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Metamorphosis in Nature through Adéquation: An Ecocritical Reading of Charles Tomlinson's Poetry

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***Abstract*—**This study examines how metamorphosis in nature is depicted in Charles Tomlinson's poetry through Lawrence Buell's mimesis and referential strategy of adéquation. This study aims to answer questions about the relationship between Tomlinson's selected poems and nature, and examines how his poetry brings the reader closer to the natural environment. Adéquation is a way that brings the reader close to nature, not by imitating nature but by referring to it imaginatively and creating a stylized image. Using figurative language, namely imagery, metaphor, and analogy, adéquation creates a stylized image of metamorphosis in a nature scene that acts as a middle way between the reader and nature. This paper proves that adéquation reinvents the metamorphosis in natural occurrences in Charles Tomlinson's selected poems. Thus, a reader whose imagination is addressed achieves closeness with nature and a caring outlook toward natural happenings. This article confirms that Tomlinson's poems have the potential to represent metamorphosis in nature through adéquation. Therefore, the reader understands nature beyond the poem as they present a gist of nature through adéquation.

***Keywords*—**Adéquation, metamorphosis, nature, referentiality

I. Nature and Language

THE relationship between nature and language has always been a central concern for ecocritics. The increasing dominance of the planet by individuals makes them think that "botanical life is sessile (unmoving), silent (lacking address), passive (acted upon by mobile life-forms), and, of course, pleasing (agreeable to the senses)" [1]. According to Christopher Manes, "Nature is silent" [2], and its only function is to serve human beings. However, humanity has forgotten that they are just standing in nature as a part of it, not its ruler. Ecocriticism helps us to understand how nature takes root within us. Human beings' breath depends on nature. Looking back in history, people had worshiped the elements of nature for centuries as a solution to understand their intricate relationship with their natural environment. Since language is created to enhance human relations with each other, the literary language, which is the most beautiful aspect of it, can act as a mediation between human beings and nature to boost their mutual connection. According to Sexton, "ecocriticism recognizes a real world with real problems that demand human response. But ecocriticism also recognizes the influence of discourse, language, and ideology on human understandings of the environment" [3]. Literature influences people's views through imagination, and people influence the world. Patrick Murphy insists that literature can affect a reader's thoughts only if he direct his thoughts both to the world of text and the world that exists materially and ideally at the moment of reading [4]. Likewise, Lawrence Buell in *The Environmental Imagination* claims that all environmental problems involve "a crisis of the imagination"; thus, "better ways of imagining nature and humanity's relation to it" is necessary to address environmental problems adequately [5]. The ecocritics often consider the "realistic modes of representation, and a preoccupation with questions of factical accuracy of environmental representation" superficial [6]. Phillips confirms that "Realistic depiction of the world, of the sort that we can credit as reasonable and uncontroversial, is one of literature's more pedestrian, least artful aspects" [7]. The realists' mimesis debate was rejected by Lawrence Buell. He believes that there is no completely "one-to-one correspondence between text and world" to make the text the replica of the world; however, there exists "a certain kind of referentiality as part of the overall work of the text" [6]. Buell explains that:

> even designedly "realistic" texts cannot avoid being heavily mediated refractions of the palpable world. … Written and even oral expression is subject to severe sensuous limits, being sight and/or sound-biased. All attempts to get the world between covers are subject to an asymptotic limit beyond which environment cannot be brought to consciousness in any event [6].

According to him, "Language never replicates extratextual landscapes, but it can be bent toward or away from them' which 'position readers vis-à-vis the represented landscape and culture" [6]. Buell, therefore, presents different "mimetic strategies" which evoke "a more or less textured sense of thisness" and appeal "to an extratextual, factical ground" [6] as a solution towards the question of how language represents the outside world. As a result, he proposes "dual accountability to matter and to discursive mentation" [5], which means that a text is not supposed to mirror the natural world but refer to it or represent it imaginatively to allow the reader to experience it or, more precisely, live it. According to Buell, environmental literature would reveal "the natural world through verbal surrogates" and "bond the reader to the world as well as to discourse". In fact, it would enable the reader "to see as a seal might see" [5]. As Tredinnick concludes in *The Lands Wild Music*, Buell tries to discover a middle way "between naive realism, in which the agency of nature and the capacity of texts to speak of it goes without theoretical explanation, and

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reductive poststructuralism, in which texts are held to be entirely closed off from the world" [8]. This middle way does not dislocate the text from nature but makes it a continuation of it. Accordingly, Buell discusses "the meta-question of how to construe the relation between the world of a text and the world of a historical or lived experience" in his ecocritical works [6]. Murphy confirms that "language embodied referentiality rather than purely self-reflexive communication." This referentiality creates a link between literature and human agency [4].

The idea of referentiality has been addressed in the works of Terry Gifford, Leonard Scigaj, and Laurence Coupe [4]. Terry Gifford discussed referentiality and the social construction of nature in *Green Voices* in 1995 [4]. Gifford states that his book is about our living relationship with nature [9]. In *The Green Studies Reader*, the British critic Laurence Coupe, just like Gifford, emphasizes, "green studies does not challenge the notion that human beings make sense of the world through language, but rather the self-serving inference that nature is nothing more than a linguistic construct" [10]. Lastly, Leonard Scigaj, as the third ecocritics who addressed referentiality, presents the "pure textuality and Derridean différance". Murphy, consequently, explains that the origin of language is in nature, "both in the physical production of the sounds and signs that embody language and in the sensuous engagement of human beings in a world larger than themselves, which they sought to explain" [11].

II. Adéquation

To detect the word-world linkage, Lawrence Buell adopts Francis Ponge's concept of adéquation. Francis Ponge argues his notion of adéquation by demonstrating his respect for a pebble that becomes the subject of a poem. Indeed, he respects the poem at least as much as he respects the pebble. Ponge gives the visual work a voice to "speak out" [12]. Sherman Paul clarifies that "For Ponge, perfect writing would be this complete integration of words and objects, an integration such that these two poles would be fused organically through similar inherent characteristics" [13]. That is, "the form of the object becomes the form of the text" [14]. Ponge seeks an adéquation "between the words and the things they are describing" [15]. To explain, Meadows argues that Lucretius's analogy between things and words was profoundly appealing to Ponge to develop his rhetoric. According to this analogy, "the text does what it says; it effectively reproduces the external world in the world of language, thereby establishing the text as a homolog of the thing that is its subject"; thus, "the text requires a formal reality that is parallel to that of the phenomenal world" [16]. Meadows continues with an example:

> In order to refute Anaxagoras's belief that wood contains fire, Lucretius writes: "non est lignis tamen insitus ignis" [but fire is not implanted in the wood] (*De rerum natura* 1.901). The letters of the word *ignis* (fire) are also present in the word *lignis* (wood). The physical presentation clarifies the atomistic view that it is not fire itself that is in wood, but atoms capable of making fire, just as the letters of *ignis* are in *lignis*. The specific arrangement of the text's physical elements has an expressive value that cannot be reduced to the meaning of its words alone [16].

It is important to note that, although Lawrence Buell adopts the concept of adéquation from the French critic-poet Francis Ponge, it was used first by Sherman Paul in *For the Love of the World: Essays on Nature Writers*. Paul was interested in Thoreau's respect for Ponge's term adéquation. He describes it as a "literary equivalence that respects the thing and lets it stand forth". According to him, "adéquation is not to be confused with correspondence: It is not a symbolic mode but an activity in words that is literally comparable to the thing itself" [13]. Therefore, the words' activities act the same way as the natural environment and become the continuation of it in the same process. Mark Tredinnick explains what Sherman Paul and Lawrence Buell had in mind when they employed Ponge's word adéquation. Tredinnick discusses that it is through the writing's stylization that "a text can allow the reader an experience of the place very like the writer's encounter with it, of which she speaks in her work" [8]. Moreover, he clarifies that texts "embody something of the nature of its native place, by having a kindred sound, shape, quality, gesture—a "gestalt," as Buell puts it, that might impress the reader in much the same way that the place impressed the writer" [8]. In other words, Buell seeks to reveal how environmental discourses "move the notion of the environment from abstraction to a tangible concern" [17]. The difference in how the writers make the environment tangible depends on different "stylizations" of the texts, which "looms up as a significant index of discrepant commitments informed by genre and culture as well as by individual acts of self-conscious response to the specific environments in question" [6].

Lawrence Buell discusses that literature examines the environment which intends to represent in different ways. However, human reconstructions of nature would be partial and imperfect as both human sensory apparatus and literature have limitations [5]. Accordingly, Dana Phillips asks, "Is Buell merely making a claim about the power of description or does he have something more iconic, or metaphorical and symbolic, in mind?" [7]. Phillips elaborates on his question by explaining that "Buell seems to want there to be a relationship between trees in literature and trees in the world closer than a relationship of mere semblance would be, whether that semblance is descriptive, iconic, or metaphorical and symbolic" [7]. Hence, Lawrence Buell defines adéquation as the "transposition of the gist of the thing into a different register of verbal and visual arrangement" [6]. In contrast to classical realism's view, which considers a text as a replica of the world to describe the world as accurately as possible, adéquation in a text is achieved using figurative and poetic language to create an image. Buell describes this image as a "stylized image to put the reader or viewer in touch with the environment" [5]. As a result, according to Sexton, "Buell argues that literary constructions like stylization can increase the reader's access to the environment", which provides the opportunity to bring the reader close to the outer world [3]. Buell further argues that "we need to recognize stylization's capacity for […] adéquation: verbalizations that are not replicas but equivalents of the world

of objects, such that writing in some measure bridges the abyss that inevitably yawns between language and the object-world" [5]. Therefore, adéquation does not attempt to put natural living in a fixed constructed linguistic pattern; however, it circumscribes and bridges the object to which it refers through a flexible image [18]. In this regard, Hubert Zapf confirms that "the textual exploration of the relationship between conscious self and unconscious nature can therefore be performed only as a potentially endless process of analogy-building and figurative discovery" [19]. Reimann believes that this process signifies "going-beyond-itself" in which the produced image becomes "an adéquation of nature's liveliness as it denies to be pinpointed in its semantic content- like nature and life, which cannot be fully grasped because they are perpetually self-generating processes" [18]. Adéquation causes emotional reactions of the readers as it addresses both the intellect and the imagination. Buell affirms this idea in his *The Environmental Imagination* by stating that "One has to imagine. One has to invent, to extrapolate, to fabricate. Not to create an alternative reality but to see what without the aid of the imagination isn't likely to be seen at all" [5]. Northrop Frye states the similar idea that imagination allows individuals to "recapture, in full consciousness, that original lost sense of identity with our surrounding, where there is nothing outside the mind of man, or something identical with the mind of man" [20]. Creating adéquation through poetic means while engaging the imagination causes emotional participation of the reader in the text. As a result, the reader reaches an eco-consciousness that makes them feel as they are nature. Wallace Stevens, in his essay *Effects of Analogy*, considers poetry as one of the effects of analogy and explains:

> But it is almost incredibly the outcome of figures of speech or, what is the same thing, the outcome of the operation of one imagination on another, through the instrumentality of the figures. … There is always an analogy between nature and the imagination, and possibly poetry is merely the strange rhetoric of that parallel a rhetoric in which the feeling of one man is communicated to another in words of the exquisite appositeness that takes away all their verbality [21].

III. Metamorphosis in the Poetry of Charles Tomlinson

Charles Tomlinson has a unique voice in contemporary British Poetry. His poems mostly describe landscapes as Saunders asserts, "Equally passionate in his exploration of landscapes without and landscapes within, Tomlinson organizes his poems persistently around lines of demarcation: boundaries, frontiers, thresholds, frames. In any scene he likes to draw readers' attention to the point at which two realms, literal or metaphoric, intersect." [22]. In describing his landscape poems, Tomlinson considers them as "Contemplations" and asserts that "Place speaks to me … of very fundamental things: time, death, what we have in common with animals, what things are like when you stop talking and look, what Eden is like, what a centre is" [23]. Charles Tomlinson's poems reveal a connection between the human and the natural world and present the ways of experiencing and knowing the nonhuman world. Kirkham discusses that "Critics have found it convenient to divide his poetry into two groups: poems of the natural world, or the world of objects, and poems that deal directly with the human world" [23]. According to Saunders, Charles Tomlinson's "poems are filled with praise for what he variously dubs "alchemy", "transfiguration", "metamorphosis" or "transformation": as disparate phenomena conjoin, they bring us to the verge of "the circle that [we] seek", suggesting underlying oneness in a cosmos characterized by multiplicity" [22].

Charles Tomlinson's *The Metamorphosis* is about an illusion in nature; to elaborate, the poet makes a visual error and calls it metamorphosis. The most noticeable aspect of metamorphosis in this poem is the effect of senses on reality. The observer sees piles of bluebell flowers gathered in a path, and the vibrations of these blue flowers through the wind make them seem the movement of a water stream. Thus, one can say that the narrator's mind is immersed in a reincarnation of the flowers. Similarly, Saunders states that *The Metamorphosis* portrays "the transmogrifying effect of illusion based on resemblance'. She continues that 'Nourished, apparently, by traces of sediment in the soil of the old streambed, bluebells now fill it with a blue iridescence, the dancing flower-heads imitating the movement of water as well as its color" [22]:

> Bluebells come crowding a fellside
> A stream once veined. It rises
> Like water again where, bell on bell,
> They flow through its bed, each rope
> And rivulet, each tributary thread
> Found-out by flowers. And not the slope
> Alone, runs with this imaginary water [24].

In other words, Brian John, in *World as Event*, highlights that "The flowers follow the contours of a now dried-up stream, flowing with "imaginary water", an illusion created by both bluebells finding out "each tributary thread" of the stream bed and by Tomlinson's characteristically disheveling wind" [25]. The wind begins the process of metamorphosis by moving the bluebells up and down in their bed. Both the color and the movements of the bluebells intensify the process of creating the "imaginary water": "Water itself might move like a flowing of flowers" [24]. In fact, "imagery of thread and eye and the theme of creative transformation" [25] in Tomlinson's *Metamorphosis* addresses the readers' imagination.

> So that the mind, in salutary confusion,
> Surrounding up its powers to the illusion,
> Could, swimming in metamorphosis believe
> Water itself might move like a flowing of flowers [24].

What bridges metamorphosis and adéquation in the poetry is imagination. Guardiano believes that "[T]he quality of the imagination is to flow, and not to freeze. The poet did not stop at the color, or the form, but read their meaning; neither may he rest in this meaning, but he makes the same objects exponents of his new thought" [26]. On the other side, "Poetry satisfies our desire for resemblance but more than that, by the activity of the imagination in discovering likeness, it intensifies reality, enhances it, heightens it" [27].

What becomes nature's verbalization in this poem is imagery, which both influences the reader's imagination and provides the text's adéquation. The reader experiences the immersion into nature's metamorphosis through auditory, kinesthetic, and visual imagery. As a result, 'perceptual blurring' in which all elements conflate is achieved. To elucidate, auditory imagery can be found in "stream", "bell on bell", "the wind dishevels and strokes", and "water itself move like flowing of flowers" [24]. Kinesthetic imagery is noticeable in "Bluebells come crowding a fellside", "It rises / like water again where, bell on bell, / They flow through its bed", "runs with this imaginary water", "Goes ravelled with groundshades, grass and stem", "the wind dishevels and strokes", and "water itself move like flowing of flowers" [24]. Finally, visual imagery of blue and green colors is evident in fell side, flowers, valley-floor, grass, stem, bluebells, stream, water, bell on bell, rivulet, tributary thread, flowers, marshes and pools, streamhead, blueness, blue, and swimming. The poetic description of the blue flowers' movements in a hillside, which seems the movements of the stream of water, creates another imagery in this poem. Hence, through these mixed sensations, the narrator's and consequently the reader's whole body becomes one with this scene which exhibits an awareness of the crucial role of the human senses as an interface between the inner self and the outer world. Accordingly, John signifies that "Tomlinson frequently characterizes the creative self as swimming, with water the element not only of flux but of origins and metamorphosis". Therefore, the confusion brought through the mind is salutary and allows "for the reshaping of self and experience in new and increasingly real perception" [25]. This "salutary confusion" [24] of the mind resulting from the metamorphosis is "a three-way process of correspondence and transformation occurs" as Saunders explains:

> First, flowers are perceived as water, and then the resemblance is reversed: water is perceived as flower-like. This second image, of water moving "like a flowing of flowers", represents an even more wonderfully evocative transformation than the initial illusion of flowers-as-water. A third and final instance of correspondence is created by the poet's choice of the verb *swim*. Investigating a resemblance between flowers and water that works both ways, the mind itself now seem to be "swimming in metamorphosis", floating (and flowering) amid protean possibilities [22].

What intensifies the poem's adéquation is a simile between the flowing bluebells and water movement: "Water itself might move like a flowing of flowers" [24]. Flowing of the flowers turns into the stream of water as Saunders discusses, "The "imaginary water" collects in mirage-like "marshes and pools" in the valley below the fellside, changing grassy cliffs and fields into a persuasive waterscape" [22]. Metaphor provides the ground for Tomlinson to portray the metamorphosis of bluebells into a stream of water. Rope, rivulet, tributary thread, imaginary water, blue, blueness, and water are metaphors for the bluebells in the fellside. Furthermore, Tomlinson exploits personification as a subtype of metaphor to represent this resemblance. For instance, in the first line, the bluebells are personified as they "come crowding a fellside" [24].

The idea of metamorphosis in nature in the eye of human beings is repeated in the poem *Mushrooms*. According to Edwards, Mushrooms is "almost a magical quest" in nature that leads to an illusion [28]. Regarding this issue, Liard explains that "Tomlinson's aesthetic is grounded in the eye, but it questions the authority of sight to the point that it gives over the authority to second sight, or, more accurately, second looks" [29]. Tomlinson in *Mushrooms* concerns the meeting of the two worlds, the self and the world, and the interior and exterior landscapes [25]. Metamorphosis not only links the objective and the subjective worlds but also connects reality with imagination [27]. Tomlinson, Swigg asserts, considers the meeting of the world and the self as a "mutual interchange, where human consciousness can be reverently alert, letting things be in their singularity, yet earning a kinship and not simply subjugating the self to a Christian deference before things" [30]. For him "human beings only come fully to life when they turn to confront the non-human world that lies beyond them" [31].

The poem asserts that when you search for the mushrooms in nature, you will find some stones or stains in the grass which are, in color or size, similar to the real mushrooms. In fact, nature deceives your eyes by creating an illusion:

> Eyeing the grass for mushrooms, you will find
> A stone or stain, a dandelion puff
> Deceive your eyes – their colour is enough
> To plump the image out to mushroom size
> And lead you through illusion to a rind [24].

Charles Tomlinson in his *Poetry and Metamorphosis* confirms, "the wisdom of *The Metamorphoses* inheres in it an imaginative vision of a world where all things are interrelated, where flesh and blood are near kin to soil and river" [32]. Edwards discuss similitude in Tomlinson's poetry by explaining that "Through the resemblances of objects one may be 'taken in', or deceived, on one's quest for, say, mushrooms which, though not occurring in romance, do lead to a magic circle mistaking for them stones or marks on the ground". Further, "one is also 'taken in', drawn in, that is, to the perception of affinities, to a more mysterious apprehension of what is there" [33]. Tomlinson in *Mushrooms* create adéquation through "perceptual errors" that "bring their own poetic rewards. Misprints and tricks of light and distance can open up fresh new worlds" [29]: "waste / None of the sleights of seeing: taste the sigh / You gaze unsure of – a resemblance, too" [24]. The one who searches the mushrooms among the grass confronts with some sort of transformation or metamorphosis in nature. This transformation seems so real that Edwards concludes, "reality and truth are found in what is not there and yet is there, observed by a seeing that believes, and whose scrupulous weft is perhaps tacitly distinguished from the warp of a vision merely distorted" [33]. The depicted metamorphosis in the *Mushrooms* engages the reader's imagination to suggest a larger world out of the poem. That is to say, the visual imagery of line 2 and line 3, which are in line with the idea of illusion and deceive, the onomatopoeia of the phrase "a dandelion puff", and the puns in

"stone/stain", "taste/sight", "likes/links", and "across/grass" [24] create a stylized image for the reader of the *Mushrooms* as a mediate between nature and poem. To summarize, the poem's stylization offers the text's adéquation, which provides the reader with an engagement with the place and makes them feel like they are part of this quest. Here, this nature poem, using adéquation, leads to creating environmental consciousness in the readers. Lawrence Buell in *The Environmental Imagination* suggests four criteria for evaluating a text as embodying an environmental consciousness:

First, the non-human dimension is an actual presence in the text and not merely a façade– thus implying that human and non-human worlds are integrated. Second, the human interest is not privileged over everything else. Third, the text shows humans as accountable to the environment and any actions they perform that damages the ecosystem. Fourth, the environment is a process rather than a static condition [5]. Mushrooms pictures a beautiful interaction between a human who looks for mushrooms which no one's interest privileges over others. The achievement is an atmosphere of human-nature linkage where nature is not merely a backdrop but an actual presence with an unstoppable process.

The last poem containing the theme of metamorphosis is *Autumn* (*The Civility of Nature Overthrown*). Tomlinson's *Autumn* includes long prose-like lines that signify that the poet narrates a tale, which like its title *Autumn,* is related to nature:

> The civility of nature overthrown, the badger must fight in the
> roofless colosseum of the burning woods.
> The birds are in flight, and the sky is in flight, raced by as many
> clouds as there are waves breaking the lakes beneath it [24].

These lines demonstrate that the reign of nature is over, and the mouse, which is nature's last soldier, must fight in the burned woods or, as the poem declares in the roofless colosseum. Nevertheless, nature continues its routine. It is important to note that Tomlinson has always had special attention to the ruined, abandoned places in his poems where nature investigates in them to defend its territory against humans: "the badger must fight in the / roofless colosseum of the burning woods" [24]. According to Saunders, these places in the poems of Charles Tomlinson are "points of convergence, where nature is in the process of reclaiming territory since once shaped to human purposes" [22]. That is to say, in the first two lines of the poem *Autumn*, nature intends to regain its territory in the ruin of the colosseum, which was once occupied by human beings when the poem says, "the badger must fight in the/roofless colosseum" [24]. Thus, humans and nature have a reunion and a confrontation in this abandoned, ruined place. To resume, *Autumn* expresses that nature has watched Tristan, the burner of the cities, who was searching on his horse: "Does Tristan lie dying, starred by the oak leaves? / Tristan is on horseback, in search, squat, with narrow eyes, saddleless, burner of cities" [24]. Here, the poem calls Tristan a burner of the cities. The point is cities are not specified to humans. As the poem begins with the "civility of nature", one can logically conclude that the mentioned cities belong to nature and are symbols of nature's territories, such as forests. Tristan turned the woods to ashes as humans destroyed the colosseum and what is left is roofless. In the following, the mouse, the last soldier of nature, escapes from the swords "flattened by wheels" [24]. As nature never wastes anything, the mouse turns to a dried leaf. Afterward, the poem mentions Attila, whose soldiers' horses scattered the leaves while passing: "The horses of Attila scatter the shed foliage under the splashed / flags of a camp in transit" [24]. Finally, the poem asserts that the temporary truce between humans and nature is meaningless and true peace happens only between components of nature:

> A truce: the first rime has not etched the last oak-shocks; the
> rivermist floats back from the alders and the sun pauses there.
> Peace? There will be no peace until the fragility of the mosquito
> Is overcome and the spirals of the infusoria turn to glass in the crystal pond.
> These greens are the solace of lakes under a sun which corrodes.
> They are memorials not to be hoarded.
> There will be a truce, but not the truce of the rime with the oak Leaf, the mist with the alders, the rust with the sorrel stalk or of the flute with cold.
> It will endure? It will endure as long as the frost [24].

"The civility of nature overthrown" [24] because human is blind to see the flying of the birds when they race with the cloud in the sky: "The birds are in flight, and the sky is in flight, raced by as many / clouds as there are waves breaking the lakes beneath it" [24]. The first few lines of *Autumn* represent that the elements of nature work in a beautifully harmonious way with each other as they are alive and able to articulate. They not only influence humanity but also become under the influence of human beings. If humans appreciate their relationship with the natural environment, they become able to hear its voice. However, nature's voice can be heard through the adéquation of this poem: "The field mouse that fled from the blade, flattened by wheels, has / Dried into the shape of a leaf, a minute paper escutcheon whose tail is the leaf stalk" [24]. These lines picture a harsh confrontation between humans and nature, which results in the death of a field mouse. This confrontation is highlighted with the visualization of the death of the mouse under the wheels. What happens to the dead mouse is a kind of metamorphosis as the mouse becomes a leaf metaphorically "dried into the shape of a leaf" [24]. Finally, the mouse transforms into a leaf along with other leaves scattered in the foray of the Attila's soldiers: "The horses of Attila scatter the shed foliage under the splashed / flags of a camp in transit" [24].

To discuss adéquation in *Autumn*, it is significant to consider the poem's stylization, including its allusions and metaphors. First of all, while reading the poem, the reader faces allusions like Colosseum, Tristan, and Attila. The Colosseum refers to one of the greatest achievements of Ancient Rome architecture. Van Drew explains that "When the Colosseum was completed in 80 CE, it became the new center of ancient Roman

amusement" [34]. Indeed, Colosseum is now considered as the symbol of Ancient Rome's power. Tristan and Iseult, alternatively known as Tristan and Isolde, is a chivalric romance and a tragic story about the adulterous love between the Cornish knight Tristan and the Irish princess Iseult. Attila (400-453 AD) is a great leader and emperor of the Huns, who has an important place in the myths and folklore of the European countries [35]. Sadyrova further explains that Attila "was notable for cruelty, lust for power, he enjoyed prestige among the people and his instructions were out of question. Full period of rule Attila spent in wars" [35]. Altogether, the common point between the mentioned three stories and *Autumn* is the decline of power. Tomlinson begins the poem by asserting that "The civility of nature overthrown" [24] and in the following mentions Colosseum, Tristan, and Attila to intensify the idea that not only nature but also human's power and grandeur is not permanent and changeless. Similarly, the title, *Autumn*, the symbol of change and metamorphosis, signifies that every civility will overthrow one day. The poem's title, *Autumn*, which is the symbol of change, signifies that every civility will overthrow one day. Colosseum became abandoned and destroyed, Tristan died in despair, and Attila, the gruesome warrior, eventually lost his power. Equally important, the poem creates the adéquation through its metaphors. First, the "roofless colosseum" is a metaphor for a burned woods; second, "a minute paper escutcheon" is a metaphor for the mouse, and lastly, leaf stalk is a metaphor for the mouse's tail: "whose tail is the leaf stalk" [24]. In a word, metamorphosis is represented in *Autumn* through the imaginary devices of adéquation as Wallace Stevens in his poem, *Description without Place*, believes that "everything we say / Of the past is description without place, a cast/of the imagination, made in sound" [36].

IV. Conclusion

In this study, the reader understands the relationship between nature and language that brings them close to the natural world. Three poems from the contemporary British poet Charles Tomlinson are chosen to discuss this relationship through metamorphosis and adéquation. *The Metamorphosis* describes a natural scene where the piles of bluebells in the hillside transform into an imaginary stream of water. In this poem, adéquation is achieved through visual, tactile, and kinesthetic imagery. Furthermore, the poetic description of the bluebells using simile and metaphor presents a stylized image to link the reader to the natural scene. The main argument for this idea is that the poem deals with what happens in nature without human beings' influences. In this poem, the bluebells are not the backdrop but the main presence. The human only function as an observer who only keeps a close eye on the beauty of nature. Nature deceives human by creating a visual error in which the bluebells seems like the stream of water that brings a peaceful interaction between nature and human. In the *Mushrooms*, metamorphosis happens through the similarity between mushrooms and stones. *Mushrooms*, which is about a magical quest in nature, is a bridge between the reader and the natural world through adéquation. To clarify, the visual imagery, pun, and onomatopoeia create adéquation in this poem. The result is the reader's engagement with nature, just like that of the poet. Lastly, metamorphosis in *Autumn* (*The Civility of Nature Overthrown*) is obvious in the transformation of the mouse into a leaf. The death and natural resurrection can be considered cyclical movements that provide natural elements an eternal life. The allusions and metaphors used in *Autumn* (*The Civility of Nature Overthrown*), as well as the narrated story of the destiny of a field mouse, are representative of human-nature interaction. While reading *Autumn* (*The Civility of Nature Overthrown*), the reader understands nature beyond the poem that the text has presented a gist of it through analogy building. To sum, adéquation portrays the images for the readers to encourage them to accompany nature. The poem expresses that there would be no peace between humans and nature as nature has always been vulnerable to man's thoughtless actions regarding nature. In this way, the poem evokes a profound eco-conscious within the reader. The poem, thus, creates consciousness about the world, evoke the sense of personal responsibility, and enhance the relationship between human beings and their natural environment.

Futures ecocritical studies can focus on other proposed methods by Lawrence Buell to detect word-world linkage, including Rhetoric, Performance, and World-Making. Rhetoric is one of the most noticeable subjects for environmental critics from the start, which both "represents the world" and "positions us in relation to the rest of the world" [37]. Bawarshi, in his essay The Ecology of Genre, states that genres are rhetorical ecosystems that help reproduce socio-rhetorical environments [38]. Moreover, Buell explains that "Depending on the context and the disposition of the critic, environmental rhetoric mean an opening up of language's capacity to represent both in the sense of "image" and in the sense of "advocate" [6]. Buell discusses performance as another reciprocity model regarding text and nature. He clarifies that "the continuum that links environmental rhetoric to performance strengthens the link between discourse and world even as it recognizes the non-identity of these domains by its concentration on rhetoric as a means of refiguring the world" [6]. Further, performance, by telling the environmental effects, creates a bridge between the text to the environment [6]. World-making, the third model, is justified by Buell by referring to Angus Fletcher's theory of the "environment-poem". "Such a poem," Fletcher clarifies, "does not merely suggest or indicate an environment as part of its thematic meaning, but actually gets the reader to enter into the poem as if it were the reader's environment of living" [39]. That is to say, the poem is itself a world which by reading it one can enter its environment through imagination. Environment-poetic is "a special kind of natural ensemble, where drama and story are not the issue, where emotion is subordinate to the presentation of the aggregate relations of all participants" which strives "to render and convince us vividly that any environment exists, the writer must also connect the elements of the scene with humans" [39].

Conflict of Interest

There is no conflict of interest in this work.

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