

## Linguistic-cultural Analysis of the Concept of “Nature” in English Literary Texts

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### ABSTRACT

*The article is devoted to a comprehensive analysis of the cognitive and linguacultural aspects of the concept of "nature" in English fiction. The study examines the interpretation of nature in different literary periods - classicism, romanticism, transcendentalism and modern literature, in which nature is not just a background, but a central concept with deep philosophical, moral and psychological meanings. The article analyzes how nature is formed in the human mind (cognitive aspects), its connection with emotional, intellectual and spiritual experiences, as well as how this concept is expressed through language (linguacultural aspects) – metaphors, personifications, lexical units and cultural codes. The discussion will consider historical changes in attitudes towards nature, the transition from rationality to emotions and the reflection of modern environmental awareness in literature.*

**Keywords:** Concept of nature, cognitive linguistics, linguacultural studies, English literature, romanticism, transcendentalism, metaphor, personification, ecocriticism, artistic analysis.

### 1. INTRODUCTION

For the ancients, nature represented an internal order that aroused admiration and a desire to reproduce it. This had a profound effect on the human race's respect for balance and harmony, except for those who lacked moral maturity and were unaware of

such higher principles. Ancient philosophies often glorified the proportionality and precision in nature as a reflection of the divine will, encouraging man to adapt his actions to this cosmic balance. For example, Aristotle's views on nature are as follows: "The order of nature impresses upon us the necessity for balance and moderation in our actions, mirroring the harmonious principles of the cosmos" [1]. This idea expresses the desire of ancient people to perceive nature as a program of perfection.

Today, however, nature is perceived as a source of noble inclinations, its power to arouse emotions, its beauty, and its ability to form empathy and self-awareness in people are emphasized. Also, in modern philosophical views, Emerson noted that "In the presence of nature, a wild delight runs through man, in spite of real sorrows" [4]. This reveals the emotional power of nature to the modern human psyche. "Unless man harmonizes himself with nature in the present moment and transcends the limitations imposed by time, he cannot achieve true satisfaction and endurance." This profound observation emphasizes the need to live in harmony with the natural order and accept the essence of the present moment in order to achieve true inner peace and strength. By rising above the limitations of linear time, humanity can enjoy an inexhaustible source of balance and satisfaction.

One of the great figures in the history of literature, John Dryden, brilliantly reflected on the relationship between art and nature, illuminating the contrasts between the raw power of natural talent and the refined skill formed through conscious study. The indelible scenes of nature were etched in his mind with a sense of eternity. These images were achieved not by fatigue and laborious labor, but with an inexplicable ease and wonder. As if expressing the pure essence of the natural world, his images reach far beyond the visual, evoking deep and visceral emotions, resonating in the hearts of listeners.

## 2. RESEARCH MATERIAL AND METHODS

Glotfelty & Fromm (1996) in the preface to the collection of plays published in 1765, praise Shakespeare as the "poet of

nature.” They place Shakespeare above all other writers, especially modern ones, in conveying to readers a true picture of human behavior and life. Dr. Johnson emphasizes that Shakespeare’s profound observations and unparalleled artistic skill give his works a coherence across all times and cultures. This allows Shakespeare’s works to reflect the essence of humanity in an extremely deep and truthful way. Artists who choose to limit their work to reproducing only the visible aspects of nature, that is, “nature”, “naturata”, are unwittingly embarking on a path of futility. The works created as a result of such attempts, although precise and technically perfect, cannot go beyond the superficial shell of reality, forcing the audience to search for deeper meaning. Also, if these artists subject their works only to predetermined standards of beauty, their works, although beautiful to the eye, can become works that reflect a spirit of superficiality and lifelessness [6].

For example, Coleridge writes about a deeper understanding of nature: “In looking at objects of Nature while I am thinking, as at yonder moon dim-glimmering through the dewy window-pane, I seem rather to be seeking, as it were asking, a symbolical language for something within me that already and forever exists” [3]. Coleridge’s point-of-view view of nature reveals the complex functioning of human perception in cognitive and linguacultural terms. His observations show that the understanding of nature is not limited to visual perception: human thought reshapes images of the external world through internal experience, imagination and language. Through the concepts of *Natura naturans* and *naturaturata*, the artist or creator does not simply observe nature, but also reconstructs it symbolically and semantically [3].

This process is also noticeable at the linguacultural level – a person derives meaning from the environment around him, from images of nature, based on individual and collective cultural experiences, and expresses it through language. For example, Coleridge's moonscape is reflected as a symbol of the inner needs that are eternally present in the human soul. In this way, aesthetic experience can develop into deeper cognitive processes –

meaningful interpretations enriched with perception, feeling, symbols and cultural codes [3].

The unbridled grandeur of nature – the towering rocks, the rushing waterfalls, the raging winds, and the terrifying collisions – is the essence of the sublime. This sublime essence is not only a fleeting perception, but also a constantly changing force that shapes our understanding of the natural world and our place in it. Coleridge commented on this in his work on the concept of the sublime: “Whatever is fitted in any sort to excite the ideas of pain and danger... or operates in a manner analogous to terror... is a source of the sublime” [Burke, *A Philosophical Enquiry*]. This comment emphasizes that the intense beauty of nature creates the sublime by arousing fear and awe in man [3].

For example, Gilpin writes in his ‘*Observations on the River Wye*’: “A true taste for the picturesque can find sublimity even in the roughness of nature’s most untamed landscapes”. In this example, the writer reflects the beauty of the Scottish landscape and its cultural-aesthetic interpretation. Human thought demonstrates the ability to find new meaning and aesthetic value even in the most evocative and incongruous natural phenomena.

For example, Wordsworth writes about bringing poetry closer to man: “Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all science” (Wordsworth, ‘*Preface to Lyrical Ballads*’ 1802). Wordsworth describes poetry as the ability of the human mind to combine knowledge and emotions. In his opinion, poetry serves as a means of deeply understanding and expressing human experience. The synthesis of knowledge and emotions in poetry stimulates thinking and helps to understand new spiritual phenomena in a person.

Romantic poetry also involves the union of poetry and prose, in which the intuitive power of inspiration is inextricably linked with the rigor of analytical thought. In addition, it harmonizes the spheres of art and the inner beauty of nature, striving to achieve a higher unity. In this approach, Coleridge writes: “The imagination... reveals itself in the balance or reconciliation of opposite or discordant qualities” [3]. This view is due to the complexity of Romantic poetry and the transformation of

contradictions into harmony representing the lofty aspiration of the poet.

The main goal of Romantic poetry is to enrich individual emotional experiences, strengthen social bonds, and deepen understanding of the interplay of human experience through the revival and elevation of art. These aspects of poetry, the union of thought and feeling, the harmony of the arts and nature, make it a powerful creative force for those with talent.

In Romantic literature, such themes of night and death are depicted in various contexts. For example, Wordsworth's poem 'Ode to Immortality' states: "Our birth is but a sleep and a forgetting; The Soul that rises with us, our life's Star, Hath had elsewhere its setting. And cometh from afar" (Wordsworth, 'Ode: Intimations of Immortality'). This example is consistent with Novalis's transcendent idea, confirming that life and death are part of a complex whole [10]. Also, Buell in his work *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* describes the night not as a source of sadness, but as a source of beauty and inspiration, and especially exalts romantic feelings: "And we have all of us resigned ourselves to gentle sleep; where birds and insects dwell, And moon and stars their cheerful vigils keep" (Coleridge, *The Nightingale*). This view also echoes Novalis' approach to seeing the night as a source of divine harmony and comfort [2]. Based on the deep thinking traditions of the ancient Greeks, Friedrich Schleiermacher further refined classical thought by expressing the concepts of morality and physics in an intellectually rich way. He defined morality as a "theoretical science of reason" and emphasized that it serves the purpose of understanding the permanent structures that shape the human world and creating holistic systemic concepts. He described physics as "the theoretical science of nature," recognizing that it is the study and explanation of the complex processes of the natural world. This distinction is consistent with Aristotle's idea of humans as rational beings, which distinguishes them from the vast processes of nature. Aristotle states in his *Nicomachean Ethics*: "The good for man is an activity of the soul in conformity with virtue, and if there are several virtues, in conformity with the best and most

complete” (Aristotle, *Nicomachean Ethics*, Book I). This idea reveals the importance of morality in achieving higher goals through human virtues [1].

Ethics occupies an important place in philosophical reflection. It aims to study in depth the fixed and uniform principles that are embedded in the human condition and social order. On the other hand, history is called the “experimental science of reason,” and it focuses on the development and dynamic changes of human societies. This field studies empirical realities and analyzes the past paths of humanity. For example, Hughes, T., connecting history with universal thought, writes: “World history is the progress of the consciousness of freedom - a progress whose necessity it is our business to comprehend” (Hegel, *Philosophy of History*). This concept means that history and reason are together related to forces outside of humanity itself [1]. Schleiermacher, on the other hand, took a philosophical approach to the achievement of harmony of the human mind with nature and the universe, glorifying it and looking at it in a high and poetic way. He seeks to study the divine and transcendent spirit that comes from the deepest layers of the human soul, beyond simple logical thinking. This brings his concept of divinity to a special position.

Schleiermacher’s views are associated with the Romantic philosophical approach. For example, Abrams, M. H. expresses his interesting thoughts about religion as follows: “The primary imagination I hold to be the living power and prime agent of all human perception...” This idea confirms the closeness to the perception of divinity through the inner world of man and is in line with Schleiermacher’s views. Famous thinkers who have expressed profound thoughts about the interaction of nature and man enrich these views. For example, Shelley writes: “Man is a piece of the universe made alive, and conscious to itself. He feels in himself that ongoing chain which passes through all things...” This thought reveals the dependence of man on the natural cyclical process and his role as a part of it. This, in harmony with the laws of nature and human experience, leads us to a deeper understanding of existence [8]. The infinite laws of nature tightly control us, but the human mind and heart try to comprehend this

infinity through personal experiences. William Wordsworth in his poem 'Lines Written a Few Miles above Tintern Abbey' says: "Nature never did betray the heart that loved her; 'Tis her privilege, through all the years of this our life, to lead from joy to joy." This idea glorifies the delicate and harmonious relationship between man and nature and affirms the unceasing power of natural love. Love and hate connect us to the infinite and shape our human response to it.

During the Enlightenment, criticism of civilization was often expressed through the use of symbols of nature. Political radicals and writers used the inevitable changes in nature as symbols for changes in society. Trees, wind, and seasonal renewal became symbols of change in society. Another striking example is the famous words of Percy Bysshe Shelley in his poem 'Ode to the West Wind' ('To the Free Wind'): "O Wind, / If Winter comes, can Spring be far behind?" ("O wind, if winter comes, will spring be left behind?") Shelley elevates the metaphor of wind and seasons in her work to the level of a symbol of revolution and renewal of society. The wind clears away old, rotten leaves, creates conditions for new life, and shows this process as necessary and inevitable for humanity. Also, in the work of Thoreau, the metaphors of spring and nature become symbols of revolutionary, life-giving power. In his poem 'The Garden,' he describes the fact that nature itself is a source of novelty and strength for human life, that new life is sprouting under the old order: "And all their echoes, with a most fresh green, / Double their sweetness in that rural scene" ("All their echoes, with a most fresh green, / Double their sweetness in that rural scene") [9]. Through the images of nature, the ideas of enlightenment and revolution create an image of eternal growth and renewal, as well as the natural development of human potential. Poets As described, changes in society are not simply the result of human work or violence, but are an inevitable, logical and life-giving phenomenon, like nature itself.

When the quest-romance genre began its development, it first of all found its roots in connection with nature. At the beginning of this journey, nature was seen not only as a physical landscape, but also as a metaphor reflecting the human psyche and desire for

salvation. Nature was interpreted as a force that shows the way from afar, and sometimes as a mystical force that prepares the ground for inner experiences. Thus, in the process of the development of the quest-romance, the attitude towards nature was always changing: the motif of salvation bestowed by an external force became a symbol of invisible, metaphysical spirituality and holiness.

And with the advent of Romanticism, this tradition became a kind of paradigm. Now the journey was directed not only to nature, but also to the deep, unknown layers of human imagination. The writers of the Romantic era preached the unlimited freedom of imagination but this freedom was often accompanied by inner suffering, purification, and spiritual search. This statement formed an important story about the inextricable link between human creativity and moral values. In Romantic works, both the idea and the doubt put forward were combined.

In English landscape poetry before Romanticism, the harmony of nature and inner experiences also occupies a central place. Poetic works invite the reader to feel the pride of the natural environment and to face complex moral and philosophical questions. Contemplative lyrical and scenic images combine to create a unique "morally invested landscape". As Abrams notes, through passages, real and metaphysical phenomena skillfully coincide, and different levels of meaning are reflected in poetry. The works of Lamia and Isabella are a vivid example of this process. In his poems, the relationship between nature and thought, particularly deeply described. For example, in the work 'Frost at Midnight' we can see the following examples: "I seem to have no voice, no sound; / Yet listening with my entire self." Or again, in this poem, the power of nature to arouse spiritual wonder is expressed: "...secret ministry of frost, / Shall hang them up in silent icicles, / Quietly shining to the quiet Moon." Another prominent representative of the High Romantic period, William Wordsworth, also turns natural landscapes into symbols of moral and spiritual transformation. For example, in his famous 'Lines Composed a Few Miles above Tintern Abbey': "These beauteous forms, / Through a long absence, have not been to me / As is a landscape

to a blind man's eye: / But oft, in lonely rooms, and 'mid the din / Of towns and cities, I have owed to them, / In hours of weariness, sensations sweet..." [11].

A pleasant memory and a return to nature become a means of purifying the human mind. There is also another example in this work: "...in this moment there is life and food / For future years." These examples clearly show that nature in Romanticism acquired an important role not only as an external landscape, but also as a symbol that activates the deepest layers of the human psyche and thinking. During the development of the Romantic movement, its basis Much attention was paid to the aspects and essence of nature. During this period, harmony was sought between man and nature, consciousness and unconsciousness. Although some of the ideas put forward by Romanticism are considered outdated by today's critics, Romantic poetry served to harmonize human experience and the eternal forces of nature. Even now, Romanticism retains its essence in the search for thought and truth.

In Romantic literature, these ideas of synthesis and harmony found vivid expression in English poetry. For example, the following lines in Percy Bysshe Shelley's "Mont Blanc" show the epic unity between nature and human thought: "There is a power in the mountain/ Which makes its slumbering torrents hear." Or, in another example, the eternal inspiration of human thought and harmony with nature are vividly reflected: "The everlasting universe of things / Flows through the mind, and rolls its rapid waves." Wordsworth also describes the deep, intimate connection between nature and human emotions in his work 'Tintern Abbey': "A motion and a spirit, that impels/ All thinking things, all objects of all thought." In another example, Wordsworth expresses the symbolic unity between man and nature as follows: "And I have felt / A presence that disturbs me with the joy/ Of elevated thoughts" [11]. Each person is shaped by his own essence, which is clearly visible in his character. As in the example of the poem 'The Fox', the multi-layered inner world of man is deeply revealed. The poet also draws inspiration from his environment and continues his creativity. Emerson, on the other hand, describes nature as an integral part of the human character

and the environment that surrounds him. He shows these influences clearly and deeply in his works.

The uniqueness of humanity is often misinterpreted as a sign of superiority over nature. In fact, nature acts according to its own laws, independently of our will, and responds sharply to such mistakes. As part of the ecosystem, we are subject to the forces of love and hostility. In both Romantic literature and English literature, the complex problems between nature and man are reflected in many examples. For example, Ralph Waldo Emerson, in his work 'The Heart' ("Free Speeches", 2, p. 280), writes about the conflict between independent forces between man and nature: "The sun illuminates only the eye of the man, but shines into the eye and the heart of the child." Through this line, Emerson describes the deep harmony between nature and man (especially childhood), the possibility of feeling the immaculate beauty of nature in the heart.

In another famous example, William Wordsworth's poem 'Lines Written in Early Spring' explicitly expresses the balance between man and nature, the uniqueness of humanity, and the independence of the forces of nature [11]:

To her fair works did Nature link  
The human soul that through me ran;  
And much it grieved my heart to think  
What man has made of man.

These lines poetically describe the relationship between man and nature in Romanticism. More recently, Sarah Pratt has identified five important concepts of nature in the works of Russian Romanticism:

1. A static backdrop for human activity, a calm and unchanging scene that surrounds and gives meaning to the actions and aspirations of humanity;
2. As a driving force of poetic creation, a source of inspiration that refreshes the mind and soul of poets, allowing them to create their art with new strength and passion;
3. A mirror of the human soul, a deep and introspective perspective, according to which the natural world is

perceived as an external expression of the inner experiences and feelings of individuals;

4. In the metaphysical realm, as a companion to man, a profound and attractive being who lives alongside man in the spiritual realm, guiding him, comforting him, and evoking a sense of shared journey through the complexities of life;
5. The Absolute - described as "the ultimate source, final destination, and criterion by which all phenomena in the cosmos, including human existence, are evaluated," and represents the pinnacle of the philosophical and existential understanding of nature at that time. Pratt's study illuminates the importance of the ideas and philosophies that defined the Romantic period, as well as its literary and artistic legacy. In English Romanticism, nature remains an important field for human spiritual and poetic exploration. Keats, J., in his work 'The Rime of the Ancient Mariner', shows the independence of nature through the following lines [7]:

Alone, alone, all, all alone,  
 Alone on a wide, wide sea!  
 And never a saint took pity on  
 My soul in agony

These lines reflect the loneliness of man in the universe and his weakness before nature with all his being. Or as a result, the poet deeply feels the feelings of loneliness and helplessness among the disinterested and inhuman forces of the Indian Ocean:

The very deep did rot: O Christ! That ever this should be!  
 Yea, slid my things did crawl with legs  
 Upon the slimy sea

As a result, the Romantic era and English Romanticism, through its philosophical and poetic heritage, shed light on the unexplored, strong and permanent connections between nature and man at various levels. In it, man was forced to look not only at the power and forces of nature, but also at his inner world.

This is evident in a bright example of English Romantic literature. William Wordsworth describes the relationship

between human thought and nature in his poem 'Lines Composed a Few Miles above Tintern Abbey'[10]:

...a sense sublimes  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air

Through these lines, Wordsworth glorifies the intimate connection between nature and consciousness and feels the echo of the human inner world in the natural landscape. Samuel Taylor Coleridge also The problem of harmony in his thought is expressed in the poem 'Frost at Midnight' as follows [11]:

So shalt thou see and hear  
The lovely shapes and sounds intelligible  
Of that eternal language, which thy God  
Utters, who from eternity doth teach

In Coleridge's view, nature, through its eternal and intelligible language, leads man to divine and spiritual transformation. The problem of the unity of nature and consciousness, which appeared mainly as a theoretical basis in Keats's philosophical systems and was analyzed more deeply by Hegel, was poetically and impressively expressed in the examples of English Romantic poetry. This approach expresses the aspiration for a new harmony between reason and nature, the finding of a new form in the bosom of nature by the power of thought [7]. Romantic thought shows the darkness of the human soul in such tragic contradictions, the irreconcilable disputes between the self and society. About this changing process Waterbuck writes as follows: "What a frightening and odious spectacle is the man who delivers himself up to the tyranny of his violent and wrathful passions! The man is transformed into a brute, or rather into a fiend and a fury. Detestable sight! Who can behold him without horror? Fly from him; he is a disgrace to human nature. He is now only a fit companion for devils, and ought to be shunned and dreaded by human beings."

Fawcett argues that when a person gives in to his most advanced emotions, he not only becomes alienated from humanity, but also separates from society and becomes a symbol of supernatural evil. Through these examples, the contradictions between man and nature, individuality and social norms, are depicted in romantic works with ideological depth and dramatic power. They show the main essence of romanticism - the complex dialectic between eternal suffering, human desire and life lessons.

Goethe argues that in Shakespeare's dramas, the various passions and contradictions of the human soul, the changing and complex scenes of life are vividly and realistically expressed. He quotes the following lines: "Shakespeare's people seem not assembled as on a stage but as if he had opened the doors of Nature's own house, and let men and women in by chance, to speak, to act, to burst forth in passion, to retire in sorrow." This approach created new aesthetic criteria, opened the way for individuality in literature, for passionate images that are pleasing to nature.

According to Goethe, "It is as though Shakespeare has given us a living world, not merely pictures or shadows but creatures warm with breath and desire." In this spirit, he believes that the most important thing for a creator is to reflect the inner, natural movement of life in the work, to reveal the tranquility of the soul and the harmony of nature. "He flows like a living stream, bearing all the passions and events upon its waves." These views of Goethe were an important turning point in the glorification of secular individuality and the inspiration of nature in European literature. On this basis, he highly appreciated the work of Shakespeare and opened up new horizons in literature.

In literature, especially during the Romantic period, a new view of nature appeared. In the "Romantic" works, it is noticeable that there are similarities in nature and its place in human life, in terms of poetic expression in different countries. The external world – landscape, flora and fauna – became the main theme of Romantic poetry and were described with strong emotions.

However, it is not correct to call the poets of this period simply "nature poets." Romantics saw nature as a source of human spirit and thought. Especially in the works of Wordsworth

and Coleridge, nature is associated with the changes of the human soul. "To him who in the love of Nature holds/  
Communion with her visible forms, she speaks/  
A various language" (William Wordsworth, 'Lines Written in Early Spring'). Or in Coleridge: "He prayed best, who loveth best/  
All things both great and small;/ For the dear God who loves us,/ He made and loves all" (Samuel Taylor Coleridge, "The Rime of the Ancient Mariner") [11]. Outdoor nature is a source of inspiration for romantics became. They sought the path of human goodness and enlightenment through the depiction of nature. Readers of that time evaluated romantic works as "lyrical poems inspired by nature, with a high spiritual and philosophical spirit." In romantic literature, nature opened up new horizons for human thought and the spiritual world.

Wordsworth's poem 'Lines Written in Early Spring' from his collection of *Lyrical Ballads* reflects the strong interest in nature in the literature of the Romantic period. It depicts the health and harmony of nature as the main idea. The poem is inspired by the life of plants, flowers, and birds, and man is compared to longing and suffering against the background of nature. Wordsworth conveys the beauty of nature and awakens reflection in the human heart. English examples also express this idea [10]:

Through primrose tufts, in that green bower,  
The periwinkle trailed its wreaths;  
And 'tis my faith that every flower  
Enjoys the air it breathes.

Through these lines, the poet encourages us to feel that every flower, every creature and plant has the right to enjoy their natural life, to feel that they breathe freely. This approach can be understood more deeply with the following English example, which reveals another truth of the poem:

If this belief from heaven be sent,  
If such be Nature's holy plan,  
Have I not reason to lament  
What man has made of man?

In the poem, the line “What man has made of man?” reflects the attitude of man towards himself and nature. This image reveals the internal contradictions in human perception and consciousness, as well as the feelings of regret, guilt and sadness that arise in the social consciousness.

### 3. CONCLUSION

Nature is presented as a sacred symbol, and man is represented as the “culprit” who, as a result of his actions, has broken this harmony. In this way, the poem illuminates the didactic attitude of English romanticism to man and nature. In the entire poetic context, nature for Wordsworth appears as a deep source of inspiration for the human psyche and moral thinking. This is significant both for romanticism and for today's reader. Nature is depicted as a symbol of a higher power in the work of many romantic poets, especially Wordsworth. It has a direct impact on the human psyche and is often a symbol of feminine innocence and warmth. Nature and human life are not always easily connected. Wordsworth found spiritual solace in nature after personal tragedies. Literary critics also consider the poet's appeal to nature as an internal need. This content can be fully felt through some examples from Wordsworth's own works: "To her fair works did Nature link\The human soul that through me ran;\And much it grieved my heart to think\What man has made of man". "Through all the years, the moments swell, the power of Nature's calm embrace; And every sorrow that befell, Found healing in her wondrous grace."

Table 1. *Cognitive and linguocultural properties of "nature" in the works of English writers*

Writer	Cognitive aspects	Linguacultural characteristics
Wordsworth	Nature is a source of inner experience, spiritual renewal through metaphor	Nature is a symbol of femininity, motherhood, holiness, the main code of the English rural landscape
Coleridge	Nature is an object that awakens the inner world	Nature is mystical and symbolic, the intermediate

	of vision and imagination	space – the intersection of city and nature
Shelley	The spirit of revolution, change through nature, the symbol of the seasons and the wind	Western stepped nature, seasonal metaphors, brutal reality
Emerson	The concept of mastering "from within", the harmony of nature and consciousness	American landscape aesthetics, the basis of nature and the spirit of childhood
Johnson	Nature is a map of life and a criterion of behavior, in a symbolic role	Units of nature as a background, symbolic
Shakespeare	External nature is the background of the event, a source of images and miracles	Images of nature as a multi-layered cultural code
Novalis	Nature is a transcendent world, a connection with night and death	German poetics and the mysterious connection
Marvell	A symbol of renewal with images of plants and gardens	Pastoral and a symbol of renewal
Wordsworth	Nature is a source of inner experience, spiritual renewal through metaphor	Nature is a symbol of femininity, motherhood, holiness, the main code of the English rural landscape
Coleridge	Nature is an object that awakens the inner world of vision and imagination	Nature is mystical and symbolic, the intermediate space – the intersection of city and nature
Shelley	The spirit of revolution, change through nature, the symbol of the seasons and the wind	Western stepped nature, seasonal metaphors, brutal reality

Through such examples, nature is interpreted as a source of comfort and inspiration for both the soul and the mind. For Wordsworth, nature is the most important means, and sometimes the only source, for finding relief from the fleeting human tragedies, the pains of life, and for achieving spiritual harmony.

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