation and self-discovery. The river, cliffs, woods, and fields are not passive objects but meaningful presences

through which the speaker perceives moral and spiritual realities. Nature communicates not through language but through sustained observation, memory, and emotional participation. Such an interpretation resonates with Islamic understandings of creation as a collection of signs that direct human consciousness beyond immediate sensory experience toward deeper truths (Nasr, 1996, 1997). While Wordsworth's philosophical orientation remains distinct from Islamic theology, the comparative framework of *Āyah* illuminates the symbolic function of nature within his poetry without implying historical influence or intellectual borrowing.

Wordsworth's ecological imagination is equally evident in "The Tables Turned," where he explicitly criticizes excessive dependence upon abstract learning detached from direct engagement with the natural world. Addressing his companion, the poet urges:

"Come forth into the light of things,
Let Nature be your teacher." (Wordsworth, 2008, p. 105)

This simple yet powerful invitation encapsulates Wordsworth's educational philosophy. Knowledge, he argues, is not acquired exclusively through books or rational analysis but also through attentive participation in the rhythms and processes of the natural environment. Nature becomes an educator whose lessons cultivate wisdom, humility, sympathy, and ethical sensitivity. Eco critically, this rejection of purely mechanistic knowledge anticipates contemporary critiques of technological modernity and environmental alienation (Bate, 1991; Kroeber, 1994). The poem suggests that ecological understanding emerges through lived experience rather than detached observation.

The educational role of nature acquires additional significance when interpreted through the concept of *Āyah*. Every natural phenomenon encountered in *The Tables Turned* functions as a meaningful sign inviting reflection upon humanity's proper relationship with creation. Birds, trees, sunlight, and open landscapes become sources of wisdom precisely because they participate in an ordered natural reality whose value cannot be reduced to economic utility or scientific classification. Reading the poem comparatively therefore highlights the convergence between Romantic ecological sensibility and broader traditions that regard nature as morally and spiritually instructive.

Wordsworth's critique of modern civilization reaches perhaps its strongest expression in the sonnet "The World Is Too Much with Us." Here the poet laments the increasing separation between industrial society and the natural world, declaring that humanity has become "out of tune" with nature through materialism, commercial ambition, and excessive attachment to worldly possessions. The famous complaint,

"Getting and spending, we lay waste our powers," (Wordsworth, 2008, p. 269)

captures the ecological consequences of a civilization governed by consumption rather than reverence. The phrase anticipates many concerns central to modern environmental criticism, including consumerism, environmental exploitation, and the commodification of nature (Buell, 2005; Garrard, 2023). Rather than depicting ecological degradation merely as a physical problem, Wordsworth identifies it as a moral and spiritual crisis arising from distorted patterns of perception.

Viewed through the lens of Āyah, this sonnet acquires additional interpretive depth. Humanity's tragedy lies not simply in environmental destruction but in its inability to recognize nature as meaningful. The sea, moon, winds, and flowers continue to manifest beauty and order, yet human beings have lost the capacity to perceive their significance. Ecological alienation therefore becomes fundamentally a crisis of interpretation. Nature continues to communicate, but modern humanity has forgotten how to listen. This insight closely parallels contemporary ecocritical arguments that environmental crises originate not only in technological systems but also in cultural narratives that disconnect humans from the living world (Buell, 1995; Morton, 2007).

Wordsworth develops these ecological concerns further throughout *The Prelude*, where encounters with mountains, rivers, forests, and changing seasons become formative experiences in the development of the poet's imagination (Wordsworth, 2008). Nature repeatedly functions as an educator whose influence extends beyond aesthetic appreciation toward the cultivation of moral responsibility and self-knowledge. Childhood experiences within natural landscapes establish emotional habits of attentiveness and respect that continue to shape adult consciousness. Rather than presenting the environment as external to human identity, Wordsworth portrays personal growth as inseparable from sustained participation within

ecological processes. Such representations exemplify what Jonathan Bate describes as Romantic ecology: a literary imagination grounded in reciprocal rather than exploitative relationships between humanity and nature (Bate, 1991).

Across these poems, Wordsworth consistently resists the reduction of nature to scenery or economic resource. Rivers become sources of memory; mountains inspire humility; forests cultivate contemplation; birds awaken joy; and changing seasons reveal continuity within apparent change. Every element of the natural world contributes to the moral and imaginative formation of the individual. This ecological vision challenges modern assumptions of human superiority by emphasizing dependence, gratitude, and coexistence. Nature possesses intrinsic value independent of human use, and genuine wisdom arises from recognizing rather than dominating this reality.

From an ecocritical perspective, Wordsworth's poetry therefore anticipates many principles central to contemporary environmental ethics (Bate, 1991; Buell, 1995; Kroeber, 1994). His rejection of anthropocentrism, emphasis upon ecological interdependence, and affirmation of the intrinsic worth of the non-human world resonate strongly with modern ecological philosophy. At the same time, interpreting his work through the comparative framework of *Āyah* enriches this understanding by demonstrating how natural phenomena function as signs inviting moral reflection and spiritual attentiveness. Such a reading neither Islamizes Romantic poetry nor overlooks its historical specificity; instead, it identifies meaningful conceptual parallels that broaden the interpretive possibilities of ecocriticism.

In conclusion, Wordsworth's ecological imagination is founded upon the conviction that humanity flourishes only through harmonious engagement with the natural world. His poetry presents nature as educator, companion, moral guide, and source of spiritual renewal, consistently resisting utilitarian conceptions of the environment. Read through the lens of *Āyah*, these representations reveal nature as a meaningful and communicative presence whose significance extends beyond aesthetic beauty toward ethical transformation. By integrating ecocritical theory with comparative conceptual analysis, Wordsworth emerges not merely as a poet of nature but as one of the earliest literary voices articulating a profound vision of sacred ecology. This understanding establishes an essential foundation for the subsequent examination of Percy Bysshe Shelley's more dynamic and cosmological ecological imagination.

Shelley: Unity, Energy, and Sacred Ecology

Percy Bysshe Shelley occupies a distinctive position within British Romanticism because of his dynamic and philosophical representation of nature. Unlike William Wordsworth, whose ecological vision emphasizes moral education and contemplative communion with the natural world, Shelley presents nature as an ever-moving, transformative force that governs the continuity of existence itself (Shelley, 2002). His poetry consistently rejects static and mechanistic conceptions of reality, portraying the universe as an interconnected system of energy, change, and perpetual renewal. From an ecocritical perspective, Shelley's works challenge anthropocentric assumptions by dissolving the boundaries between humanity, nature, and the cosmos (Kroeber, 1994; McKusick, 2000). Read through the comparative framework of Tawḥīd, understood here as a conceptual model of unity and interconnectedness rather than a theological doctrine, Shelley's ecological imagination reveals striking parallels with holistic conceptions of existence that emphasize relationality, balance, and continuity.

Among Shelley's ecological poems, *Ode to the West Wind* offers perhaps the clearest expression of nature's dynamic power. Written in 1819, the poem presents the west wind as an invisible force that simultaneously destroys and renews the natural world. Shelley famously addresses the wind as:

"Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, O hear!" (Shelley, 2002, p. 221)

This paradox establishes the central ecological principle governing the poem. Destruction is never presented as absolute annihilation but rather as a necessary condition for regeneration. Dead leaves become the seeds of future life; autumn prepares the arrival of spring; decay gives birth to renewal. Such imagery reflects ecological cycles in which life continually emerges through processes of transformation rather than permanence. Modern ecocriticism recognizes these patterns as expressions of ecological resilience and environmental continuity, challenging linear notions of progress and domination (Garrard, 2023; Morton, 2007).

Shelley's representation of the west wind also undermines anthropocentrism by positioning humanity within, rather than above, natural processes. The speaker repeatedly longs to become one with the wind:

"Be thou me, impetuous one!" (Shelley, 2002, p. 222)

This desire is significant because it rejects mastery in favor of participation. Rather than controlling nature, the poet seeks integration with its creative energy. Eco critically, this movement from domination to participation anticipates contemporary environmental ethics, which emphasize coexistence, reciprocity, and humility instead of exploitation (Buell, 2005; Rigby, 2004). Nature becomes an active force shaping human imagination rather than an object available for human possession.

The comparative concept of Tawḥīd provides additional insight into this poetic vision. Understood conceptually, Tawḥīd emphasizes the coherence and interconnectedness of existence, affirming that apparently separate realities participate within a larger unified order (Nasr, 1993, 1996). Shelley's west wind functions precisely in this manner. It moves across forests, oceans, clouds, and human consciousness without recognizing artificial boundaries between them. Earth, air, water, vegetation, and humanity become participants in a single ecological process governed by perpetual circulation and transformation. Such imagery resonates strongly with holistic ecological models that reject fragmentation in favor of relational unity (Kroeber, 1994; Morton, 2007).

Shelley's philosophical ecology reaches its greatest complexity in *Mont Blanc*, a poem that explores the relationship between nature, perception, and ultimate reality. Rather than presenting the Alpine landscape merely as sublime scenery, Shelley depicts the mountain as an immense and dynamic presence whose significance exceeds ordinary human comprehension. The opening description immediately situates the reader within an environment characterized by movement, power, and continuity:

"The everlasting universe of things
Flows through the mind..." (Shelley, 2002, p. 89)

The image of perpetual flow establishes one of the poem's central ecological ideas: reality consists not of isolated objects but of continuous relationships. Rivers, mountains, glaciers, clouds, and human thought participate within a shared process of becoming. Nature is therefore not external to consciousness but continually interacts with it, shaping perception while simultaneously remaining independent of human interpretation.

Eco critically, Mont Blanc challenges assumptions that humanity occupies the centre of existence. Shelley repeatedly portrays the mountain as possessing immense power without reference to human needs or desires. Nature neither serves humanity nor depends upon human recognition for its significance. Instead, meaning emerges through the encounter between human consciousness and an autonomous natural world. This relational understanding corresponds closely with contemporary ecological philosophy, which recognizes reciprocal rather than hierarchical relationships between humans and the environment (Buell, 1995; Morton, 2007).

Viewed through the analytical framework of Tawhīd, Mont Blanc acquires further conceptual coherence. The mysterious "Power" flowing through the universe may be understood not as theological assertion but as poetic recognition of an underlying unity binding together apparently diverse forms of existence. Mountains, rivers, forests, storms, and human imagination participate within a coherent ecological order characterized by continuity rather than fragmentation (Nasr, 1996; Özdemir, 2003). Tawhīd therefore functions as a comparative interpretive lens that clarifies the poem's ecological emphasis upon relationality while preserving Shelley's distinct Romantic philosophy. Such comparison does not imply historical influence but rather identifies convergent patterns of ecological imagination emerging independently across different intellectual traditions.

Across Shelley's poetry, energy functions as one of the defining characteristics of nature. Wind, water, clouds, fire, vegetation, and even human creativity are represented as expressions of continuous movement rather than fixed entities (Shelley, 2002). This emphasis upon vitality distinguishes Shelley's ecological imagination from mechanistic models that reduce nature to passive matter. Contemporary ecocriticism has argued that such representations anticipate ecological understandings of interconnected systems governed by circulation, adaptation, and transformation (Garrard, 2023; Kroeber, 1994). Shelley's poetic

universe therefore embodies what may be described as sacred ecology: a vision in which the environment possesses intrinsic significance because every element participates within an indivisible web of existence.

Importantly, the application of Tawhīd within this study remains methodological rather than theological. The purpose is not to reinterpret Shelley through Islamic doctrine nor to suggest historical borrowing between Romanticism and Islamic philosophy. Instead, Tawhīd functions as a comparative conceptual framework highlighting ecological unity, relationality, and ethical interdependence. This methodological distinction preserves both historical accuracy and philosophical integrity while demonstrating that similar ecological insights may emerge within different civilizations. Comparative literary criticism thereby expands ecocritical inquiry beyond exclusively Western theoretical paradigms and encourages genuinely global conversations concerning environmental ethics.

In conclusion, Shelley's poetry presents nature as an autonomous, dynamic, and interconnected reality that continually challenges anthropocentric conceptions of existence. Through *Ode to the West Wind* and *Mont Blanc*, Shelley imagines ecological processes characterized by transformation, circulation, and universal continuity. Interpreted through the comparative framework of Tawhīd, these poetic representations acquire additional conceptual precision by emphasizing unity without sacrificing diversity or complexity. Shelley's ecological imagination therefore complements Wordsworth's moral ecology, together establishing a romantic vision of sacred nature that remains profoundly relevant within contemporary environmental humanities.

A Comparative Discussion

The preceding analyses demonstrate that although William Wordsworth and Percy Bysshe Shelley differ considerably in poetic style, philosophical emphasis, and aesthetic method, both articulate an ecological imagination that challenges anthropocentric conceptions of nature and affirms the intrinsic value of the non-human world. Their poetry consistently rejects the reduction of nature to a passive object of human use, instead portraying the environment as an active, meaningful, and ethically significant presence. While Wordsworth emphasizes contemplation, memory, and moral formation, Shelley foregrounds movement, transformation, and universal energy. These differing perspectives should not be understood as

contradictory but rather as complementary expressions of Romantic ecological consciousness.

From an ecocritical perspective, both poets anticipate many concerns that have become central to contemporary environmental humanities. Their works challenge the mechanistic worldview associated with industrial modernity by portraying humanity as fundamentally embedded within ecological systems rather than existing outside or above them. Lawrence Buell argues that environmental literature encourages readers to recognize the mutual dependence of human and non-human life, thereby cultivating ecological responsibility rather than environmental domination (Buell, 1995, 2005). Read within this framework, both Wordsworth and Shelley construct poetic worlds in which nature possesses agency, moral significance, and enduring value independent of human utility.

The comparative concept of Āyah provides a particularly illuminating framework for understanding the symbolic function of nature in the poetry of both writers. In Wordsworth, natural landscapes consistently operate as signs that cultivate contemplation, memory, and ethical awareness. Rivers, mountains, forests, and changing seasons become meaningful presences through which the poet acquires moral insight and spiritual renewal. Nature educates precisely because it invites attentive perception beyond immediate sensory experience. Similarly, although Shelley adopts a more dynamic and philosophical mode, natural forces such as wind, mountains, clouds, and rivers also function as expressive signs pointing toward realities that transcend ordinary human perception. In both cases, nature communicates meaning rather than merely providing aesthetic pleasure. The comparative application of Āyah therefore clarifies how Romantic poetry transforms the natural world into a medium of ethical and imaginative reflection.

The concept of Tawḥīd complements this interpretation by emphasizing unity, coherence, and ecological interconnectedness. Wordsworth generally represents unity through gradual harmony between the human mind and the natural environment. His poetry portrays personal growth as emerging from sustained participation within ecological processes, where memory, imagination, and landscape become inseparable aspects of human identity. Shelley, by contrast, imagines unity as dynamic circulation. Wind, rivers, clouds, mountains, and human consciousness continuously interact within an energetic universe characterized by perpetual transformation. Despite these stylistic differences, both poets reject

fragmented conceptions of existence and instead affirm relationships founded upon reciprocity, continuity, and interdependence. The comparative lens of Tawhīd therefore provides a coherent vocabulary for articulating this shared ecological vision without erasing the philosophical distinctions between the two poets.

The differences between Wordsworth and Shelley are equally significant for understanding the diversity of Romantic ecological thought. Wordsworth's poetry is rooted primarily in personal experience, emotional recollection, and gradual moral development. His encounters with nature often occur within familiar landscapes that nurture intimacy, reflection, and spiritual peace. Shelley's ecological imagination, by contrast, is expansive, visionary, and cosmological. His landscapes are frequently characterized by immense natural forces whose energy exceeds individual human experience. Consequently, Wordsworth's ecological ethics emphasize humility, patience, contemplation, and moral discipline, whereas Shelley's poetry celebrates transformation, creative energy, and revolutionary renewal. These contrasting approaches illustrate that Romantic ecology cannot be reduced to a single philosophical position but instead encompasses multiple ways of conceptualizing humanity's relationship with the natural world.

The dialogue between Romantic ecocriticism and the concepts of Āyah and Tawhīd also contributes to broader discussions within comparative literary studies. Contemporary ecocriticism increasingly recognizes that environmental ethics emerge across diverse cultural and intellectual traditions rather than belonging exclusively to modern Western thought (Foltz, 2003; Garrard, 2023). Employing Arabic conceptual frameworks alongside British Romantic poetry therefore expands the interpretive possibilities of ecological criticism without compromising historical specificity. Such comparison is not intended to establish influence or textual dependence but to reveal convergent patterns of ecological imagination that arise independently in different civilizations. This methodological approach demonstrates that ecological consciousness may be understood as a shared human concern expressed through culturally distinct philosophical vocabularies.

Moreover, the comparative framework challenges persistent assumptions that spirituality and ecology occupy separate domains of inquiry. In both Romantic poetry and Islamic environmental thought, the natural world possesses ethical significance because it participates within a larger moral order (Nasr, 1997; Rigby, 2004). Nature becomes not merely an object of scientific observation but a source

of wisdom, responsibility, and self-understanding. Such perspectives are particularly relevant in the context of contemporary environmental crises, where ecological degradation often reflects deeper cultural and ethical failures rather than merely technological limitations. Romantic poetry therefore continues to offer valuable insights into the cultivation of ecological consciousness through imagination, moral reflection, and reverence for the natural world.

The integration of Āyah and Tawhīd into ecocritical analysis ultimately demonstrates the value of comparative environmental humanities. These concepts neither replace established ecocritical theory nor impose external meanings upon Romantic literature. Instead, they enrich literary interpretation by providing additional conceptual vocabulary for discussing signification, unity, relationality, and sacred ecology. Such an approach broadens the methodological horizons of ecocriticism while encouraging dialogue between literary traditions that have rarely been examined together. In doing so, the present study contributes to the growing movement toward genuinely global ecocriticism that acknowledges the plurality of ecological knowledge systems.

In conclusion, the comparative analysis of Wordsworth and Shelley reveals that Romantic poetry offers not a single ecological philosophy but a constellation of complementary ecological visions. Wordsworth emphasizes nature as moral educator and meaningful sign, while Shelley celebrates nature as dynamic energy and universal interconnectedness. Read through the complementary concepts of Āyah and Tawhīd, these poetic visions acquire greater conceptual clarity, revealing profound affinities between Romantic ecological imagination and broader traditions of sacred environmental thought. The dialogue established in this study demonstrates that comparative literary criticism can significantly enrich ecocritical scholarship by expanding its theoretical vocabulary and opening new pathways for understanding literature's continuing relevance in an age of global ecological crisis.

Conclusion

This study has examined the ecological imagination of William Wordsworth and Percy Bysshe Shelley through the interdisciplinary framework of ecocriticism and the comparative concepts of Āyah and Tawhīd. It has argued that Romantic poetry presents nature not merely as an aesthetic background or literary ornament but as a meaningful and dynamic reality that shapes human consciousness, ethical

responsibility, and spiritual reflection. By bringing British Romantic literature into dialogue with concepts derived from Islamic intellectual thought, this study has sought to expand the theoretical scope of ecocriticism while preserving the historical and philosophical integrity of both traditions.

The analysis demonstrates that Wordsworth and Shelley, despite their different poetic temperaments, articulate complementary ecological visions that challenge anthropocentric assumptions and affirm the intrinsic value of the natural world. Wordsworth consistently portrays nature as a moral educator, a source of memory, and a medium of spiritual renewal. His poetry emphasizes contemplation, humility, and ethical formation through sustained engagement with natural landscapes (Bate, 1991; Wordsworth, 2008). Shelley, in contrast, imagines nature as an autonomous and dynamic force characterized by movement, transformation, and universal interconnectedness. Through poems such as *Ode to the West Wind* and *Mont Blanc*, he presents ecological processes as expressions of continuity and creative energy that transcend the limitations of human-centered perspectives (Kroeber, 1994; Shelley, 2002). Together, these poets demonstrate that Romantic literature offers a rich and multifaceted ecological philosophy that remains highly relevant to contemporary environmental thought.

The comparative concepts of *Āyah* and *Tawḥīd* have provided a productive analytical vocabulary for interpreting these ecological visions. The concept of *Āyah* illuminates the symbolic and communicative function of nature in Romantic poetry by highlighting how landscapes, rivers, mountains, and natural phenomena operate as meaningful signs that invite contemplation and ethical reflection (Nasr, 1996, 1997). *Tawḥīd*, understood here as a comparative rather than theological framework, emphasizes the unity, coherence, and interdependence of existence, thereby offering valuable insight into Shelley's dynamic representations of ecological continuity and Wordsworth's harmonious relationship between humanity and nature (Khalid, 2019; Nasr, 1993; Özdemir, 2003). These concepts do not suggest historical influence or textual dependence but rather reveal convergent ecological insights emerging independently within different intellectual traditions. Such an approach contributes to comparative ecocriticism by demonstrating that environmental ethics can be explored through multiple philosophical perspectives without reducing their distinctive historical contexts.

The findings of this research also reaffirm the continuing relevance of Romantic poetry within the environmental humanities. The ecological concerns expressed by Wordsworth and Shelley including criticism of materialism, resistance to the exploitation of nature, and affirmation of humanity's moral responsibility toward the environment anticipate many of the challenges confronting the contemporary world. In an era increasingly defined by climate change, biodiversity loss, ecological degradation, and environmental injustice, Romantic literature continues to encourage forms of ecological consciousness grounded in respect, humility, and coexistence rather than domination and exploitation (Buell, 2005; Garrard, 2023). The imaginative power of poetry therefore remains an important resource for cultivating environmental ethics and fostering renewed relationships between humanity and the natural world.

At the same time, this study recognizes certain limitations. The discussion has focused on a selected group of poems by Wordsworth and Shelley and has employed Āyah and Tawhīd primarily as comparative interpretive frameworks. It has not attempted a comprehensive examination of Romantic poetry, nor has it explored the full range of Islamic environmental philosophy or other non-Western ecological traditions. Consequently, the conclusions presented here should be understood as exploratory rather than exhaustive. Future research may extend this comparative methodology by examining additional Romantic poets, such as Samuel Taylor Coleridge or John Keats, or by bringing Romantic literature into dialogue with other environmental philosophies, including Indigenous ecological knowledge, Buddhist environmental ethics, or South Asian philosophical traditions. Such comparative approaches would further enrich the global development of ecocriticism and environmental humanities.

Thus, the study has demonstrated that the ecological imagination of Wordsworth and Shelley can be understood more fully through a dialogue between ecocritical theory and the comparative concepts of Āyah and Tawhīd. By integrating literary criticism with cross-cultural environmental philosophy, the research expands the interpretive possibilities of Romantic studies and contributes to the growing movement toward a more inclusive and globally informed ecocriticism. Ultimately, the study argues that literature possesses not only aesthetic value but also ethical and ecological significance. Romantic poetry continues to remind readers that humanity is not separate from nature but an integral participant within a living,

interconnected world whose preservation requires imagination, responsibility, and reverence.

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Article Information:

<i>Received</i>	14-Jun-2026
<i>Revised</i>	29-Aug-2026
<i>Accepted</i>	14-Sept-2026
<i>Published</i>	30-Sep-2026

Declarations:

Author's Contribution:

- **Conceptualization, and intellectual revisions. Data collection, interpretation, and drafting of manuscript**
- The author agrees to take responsibility for every facet of the work, making sure that any concerns about its integrity or veracity are thoroughly examined and addressed

▪ **Conflict of Interest:** NIL

▪ **Funding Sources:** NIL

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