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Ecological Awareness in Ralph Waldo Emerson's Poems

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This thesis entitled “Ecological Awareness in Ralph Waldo Emerson’s Poems” submitted to the Central Department of English, Tribhuvan University, by Sunita Balal has been approved by the undersigned members of the research committee.

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ABSTRACT

Ralph Waldo Emerson's poems reflect of ecological awareness and the inter connection between human beings and nature. Too many ecologists have tried to identify plant communities and ecosystems merely by getting out of doors and having a look around. They have seen the forest in term of minority of its trees. An awareness of the long term human manipulation of the environment ought to be fundamental to ecology. The phenomenon of literature and environmental studies includes multiple perspectives to read a literary text. Ecological reading helps to establish a culture of respect to non human world. An ecological poem must not only refer to the natural world, but it also to the role of human beings in the natural cycles. Ralph Waldo Emerson's poems are eco- effects as they are composed by the inspiration of ecological awareness.

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I. Natural and Cultural Phenomena in Emerson's Writings

Ralph Waldo Emerson (1803-1882) a versatile genius, founded the "Transcendental Club," and traveled to Europe and stayed there for almost a year. While in England, he met Coleridge, Wordsworth and most importantly Carlyle, who became his lifelong friends and correspondents.

In the late nineteenth and early twentieth century, ecologists realized that they needed to treat nature in terms of using tools other than those used in taxonomy, which emphasized the identification and description of individual species, and the collection of numerous specimens of those individual species. They felt sure that the biology of individual species provided ample information about the ecological relationships existing between species, and between the whole group of species and their habitats.

Emerson began public lecturing and writings to constitute his life's work. He too studied for the church and became clergy of a Boston Church. In 1832, however after only three years he resigned from the position because he could not conduct religious rituals in which he did not believe. After his return from Europe, Emerson moved from Boston to the nearby town of Concord. With the exception of extensive lecture tours in the United States (he gave 1,500 lectures in all), he did two more trips to Europe. He spent the rest of his long life in Concord. In 1835 he married again and his wife bore him four children. The lectures were the principal means of support of Emerson's simple life.

The new study of literature and nature is connected to the science of ecology – taking from it not from, it not only the popular term eco-criticism but also the basic premise of the interrelatedness of a human cultural activity like literature and the natural world that encompasses it. *The Truth of Ecology* attempts to rediscover to

complicate, and hence to redefine eco-criticism, where despite the relative newness of the field, or perhaps precisely because of it, some creating old traditions have found refuge and are giving of an odor of moldy fig, which is not the sort of green ambience eco-criticism ought to have.

In his utterly fascinating and provocative 1996 book *The Spell of the Sensuous*, philosopher David Abram seeks to abolish the "otherness" of the natural world altogether, saying, "The human mind is not some otherworldly essence that comes to house itself inside our physiology. Rather, it is instilled and provoked by the sensorial field itself, induced by the tensions and participations between the human body and the animate earth" (262). Developing the point further still and then applying it to the idea of "story." In *The Spell of the Sensuous*, Abram asserts that a good story must be judged according to whether it makes sense. And 'making sense' here must be understood in its most direct meaning: to make sense is to enliven the senses. . . . To make senses to release the body from the constraints imposed by outworn ways of speaking and hence to renew and rejuvenate one's felt awareness of the world"(265).

In 1836, Emerson published *Nature*, the clearest statement of transcendentalist ideas. In it, he stated that man should not see nature merely as something to be used, as man's relationship with nature transcends the idea of usefulness. He saw an important difference between understanding (judging things only according to the senses) and reason. Ralph Waldo Emerson himself has expressed the view that a rich landscape made him experience a sense of unity, and he quoted (in "Prospects"). The upgrading of landscape derives from the concurrent threats that enhanced ecological awareness makes visible.

From 1834-1844 were flowering the time of Emerson's literary talent. During this decade, he formulated his basic ideas and wrote many of the essays for which he is famous today. In Concord, he was the leading light of the transcendentalists, editing their magazine, *The Dial*, from 1842 to 1844. At the beginning of his career, Emerson was a figure of controversy because of his "opposition to authority" in all spheres. Yet he soon established a reputation as a sound and original thinker, orator and author; and eventually he became known throughout the nation. He is best known as the author of the Concord Hymn, which celebrates the Battle of Concord during the American Revolution.

Emerson was the first American who read the Hindu scriptures and was profoundly influenced by Hindu philosophy. *The Vedas, Manuscript, the Purans* and *the Upanishads* were all read by him and the influence on him of Hindu Vedantic philosophy is best seen in his poetry. Emerson was a rebel, like Shelley, against tradition and orthodoxy and this note of revolt is there in his poetry also. In his essay on *The Poet*, he had a high conception of poetry and regarded the poets as 'pivotal man' who must think in his own original way and reject all that is hackneyed in thought or in word and phrase, in language, diction, verification and in imagery.

The ecological character of the natural world does not hinge on the right representation of nature. It means that satisfying our desire to value the natural world differently and more dearly than we do need not be thought to depend on the success of forms of representation that are both accurate and artful and hence realistic in the literary sense of the term, as opposed to the scientific.

Emerson was brought up amidst poverty, lack of the basic comforts of life with the future holding out only bleak prospects for subsequent compensations. Emerson realized that truth and mutual faith were the greatest ideals of human life for

prosperity. Poverty also made him realize the importance of self-reliance. Indeed, it is only in terms of want and toil that one can understand certain aspects of Emerson's view of life. Since society or authority had offered him little help or solace, he came to acquire an unshakable faith in his personal efforts and capacities. *Self-Reliance* (1841) is one of his most famous essays and is widely read in American high schools today.

In *Nature*, Emerson announcing the History of American like, "There are new lands new men, new thoughts. Let us demand our own works and laws and worship". Harold Glasser's *The Selected Works of Arne Naess*, ecologists have described change and stability in ecological systems in various ways, including homeostasis, dynamic equilibrium, and "flux of natures" (2).

The well-being and flourishing of human and nonhuman life on Earth have value in themselves. These values are independent of the usefulness of the nonhuman world for human purposes. The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of nonhuman life requires such a decrease. So, Emerson also evaluates the human and nonhuman life of culture on earth and their values themselves. He shows the clear picture of the worldly desire and its influence upon the human and nonhuman elemental environment. He describes the vividness of the cultural interpretation through his poems. It seems that the ecological awareness of the world and its interaction between living and nonliving things.

This point quotes from "*Natural Space as ideology*", University of Auckland's environmental scholar, Sarah Hill has underlined: "One of the problems with landscape is that, like ideology, it masks its status as a construction, inviting us to interpret it as a natural given"(28). Sarah Hill views the perception of natural

spaces as a conflict between our capacity to see through appearances and our readiness to accept the signs that natural spaces convey as a natural given that cannot be analyzed further.

The Over Soul (1841) is Emerson's equally important in an essay that unity ... within which every man's particular being is contained and made one with all things. Emerson describes the poet as the complete man. Emerson felt that the form of a poem should grow out of its thought. This is because each poem has architecture of its own.

However, a culture whose canon includes Emerson's *Nature*, Thoreau's *Walden*, and Melville's *Moby Dick* can hardly be said to have been inattent to the matter. Christopher Manes' *Nature and Silence*, among numerous others, takes us closer to the mark in noting, "Many primal groups have no word for wilderness and do not make a clear distinction between wild and domesticated life, since the tension between nature and culture never becomes acute enough to raise the problem" (18). Indeed, much of American literature does adopt this clear delineation between the landscapes of the natural world and the cityscape communities that comprise the civilized world.

Socrates' statement in the *Phaedrus*, ". . . I'm a lover of learning, and trees and open country won't teach me anything, whereas men in the town do" (Plato 25). As much as Walt Whitman, Emerson helped open American poetry to new possibilities. His poetry is often criticized as being awkward and unmusical. But for him, poetry did not always have to produce pleasant sounds. Harsh sounds could be used to surprise the ear. He also introduced the nation to entirely new poetic material, such as the Hindu idea that we are always reborn into this world each time we die.

His mind ranged from the ancient Greeks to contemporary writers and philosophers. In the journal of October 1842, one encounters a wealth of reading that seems to spar the entire compass of human civilization. *The Bible* shaped his style, formed his mental attitude and made him perceive all human endeavors in a proper perspective. Citations from *The Bible*, direct and oblique, lie strewn all over his writings.

Another far-reaching influence on Emerson's mind was nature. Although he was not a pantheist like Wordsworth, he perceived the benign influence of nature on sensitive and responsive minds. He is the most influential figure in the history of transcendentalism in America. Transcendentalism is a word which has been variously interpreted and even misinterpreted by various writers and critics like Henry David Thoreau and Nathaniel Hawthorne.

In *Western Fiction as Ecological Parable* Fred Erisman Love argues "much western American literature is an implicit plan for ecological awareness and activism" (230). Add to this Thomas J. Lyon's insight that "the West's great contribution to American culture will be in codifying and directing the natural drive toward ecological thought, a flowering of regional literature into literally worldwide attention and relevance" (Love 230).

Through the study of a variety of literary forms, this course will introduce a heritage of ecological consciousness that has largely been ignored during the industrial development of western civilization. Beginning with the traditional wisdom of indigenous people, students will trace the human awareness of environmental interdependence in its progression from an intuitive sense of place to a worldview based on the principles of modernism.

Man could live in close intimacy with nature and not allow himself to be deeply immersed in material pursuits. He would experience nature; he stresses the influence of nature on man. Ecological research has shown that the ideas that nature seeks to establish balance and harmony and that everything in nature is interconnected. Ecology has come to be identified in the popular mind with such values as balance, harmony, unity, purity, health, and economy.

However, it should be remembered that for Emerson, Nature is not a limited term implying only natural phenomena, but is an all inclusive concept, embracing all manifestations of human nature, all shades of human relationships. He was himself inspired, 'divinely inspired' and he became a source of inspiration to countless others, particularly to the New Englanders, as Thoreau, Hawthorne.

The divine cannot be known by reason or rational analysis but it can be felt and experienced by the spirit through intuition. The divine is referred to as *the Over Soul* by Emerson and it was referred to as the *Soul of all the Worlds* by Wordsworth. According to Miss Gordy, Emerson believed that poetry comes into being as the result of inspiration. In that moment the poet sees the very essence of things. The poet makes the unseen visible by means of language. But he is not the conscious creator. His vision shows him the symbols and the thought takes its own form in language that is rhythmical. Because of this, there is a certain indwelling beauty of poetry. Poetry is spiritual and forms a link between the visible and invisible world.

Emerson valued the poet because he recognizes the spiritual meaning of events. He takes old symbols and gives them new uses, there by making nature the sign and symbols gives them new uses thereby making nature the sign of god. The poet's inside is "a very high sort of seeing" a way of transcending conventional

modes in order to attend directly to the forms of things. The poets are thus liberating gods. They are free and they make us free.

If we hold the view that Thoreau and Emerson read landscape as ideology and, while their mind grows from the enhanced awareness that further thinking brings along, deconstructs it, that is to say read it as language that cannot be mistaken for phenomenon, how is it, then, that the ideology of religion seems to pervade the ideology of landscape.

Many critics have different views about Emerson's poetry. According to Geoffrey Grigson, "Emerson advises men and women to avoid discord in their lives and to seek beauty and unity in nature. The qualities of divine harmony and beauty can always be found in nature, if one knows intuitively where for them" (234). Grigson argues that Emerson, in his poems, shows the way to find in nature.

Cynthia A. Cavanaugh thinks that Emerson's later poetry suggests that one can find the harmonious relationship between nature and *Over-soul* and states:

Emerson's later poetry suggests that a harmonious relationship with nature and the *Over-Soul* may be achieved by all people who are willing to hear the Over-Soul's message in nature through pure and reliable sources such as the Aeolian harp. (330)

As Emerson ages, he begins to view the harp as more than an instrument; it becomes a symbol of beauty, wisdom, and divine harmony in his poetry. Using the physical form of the harp played by an Orphic poet, Emerson symbolizes a melodious and lyrical connection between the harp, the Orphic poet, and the spiritual Over-Soul.

Lawrence Buell, in his book argues that Emerson in his poetry "celebrated the creative originality of each new generation and warned his readers and listeners against undue reverence for "the sepulchers of the fathers" (234). Here, Lawrence

Buell focuses the idea of Emerson which goes against the sepulchers of the fathers and supported to the creative originality of new generation.

Another critic Eric Wilson, in his book, *Emerson's Sublime Science*, claims that Emerson tries to render new energy to American nationality through the use of fresh metaphors and says: "The temporal dimension of Emerson's sustained intellectual project was to excavate America from sedimentary language, instilling the idea of nationhood with fresh life by recovering the vitality of its fossilized metaphors from the strata of history" (24). Emerson was no longer the kindly parochial pastor, but the cosmopolitan minister of terrible simplicity, preaching the laws of nature, in his words dispensing nature's perpetual force.

Gay Wilson Allen reveals in his book, *Waldo Emerson: a Biography* how Emerson can be a source of inspiration to the upcoming poets: "Emerson's influence was always exerted in the line of the loftiest aspirations. Consequently he will always be dear to thinkers and to poets, and an inspiration to the young. His whole life, however closely examined, shows no flaw of temper or of foible. It was the serene and lovely at the end of his life" (79).

Samuel Osgood in *Nature* argues that Emerson will keep on getting audience despite the fact that his poetry is very weak in its form the following lines clarify his idea:

Emerson's disdain of mere form led him to produce verses which read heaviness and halting but the beauty of the thought atones for missing symmetry and freshness of rhyme and Emerson as a poet will always have an audience of admirers and some worshippers, oblivious of his verse's fault. (11)

For Samuel Osgood, Emerson will keep on getting audience despite the fact that his poetry is very weak in its form. The above lines clarify his idea.

Meg Brulatour, in his article “*Social and Political Changes in the Time of Emerson and Thoreau: the 19th Century at a Glance*”, reveals the influence of the particular time in Emerson’s and Thoreau’s works in this manner:

“Not only are the traces of sexism, elitism, and racism found in the work of Thoreau and Emerson ... Furthermore, their unique ideas, expressed in bold and lyrical language are rendered all the more remarkable when the loneliness of their position is clarified” (45). Here, Meg Brulatour tries to define Emersonianism as romanticism rooted in ‘Puritan divinity’ that Emerson understands the root of romanticism in the light of cultural climate through the concept of transcendentalism.

Edward Wagenknecht’s *Ralph Waldo Emerson: Portrait of a Balanced Soul*, depicts that as “Emerson’s ambivalences become balances, and finally all becomes a pale pastel wash” (307). Wagenknecht can accept this as a reasonable view of Emerson, and probably no more misleading than any other picture of that enigmatic character. But it does not make him feel that he is reading about the Emerson. Emerson that excites him awakened, and often infuriated many readers. This is not the Emerson that some of his fellow townsmen considered cracked, and others dangerous.

Warren Staebler finds Emerson and his writings still valuable in the late twentieth century. It is apparent that there are feeling and sincerity in his assessment of Emerson as a thinker. After commentary on several of Emerson’s poems, Staebler concludes that- “the later essays as well as the acts of his life, show that he was less metaphysical”, though he turned more to “the oriental” (268).

R. A. Yoder tells us in his book, *Emerson and the Orphic Poet in America* that “Emerson ended as a poet of failing faith and shrinking claims-for poetry and for men. His true poetic heir is thus not Whitman but Stevens, the exemplary “prince” a modern poet” (XVI, 240). So the voice of R. A. Yoder, explains that after Stevens, we have Ammons as the contemporary poet closest to Emerson.

Emerson’s M. Gonnaud’s central argument about: mature achievement of equilibrium between the claims of individualism and society is sound and timely, and suggests the need for other studies as to other mediatory elements in Emerson’s thought as a whole. (539)

Maurice Gonnaud’s emphasizes the matters as polarity, a concern with skepticism and pessimism, and Emerson’s achievement of a sense of “equilibrium” between the claims of individualism and of society.

Moncure Conway once told that: Emerson, A single breath of spring fragrance coming into his open window and blending with strains of his Aeolian harp had revived in his memories and reanimated thoughts that had perished under turmoil of the times. (Conway 11)

So, Moncure Conway comments that the taint of human purity does not touch the Aeolian harp because the music of the harp is produced by nature’s breeze.

According to Susan Roberson, Emerson views the beauty in nature as a secondary to its spiritual role. She explains, “Nature becomes for the genuine man not so much landscape as a place for communion with the Divine Spirit” (29). It is important to review Emerson’s concept of how we recognize beauty in order to understand why we would find it difficult to believe that a sinful poet could convey a universal message according to Emerson. According to Matthew Arnold, “in truth, one of the legitimate poets, Emerson, in my opinion, is not. His poetry is interesting,

it makes one think; but it is not the poetry of one of the born poets” (Porter 7). Arnold seems to suggest that one cannot decide to become a poet by taking the necessary classes and training. One must be born with the need, the desires and the talent to write poetry. Many modern critics would disagree with the notion that poets are born with powers that lack.

According to Richardson, “almost everything about Hafez appealed to Emerson: his directness, his fondness for short forms, his wit, his imagery, his lack of peachiness, his sensuousness his ecstatic, joy-filled lyric celebration of life” (423). Although Emerson admired many elements of Hafez’s style, it wasn’t easy for him to adopt those characteristics into his own poetry. His poems are given less attention than his other works. Critic Eliza New believes that, “the paradox of Emerson’s career is that his failure as a poet derives from his brilliance as a theorist” (43). So, in other words, perhaps at some point he is considered a poet. We should appreciate the fact that Emerson’s poetry left much to be desired from many readers and critics.

Roy Harvey Pearce analysis that Emerson wants his poetry to be less than perfect, “Emerson, we come to realize, wants his poetry to be slippery, because he is always skeptical about that which is tightly and firmly ordered; it might be too much under control” (273).

Pearce seems to be suggesting that the poet’s role is not only to define his place in the world but also to define the world in a large sense. He suggests that this is an impetus for Emerson’s poetry as well his interest in other poets and poetry.

For a general discussion, consider Stanley Cavell's intuition of this foundational paradox about foundations which he concludes with the following: "As if Emerson's self-repression is to enact the wish to found a tradition of thinking without founders, without foundation; as if we are perhaps to ratify ourselves with

Founding fathers”(1). Stanley Cavell suspects, is one posture of Emerson’s thinking that presenting the ecological writing requires for its existence, classifies the culture of Transcendentalism as one of blending and linking rather than crisis or alienation. Hyatt Waggoner described, “The connection to nature characteristic of the transcendentalists was not lost in Emerson’s aesthetics. Many of his poems, including “*The Rhodora*” and “*The Snowstorm*”, imply an intimate connection with nature. When meditating on, or immersed in, nature, Emerson’s imagination was often intensely engaged” (Waggoner 166). However, it is not the infinity or limitlessness of nature that set his imagination on fire; it was actually the groundedness of a closer connection with earth that he desired.

In this manner, Emerson poetry has been reviewed from different perspectives. This study, however, will make an attempt to see the relationship between the human beings and nature in Emerson’s poems. In order to facilitate the textual analysis, this study will use eco-criticism and environmentalism as its methodology.

II. Ecocriticism: A Study of Nature and Culture

The natural environment comprises all living and non-living things that occur naturally on Earth. Some would say in its purest sense, it is an environment that is not the result of human activity or intervention, but this is incorrect because the natural environment comprises all living things including human beings. The only distinction is an irrational prejudice on the basis of species alone, which non-human animal rights supporters call specialism—that is, differentiating humans from other animals purely on the grounds that they are human. The natural environment may be contrasted to the built environment, and is also in contrast to the concept of a cultural landscape. In many contexts, the term used is simply environment, as with the name of the United States Environmental Protection Agency and such organizations as Environmental Defense (Love 47-9).

Ecology in the traditional term is still popular with environmentalists and ecocritics, Ecology that seeks to demonstrate the reality of plant and animal communities and of natural harmony is hamstrung by its inability to pursue its goals using the most effective tools of biological research. As H.A. Gleason in, *The Individual Concept of the Plant Association* puts, “Our various theories on the fundamental nature, definition, and classification of associations extend largely beyond the bounds of experiment and observation and represent merely abstract extrapolations of the ecologist’s mind” (44). Gleason made a daring proposal entirely counter to the sentiments of ecologists like Clements.

In the nineteenth century, a new world humanism, came to be applied to the view of human nature, the general values and the educational ideas common to many Renaissance humanists, as well as to a number of later writers in the same tradition.

The study of literature's relationship to the physical world has been with us, in the domain of the pastoral tradition, since ancient times.

The late nineteenth and twentieth century West witnessed the transfer of the old machine-garden conflicts into the immediate present, with battles over the fate of the West's native peoples; over the appropriation of its water; over wilderness, old growth forests, mineral extraction, endangered species, pollution, toxic wastes, and spreading urban blight.

The best criticism Tonny Tanner in *Pride and Prejudice* may concern Ralf Waldo Emerson's *Nature*, breaks in upon his own discussion. Tonny Tanner interests of nature are quite subordinated to those of the scene that human actors may be regarded as an anti-environmentalist.

“. . . The landscape begins to take on some of the aspects of Emerson's transcendentalist conception of nature as a language one whose signs, natural phenomena themselves are ultimately, for Emerson's symbols of spirit”, saying by Tonny Tanner. (Austen 71)

One informal by the picturesque, which promoted the transformation of environment into artful landscape, a set of staged scenic effects meant to appeal to aesthetic tastes and standards derived more from visual art than from any actual natural environment. A Glen Love mentions in his *Practical Criticism*:

The crucial nexus between nature and culture was strangely off-limits to mainstream academic discourse at a time when the world's population was doubling, then tripling; when Cold War nuclear annihilation, toxic wastes, deforestation, species extinction, global warming, urban sprawl were becoming world wide issues; and when

“The Year of the Environment” or “The Decade of the Environment”
was being regularly proclaimed by the media. (3)

The magic world of Shakespeare *The Tempest* for example, as well as the treatment of its native inhabitants by Prospero and others is based on a contemporary account of a shipwreck on Bermuda and others writings about voyages to the New World. More important for English literature, however was the fact that economic exploitation of the new world often cruel, oppressive and devastating to the native peoples. Put England at the center, rather than at the edge of the chief trade routes that helped establish the commercial prosperity that in England as in Italy earlier was a necessary though not sufficient condition for the development of a vigorous intellectual and artistic life.

In Worster’s book *Nature’s Economy*, which approaches the development of ecology from the vantage point of intellectual history, is often the only source that ecocritic cite in support of their claims about the natural world and the growth of our understanding of it. (58)

Worster and other environmental historians have reported the story of ecology since its beginnings in the late 19th century. Environmental historians are very keen, since they tend to be committed environmentalists in their own right, making their interest in ecology.

Heaven was thought to be situated above the sphere, and hell to be situated either at the center of the earth (as in Dante’s *Inferno*) or else below the system of the sphere (as in Milton’s *Paradise Lost*), The Copernican theory proposed a system in which the earth is not stationary, but only one planet among many planets, all of which revolve around the sun and the sun is in the center (Gaarder 294-5). To follow the Copernican theory, Donne wrote in *The First Anniversary* even after Copernicus,

the cosmos of many writers in the Elizabethan era remained not only Ptolemaic, it remained also an animate cosmos that was invested with occult powers and inhabited by demons and spirits were widely believed to control men's lives by Stellar influences and to be itself subject to control by the powers of witchcraft and of magic. The physical cosmos of Rene Descartes wrote, "Give me extension and motion, I will construct the Universe" (Gaarder 242). Thus human have the capacity to rise above bodily needs and behave rationally.

The universe was however subject to the limited manipulations of experimental scientists who set out in this way to discover the laws of nature and who in Francis Bacon's phrase, had learned to obey nature in order to be her master. Nature was no longer something mankind was simply part of (203). In Descartes and other thinkers, the working hypothesis of the scientist about the physical world were converted into a philosophical world view, which was made current by popular expositions and together with the methodological principle that controlled observation is the criterion of truth in many areas in knowledge.

Kant has confined and imposed on whatever is perceived by the constitution of all human minds; he regarded these aspects as the universal conditions of all sense experience. Emerson and others however extended the concept of the transcendental knowledge, in a way whose validity Kant has specifically denied to include an intuitive cognizance of moral and other truths that transcend the limits of human sense-experience (Gaarder 330-41). The scenes and objects of the natural world, in Emerson's *Nature* which were regarded both as physical facts and as correspondences to aspects of the human spirit and in place of a formal or doctrinal religion, a faith in a divine, "principle" or "spirit" or "soul" in which both humanity and the cosmos participate. (8)

The American literary movement 'transcendentalism' introduced the organic vision and pantheistic notion of nature. All natural objects are divisible into natural kinds, definitions by genus and species would give the essential nature of any particular things. We look for the basis of belief in the nature of human consciousness and experience and in our awareness of ecological environment. The analysis of human consciousness of the nature has no doubt for their relationship between nature and human beings. The people were seen as an organism unfolding its innate potentiality exactly like nature and history according to the Romantics. Patricia Waugh summarizes the points that, Ecocriticism, a brand of literary criticism, is the study of relationship between literature and physical environment, acknowledging the connection of language, cultural knowledge and other disciplines with the nature. Earth, its air and water, its habitats and species, such aggressiveness is understandable and even, one might think, long overdue (530).

According to this notion, human knowledge is the outcome of human psychology, which is determined by the psychological environment and elemental world of nature. And the entire human understanding of art, culture, language and literature is the product of physical environment extending their root to the earth. Eco-criticism studies human culture and its interconnectedness with natural world. It assumes that no thought, no philosophy, no art, no culture and no one predate the earth. So, eco-criticism concentrates upon the earth-centered approach. The notion that literature encompassed nonhuman as well as human contexts, nature as well as culture, found a few critical proponents during 1980s.

The essential theoretical basic for such an ecological approach was established by Lawrence Buell in *The Environmental Imagination* (1995), which lists four separate conditions that a poem or story must meet to be considered an

'environmental text'. Buell stipulates that in an environmental text, the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history. In the 1990s Lawrence Buell a conscious environmentalist criticism with its "spirit of commitment to environmental praxis" have first stirred and in widespread public concerns over nuclear annihilation, runaway population accelerated species extinctions, and increasing contamination of the earth's air, water and land (430).

The theory of the evolution of the species has been used as an argument against Plato's theory of ideas. Since Aristotle first introduced the names both genus and species have been understood to be fixed and eternal universals that is to say, Platonic idea. A poetic work and language was also a living organism (Gaarder 114). The entire physical world was considerate one of the organism.

The natural philosophers had been mainly concerned with the nature of the physical world. The romantic poets deal with the joys of nature and the elemental simplicities of life lived in a closer contact with Nature. Romantic poets took delight in depicting natural objects. They sang about birds and flowers, hills and forests, streams and glades, wind and bower. So, the romantic poems spread ecological consciousness and these are in many aspects related with the natural science.

Frederic Clements was a leading figure in American ecology before the Second World War. He regarded forests, grasslands, and the like especially climax, as organism strictly speaking and as evolutionary units, because in his view they were, to all intents and purposes, distinct species. A Clementsian ecologist did not hesitate to treat a particular forest or grassland as a separate species, rather than as a unique instance or coincidence of vegetation (Phillips 54). Focusing on the similarities between Natural phenomena seemed to offer early ecologists a means of

extending their understanding of a few relatively well explored aspects of natural history into new areas of research (55).

People of every part of world dramatize the myths. People also carried out religious ceremonies related to the myths, like in Silko's *Ceremony* (Love 31). People had always felt a need to explain the process of nature. The earliest Greek philosophers are called natural philosophers because they were mainly concerned with the natural world and its processes.

Natural philosophers were the people who first based their studies on scientific reasoning. The natural science is a vital source for discussion the eco-criticism because it is always a bio-metric criticism. The philosophers wanted to understanding what was going on around them without having to turn to the orient myths. One might want to know how plants and animals come into beings. As a natural science plays important role for ecologically oriented study, an attempt has been made to related romantic poems with natural science from a romantic period.

An accelerating rate of extinction of plants and animals estimated at 74 species per day and 27,000 each year. The critical loss of arable land and ground water through desertification contamination, and the spread of human settlement, at each day's end, as David W. Orr summed it up, "the Earth will be a little hotter, its waters more acidic and the fabric of life more thread bare" (1-5). Population-growth estimates have fallen somewhat, to the range of 9 billion by mid century, but that is still several times more than appears sustainable over a long period and takes no account of the inevitable associated threats of massive air and water pollution food and resources shortages, runaway urbanization, and all of the other above listed ills that increasing flesh is heir to.

It is the common understanding of natural environment that underlies environmentalism a broad political, social, and philosophical movement that advocates various actions and policies in the interest of protecting what nature remains in the natural environment, or restoring or expanding the role of nature in this environment. While true wilderness is increasingly rare, wild nature (e.g., unmanaged forests, uncultivated grasslands, wildlife, wildflowers) can be found in many locations previously inhabited by humans.

The ecologist E.O. Wilson is one of the favorite targets of radical critics of science owing to his ideas about sociobiology. He is however, a more than reliable source of information about ecology. He writes: The Amerindian tribes of the Amazon and Orinoco basins have an intimate knowledge of the plants of the rain forest. A few shamans and tribal elders are able to put names on a thousand or more species of plant. Not only do the botanists of Europe and North America generally agree with these species distinctions, but they have learned a great deal from their Amerindian colleagues about the habitat preferences, flowering seasons, and practical uses of the different plants..... In all cultures, taxonomic classification means survival (14).

From Leo Marx's new book *The Machine in the Garden*, we know the conflicted lives of Americans between technology and nature, Marx's conclusion was a sense of the ecological complexity of nature, the impossibility of its complete control by human beings and the obstinacy with which Americans would resist any dismissal into history and literary irony what Marx had rightly called "the root conflict of our culture" (365).

Marxism is often regarded as an anti-environmentalist philosophy, because of its confident emphasis on nature as a set of restraining conditions to be overcome by

technological progress, the disastrous environmental records of most communist states, and the tendency of Marxists to dismiss environmentalism as nostalgic and reactionary. Marx also saw nature as a condition of well being from which human beings could be alienated and degraded and a set of primary human needs that societies and economic systems could neglect or attempt to meet.

Neil Evernden studying human kind apart from its environment is a classic example of the reductionism humanists criticize in the sciences. “Indeed, even the suggestion that man is tied to anything but himself or that he shares biological imperatives with other creatures is seen in some quarters as an affront to humanity”. Humanists must be concerned with environmental matters, he continues, because they involve values, and “Values are the coin of the arts, Environmentalism without aesthetic is merely regional planning” (102-3).

Goals commonly expressed by the environmentalists include: reduction and clean up of man-made pollution, with future goals of zero pollution; reducing societal consumption of non-renewable fuels, development of alternative, green, low carbon or renewable energy sources; conservation and sustainable use of scarce resources such as water, land and air; protection of representative or unique or pristine ecosystems; preservation and expansion of threatened or endangered species or ecosystems from extinction; the establishment of nature and biosphere reserves under various types of protection (Understanding of natural environmentalist).

Romanticism stands for emotional fervor, freedom from the shackles of tradition, a vivid love of the mysterious, eager uncritical delight in the abundance of nature, escapism of one or another kind and subjectivity. The 18th century was concentration upon the cities and cultured society with its artificial trappings and sophisticated outlook, decorum, in favor of the passion for nature and for simple,

unsophisticated and rustic humanity living in close association with nature and for the innate purity, dignity and undimmed vision of childhood, both individual and of the race in general. Romanticism is always centers on organic-naturalism while expressing love, respect, beauty of entire non-human world. While reading romantic poems we find a strong link between living and non-living things. Romantic poems always value the interconnectedness between human and non-human worlds, which is one of the prime focuses of eco-criticism and natural science. A romantic claims about pleasure derived from the natural world get on well with the natural science according to Erasmus Darwin. He believes all living things and non-living things are connected by the same force. According the mysticism, God is present both in nature and in the human soul, he is also far above and beyond the world.

People started to investigate nature by their senses. It was said that every investigation of every natural phenomena must be based on observation, experience and experiment which is said by Galileo Galilee. He said that the book of nature is written in the language of mathematic (Gaarder 203). This made the technical revolution itself possible. The man begin to break away from nature, Nature was no longer something man was simply the part of it. As Buell notes, “the phenomenon of literature and environment studies is better understood as a congeries of semi overlapping projects then as a unitary approach or set of claims” (Fromm1091).

From an environmentalist’s viewpoint, eco-criticism is literary and cultural criticism. Ecocritics analyze the history of concepts such as ‘Nature’ in an attempt to understand the cultural developments that have led to the present global ecological crisis. The first use of term ‘ecocriticism’ seems to have been made by US critic William Rueckert in 1978. In the beginning of the 1990s eco-criticism became a recognized movement.

So far, ecocriticism has grown most rapidly in the United States. The Association for the Study of Literature and Environment (ASLE), and the Western Literature Association (WLA) were the major organizations for ecocritics founded world-wide in 1992. Eco-criticism's early bias towards the study of American nature of writing, in the tradition of Ralf Waldo Emerson, Henry David Thoreau, Muir, Abbey, Dillard and Native American writing, reflects this origin.

Texts such as Leslie Marmon Silko's *Ceremony* (1977), and Linda Hogan's *Solar Storm* (1995), two novels in which the environmental values of Native American cultures are set against those of white industrial capitalism are important presences in the new eco-critical cannon. This is part of a broader attempt to bring together the different environmentalisms of rich and poor (Waugh 530-1). The environmental justice movement is a collective term for the efforts of poor communities to defend themselves against the dumping of toxic waste, the harmful contamination of their air, food and water, the loss of their lands and livelihood, and the indifferences of governments and corporations.

Ecocriticism is developing as an explicit critical response to this unheard dialogue, an attempt to raise it to a higher level of human consciousness. Teaching and studying literature without reference to the natural conditions of the world and the basic ecological principles that underlie all lives seems increasingly short-sighted, incongruous. Steven Rosedale argues in his new anthology, *The Greening of Literary Scholarship*, might well now make way for what he describes as "environmentally useful emphases on the human component of the human nature relationship" (xvii).

The new natural sciences had revealed that nature was subject to reason. Darwin's book *The Origin of Species* had advanced two theories: First he proposed that all existing vegetables and animals were descended from earlier, more primitive

forms by way of a biological evolution. Secondly, that evolution was the result of natural selection-The Survival of the Fittest (Darwin 154). In opposition to the motives of racists, science has made increasingly evident how all human beings are biologically alike. Recent genetic research indicates that all group of modern humans originating in eastern Africa.

Deep ecology was coined by the Norwegian philosopher Arne Næss in 1972. It is a recent branch of ecological philosophy (ecosophy) that considers humankind as an integral part of its environment. It places more value on other species, ecosystems and processes in nature than is allowed by established environmental and green movements, and therefore leads to a new system of environmental ethics. Deep ecology describes itself as "deep" because it is concerned with fundamental philosophical questions about the role of human life as one part of the ecosphere, rather than with a narrow view of ecology as a branch of biological science, and aims to avoid merely utilitarian environmentalism.

Nature writing has been a refuge for wistful conservatives for feudalism and has been used by colonialists to depict the territories they were invading as empty and wild. The meaning of forests in Western Culture from antiquity to post modernity shows wild nature in a dialectical relationship with civilization. For Bate, environmental crisis is a new context, a new phase of the dialectic, in which the pleasures and desires involved in the love of nature have the potential to produce a radical critique of dominant values. Where as psychoanalytical and Marxist critics have seen writing about the natural world as primarily metaphorical and symbolic, a displacement of other, unstated desires and political sentiments, Bate argues that environmental crisis demands a return to literal reading. Kate Soper points out; there are various subcategories of contemporary theory that can fall on either side of this

divide: “It is one thing to challenge various cultural representations of nature, another to represent nature as if it were a convention of culture” (47).

Ecology is the scientific study of natural interdependencies: of life forms as they relate to each other and their shared environment. Ecocriticism is not just a means of analyzing nature in literature. It implies the human condition, global community to include non-human life, form and the physical environment. In 1996 the collection of Glotfelty and Harold defined ecocriticism in *The Ecocriticism Reader* and stated:

Feminism is the study of relationship between literature from the gender-consciousness perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies. (Glotfelty XVIII)

The ecocritics deny the idea of ‘social constructivism’ and ‘linguistic determinism’ and major literary theories like Marxism and Structuralism. Instead, it focuses the ecocentric notion of the major meticulous observation, collective ethical responsibilities. Ecocriticism therefore, challenges the Marxist, Linguistic and Cultural interpretation of literature. A multiplicity of approaches and subjects, including under the big tent of environmental literature nature writing, deep ecology, the ecology of cities, ecofeminism, the literature of toxicity, environmental justice, bioregionalism, the lives of animals, the revaluation of place, interdisciplinary, ecotheory, the expansion of the canon to include previously unheard voices and the reinterpretation of canonical works for the present.

Both ecofeminism and deep ecology put forward a new conceptualization of the self. Some ecofeminists, such as Marti Kheel, argues that self-realization and

identification with all nature places too much emphasis on the whole, at the expense of the independent being. Ecofeminists contend that their concept of the self (as a dynamic process consisting of relations) is superior. Ecofeminists would also place more emphasis on the problem of androcentrism rather than anthropocentrism.

The scientific, political, ethical and aesthetic worlds are coming under the sign of the environment. There are many legacies of Romanticism in current environmental movements. Moreover, Romanticism has persisted in the growth of industrial capitalism; nationalism; the idea of organic form; colonialism; imperialism and globalization changing attitudes towards children, animals and the modern idea of nature itself.

From the ecological point of view, social relations include relationships with animals. Ecological reading helps to establish a culture of respect to non-human world. If the interconnection between human and non-human are understood in many ways, it can heal the environmental wounds, human have inflicted upon it. An American historian David Worster mentions as below:

We are facing the global crisis today not because of how our ecosystem functions but because of how our ethical system functions. Getting through the crisis requires understanding our impact on nature are precisely as possible, but even more, it requires understanding those ethical system and using the understanding to perform them. (Glotfelty XXI)

To have environmental awareness, one did not have to oppose capitalism. In Coleridge's *Rime of the Ancient Mariner*, empty wilderness spaces owe something to imperial geography and the 'because it's there' attitude of Everest Climbers: Imperialism in the abstract, the attempt to grasp the pure space, the abstract

spaciousness of the environment. Eco-feminism holds that the ecological crisis results from long term social structures and believes.

Ecology as a science may not generally concern itself with the issue of values. Values are often seen as the province of those in the humanities, including the teachers, scholars, and students. But the work of environmentally concerned biologists, anthropologists, psychologists, and others from the sciences and social sciences, along with the thinking of those of us from the humanities, should replace the sense of sharp disciplinary distinction with a new perception of communality (Phillips 615-7).

Actually, ecocriticism is a response to the need of human understanding of our relationship with the natural world in the age of environmental destruction. In large part, environmental, crisis is to the result of human which brought about technological and utilitarian views on nature. So, ecocriticism studies how literature raises the moral questions about the human association with non-human elemental world of nature. The agenda posed by the ecocritics has located criticism beyond the traditional boundaries of literary studies and they are hopeful that such study can help to result a proper harmonious balance between human and nature. Ecological thinking about literature requires us to take the nonhuman world as seriously as previous modes of criticism have taken the human realm of society and culture.

Horace's *Art of Poetry* mentioned that "poets are the creative who have the imaginative capacity, perfect craft men and through the imagination, they create the hero and their deeds that are great source of knowledge and teaching on one hand and the source of delight and pleasure on the other" (Adams 70). Poets should make the world golden because the world is brazen and waiting the poet. The poets in the more restricted sense, use language as his or her medium. A poem is the very image of life

expressed in its eternal truth. Poetry resents the interpretation of a Divine nature through our own. Poems are parts of energy pathways which sustain life. Poems are the verbal equivalence to fossil fuel. In 1978 William Rueckert says:

who first coined the term ecocriticism. Eco-poetics perceives the poetic creativity as permanent as the earth itself. William Ruckert mentions: Some poems –say *King Lear*, *Moby Dick* *Song of Myself* – seem to be in themselves, ever living, inexhaustible source of stored energy whose relevance doesn't derive solely from their meaning, but from their capacity to remain active in any language and to go on with the work of energy transfer, to continue to function as an energy pathways, that sustain life and the human community. (110)

When we employ our primary imagination in the very act of perception, we are not doing so with our conscious will but are exercising the basic faculty of our awareness of ourselves and the external world. Eco-poetics seek a particular set of relationship between poet, place, poetry and bio-region. Clearly, the set of their relationship generate a further set of questions about construction of the canon and curriculum, the role and representation of nature in the formation of national and cultural identities. As Buell notes, “the phenomenon of literature and environmental studies is better understood as a congeries of semi overlapping projects than as a unitary approach or set of claims” (Fromm1091).

An ecocriticism premised on the reinvigoration of realism is likely to put a certain kind of art, and not nature, back at the top of the docket culturally. If ecocriticism were limited to reading realistic texts realistically, it would have to scant not only nature (ironically enough) but a lot of literature as well, including the literature of the American Renaissance, most of which cannot be called realistic

however rife with visions of nature the work of writers like Emerson, Thoreau, and Whitman may be. An ecocriticism pledged to realism will be hamstrung in another way: its practitioners will be reduced to an umpire's role, squinting to see if a given depiction of a horizon, a wildflower, or a live oak tree is itself well painted and lively.

In *The Spell of the Sensuous*, David Abram provides such an understanding and manages to revitalize Ralph Waldo Emerson's mythic "language of nature", when he demonstrates not only that words (or the letters of the alphabet which constitute them) are originally linked to the natural world but that the sensible, natural environment, for oral cultures which lack a written analogue to their speech, is, in fact, a text, a literal book of nature (2). Thus, for "primary visual counterpart of spoken utterance, the visible accompaniment of all spoken meaning"; and it is the land that is "the sensible site or matrix where in meaning occurs and proliferates" (139-40) - as opposed, of course, to the abstract discursive systems (beginning with the alphabet) which, in literate cultures, as Abram argues, have tended to displace nature and to disrupt their relation to it.

Joseph Wood Krutch tells of his growing sense that humankind's ingenuity has outpaced its wisdom: "We have engineered ourselves into a position where, for the first time in history, it has become possible for man to destroy his whole species. May we not at the same time have philosophized ourselves into a position where we are no longer able to manage successfully our mental and spiritual lives?" (28). Although Krutch remained in many respects a traditional humanist all his life, he found that his investigation of what he called "the paradox of Man, who is a part of nature yet can become what he is only by being something also unique", led him expand his vision of what is significant (313).

This is a world of human solipsism, denied by the common sense that we live out in our everyday actions and observations. It is denied as well by a widely accepted scientific understanding of our human evolution and of the history of the cosmos and the earth, the real world, which existed long before the presence of humans, and which goes on and will continue to go on trees continuing to crash to the forest floor even if no human auditors are left on the scene. A nature-conscious, nature validating literature and criticism offers a needed corrective in its regard either implicit or stated for the non-human.

In a real world of increasing ecological crisis and political decision making to exclude nature except for its cultural determination or linguistic construction is also to accept the continuing degradation of a natural world that most in need of active human recognition and engagement. Our perceptions are also, necessarily the product of a brain and a physiology that have evolved in close relationship to nature. Nature interacts with cultural influences in shaping human attitudes and behavior. Ecological, naturalist, scientifically grounded arguments that recognize human connection with nature and the rest of organic life and acknowledge the biological sciences are not just another cultural construction (Waugh 532).

To imagine that the solution to the environmental crisis involves a return to the past ignores the fact that our understanding of the environment has come about, in large part, through the disruption of nature by agriculture and industrialism and the concomitant rise of science. Without environmental crisis, in other words, there would be no environmental imagination. At best, there would be only a much attenuated one. Nor would there be ecologists struggling to understand and repair a damaged natural world: we would still be living in the era of natural history, when purely descriptive studies of nature uninformed by scientific theory and experiment,

and not driven by practical concerns with environmental protection and restoration were the norm.

Buell quotes Holmes Rolston III *The Environmental Imagination*, to the effect that “ecology does not know an encapsulated ego over against his or her environment”, and then wonders, what sort of literature remains possible if we relinquish the myth of human apartness? It must be a literature,” he suggests, that abandons, or at least questions, what would seem to be literature’s most basic foci: character, persona, narrative consciousness” (145).

Eco-criticism is one of the most recent interdisciplinary approaches or tools in the field of literary criticism. It analyses the role that the natural environment plays in the imagination of a cultural community at a specific historical moment, examining how the concept of “nature” is defined. What values are assigned to it or denied it and why, the way in which the relationship between human beings and nature is envisioned.

The relation between literature and the environment, ecocriticism perhaps obvious reasons, can sometimes be a tendentious and versatile enterprise. Earth, its air and water, its habitats and species, such aggressive is understandable and even, one might think, long over due. The greatest problem ecocriticism presently faces is the inertia of existing literary-critical enterprises. Ecocritic William Howarth has astutely pointed out that disciplines tend to resist new approaches, giving lip service to innovation but remaining largely in their established grooves (Love 28).

Eventually, there is an organic bond between human beings and the fundamental world of nature. Ecological reading helps to establish a new culture to respect the non human world, and it clarifies how the responsibility to protect the physical environment is going beyond the traditional boundaries of literary study. As

the post colonial and feminist reading concentrate of eco-awareness both in 'literature' and 'politics' but its focal point is more phenomenological than political.

Johnathan Levin in *Forum on Literature and Environment* says:

Eco-criticism is marked by tremendously ambitious, intellectual, ethical, political and even sometimes spiritual agendas. Though, there is already great diversity of opinion in the field of eco-critical dialogue of ten aims at nothing less than the transformation of human environmental and ecological consciousness. ...By and large eco-critics tend to believe that a considerate appreciation of these processes can help restore a harmonious balance between nature and human cultural. (1098)

The ground of literature is in explicably the human world. Since, everything in connection, everything else eco-criticism takes upon how literature clarifies human responsibilities to respect non-human world. So, it is worthy effort to direct our attention to matter about which the modern world must mediate on. There is the negotiation and communion between human and non-human worlds, eco-criticism "puts one foot on literature and other on the land." (Glotfelty XIX). The focus of literary criticism has been on the domain of general examination between writers, text and the world.

The earlier Romantic consumers confronted today's green consumer. Romantic consumerism influenced the construction and maintenance of the actually existing environment. Environments themselves were caught in the logic of Romantic consumerism. Without doubt, there are those green Romantic consumerists who have gone so far as not to consider themselves consumerists at all. A deep ecologist such as Julia Butterfly Hill will surely protest that she is not a consumerist and activist in

the Earth First! Group would be shocked to find that its tactics derive from consumerism.

Martin Heidegger in his essay *Nature of Language* talks about the existence of things which depends on language. Actually, he plays with the being of language and language of being. Regarding the language in the poem, he says that poet goes beyond the world and picks of the things and experiences which creates the word, the language as the poetic stanza. Poetry is 'the original admission of the dwelling' because it is presenting, not a representation, a form can be unconcealed in poetic writing because it has a power to speak as well as save the Earth. The following lines express his idea:

There is a special kind of writing called poetry which has a peculiar power to speak earth: Poetry is the song of the earth. Poet often tends to be exceptionally lucid or provocative in their articulation of the relationship between internal and external worlds, between being and dwelling. (253)

For Heidegger, language is the store house of being; it is through the language that un-concealment takes place for human beings by disclosing the being of entities in language. The poet lets them be that in the special, the decreed role of the poet. Then our home world is not earth but language. He further posits:

The act of writing takes place the poet out of his self, out of his confinement, through windows which are like gates to beauty, out to a view of a church steeple and to the living world of birds and trees, things that are 'so simple' yet 'so very holy' that 'one fears' to describe them; poetry is the medium through which poet explores both connection with dislocation from the earth. (159)

The language of the poetry, as Heidegger claims, unconceals the essence of the nature. Dasein is there in mind and place; it is that we 'swell poetically'. In terms of literature, the way of writing is a dwelling itself.

Where ecocriticism should find its strongest links to the study of the natural world? Ecological principles were inseparably intertwined with evolutionary development, it seems clear that ecocriticism should move toward a better understanding of what one scientist calls "evolution", the braided record of evolution and ecology. Ecocriticism is developing as an explicit response to this unheard dialogue, an attempt to raise it to a higher level of human consciousness. Teaching and studying literature without reference to the natural conditions of the world and the basic ecological principles that underlie all life seems increasingly shortsighted, incongruous.

Eco-poetics analysis that the best poetry afforded both delight and moral instruction, delight being the immediate and instruction the ultimate end. Poetic mimesis might be idealistic and portray, men not as they are but rather as they ought to be. There was no idea that poet should attempt photographic realism, "Holding the mirror up to nature" might perfectly apply to the intellectual and ideal art of the poet (Bates' *Song of the Earth*). John Dryden, heroic poet says that, the poet is not confined to "things as they were or are", that is to mere verisimilitude, he might also imitate "things as they were said or thought to be", that is, things, bound of with legends of the people. Lewis Thomas observes that "it is up to us, if we are to become an evolutionary success, to fit in, to become the consciousness of the whole earth. "We are the planet's awareness of itself and if we do it right we have a very long way to go". (52)

Poetry awakens and enlarges the mind itself by rendering it the receptacle of thousand un-apprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world. To enumerate and analyze the relations between human, non human and worldly things are pictures in poetry. Emerson as well as Romantic poets discover the method of ecological awareness. Ecology means an awareness of the relationship between living things and non living things.

Poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, human emotions and human language said by romantics. Eco-poetics seek to 'enframe' literary texts but to meditate upon them, to think them, to listen to them and to ask question to them. Eco-poetics renounces the mastery of 'enframing knowledge'. Instead, it listens to the voice of art. An ecological poem must not only refer to the natural world, but it must also do so in a way that is both aware of itself and of the role that human beings play in natural cycles. It is to create parallel between world and objects. Eco-poetics enables us to think be and dwell since it exists as the expense of wood, for those of us who do not know wood. If so, eco-poets are there to quicken our appreciation of what environment is and might be, and familiarity to reveal a 'planet of which we are part' but we do not possess. Peter Barry, in *Beginning Theory, An Introduction to Literary Theory*, says:

Ecocriticism, then, repudiates the foundational belief in contractedness which is such and important aspect of literary theory. [...] Everything is socially or linguistically constructed, has not diminished its grip on day to day debate about literary theory. Nevertheless, the essence of the eco-criticism's intervention in theory has been to challenge it.

(252)

Ecocriticism, explains the notion of the 'the world' to include the entire ecosphere. It gives the idea of land as the ultimate dwelling place. As an earth-centered approach, ecocriticism assumes that human knowledge begins and ends with the earth. Ecocriticism, unlike all other forms of literary inquiry that encompasses non-human as well as human contexts, on this claim, ecocriticism bases its challenge too much postmodern critical discourse as well as to the critical systems of the past.

The twentieth century's scientific studies of human and non-human animal behavior and genetics have rewritten our conception of much of human nature and the old nature nurture debate. Bert Bender observes that the fastidiousness of twentieth century critics resulted in a general antipathy toward references to evolutionary biological thought or to our animal heritage. It might be added that many twentieth century American literary critics, while overcoming fastidiousness in enthusiastically targeting hegemony have nevertheless maintained their version of this reticence in steering clear of a study of Darwinism and its unrealized applicability to cultural studies (27).

Ecocriticism leads the reader towards the understanding of the earth. Similarly, it assumes that language evolves out of some evolutionary process of the earth and language can not be separated from the ecosphere because there is an inter connection between them. Human psychology and language are the products of our perception of the world. It is gained in the course of our observation of the world. The earth becomes visible in language and language evolves on the earth as living entity. So, eco-criticism believes that the language is the product of the earth. Eco-criticism approaches literature by re reading it from the eco-centric views. Not only does it analyze nature's representation in literature but also does it discovers a move towards bio-centric overview, which makes human understanding inclined towards

the protection and promotion of nature. In the words of Jonathan Levin, “Ecological dialogues, aim at nothing less than the transformation of human environmental and ecological consciousness” (1097).

Frost’s love of nature is more comprehensive, many sided and all inclusive than that of Wordsworth. Frost can appreciate that, “Nature’s green is gold and we can enjoy the beauty of nature’s green and gold.” Nature’s world is disordered; it is human labour alone which can turn it into a well organised and beautiful garden. Nature is hostile and alien and man must constantly struggle to conquer nature’s wilderness and subdue then to his use. So, through the poems, Emerson portrays the clear picture between nature and human being. His poems describe the physical relation and environmental world of nature. Human are part of nature. They exist because of the presence of natural world. His poems picture and approach the earth centre. The 19th century poets pictured natures benevolent and kind with a holy plan and emphasised the harmony, the oneness of human and nature.

Ecocriticism is such a step that some fence or boundaries ever separate human from nature. The rural world is the world of nature. There is the great nature barrier, the void, the space, which separates human from the stars. There are the barriers between human and the immediate natural world, the barren and desert places which human must conquer, reclaim and cultivate. Human must wage a constant war against his physical environment which is inimical to human existence. Human’s physical existence itself is a barrier which divides man from the soul or spirit of nature. Men are a favour and even here, there is the man made fence of barbed wire binding, which separates ‘human nature from deer nature’. Emerson mused on the mystery of life and death, on the nature of the human soul, and of immortality, with rare insight and penetration (Phillips 85).

Bloomfield's originality, and his importance from an ecocritical point of view, lies in his striking attention to the details of agricultural life and natural history, particularly in his description of birds, animals and insects. Bloomfield attends with great patience and evident affection to the smallest of nature's creatures; he is undoubtedly the first poet in English to describe a beetle from the beetle's own point of view. Romantic era found itself on the threshold of an ecological perception, as sensibility that understands all of nature to be constituted as an assemblage of biotic communities characterized by diversity, complexity and symbiosis.

Ecocriticism has paid most attention to its roots in Christian and post-Christian western culture, because industrial capitalism first appeared in Western Europe and was spread by colonialism. An important part of eco-criticism's philosophical and historical work has been the analysis of this tradition of man/nature dualism. Ecocriticism has looked to a variety of philosophical sources far way of resisting the nature/culture dualism and re-embedding human beings in nature. In enlightenment humanism, the separation of humanity from nature is at its most systematic in the philosophy of Rene Descartes. Reason, including understanding, self-awareness and choice is for Descartes the quality that distinguishes human kind from non-human nature. Nature, including the human body is mechanical (Roe 539).

Ecocriticism invites all perspectives into its tent in order to understand the coexistence of living and non living creature. It has been developed as a highly interdisciplinary field varied as media, photography, films, painting and so on. While interdisciplinary field approach remains central to ecocriticism, there is always distinctive contribution to ecocriticism's interdisciplinary mix. The phenomenon of literature and environment studies includes multiple perspectives to read a literary text.

Ecocriticism investigates how nature is used literally and metaphorically in certain literary aesthetic genres and tropes, and what assumption about nature underlined genres that may not address this topic directly. This analysis, in turn, allows ecocriticism to assess how certain historically conditioned concept of nature and natural, and particularly its literary and artistic construction, have come to shape current perceptions of the environment. In addition, some ecocritics understand their intellectual work as direct intervention in current social, political and economics debates surrounding environmental pollution and preservation. Thus, kind of research seems at first sight to lend itself to the construction of interdisciplinary bridges between science and literary or cultural criticism. Since science is arguably the most influential construction of nature in Western Cultures. It has more over contributed significantly to the evolution of environmentalist thought since the 1960s and enlarges part enabled what credibility environmentalism currently has in the public sphere: from ozone depletion to species extinction and soil erosion.

Natural wilderness is land that has never been altered by human activity. Bill Mc Kibben argues, in *The End of Nature* (1990), that global warming has brought the possibility of this pure state of nature to an end: “By changing the weather, we make every spot on earth man-made and artificial” (534). We have deprived nature of its independence, and that is fatal to its meaning. Nature’s independence is its meaning without it there is nothing but us.

Especially, in such poets as Wordsworth, Coleridge, Emerson, Thoreau and John Clare, the romantic era found itself on the threshold of an ecological perception, a sensibility that understands all of nature to be constituted as an assemblage of biotic communities characterized by diversity, complexity and symbiosis. So, the wide acceptance in America, where we have Bryant and Emerson was its chief exponents.

The procession of beautiful color and beautiful forms of nature-colorful flowers, the varied colors of the sun set, and the sun rise and the rainbow-these all natural pleasure have feel and realized by human beings. These beautiful natural pleasure, colors and forms of nature are so many invitations to men to come and enjoy the pleasure that nature spread in widest communality. So, through the study of ecological awareness we find the importance of nature in human life. There is the correlation and coexistence between human beings and nature as well as other non living things. Men are fascinated by the beauty of the moon, the beauty of flowers and trees, the seasons, particularly the spring. Human are incomplete without nature where as nature also incomplete without human. It seems that there is deep relation between each other.

The notion that literature encompassed non human as well as human context and nature as well as culture found senior scholars such as John Elder with long standing interest in environmental literature. The crucial nexus between nature and culture was strongly of limits to mainstream academic discourses at a time when the world's population was doubling. When the cold war of nuclear annihilation threatened, when water and air, pollution, toxic wastes, deforestation, species extinction, global warming, urban sprawl were becoming worldwide issues, the practitioners of literary criticism ignored the underlying single most important issue of time: men-nature attachment. This attachment between man and nature is indispensable for the shake of survival. This is the central trust of eco-criticism. Ecocriticism facilitates in understanding the harmonious relationship between human and non human world (114).

Green literary criticism is confronted from the start with a spectrum of different and not always compatible approaches to the environment: the discursive

construction; which foregrounds the extent, to which the very distinction of nature and culture is itself dependent on specific cultural values, 'the aesthetic of nature and culture' is itself dependent on specific cultural values, 'the aesthetic construction', which places value on nature for its beauty complexity or wildness, 'the political construction', which emphasizes the power interests that inform any valuation or devaluation of nature, and finally, 'the scientific construction', which aims at the description of functioning of natural systems (Roe 204-5).

Any specific ecocritical analysis has to situate itself in relation to these various discourses and to critically interrogate their contribution to ecological project. One of the central questions that necessarily emerge in such an interrogation is the question, which makes an inquiry on how the value of the natural environment can and should be assessed in relation to human needs and societal well being. It must determine our approach to nature.

The deep ecology, on the contrary, emphasizes that nature has value in itself, depending on its function for human society. The goals and methods of an ecocritical project will be crucial by how it defines itself in relation to its broader division within environmental thought. The most important thing is that for the critics of most strips, the natural science is irrelevant. But for the ecocritics, the natural science is a vital source for discussion. It is always biocentric criticism, which better understand the relationship between all animals and plants on the ground of natural science.

So, ecocriticism is inherently interdisciplinary, and it can appropriately be applied to a work in which entire ecosphere plays a dominant role and where a significant interaction occurs between author and place, character and place. Landscape is such study, which includes the non human elements of the place like

rock, soil, plants, trees, rivers, animals, air as well as human perceptions and modification.

III. Ecological Awareness in Emerson's Poems

In *INature* Ralph Waldo Emerson stresses the influence of nature on human beings. Nature appears to be an organic whole in which human beings are placed as a part of it. Nature is the cultural phenomena that has created outcome of human knowledge and mind. Nature is the source of human culture, language and other artistic production. Nature is represented as the mother, to create language, knowledge and culture. Through the perception of the exterior beauty of nature, human becomes conscious of the spiritual beauty of the universe. There is the communion between human and the non-human elemental world of nature. Nature appears to be a transforming force which empowers human beings with creativity and knowledge.

Emerson's poems have pictured the co-relation of human beings with nature and earthly creatures. He relates poetic creation with transcendental phenomena. Emerson spreads ecological awareness through his poems. His poems depict nature as a source of beauty, solitude, life and divinity. The ecological awareness is mentioned with visible world that they can be found with humans and natural phenomena. A poem's language is the subjective use of language. The poet has created the ecological relationship between the literature and physical environment. The natural elements with human wisdom are found in Emerson's poems. Emerson derived some suitable themes and titles from the Hindu scriptures. For instance, *Brahma* comes from the Upanishad and *Hamatreya* from the Vishnu Purana. Brahma is the quintessences of Emerson's studies in Indian scriptures are Wood Notes:

If the red slayer thinks he slays,

Or if the slain thinks he is slain,

They know not well the subtle ways
But thou, meek lover of the good,
Find me, and turn thy back on heaven. (1-3, 11-12)

So this was profoundly influenced by Hindu Philosophy. Hindu vedantic philosophy is best seen in his poetry. Through a passage which the direct echo of the theme of '*Brahma*' If the slayer thinks that I slay; if the slain thinks I am slain, then both of them do not know well. The soul does not slay nor is it slain.

Emerson valued the poet because the poet uses his imagination to discern the meaning of his sensuous facts. The poet sees and expresses the beauty in nature because he recognizes the spiritual meaning of events. Emerson felt that the form of a poem should grow out of its thought. This is because each poem has architecture of its own.

In the poem '*Merlin*', he tells us that the poet who tunes his lyre to nature's music will rediscover for himself essential truth,

The kingly bard
Must smile the chords rudely and hard . . .
He shall not climb
For his rhyme . . .
But mount to paradise
By the stairway of surprise. (9-38)

Poetry to Emerson was not merely a suggestive art through which the poet could teach direct lessons of wisdom; it was a function of his own being as an individual seeking truth. The poet is the student, the receiver of wisdom; not the teacher. Poetry is moral, but it is not didactic. *Merlin* thunder like strokes conveys both universal "secrets" and message of "fate". According to Emerson's philosophy,

should function as a seer and a “sayer” who helps men to understand the spiritual realm and “the underlying unity in the universe between god, man and nature (Anderson 32). Emerson’s poem sings with a “mystic tongue” of the sinful poet *Merlin*, who may be heard only as a voice of “fear” and “pain”. Emerson chooses to portray *Merlin* confined within the harp. Emerson acknowledges the limitations placed upon him by nature.

According to Robert Spiller, Emerson paid little attention to his British contemporaries. The inspiration for his poetry and poetic theory came directly from Plato and from the seventeenth century British metaphysical poets George Herbert, John Donne and their fellows. Form for him was inherent in substance because the law of art must be equivalent at every point with the laws of nature. The poets who sang in that great age of scientific inquiry following the disturbing discoveries of Galileo and Newton were forced to open their minds to the evidences of nature even where they seemed to be in conflicts with the supposed rules of an arbitrary God (*Collected Works of Ralf Waldo Emerson vol. 5*). The nineteenth century was facing a similar intellectual crisis. It was the very confusion of thinking in his age that attracted Emerson as that of an earlier age had attracted Donne to an attitude of skepticism.

Emerson was describing not only his own method but the instinctive approach of most really great American writers. “We are like persons who come out of a cave or cellar into the open air, this is the effect on us of tropes, fables, oracles and all poetic form,” says Emerson (Richard Ruland’s *Mystic Archetypes in Ralf Waldo Emerson: A Blakean Reading* 123). In the *The Poet*, Emerson expands idea, “poets summon true life through the lens of nature, letting us “see trifles animated by a

tendency. . . Life will no more be a noise . . . Poets turn the world to glass” (Ruland 122).

In the process, the world must yield to what is the poet's excuse for being, his humanity. In his humanity is one source of the world's perfection; in his poetry the means to transcend its anti-poetry. So the world yields everything and gains more itself, itself made whole. Also it gains the poet and the vision of man which only he can reveal. (164)

Here, Roy Harvey Pearce seems to be suggesting that the poet's role is not only to define his place in the world but also to define the world in a larger sense. He suggests that this is an impetus for Emerson's poetry as well his, interest in other poets and poetry.

His own poems at their best are ragged in meter but their argument is conveyed in sustain symbols; the sphinx, the parade of days, the *Snow Storm* and *Merlin*. This modern metaphysical poetry was Emerson's invention for America. One of the oldest of the methods of art, it required a reaffirmation before it could be used for the new experience freely by Thoreau, Emily Dickinson and T.S. Eliot.

He described the relation between literature, physical environment, the connection of language, culture, knowledge and other disciplines with the nature. From his poem *Snow Storm* we analysis that:

Announced by all the trumpets of the sky,
Arrives the snow and drivin O'er the fields, . . .
Delayed, all friends shut out, the housemates sit
In a tumultuous privacy of storm. (1-2, 8-9)

This poem exemplifies Emerson's deep reverence to the nature in which he sees divinity, humanity and aestheticism. Emerson has celebrated natural occurrences

and in them he sees the source of life and art. He considers nature an architect, a preserver and a destroyer. Its actions are divine beyond the grasp of human ability and power. An underlying message his poems give is that natural phenomena teach human being and reality exists in them. Whatever we do are all handled and manipulated by nature.

The poem opens with a ceremonial grandeur called by snow that descends as a chief personality in a procession. Emerson bestows human attribute to the snow-storm. Its presence is so majestic and influential that whole landscape, farmyard and house wear white clothes. Travelers stop their journey, inmates of a house sit around fire while outside there is an unobstructed snowstorm sweeping whole land

The second stanza is devoted to appreciating the craftsmanship of the north wind. It builds massive domes, covers houses with tiles, even decorates coop or kennels overnight. In the morning along with the rising of the sun, whole structures begin to melt away as if his time is gone and duty over. Then whole veiled structures shown Emerson sees the snow structures as works of art which desert the world moment by moment and a gigantic architecture of the mad wind vanishes.

The poem shows a mysterious role of the nature where lies truth. Human knowledge and actions are all what nature dictates. At the same time, the poem evidently depicts a transience of beauty. The piece of art does not last long until that is arrested in mind. The physical existence of a thing of beauty has no more significance until and unless that is transformed into an impression in mind then it assumes eternity.

Here we can observe his pantheistic views - seeing god in nature – which is a common characteristic of European Romanticists. Man is a weak creature constrained

with fragility, short life and lack of mystical knowledge of universe. So what s/he has to do is spiritualize what s/he sees of experiences in the nature.

The poem reflects how poet's mind is attached with the natural scenes and rights. His poems depict the nature to show the ecological awareness. He expresses his pleasure of reunion with nature and human beings. John Elder describes poetry as a form of emotional and spiritual testimony and treats poets as entirely credible witnesses. As a critic, he does not talk about poetry in terms of the language in which it is couched (Phillips 154).

Emerson's other poem, "*The Amulet*" also shows the relation between physical environments, language, culture, knowledge and other disciplines with the nature. Frost has an equally keen eye for the sensuous and the beautiful in nature as well as for the harsher and the unpleasant. Here are the lines of the poem –*The Amulet*:

Your picture smiles as first it smiled
The ring you gave is still the same
Your letter tells, O changing child
No tidings since it came, . . .
Alas, that neither bonds nor rows
Can certify possession
Torments me still the fear that love
Died in its last expression. (1-4, 8-12)

From this poem we find the symbolic meaning that; *The Amulet* means the firmness of love. *The Amulet* as well as flower presents the love. On the one hand 'Amulet' stands to safe the love from other bad things and the other hand there is still the fear of love. So there is the controversial relation between *Amulet*, love and the

flower. The poet expresses the emotional feeling about the love. Even the flower like red flower symbolized the rosier love like if the flower changes into pale and blue we know that the lack of love or there is no love. The words like smile, ring, red flower, pale, blue flower, now show the attraction towards the love, so the poet emphasizes to the love. Love is everything in man's life. When we are in love everywhere we feel pleasure, happiness. Love is symbolized by red flower whether pale flower symbolized lovelessness. So there is connection between love and red flower it means the physical environment and nature.

Emerson analyses the poem by his mental and physical association with nature. The title *The Amulet* suggests that this is a poem whose subject is a ring, flower and framing the entire poem as metaphoric expression. Emerson in this poem is concerned with giving force to his concept of the relation between the spiritual and the worldly things. The sentence, 'The ring you gave is still the same' the metaphoric function of the poem means that it denoted that love is still there like still the ring is same. For *An Amulet* contains a metaphoric transformation of the red flower into love. Poets have so often tended to link love with flowers, an amulet that it has become a cultural common-place; one so well established that the association has become automatic. It may be that Emerson aims to revive an archaic comprehension of the earth as a goddess, an interpretation that poets had long since discarded. In fact, most common flowers are not named for love. Emerson uses the amulet rather cerebral equation or natural and spiritual facts. The poet shows the nature of man's qualities of love. He is invoking 'love of freedom' that there are neither bonds nor vows in love. The poet feels insecure and also fears of his love. In the last sentence we know love dies and its expression is lost. The poem views the pessimistic side of the world and trusts upon the inevitability of decay, tragedy and death of loves which

eats into civilization. The significant thing about this poem is that emotional and sensual love on the one hand and dying of love on the other hand.

One of the most dominant messages the poet passes in the middle of the poem is *An Amulet*. When there is love it changes into rosier red, if there is no love it turns into pale and blue. Emerson brings in the images from natural phenomena to accentuate his belief that nothing remains static and permanent. The cyclical natural phenomena ironically manifests changeability as changing child through the letter, fear of love, its love is there is rosier red. The poet describes the present problem of the world, its political upheavals and the chaos of modern civilization. Symbols and images have been amply used in the poem.

Human behavior and culture are attached to the reality of the earth. In this poem the poet has mentioned about the natural element with cultural segments. *The Amulet* is compared with human wisdom. The love is expressed deeply by the different segments of culture. The poem's title itself is connected with cultural production related with the creation is called the earthly beauty.

At last, the created human culture is combined with earth and love dies. The contrast between the human and earth is vast to understand, but the intelligence of human mind through the medium of language and words. All the expression of love is connected with cultural connection. According to cultural phenomena, love is strong enough with amulet. It is a kind of specified love of culture.

Another poem of Emerson is *Dirge*. Man and nature can never be isolated from each other so there is the eco-friendly feeling and ecological awareness. He expresses the worldly desire of man in the following lines:

They look this valley for their toy,

They played with it in every mood,

A cell for prayer, a hall for joy,
They treated nature as they would, . . .
I touch this flower of silken leaf
Which once our childhood knew
Its soft leaves wound me with a grief
Whose balsam never grew? (21-24, 29-30)

This is the death song of his dearest one. This is a type of nostalgic poem. The universe is composed of nature and the soul. Nature, art, human being, non human being and our body must be ranked under the nature. In enumerating the values of nature and casting up their sum, the world in both senses in its common and in its philosophical import. Nature, in the common sense refers to essence unchanged by man and space.

The poet has the memories of his childhood spent with his brother. So from the first line we know that there is a valley which is toy for them. They played in the valley in their every mood. Therefore the valley is very important and valuable thing in his life. They got full pleasure in valley. There is deep attachment to the nature. Nature is their life where they get full enjoyment and pleasure. Nature gives full pleasure in the mind of poet and his physical environment. They treated nature as they would. It means that nature for them is the part of their lives. Especially the valley and wood remind his childhood and return into nostalgia.

Here is the sharp expression of natural pleasure such like horizon round, stars flamed, glad or woodlands. *Dirge* is an elegy on the death of his brother. He was also filled with sorrow and grief. He laments for his brother's death. The lament thus changes to a declaration of his brother's immortality. The universal soul is eternal. The human soul merges into the universal soul after the death only. So, he feels

horizon around hearkened for their sound feel their brother still presence around him. So, death is not a thing to be afraid of. He also feels that the light of the eternal shines over him brightly and his own soul responds to it.

The poet emphasizes over his brother's death. The poet is mourning for his dearest one. In the memory of his brother, there is link between wood, valley and flower. These things in the valley remind him the period of his childhood. Art is applied to the mixture of his will with the same things as in a house, a canal, a statue and a picture. We speak of nature a distinct but most poetical sense in the mind, the integrity of impression made by manifold natural objects. At the presence of nature, a wild delight runs through the man in spite of real sorrows. So, we know that the relation of man and natural language reveals the communion between earth and human begins. It is way of expressing eco-awareness and spiritual insight some time overlaps with each other. He sees the whole nature as a living system in such a beautiful way even in the poem *Dirge*.

The poet feels the presence of his childhood by silken leaf of flower, which inspires him with elevated thoughts, which are beyond the normal scope and range of consciousness. It seems that some thing far more deeply from his childhood is to be felt in all the natural features of the universal flower, silken leaf, soft leaves 'blossom'. All these things are closely related, attached and interconnected by the sense of being his nostalgia. So, the poet describes his views on the organic whole of the nature and human beings are as essential part of it. His love of 'Meadows' of wood, of flowers, which belongs to the 'green earth', has denoted his respect towards the nature.

The relation of human association with non-human elemental world of nature here, we know that silken leaf, soft leaves mean back him into his childhood. In his

childhood, the poet has light of pictures of natural pleasure with his brother. The poet is the lover of immortal beauty of the wood and he returns to reason as faith. Even the silken leaf, soft leaves also give him pain, wound with a grief. This 'grief' presents here the absent of his childhood with his brother. He has deep grief to loose his brothers. His brothers were like silken leaves in his life. He expresses how human beings are capable of seeing, observing and understanding the human-nature relation from the very childhood to the adult man. His modality of dealing with nature gives the idea that nature's influence makes our life and knowledge possible. Nature remains as a source of beauty, inspiration and solitude. Here, the poet expresses his deep-seated inter connection with the nature.

To have a lot of grief the poet realizes the leaf also never grew. In front of the grief every things has been mean and invaluable. Primary principles of nature are connecting through truth, beauty, goodness, intense, attention and enthusiastic understanding.

It is nature that has taught him how to love and why to love for humanity. Ecological understanding of the poet can be found since he perceives nature as a lover. The poet has focused his deep awareness about the necessity of nature in his life as well as in the life of his brothers. There is the controversial relation between nature and him. Nature reminds his brotherhood and it also gives his grief, wound even the silken leaf, soft leaves.

Emerson's poem has detachment to the elemental world and consciousness of the nature. The central focus of the poems bridges the relationship between man and nature, intimacy and love for all the visible and invisible creatures of the world, which manifest the ecological awareness of the poet. As a romanticist, he argues that a poet is an interpreter of nature. He says that poetry was written before the creation

of human beings. His concept of over soul, the poet, nature and symbolism have left great influence in modern literature. His celebration of nature usually overflows through his writings either prose or poetry. In the book, *The Norton Anthology of Poetry*, Emerson believes, “nature the incarnation of thought, the world is the mind precipitated” (258).

Emerson’s poem, *Berrying* begins his mental and physical association with nature. Through the poem *Berrying* the poet expresses the emotional and physical environment about the fruit. Fruit is related to the earth and earth is related to the green world. *Berrying* is the kind of fruit find in the jungle. The poet also describes the qualities of the *Berrying*.

May be true what I had heard,
Earth’s a howling wilderness (large area of land)
Truculent with fraud and force . . .
Elect to dreams thus beautiful?”
The vines replied, “And didst Thom deem
No wisdom to our berries went?”. (1-3, 10-12)

Here is the vivid description of natural activities. Following these lines the poet considers the close attachment with the nature. The poet finds nature as a source of pleasure and delight, source of inspiration and solace. Earth’s howling wilderness, blackberry vines affecting the natural circumstances. There is the connection between the environmental, physical and natural elemental of the non-human and human world. The harmonious unity of the things in nature like Ethos sweet, fraud and force, beautiful dreams, pleasant fancies. Nature always wears the colors of the spirit. The poet is the lover of uncontained and immortal beauty. There is the howling wilderness in the earth. The sound of the ‘howling wilderness’, ‘fraud and force’,

'Ethiops sweet', have great impact on the poet. He focuses the inter mixture act of nature.

The poem opens with a word expressing, 'Earth's howling wilderness.' When the poet was strolling through the pastures along the riverside caught by the Ethos sweet, the poet had the great experience of natural pleasure. The poet questions what influences him to prefer. The replied of vines, 'No wisdom.' The poet thinks that nature can impress the mind with quiet, calm and beauty and feel it lofty thought. The poet expresses his deep-seated interconnection with nature. Emerson has focused his deep awareness about the necessity of nature in his life as well as wants to spread ecological awareness. He dives into the Ethiops sweet, pleasant fancies, dreams thus beautiful. Through these lines, the poet presents the natural engagement in his life.

Ralf Waldo Emerson is the nature, poet as well as a transcendentalist for the poet nature is made to conspire with spirit to emancipate us. Certain mechanical changes, a small alternation in our local position apprizes us of a dualism. Emerson has tried to locate man in relation to nature on the one hand and God on the other hand. He places man at the centre of Nature. He explains how human beings are capable of seeing, observing and understanding the man-nature relation. Emerson's feeling for nature was real enough but in comparison with that of Thoreau, he is interested in revealing beauty to human senses. His poem *Berrying* presents the worldly and natural pictures vividly and widely.

The phenomenon aroused a sense of awe and the awareness of superior power in the nature. The poet addresses that nature is present in the sky and on the earth. Nature imparts either love or fear to all objects. We must trust the perfection of the creation so far, as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy. All natural objects make a kindred

impression, when the mind is open to their influence. Nature never wears a mean appearance. Nature, in its ministry to man, is not only the material, but is also the process and the result. Reproductions or new combinations are the wit of man, of the same natural benefactors. Nature satisfies by its loveliness and without any mixture of corporeal benefit.

Beauty of nature which is seen and felt as beauty is the least part. The high and divine beauty which can be loved without effeminacy is that which is found in combination with the human will. Every natural action is graceful. Every heroic act is also decent, and causes the place and the bystanders to shine. The great action of the universe is the property of every individual in it. The world may be viewed, namely as it becomes an object of the intellect. The beauty of nature reforms itself in the mind, and not for barren contemplation, but for new creation.

Here in is especially apprehended the unity of Nature, the unity in variety, which meets us everywhere. The permanence of natural laws, the question of the absolute existence of nature still remains open. In Emerson's view, man and nature are indissolubly joined. So there is the link between man, nature and other disciplines. In the view of poet nature is supreme and superior. Nature is so pervaded with human life, that there is something of humanity in all. This may show the relation between man and other earthly things.

His next poem, *Celestial Love* also describes the relation of the nature with physical environmental. Ralf Waldo Emerson defines human understanding of our relationship with the natural world in the age of environmental destruction. From his poem *Celestial love* we find the negotiation between human and non-human worlds. The poem describes the beautiful and symmetrical beauty of nature surrounded everywhere. Some lines are mention below like:

Higher far,
Upward, into the pure realm,
Over sun or star . . .
When good and ill,
And joy and moan,
Melt into one. (1-3, 14-16)

Here in this poem, the poet has used the mythic love, cultural love and natural love. Love is purified with celestial segments. Love is most powerful and true when the spirituality is kept as the main segment. In the lines above, he uses the terms like sun, stars. The earth and natural language cannot be separated from the ecosphere because there is an interconnection between them. The earth becomes visible in language and language evolves in the earth as living entity. His intercourse with heaven and earth becomes part of the earthly desire.

The poet in this poem takes love pure realm; mount for love, eternal worm. The stars, the sun awaken a certain reverence because though always present, they are inaccessible but all natural objects make a kindred impression. When the mind is open to their influence, nature never wears a mean appearance. In *Nature*, Triple (Past, Present, Future) blossoms from one root, base are divided, and summits are united. When we are deep in nature everywhere fair and good, the sun illuminates only the eye of the man, but shines into the eye and the heart of the human being and the child (143).

The expression of natural activities in natural order which is defined by Emerson as a nature poet's deep views of in the world of nature. The past and present merge with the phenomena of love. The spiritual love means related to the pious love. The sorrows and joys are undividable of human life; these are combination, have the

meaning of life. These two elements are circulating, suffering and invisible in human's life. The poem expresses the poet's love of romance, deep delight in nature and his interest in the Greek mythologies. The primary forms as the sky, the sun, the star, the mountain, the tree and the animal give us a delight in and for themselves; a pleasure arising from outline, color, motion and grouping.

Emerson's mastery lies in his vivid description of the beauty of the natural world and the celebration of its raw, elemental energies. He has his own mythic interpretation of the world which defines the biblical notion of genesis. The poet might have had a remixing of different elements depart far more pure. All souls contain agglomeration of various elements but we are not acquainted with them. Love mingles two souls and makes them one. He regards animals and flowers as archetype of life on earth. Emerson gives his keen interest to worldly desire but also appreciates their energies as a productive force. His poems strive to find joy and even transcendence in daily life. His work explores of humanity's relationship to the force of the natural world, transience being his theme.

In his same poem, the other stanza shows the mingle relation of nature and human beings in the world. He portrays the natural activities as a living system in such a beautiful way. In his poem, nature is as a source of pleasure and delight, source of inspiration and solace. We find that there is a physical relationship with nature. In this way, the poet finds complete attachment with nature. Here are the lines that express in *Celestial love* as follows;

Fill the lake with images,
As garment draws the garment's hem
Men their for tunes bring with them;
By right or wrong,

Lands and goods go to the strong,
Property will brutally draw . . . (47-52)

This poem talks about not the artificial beauty which is related to the natural beauty. Natural beauty is purified through the medium of words. Silver to silver, creep and wind, kind to kind. The persona compares human gatherings of platforms on the earth. It is an implication of how human life is unified with nature both being inseparably knitted together. The poet comes to the earth and pictures the atmosphere which surrounded him. The persona's self consolatory remarks give the importance to soul, rather than forms expressed through 'gentle-ness' and 'loveliness.' The poetry is predominantly concerned with love and the emotions attending intimate relationship. The human life on earth is a product of nature, so human efforts to fight with the wish of the nature never turn out to be successful. The poem is naturalistic as it believes in a deterministic notion of existence.

The poem shows that each thing and each individual has its own quality and importance like flowers are related to show the beauty of nature; stars are twinkling in the sky to show its flicking light, likewise men have two qualities, right and wrong by their birth. Lands and things go to the strong. Here 'land' means the earthly thing found in the earth. So they are co-related to each other. The poet expresses the eternal beauty of souls. Natural, forms are radically alike and even unique. The lands and things are thought as the property of natural systems. The whole character and fortune of the individual are affected by the least in equalities in the culture of the understanding. From his earlier day, the poet has intimate relationship with human beings and things of nature. The poet's soul was fostered by nature's ministry. It is a natural consequence of this structure that that natural connection between nature, spirit and soul. In another way, nature is more short-lived or mutable than spirit and

soul. The permanence of natural laws, the question of the absolute existence of nature still remains open. The physical relationship that Emerson enjoyed with nature is obvious from the selection of diction like, 'silver to silver', 'kind to kind', 'distribute soul'. The poet feels joy and pleasure in nature when he has in depression and despair.

Emerson is completely intoxicated by nature. Urban gentility and false sophistication troubled him but the memories of the lovely scene refreshed his mind and brought him pleasure and peace of mind. Nature, he believes makes man noble. But a worshipper of nature understands the mystery. We understand the meaning of everything in nature, when we have close attachment towards the nature. Like Emerson, Wordsworth also a nature poet. For him, nature is endowed with personality. Likewise he says that nature is 'Anchor of my purest thoughts, the nurse, the guide, and the guardian'. The earth by offering earthly pleasure and comforts to man. His appreciation of nature is mere sober, relined and restrained. Nature was his beloved; he loved only the sensuous beauty of nature.

Ode is another poem of Emerson. This poem is inscribed to W.H. Channing. W.H. Channing teaches the American leaders and people a lesson of humanity and has professed for the equality of right and freedom of all human beings. He expresses his deep respect for working class people usually blacks for their contribution to civilization in which American is so proud of. This *Ode* is a sharp expression against rich, feudal people and self-centered politicians. He placed few human beings, enriched the nature with precious beauty and material sufficiency. Here are the lines of *Ode*:

Tis fit the forest fall,

The steep be graded,

The mountain tunknelled

The sand shaded . . . (58-61)

The land, forest, mountain, and sand were created by the God for peace and equality. Emerson pours out his heartfelt honor for W.H. Channing. This is perhaps to indicate Native Americans and wild creatures. But as Europeans invaded, they acted against the will of nature and showed their domination in the land behind the veil of diplomatic admiration of freedom and equality. Emerson ridicules the pride of the senior people of leadership. This idea is further extended to mean a sordid reality of different laws for things. It suggests the evident legal dissemination of black and poor who are treated as non-human things though it is who do manual works, build town and fleet. Everything a civilized society would do cutting down wild forest and rendering them into human settlement area, tunneling of mountain for both transportation and electricity or canalizing. Planting of fruit trees, tilling of land, building machines and so on is accomplished by people of lower strata but they are never privileged. The ego of individual is lost and the words of poet are universal like the thunder which all human beings understand.

The romantic poet is extra ordinarily alive to the wonder mystery and beauty of the universe. The poet feels the presence of unseen power on nature. Love for the beauties of the external world is an important quality of all romantic poetry. This extreme love for nature is perhaps because of the mechanical life caused by the industrial revolution in 18th century. As a romanticist, he argues that a poet is an interpreter of nature. Human life without expression is half and the next half is the expression in Wordsworth experience.

In the following stanza in all the sentences, poet uses the word 'The', is used to specify the sentences. So the poet verifies the relation between nature and human

beings. Nature is living in Emerson's poem and it builds the relation between human beings and nature. His love for nature shifts into love of human beings. Man is part of nature which is co-related to each other.

Emerson also defines some lines to show the relationship between nature, human beings and other worldly things. He gives the vivid description of the beauty of the natural world and the celebration of its raw, elemental energies. The poet is the representative of human beings who is complete man and possesses two things: truth and art articulation. As a firm believer of transcendentalism, he argues the root of poetry is the transcendental realm. For him beauty is centre idea like Plato's concept of beauty. In his essay "Beauty," Emerson says, "Beauty is the form under which the intellect prefers to study the world" (289). According to Susan Roberson, Emerson views the beauty in nature as secondary to its spiritual role. She explains, "Nature becomes for the genuine man not so much landscape as a place for communion with the Divine Spirit" (29). It is important to review Emerson's concept of how we recognize beauty in order to understand why he would find it difficult to believe that a sinful poet could convey a universal message.

It is a poet who can only see the beauty which is always behind the poetry. A poet with his sensibility can translate that transcendental beauty in poetry and transcendental realm itself is the source of knowledge, inspiration, sensibility and poetry. The central message of the poem is delivered in lines 66 to 70. Here are the lines:

Let man serve law for man;
Live for friendship, live for love,
For truth's and harmony's be hoof;
The state may follow how it can,

As Olympus follows Jove. (66-70)

The poet wants love to prevail and law to serve all regardless of gender, race, position and property. He anticipates harmony, truth and love, wishes for decency and loyalty among all people in the country so that they would respect law and states as the other people of the world. Through the Greek History we know that gods also respect law of order and principal like god, Jove. By equality Emerson intends is that man serve law for man. A tendency of celebrating might is a target of attack in the poem. Emerson deplores a live for love, truth's and harmony's be hoof which are design for law.

The dominant part of the poem is not aestheticism but socio-political reality. His theme of transcendentalism has sufficiently flavored the poem. He wants whole Americans as well as mankind to rise above the personal interest and to search for a common soul where lies peace, harmony and love, thus can human life be enriched.

In Emerson's poem we find the aspects and powers of nature come forward. He comes to know the hidden meaning of nature. He understands the meaning of everything in nature. He shows the influence of nature on man, man on nature. Nature for him is all in all, a religion and the source of life that brought health, joy, peace, inspiration of life to sorely tired humanity. The poet describes the influence of nature on him.

Emerson said in his poem *Each and All*, "the perfect whole" (10). In this poem, seashells that are beautiful and fragrant on the beach become ugly and malodorous when taken away from their natural surroundings (9). The soul and the perceptive mind seek beauty in nature. The mind in a perceptive state can sense beauty in the song of the poet or the melody of the wind harp that flows with the breeze. Emerson lacked the gift of sustained construction and development and is at

his best only in his shorter pieces. Some critics said the major shortcomings of Emerson's poetry, are the absence of art, lack of communion with the world; its esoteric and elusive nature. His poetry is meant to please himself.

In most of the Emerson's poems there are the interconnection between human culture, language and the natural world. So eco-criticism studies human culture and its interconnectedness with natural world. He shows, interconnection between human beings and natural world in his short poem *Fable*:

The mountain and the squirrel
Had a quarrel,
And the farmer called the latter, 'Little Prig'. . .
If I can not carry forests on my back,
Neither can you crack a nut. (1-3, 18-19)

This is a simple poem that shows the relation of the squirrel and the mountain. Without one, other's existence is not valuable. The myth created by human in the form of story between the mountain and the squirrel is presented with the language which is specified and limited by human and cultural world. This eco-analysis of language myth within the human has grasped the ecological fact. These lines of the poem *Fable* have created the ecological fact.

The creation of intelligent mind of human has created the myth of beings and natural world that "The Little Prig" considerably the poet has compelled to create the myth of squirrel with the entry of nature or mountain or earthly beauty. The language is limited within the myth but it spreads within the natural phenomena.

The poem moves from 'mountain and squirrel, 'had a quarrel' can be adequately described as an expression of suicidal impulses, although Emerson's use of that word demands explanation. The mountain and the squirrel, although in

apparent apposition do not reinforce each other. This poem lies in separating one element from another. The mountain and the squirrel are different elements. They both are proud for themselves. The mountain detaches on the earth and the squirrel also is part of the earth. The movement of the imagery like that of the perceptions is circular.

Squirrel quarrels with the mountain and calls to squirrel 'Little Prig' and squirrel replies 'Very Big'. They blame each other to show their pride. They denote each other's position and work. According the squirrel the mountain is doubtless very big. The squirrel says that I am not as large as you (mountain) and no disgrace to occupy my (squirrel) place. Squirrel not denies "making me, a very pretty squirrel track". Mountain says, "I carry forests on my back that you can crack a nut". So there is relation between squirrel and the mountain. They cannot separate each other. They are argument to show their pride. The animals, the mountain reflect the wishes of his best hour, as much as they had delighted the simplicity of his childhood. The influence of the forms and actions in nature is so needful to man that in its highest functions. It seems to lie on the confines of commodity and beauty. Every natural action is graceful. We are taught by great actions that the universe is the property of every individual in it. Every rational creature has all nature for his/her dowry and estate. The beauty of nature, the squirrel and the mountains are seen and felt as beautiful. Beauty of the scene is to the beauty of the deed. The beauty of the world may be viewed as an object of the intellect. The mountain and the squirrel stand as a part, and not as yet the last or highest expression of the final cause of nature.

Language is the medium which coexist with nature, human beings and non-human beings. Every word which is used to express moral or intellectual fact has

traced to its root. The poet bridges the harmonious relation between animal and the nature. The poet in the more restricted sense uses language as his medium.

Thomson and Cowper actually looked at trees and hills interest of just being content to write about them. The effect of this change was revolutionary. Poetical genius began to be reckoned the finest of all things and only poetical impressions could nourish it. In Emerson's *Nature* we find the poetical impression can be received only among natural scene for all that is artificial is anti-poetical. Society is artificial; therefore we will live out of society. The mountains are natural therefore we will live out of society. The mountains are natural therefore we will be in the mountains. There we shall be shining models of purity and virtue, passing the whole day in the innocent and amiable occupation of going up and down hill receiving poetical impressions and communication that in immortal verse to admiring generations.

And thus the relationship and value of each work of art towards the whole are readjusted. This is what is known as conformity between the mountain and the squirrel. And the poet who is aware of this interaction between the mountain and the squirrel for their pride and must also be aware of great difficulties and responsibilities. The interrelationships between the mountain and the squirrel will be judged by the standard of the nature. Even ecological poem must not only refer to the natural world, but it must also do so in a way that is both aware of it and of the role those human beings play in natural cycles.

According to Roy Harvey Pearce, Emerson wants his poetry to be less than perfect. "Emerson, we come to realize, wants his poetry to be slippery, because he is always skeptical about that which is tightly and firmly ordered; it might be too much under control" (273). While I don't see Emerson's desire for his poetry to be less than

controlled, I can somewhat understand Pearce's point. Pearce's idea seems to illustrate just how much thought and effort Emerson put into writing poetry. However, it seems that the majority of Emerson's critics felt his poetry was too deliberate and controlled as opposed to free and full of emotion.

Emerson has written many other poems like *Compensation* is also another. Emerson maintains a peculiar rhythmic quality despite the dominant prosaic prosody. *Compensation*, bluntly asserts individuality within a spiritual configuration of nature, life and society. He believes that individual's idiosyncratic judgment coheres with that of common people by virtue common soul in the universe. This is a short and complex poem:

Why should I keep holiday,
When other men have none?
Why but because when these are gay . . .
Ah! Late I spoke to silent throngs,
And now their hour is come. (1-3, 7-8)

Through the poem, the poet feels somehow tension and depression. He raises the questions to search answer. He wants the answer but confusion for answer. He asked the question, why should he keeps holiday and other men not have? But these all are gay beat, I sit and moue alone. He actually concentrates upon his confusion. He is dumb even mirth unseals all tongues. There are silent throngs but I spoke, hour is come to them. His poetry often has deep psychological themes. He determines nature as human beings. In a naturalistic way of looking at things with a deep sympathy for people and the human condition he combined myth with his naturalism. So, the poems are punctuated with question marks to represent impenetrability of the reason behind the creation and the strength of the nature.

Here in this poem *Compensation*, 'I' the persona, asserts to love human figure, which standing with in the connection of earthly beauty. The earthly beauty has the misery and beauty so being 'I' the consistency with misery and sufferings that language and culture has mentioned about it. The literary style of language has expressed the humanity with cultural fragmentation and regression.

He loves the everyday life of common people. The powerful forces of physical nature have his/her respect. He used the natural scenery around his poem a 'feeling of real place'. The idea is to find a new way of looking at the world. The speaker attracts the attention of the reader describing his own condition in an interrogative manner. It seems to appeal to the reader through the invocation of pity. The stanza captures the speaker's sense of isolation, loneliness' in the nature in order to obtain some solace. It shows the natural phenomena unconcerned with human sorrow. The poem opens up with his first reaction to the mirth. The hyperbolic expression of lines marks an experience of an agonized soul about routine natural process. The persona finds quite hard to tolerate the sorrow which is manifested in conflict within him.

The poem is pessimistic in tone and subject matter. Here the researcher finds the limit of despair with the active will. Here the line shows the struggle between interior souls to exterior world. Man is so closely knitted with nature that what one does or says is a part of natural phenomena. His vision of life is more spiritual because he believed in the eternity of soul, life here after. He did not believe that the physical world and life were valueless like a dream and that reality lay beyond the world. The real poetic interest of this monologue lies in the vividness with which he renders the impression of a personality. The central speaker is the poet himself.

In a soliloquy the speaker delivers his own thoughts without being interrupted or disturbed by other persons. Thus the speaker addresses and interacts with one or more other people; but we know the audience presence and what they say and do only from clues in the course of the single speaker. The thoughts of the speaker are presented though the second person does not interrupt the main speaker. The persona believes in a life of intention guided by highest of our feelings rather than a life guided by rule and devoid purely to mental activity. He wished for a life of sensations rather than of thought and revealed in the pleasure of the senses, sights and scenes of nature. He separates from his friends, to watches the earth and turns round and round. This phenomenon aroused a sense of awe and the awareness of the nature. Nature imparts either love or fear to all objects. Poet then tells us that these recollections of the scene will retain in his life. These emotions recollected in his mind, poetry gives origin to.

In Ralph Waldo Emerson's collected works (Vol. 5), the words of Robert E. Spiller, "Emerson seldom wrote a perfect poem because of his failure to abandon the arbitrary laws of meter and rhyme that he rejected in theory and that he could not himself master. But in their singleness of vision and in their symbolism his best poems are designed on a grander scale than anything before Whitman. Without the freedom from convention that he had authorized, Whitman's release might not have occurred". (84)

Emerson rather decides to write on the green fields, village pathways and about the pleasures; he is deriving from the sights and sounds of the nature. The poet has intimate relationship with human beings and things of nature. The poem is the communion between the rapture of poets and their contact with nature. Through the

nature, he comes to know the hidden meaning of nature. This is mysterious and every aspect behind the creation of creator beyond general perception of the human being.

He has written another poem, *The Apology*, extreme love for nature is perhaps because of his mechanical life caused by the industrial revolution in 18th century.

There was never mystery,
But 'tis figmed in the flowers . . .
A second crop thive acres yield,
Which I gather in a song. (13-15, 19-20)

The person is considering himself/herself as the kind that s/he is going to fetch the meaning of human with the connection of earthly segments. The myth which is assumed by human language is widened in this poem by creating the god's existence. Considerably the writer has snatched the powerful mystery of earthly beauty with the human expectation and capacity. The beautiful environment with mythic reality and scientific invention is created proudly by the capacity of human existence.

Thoughtfully, the above lines in Emerson's poem express the natural beauty and the environment with human language. The human culture and rhymes are mixed with worldly song. The poet has brought the natural elements with earthly beauty. The humans are mixed with nature saved human invention. The poet mentions the activities of the nature. The poet becomes the mediator between the god and the men. The god wants to spread the divine elements and spirituality for the men. The poet gets the pleasure through nature. In the poem comparison between that each cloud means each letter and the sky means, the poet's brook. The poet presents the idle flowers which are brought by the poet.

There is not any mystery; there is not any secret, but this is figured in the flowers. There is not any secret history. Birds are murmuring from the branches. Harvesting in the field, strong oxen, crop are belong to the field, nature.

The poem, *The Apology* remains as elusive as 'the truth' that is so relentlessly pursued in the poem itself. The poem is very much about this search for truth and no secrecy for the most part persistently maintain that such effort is both necessary and noble, adding slowly but inexorably to the storehouse of human knowledge.

Suggestive though such an interpretation might be, it distorts Emerson's intentions as a close examination of the curious image of 'idle flowers', 'acres yield' etc. Turning back on the land world, their field they have violated their promises and their human responsibilities as their comparison to reflected images like each cloud to a letter and the sky to my book. The poet discloses through his poem that there is never mystery and never secret history. He brought the idle flowers and even the birds tell from the branches. So the poet explains no secrecy mystery of the natural activities. The poem talks about the idle flowers not named the common flowers. The poem fuses harvest from thy field, 'crop thine arces yield' which is gathered in his song. He expressed different impact and textures on one hand and 'a song' on the other hand. In a poem, aesthetics of energy transcends the fixed categories of the rationalist technological outlook and makes no fundamental difference between human and non-human realms. The poem becomes a field of action into which the poet's consciousness enters the movement of appropriating it and being exposed there is no secret, no mystery in the natural action. The significant thing about this poem is that nothing is secret and mysterious in nature.

The poem embraces several issues: strong oxen, the idle flower, laborious band, unkind and rude, grove and glen of mankind and natural phenomena. His poetic

horizon within the admiration of the nature, he locates whole universe within an art. He intends to appraise beauty as a whole and eternalized it whether it is natural. Poetic sensibility is so pervasive, that it compresses a large, boundless, nature into a small canvas. The poet applies the technique to mystify nature and to indicate human impenetrability into phenomenal world outside.

Emerson maintains the historical development of language is deeply conditioned by its relation to the natural environment. Poetry cannot be the mother of lies, but the natural human activity enabling man to sing of beauty and truth and satisfies their loneliness as well. The poet has a special inquiring for the obscure and uncommon in nature. The poet expresses his views on the organic whole of the nature and human beings as an essential part of it. His love of the star, the moon, the mountain which belongs to the 'green earth' further reveals his respect for nature. In Emerson's poems, there is the interconnectedness between man and nature. He appreciates nature in every line of the poems. The poet spreads the deep awareness about the necessity of nature in his whole life. According to Emerson's visible heavens and the earth symbolize with Jesus. The earth, by offering earthly pleasure and comforts to man. His appreciation of nature is more sober, refined and restrained.

Nature has such power that heals our troubles and sorrows. The memories of beautiful mountains, green fields and the murmuring rivers viewing have pleasure and this pleasure gives joy forever. The influence of nature understands the mystery of the soul of nature. So in every moment we know the connection between human spirit, natural pleasure and animals, plants. There is the interlink between physical environment, nature, culture language of the world, human beings, non-human beings and other disciplines of the world.

Emerson's poems spread the ecological awareness or awareness of physical environment. The textual analysis of the poems gives a lot of ideas, images or language, the interconnection and correlation between human world and non-human world of nature. This is the central message or intention of Emerson's poems.

IV. Conclusion

Ralph Waldo Emerson presents the status of human and non-human elemental world of nature together in his poems and describes the condition of physical environment. He focuses and gives the clear vision of inter connection between these two worlds. At the time of romanticism, most of the romantic poets portrayed the human nature relationship through their poems.

Emerson reveals the eco-friendly relation of the ingredients of nature with other intrinsic forces of nature, like other romantic poets. Emerson as a nature poet presents the world of nature, its scene, and sights, visible and invisible creatures like as an ecologist. As an ecologist he respects the nature as a force to sustain our 'being'. Thus, ecological awareness remains the central focus in his poetry. He has presented ecological vision in his poems.

Ecocriticism is not just a means of analyzing nature in literature; it implies a move towards a more bio-centric world view, and extension of ethnic and broadening of human conception of global community to include the non-human life, form and the physical environment. So, the very idea of land ethics for the collective human responsibility is at the centre of the poem which is replete with the ecological consciousness.

Emerson's mind is influenced by Nature. According to him, mankind could live in close intimacy with nature. For him, nature is not a limited term, implying only natural phenomena, but is an all-inclusive concept, embracing all manifestation of human nature, all shades of human relationships with other disciplines of physical environment. So, he spreads the idea of eco-criticism that no branch of knowledge can ever be devoid of eco-centric implication.

Every creature and other non living things cannot present without the earth. So, earth is present in the centre as the view of ecological consciousness. Human beings may fulfill their divine potentiality either through a mystical state, in which the divine is infused into the human, by coming into contact with the truth, beauty and goodness embodied in nature and thus originates the doctrine of correspondence between the tangible old and the human mind, and the identity of moral and physical laws. His poetry is influenced by Hindu philosophy. According to Miss Gorely, “Emerson believed that poetry comes into being as the result of inspiration”. The poet makes the unseen visible by means of language. There is a certain indwelling beauty of poetry. Poetry is spiritual and forms a link between the visible and invisible world.

Emerson was himself inspired – “divinely inspired” – and he became a source of inspiration to countless others, particularly to other New Englanders as Thoreau, Hawthorne. The divine is referred to as ‘the over soul’ by Emerson and it was referred to as the “Soul of all the Worlds” by Wordsworth. If mankind comes to nature in a mood of “wise passivity” and allows influences from nature to enter into his soul, he can see into the heart of things. Thus there is oneness of God, Man and Nature.

To save the physical environment and ecology, Emerson tries to locate himself in the lap of nature. From Emerson’s poems, we find the communion between human beings and nature by locating them as a part of sanctified world of nature.

Today, there is a lot of destruction and devastation of nature day by day. So, we are conscious on time about the awareness of our ecological environment. When we study the poems of Emerson’s we find the relation between nature, human beings and non human world. His poems present the natural activities where men involved

and played a vital role to save the nature. Emerson's poems depict nature as a source of beauty, solitude, life and divinity. The nature emerges as a sanctified in his poems realm, which encompasses the human being along with other phenomena.

Man studies the relationships of all objects in order to comprehend the unity of nature. His poems to keep the ecological awareness along with close affinity between the two ontological zones: human and non-human. Human and other objects are the part of nature and these things exists because the presence of nature and the earth.

Emerson's poem has detachment to the element world and consciousness of the nature. The central focus of the poems bridges the relationship between man and nature, intimacy and love for all visible and invisible creatures of the world, which manifest the ecological awareness of the poet. As a romanticist, he argues that a poet is an interpreter of nature. He says that poetry was written before the creation of human beings. His concept of over soul, the poet, nature and symbolism have left great influence in modern literature. His celebration of nature usually overflows through his writings either prose or poetry. He believes, "nature as an incarnation of thought".

So, human beings, non-human and other objects are bound to each other. All the living and non-living natural objects have the harmonious relation rather than exploitative one.

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