

I. Robert Frost and Ecological Consciousness in Literature

Robert Frost's poems show the interconnectedness between the human and nonhuman. They are brought together and assimilated in his poetry so as to reflect an organic vision of nature. The reflection reveals his ecological consciousness.

Ecological consciousness portrays the human attachment to the world of nature and how this ultimate place of dwelling appears in literature. Frost tinges on the eco-friendly images in order to concentrate upon various aspects of human non-human entities related to each other. He regards nature not only as a benevolent force to humans but creativity and knowledge. Human intimacy to nature turns to them to be satisfied, prosperous, and enlightened beings.

In the poetry of Robert Frost, nature is represented in assimilative way to be indicative web with man. He tries to find an organic whole in nature and locates human as a part of nature. Frost does not merely eloquent the place where he was living. He wrote poems related to the activities of animals, birds, flowers, and human beings to vitalize human spirit. He claims that earth is a vast ecosystem where we destabilized at our peril.

Among the controversy of modern poets of 1940s Frost got continuous leading position with his ecological vein whether he wrote dramatic poetry or lyric his themes comprises man nature relation. In this regard, Maria Mongó Mery says:

Frost's best poem is concerned with the drama of man in nature [...]

Frost's attitude towards nature is one of armed and amicable truce and mutual respect interspersed with crossing boundaries separating two principles individual and forces of the world.(138)

Man in nature brings aroma of life where man finds its essential habitat. Frost finds such lace of man in his poetry.

The clarity of Frost's diction, the colloquial rhythms, the simplicity of his images, and the folksy speaker are intended to make the poems look natural, unplanned. In the context of the modernist distaste for cities, he was writing the somewhat traditional, accessible poetry that modernist argued could no longer be written.

Frost is equally conscious of the ongoing environmental crisis due to the western anthropocentric vision in the Christian world. For this, he pinpoints the fault of irresponsible human activities. Human beings are distracted from nature and thus break external and harmonious bond between human and nonhuman. Frost regarding himself as bio-centric rejects crime against nature committed by human anthropocentrism. He treats nature as a whole keeping men itself a part of it. Frost seeks to acknowledge the power of nature and human communion with the elemental world of nature. He reinforces earth. In this regard, Nina Balgum expresses:

[...] he worked so much with nature, and because he presented himself as a New Englander, Frost is often interpreted as an ideological descendant of the nineteenth century American Transcendentalists. However, he is far less affirmative about the universe for where they, looking at nature, discerned a being creator, he saw no expression, nothing but weaken the self. (49)

To show the affirmation he has connected nature and human being to be transforming each other that has internal bond to save and to be saved from environmental crisis due to anthropocentric western worldview.

Frost has won worldwide fame and recognition and has already established himself as a 'classic'. The first thing, which strokes the eyes, is the extreme simplicity of his poetry. He writes on the simplest themes, and he says, what he has to say in the

most easily and simple manner. In this sense, Rahul Tilak expresses that it is this simplicity of Frost, which has endeared him to ordinary readers. They can understand and appreciate him without any trouble. (204). But this simplicity of Frost is deceptive. In fact, Frost is for both the masses and the classes – the learned few. A careful reading of his poems reveals that he is extraordinarily subtle, complex, and intricate. They have a rich texture and there are layers within layers of meaning. He makes extensive use of symbols to convey profound truths, and in this respects he is one with such modern poets as Eliot.

However, different critics have explored his poems through different perspectives. Luise Utermegre views that Frost's poetry is rich in its actualities, richer in its spiritual values, and full of scenic beauties, every line moves with the double force of observation and implication. He further adds, "The very first poem in the book illustrates this power of character and symbolism." (112). The characters and symbols he has used have the connection with nature and its focus on ecology.

Margaret Ferguson views that Frost's verse relies heavily on the language of the people. He adds:

His work further developed with the production of *A masque of Reason* (1945) and *A Masque of Mercy* (1947), dramatic poem in blank verse, portraying biblical characters and exploring the relation of, man to god in the modern world. [...] his poetry is among the most accessible of modern writers, given the central theme of all his collections: the quest of the solitary individual to make sense of the world. (224)

Frost has picked up the voices of typical folk people of New England that has given the sense of poet's communion with the local people. This communion has helped him to make the live use of diction in his poetry

Central problem of Frost's career was his conflict with science, he trusted more on religion. Robert Bernard Hass in his essay 'Frost's Conflict with Science' examines the ways in which the conflict affected the development of Frost's career from beginning to end. Hass situates the poet's work in the intellectual ferment of the late nineteenth and early twentieth centuries and argues that as materialism collapsed under the weight of new scientific discovery (11). Frost began to see science as a historically conditioned mode of perception. Gradually viewing science as an imposed construct rather than a literal transcript of the physical world, Frost ameliorated his fear of science's disturbing conclusions, reaffirmed his belief in a spiritual reality, and subsequently formulated the most convincing defense of poetry. In the course of Frost's career and his conflict with science, Robert Bernard Hass posits that there are always problems how to find a place for poetry and religious in a culture that considered science its most reliable source of truth (12). He further says:

By the time Frost began writing, the Emersonian concept of nature as an analogue for a benevolent deity had been replaced among the scientifically educated by the view that nature's Mechanisms were based solely up on accident, competition and survival. [...] Frost not only saw his religious belief shattered by Darwin's theory of natural Selection but also recognized that poetry, in the wake of stunning scientific accomplishment, was slowly losing science what was left of its cultural authority with both designer and purpose absent from the post Darwinian world, the old religious orders appeared trivial, and

human kind found itself dislodged from the centre of natural order.

This view of nature, coupled with series of debilitating personal tragedies plunged Frost in to a spiritual crisis, which he surmounted by writing poetry. (14-15)

Although he had been in crisis, he overcame this puzzlement writing poetry, which regards nature as having intrinsic force that attracts everything towards its text and regulates every aspects of natural world. Similarly, the same force controls growth, decay, beauty, and terror of human life. No one can escape from it. So, human beings cannot be separated from a force that inevitably binds us with nature. On the other hand, human attempts to be away from such force become vain project of science; it leads human beings towards the alienation from nature, so happens to modern man as Frost claims. And, thus comes crisis in human-nature relationship.

Frost is a great pastoral and regional poet. He writes of rural people, occupation, events, and situation. The region North of Boston forms the background to his poetry. Its people its scenes and sights appear and reappear in successive poems, and important a rate continuity, and unity to his work. Frost has made this particular region his own. He loved it and knew it intimately, and this first hand knowledge makes him interpret it, so realistically and accurately. Above all, Frost is the poet of rural New England. In this regard, Rahul Tilak posits:

Frost is a great pastoral poet. He writes of nature, people, occupation, events, and situation. Countryside, country scene, and sights provide the background of his poetry. He writes of rural people, occupations, and pleasures; apple picking, gum gathering, birch swinging, mowing, hay collecting, and the language he uses is the simple colloquial language of country folk. In his poetry we do not find the city scenery

and city people to whom we are used in modern poetry, there are no shop-girls, truck drivers, factories, trains and buses in his poetry.

However, the essential of city life the note of anxiety, the heartache, neurosis and emotion disturbance are all these. (204)

Frost's use of pastoral as well as regional varieties in his poetry has intimation with the rural nature and its unspoiled scenic sense of consciousness towards the spoiled and impure urban natural setting. His choice of setting in his most poems gives the same sense of clarification. In this regard, we can see following lines from "A Girl's Garden":

A neighbor of mine in the village
 Likes to tell how one spring
 When she was a girl on the farm, she did
 A childlike thing.

One day she asked her father
 To give her a garden plot
 To plant and tend and reap herself,
 And he said, "Why not?" (167)

The scenery he describes, the people and their occupations, which he presents and the language which he uses, are all peculiar to this selected region. The massive birches swinging in fierce winter storms is common sight in New England and Frost has immortalized it in his famous poem "Birches".

Modern world is the world of frustration, depression, and sexual repression. It is what Eliot says is the spiritual wasteland. In such world, there is inevitable alienation of human being from the nature under ecological crisis. Frost locates man

and nature under a very intricate web to find out solace in the desolate world.

Technology has the greater role that encourages the pervasive war and destruction. In order to be away from derangement and alienation to find solace out of the bitterness of external life and to get pleasure of the internal imaginative life. Frost turns to nature and regards human beings as a part of it. The desolation and alienation of modern man, as Frost takes, are in partiality. However, in totality man is bound to nature that is organic whole of every living and non-living entities. Man if taken culturally, religiously and ideologically, indulges in frustration, but within nature, there is always blissful existence. Thus, Frost wishes to entangle himself in the very stand in order to escape from the external reality.

Frost' poetry reveals his almost mystical attachment to the fields and farms of New England. An ardent details of rural life and endowed them with universal, even metaphysical, meaning. The poem "Stopping by Woods on a Snowy Evening" expresses:

Whose woods these are I think I know.

His house is in village though;

He will not see me stopping here

To watch his woods fill up with snow. (275)

Frost describes an experience relating to work in an agricultural or rural setting and expands on it to make the points among others that it is only in the job well done that one finds something to hold on to. The rural tasks that Frost writes about are haying, harvesting and human labor in his most poems. These have direct entanglement to the preservation and promotion of ecosystem.

Behind the assimilation and interconnection of human and non-human world of nature in Frost's poetry have several obviously reasons. First, Frost is a

grandfatherly farmer poet full of practical Yankee wit and wisdom. The public likes his poems with natural rural settings in the picturesque New England countryside and honors him as one of America's historic luminaries. Secondly, Frost creates a modern vision of hell on earth. Due to the different visions to see the earth people are ignoring its importance with the relation to their life. Life is possible only through the existence of the green world. Thus if it is destroyed and make like hell no other reason we need to be extinct.

Thirdly, Frost was equally conscious of modern environmental crisis. Because of the emerging science and technology, the environmental degradation and pollution created serious problems to human begins. In order to cope with the problem and have eco friendly relation with nature, Frost turns to the relationship between human nature entities as the subject matter of this poetry. His poem "Going for water" expresses.

The well was dry beside the door.
 And so we went with pail and can
 Across the fields behind the house
 To see the brooks if still it ran; (26)

Fourthly, Frost's observations of recurrent deaths of wars make him to take death merely as a process of life. On the other hand, the cultural death and degrading faith persists him to turn toward nature as ultimate resting place. It is a step closed to nature. In his poem "The Wind And The Rain" expresses, "I sang of death but had I known / The many deaths one must have died /Before he come to meet his own!"(449). He regards death as transforming force to be one with nature even after life.

Finally, Frost's intouchment with the rural area from the childhood and deep impression with the natural world created nostalgia to turn himself towards nature. Therefore, he makes abundant use of images drawn from natural rural life, animal, vegetation, and human labor, on natural activities. The farm landscape is seen as Eden in his poem. Because of these reasons, Frost's poetry unravels the world of nature with egalitarian gratitude and fosters ecological consciousness.

In this context, Frost has been widely studied from different perspectives. The present study, however, will attempt to study the poetry of Frost from the ecological perspectives to show the ecological awareness in his poems. In order to facilitate the textual analysis, the present study will adopt ecocentrism as its methodology. This study will seek to prove that the depiction of nature in the poetry of Frost as a source of transforming force, which empowers human being with creativity and knowledge, behind this depiction, there, lies a deep ecological conscious.

Since it is impossible to discuss all poems of Frost in its full extend in the research paper like this, only few representative poems have been selected for the present study. They are; "A Girl's Garden", "Stopping By Woods On A Snowy Evening", "Good-By And Keep Cold", "Tree At My Window", "Desert Places", "The Wind And Rain", "Our Hold On The Planet", "Ghost House", "In Hardwood Groves", "Going For Water" and "Birches".

II. Ecocriticism

The study of literature's relationship to the physical world has been with us in the domain of the pastoral tradition since ancient times. Representation of physical world and human world in the field of literature is not merely the present phenomenon. Physical environment and human world, the two entirely distinct ontological zones, have been brought together and integrated in mythology, literature and philosophy. We can find biometric vision of the nature in Hindu mythology along with its focus on horizontal relation of all the entities of the world. Whether for utilitarian value focuses on nature having its own right to be protected and promoted, and creation of harmonious relation among its all ingredients. In The Geeta, Krishna, in his dialogue with Arjun, says that prakriti is the original source of material world. In the bible, the God created first human beings Adam and Eve and let them be nurtured in the Garden of Eden. In Buddhism, Buddha himself got enlightenment under a tree.

Similarly, Greek and Roman literature also represented physical environment in their literature. Dante's *The Divine Comedy* opens with the vast wildness of the dark world. Likewise, popular Greek play *Oedipus Rex* begins with the plague upon the land. English romanticism focused on nature as the source of beauty and its relation to human. The American transcendentalism laid emphasis on organic vision and pantheistic notion of nature.

Ecocriticism as a literary perspective is the study of the relationship between literature and the physical environment, acknowledging the connection of language, nature, culture, knowledge about the physical environment is eco criticism. It is

applicable to the product of physical environment extending their root on earth.

Ecocriticism studies human culture and its interconnectedness with natural world.

Ecocriticism, in western world as literary criticism got its place only in the 1990s with its own professional organization- the Association for the Study of Literature and Environment (ASLE) established in 1992 at a special session of western literature Association (WLA) conference in Reno, Nevada. ASLE now has its organization in many countries like Japan, Germany, the United Kingdom and Korea whose purpose include sharing of facts, ideas and texts encouraging the study of literature and the environment. The writers and critics of these group put forwards their logic that human head and heart are connected with the physical environment. However, Cheril Glotfelty traces the origin of ecocriticism, which was possibly coined by William Rueckert in his essay "*Literature and Ecology: An Experiment in Ecocriticism*" in 1990. Rueckert argues that ecocriticism is "application of ecology and ecological concept to the study of literature" (XX). From environmental viewpoint, ecocriticism is literary and cultural criticism. Texts are evaluated in terms of their environmentally harmful effects. Beliefs and ideologies are assessed for their environmental implications. Ecocritics analyse the history of concept such as 'nature' in an attempt to the present global crisis. Direct representations of environmental damage or political struggle are of obvious interest to ecocritics, but so is the whole array of cultural and daily life, for what it reveals about implicit attitudes that have environmental consequences.

The implication of natural study in literature reveals human age-old relation to the nature. All most genres and literary figures have shown their interest in either way to the natural study. No specific age could have escaped from it. It is because human civilization is possible only with the advent of the nature. Here we can say no nature

no human existence. Thus, through the study of nature to the ecological perspective there has been tremendous change in the perception of nature.

In some cases, ecocriticism seems to have emerged out of the dominant modes of contemporary theory. It is for a move away from Marxist and New historicist criticism that can see nothing in nature. In this regard, Richard Kerrigan Posits:

[...] 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.
(129)

Marxism is a perspective to see literature culturally thus it is frivolous to see its relation to the natural world and human world.

Some postmodernists seem so intent on rejecting grand narratives and welcoming pluralism as to be unable to accommodate any attempt to build consensus in the face of material danger. Michel J. Mc Dowell speaks for many ecocritics when he says that Postmodernist Critical theory has the physical world, if not denied outright, is ignored. Several have used readings of Don DeLillo's comic novel *White Noise* (1984), in which a cultural studies professor has to face the possibility that his body has been contaminated by toxic chemicals to ask whether environmental crisis is a limit case for postmodernism.

The ecocritics deny the idea of social constructivism and linguistic determinism of the major meticulous observation, collective ethical responsibility. Ecocriticism, therefore, challenges the Marxist, linguistic and cultural interpretation of literature, Peter Barry expresses:

Ecocriticism, then repudiates the foundational belief in contractedness such an important aspect of literary theory [...] Every thing is socially or linguistically constructed, has not diminished its grip on day debate about literary theory. Nevertheless, the essence of the ecocriticism's intervention in theory has been to challenge it. (252)

Every literary theory examines the texts with its own focus on any aspect of criticism. Ecocriticism expands the notion of the world to include entire eco-sphere. It gives the earthiness approach to the text. As an earth centered approach, ecocriticism assumes that no thoughts, no philosophy no theory or culture predates the earth. It embraces the notion that language, thought and knowledge begin and end with the earth. Man is of the earthy and earthly: earth is part of man itself. In this regard, Glotfelty and Harold Fromm expresses:

Ecocriticism is the study of relationship between literature and the physical environment. Just as feminist criticism examines language 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. (XVIII)

Ecocriticism studies the reciprocal relationship between human and nonhuman environment in relation to the land or the earth, which is only the source of all necessary ingredients to human life. Thus, the home ground of ecocriticism is the human's inseparable attachment with the soil in its existence. So, dwelling place becomes the centre of ecocriticism in its experimentation.

The present state of this movement, for which the blanket term ecocriticism has come to be accepted, is one of ferment and experimentation. What is emerging is a multiplicity of approaches and subjects, including under the big text 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, eco-theory, the expansion of the canon to include previously unheard voices, and representation of canonical works from the past. As Buell notes, "the phenomenon of literature and environment studies is better understood as a congeries of set of claims".

("Forum"1991)

In fact, everything else is interconnected with everything in the natural world although human perception of nature can vary. Human construction up on is also necessarily the product of a brain and physiology that have evolved in close relationship to nature. Nature interacts with cultural influences in shaping human attitudes and behavior. These attitudes and behaviors lead human beings towards the consciousness, which definitely helps to preserve and protect natural phenomena.

As the circumstances of the natural world intrude ever more pressingly into our teaching and writing the need to consider to the interconnection, the implicit dialogue between the text and environmental surroundings becomes more and more insistent. Ecocriticism is developing as an explicit critical response to this unheard dialogue between the texts and environmental, Ecocriticism is developing as an explicit critical response to this unheard dialogue, as 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.

In an era of impending threats to the global environment, the emerging discipline of ecocriticism is engaged in a vital revision of the fundamental task of poetry. At present ecocriticism has become more than just a marginal mode of

literary analysis, because nature is more than just a passive backdrop or setting for the human drama of literature. British romantic poetry, because it often seeks to address perennial questions concerning the relationship between human kind and the natural world, has become one of the most important terrains for the development of ecological literary criticism.

Ecocriticism is not just a means of analyzing nature in literature. It implies a move towards a bio-centric worldview, an elaboration of ethics, a broadening human conception global community to include non-human life form and the physical environment. Jonathan Levin in “*Forum on Literature and Environment*” says:

Ecocriticism is marked by tremendously ambitious intellectual, ethical, political, and even sometimes spiritual agenda. Though there is already great diversity of opinion in the field of ecocritical dialogue of ten aims at nothing less than the transformation of human environmental and ecological consciousness. (1098)

Use of nature in literature seeks its bio-centric domain through the ecological perspective in the modern era by the excessive application of nonhuman world with human activities. That may create intellectual forum in ecocriticism.

Human world is the explicit ground of literary creation. Physical world has its inseparable relation to human beings. So, everything else is dependable on each other. Ecocriticism tries to seek how literature clarifies the relation of human to the nonhuman world. Therefore it is worthy to direct our attention to matters about which the modern world must meditate on. To negotiate between human and non-human world, ecocriticism “puts one foot on literature and other on the land” (XIX) as Glotfelty says.

Summarizing this, there is an organic bond between human beings and natural world. Emergence of ecocriticism helps the human beings to be conscious on environmental degradation and to understand the value of physical world in relation to the lives surviving in the earth. It also helps to change the concept of natural world in the context of advanced human world. It equally helps to find the mystery of human magical progress on science and technology. On the other hand, ecocriticism gives much space to study the impact of science on nature.

Environmentalism is a critique of industrial modernity and another product of it, a distinctively modern movement in which an indispensable role is played by science, by the methods and technologies, for example, that can identify chemical traces or analyze atmospheric data. Essential, too, are modern forms of communication, especially television, with its power of sending iconic images across the world to mass audiences. These technologies have helped to create the global perspective that is fundamental to environmentalism. Dana Phillips writes:

Ecology today is far from being the sort of representative, and utopian science that ecocritics have assumed it to be. They should attend more closely than they have to the testing of ecologists like Robert Mac Intosh, who wires: "Ecology has been credited with supplying aesthetic, ethical, moral, and even metaphysical insights for human dilemma. All too often it has not been adequately credited with supplying scientific insights." (143)

Ecology cannot be far from aesthetic, ethical, moral and metaphysical insight because these are the social as well as ideological phenomena that entangle each other to foster the relation between nature and society.

Due to amalgam of various aspects of physical as well as human environment, it has become the subject of vastness in literary criticism. Ecological research is extremely difficult. Ecology is a catchall term used to describe a science more diverse in theory and method, and freer wheeling and unconstrained. In this regard, Dana Phillips further says:

The fact of matter is the ecological research is extremely difficult. The grand sweep of many ecological theories is a response to the vastness and complexity of nature: comprehending this vastness and complexity on an appropriate scale and in meaning full detail is hard to do well, assuming that it can be done at all. The intellectual and methodological challenges of ecology are further compounded by a host of very basic technical problems. Ecologists cannot take comfort from and refuse in a well-equipped laboratory purchased right off the self and marked “for the use of ecologists only.” (221)

Ecocriticism or ‘green criticism’ is one of the most recent interdisciplinary fields to have emerged in literary theory and cultural studies. 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 to it and why and the way in which the relationship between humans and nature is envisioned. Moreover, it investigates how nature is used literally and metaphorically in certain literary or aesthetic genres and tropes, and what assumption about nature underlined genres that may not address this topic directly.

Ecocriticism looks back on a long tradition of scientific analysis as detrimental to aesthetic appreciation. Indeed literature and art, in this framework, easily come to be perceived as bulk works against science and technology, a view that goes back at

least as far as the romantic era, rather than as sits of encounter between different types of knowledge and discourse.

Ecosphere is made out of different literary genres that promulgate their fundamental aspects to the literary criticism. Eco-poetics is one of the terms related to ecocriticism in which 'eco' is derived from the Greek 'Oikos' 'the home or place of dwelling' and 'poetics' is Greek 'poiesis', 'a making'. Thus eco-poetics is related with the poetry of dwelling place. Regarding eco-poetics its Greek base, Jonathan Bates writes:

Eco-poetics ask in what respects a poem may be a making (Greek poiesis) of the dwelling place- the prefix 'eco' is derived from Greek 'Oikos', the home or place of dwelling'. [...] However, the rhythmic, syntactic and linguistic intensifications that are characteristics of verse writing frequently give a peculiar force to the poiesis: it could be that poiesis in the sense of verse making is language most direct path of return to the Oikos, the place of dwelling because meter itself a quite but persistent music, a recurring cycle, a heart beat, is an answering to nature's own rhythms, an echoing of the song of the earth. (75)

Eco-poetic can be conceived as a response to the question whether we can ever approach nature in a non-ideological way or are human endeavors to capture nature theoretically or poetically or narratively, nothing more than our own peculiar approach of it? For Bates, eco-poetics is the way of looking at the relationship between poetry and ecology.

Eco-poetics seeks not to en-frame texts but to meditate upon them, to thank them, to listen to them, albeit to ask questions of them. Eco-poetics renounces the mastery of en-flaming knowledge and listen instead to the voice of art! An ecological

or eco-poem must not only refer the reader to the natural world, it must do so in a way that is both aware of itself and of the role that humans play in natural cycles. It is to create parallel between words and objects.

Ecopoetics proposes the importance of landmarks and reawakens the consciousness that without landmarks, there is no possibility of text marks. It surpasses the claim of post-modernity that regards all marks as text marks. Any discipline, knowledge and superstructure are based on these landmarks. So, poetry itself floats on the surface of the earth and saves the earth in poetic place, and environment, man and nature and culture.

The past response from much of the English Profession to the rise of ecological consciousness has been that the connection between literature and the condition of the earth and non-human as well as human life is something that we do not talk about. Where the subject has arisen in the past, it has commonly been assigned to a safely negligible category such as 'nature writing or pastoralism or regionalism'. Looking back at the first stirrings of ecocriticism, one might note the non-reception from the English profession Joseph W. Meeker's seminal 1974 book *'The Comedy of Survival: Studies in Literary Ecology'*. Meeker wrote in his introductory page:

Human beings are earth's only literary creatures. [...] If the creation of literature is an important characteristic of the human species, it should be examined carefully and honestly to discover its influence upon human behavior and the natural environment to determine what role, if any it plays in the welfare and survival of mankind and what insight it offers into human relationships with other species and with

the world around us. Is it an activity which adapts as better to the world or one which estranges us from it? (3-4)

Nature writing, continuing and extending its solid achievements with rural and wilderness topics, can be expected to carry on its traditional role while expanding into minority and urban and environmental subjects and concerns. Other scientifically related subjects attractive to students of literary ecology are animals and the deep connection between human and nonhuman animals. These topics recall a long history of mankind in the company of animals, which Darwin's insights first forced us to reconsider.

Turning the point, in our human understanding of nature, from these assumption of simplicity to an awareness of complexity would seem to suggest the need for environmentally concerned humanists to cross over disciplinary lines into the sciences.

Ecocriticism in way is defined to be limited to the nature "writing". But just as ecocriticism is not limited to American writing, as it is not to setting, it is too not limited to literature and writing. It does not mean that it is not connected to writing. Moreover it is profoundly interdisciplinary field that explores not only literature and written text but also different media too. Photography, art, philosophy, documentary, films, and other materials like history and anthropology are some examples.

Therefore, ecocriticism is not a school limited to nature nor it is mere American literature. This is a critical school, which has certain questions to deal with: For instance, how is nature represented in the text? What role does physical setting play? What is ecocriticism and how does it differ from other literary theories like Marxism, deconstruction, feminism and cultural study? Is ecocriticism cross-cultural and interdisciplinary field? Does literature have something beyond nature? And so on.

Similarly, ecocriticism as a scholarly and pedagogical practice explores language on going product of evolution. Pedagogical practice means encouraging and enabling students to explore the natural world at first hand. Reading earth is to focus its rhythm, patterns and intricacy. Just discussing the earth does not mean anything. To experience merely a leaf, a flower is a partial understanding. Ecocriticism is a big tenet rests on the understanding of whole. Therefore instead of knowing a flower, a leaf and tree branch we need to know the whole plant.

Since it was felt that the world underwent to the ecological crisis there has been many attempts to be flee from the hazards. May be more efforts were realized out from the literary criticism. But certain of literature has not been untouched to the concern of the ongoing crisis. However the direct effects had not been seen due to the western perspective towards the environment. Human centered perspective of the environment dominated the western philosophical thought. This view considered land as faultlessness and judged in terms of human need and satisfaction. Twentieth century Ecocritical School is a response to cut such thinking out. Ecocriticism but confronts the need for human beings to exist in harmony with the nature. So it develops the environmental ethic.

Environmental ethical view advocates us to respect nature and show its inseparable relation to human existence. It will be more beneficial if we cope to the nature to utilize its resources in the advancement of human civilization. The life sustaining matrix is built up on natural world and green plants. Human being subconsciously seeks the connection with the rest of the life. People search for new life into the wilderness. Therefore, it is a metaphor for unlimited opportunities. To look at the world through ethical perspective Edward O. Wilson in his article writes:

The ethical imperative should therefore be, first of all, prudence. We should judge every scarp of biodiversity as priceless while we learn to it and come to understand what it means to humanity. We should not knowingly allow many species or race to go extinct. And let us go beyond where salvage to begin restoration of natural environments in order to enlarge wild population and staunch the heaworrhiaging of global warmth. (159)

The relation of nature and species living in the world has unavoidable intricate to the earth that goes its roots to the beginning of its birth. Therefore it is very difficult to separate each with other.

Summing up, though literature of the past used to incorporate with environment, there was no such theoretical tool to see the perspective positively. Due to the dogma in the past that man, though a step to the dogma in the past that man, though a step lower than angel, is above to the rest of the earthly creation. The nature should get utmost respect but man should not underscore its grandeur. Ecocriticism has also deeper respect for the integrity of many other forms of life with which human kind shares the earth. This locates ecocriticism beyond the traditional boundary of literary circle.

The separation of humanity from nature has a long history. Ecocritics have 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 ecocriticism's philosophical and historical work has been the analysis of this tradition of man/nature dualism. Lynn white junior's critique of the Christian principle of dominion is one example. White points also to the tradition of regarding the earth as a fallen world.

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 human body is mechanical. Animals are denied reason and all but rudimentary sensation. In the opening to Environmental culture, Val Pulmoow argues:

Developing environmental culture involves a systematic resolution of the natural culture: and reason/nature dualism that split mind from body reason from emotion, “across their many domains of cultural influence”. This dualism, as producing the weakened sense of our embeddings in nature responsible for the cultural phenomenon of ecological denial, which refuses, too admits the reality and seriousness of the ecological crisis.(221)

Ecocriticism tends to focus earth-centeredness regarding language, culture, knowledge, philosophy and history as constructed with in it. Indeed’ the driving force behind ecocritical studies has in the conception that the parts of nature are connected to the whole nature itself. So, no view, no theory, no philosophy, no religion and knowledge can have so much life force or vitality as that of the earth. The earth is the essence of our knowledge and it is the always greater than our imagination. The earth is the source and our thoughts are the eco-effects supplied by it. The earth surpasses our understanding. The earth helps to generate creativity among living beings and that creativity tends to be unified completely with the non-living things. Therefore, there is always organic whole among all the elements of the earth.

The activity of ecocriticism is to unify and organize apparently unrelated things. This is the very essence of creative impulse. The creativity rests upon human

being because of nature. Nature is creative that inspires human beings too. This idea meets with the state “in the movement of trees, I find my own agitation” of Wallace Stevens. Language, sings, words are similar to eco entities. That’s why William Ruckert in “Literature and Ecology” Says, “We live by word and by the power of word, but are increasingly powerless, to act upon the world” (109). Human mind is inspired from nature. To play with nature, to be intimate with it is to be inspired from it. In the light of the moon there is sensitivity. Similarly, the leaves, the water, the movements of the trees are the sources of our creativity. This creativity is a means to bridge the gap of environmental concept of modern man.

Ecocriticism, which has tended to take its cues from nature writers like Lopez, wants our sense of things, and our expression of that sense, to be more synthetic than it is, and even synthetic. But, our sense of things is and will remain, analytic – ineluctably so, and not because of intellectual fashions that make too much of abstraction. Ecocritics who complain that representation has gotten a bad rap in recent decades are much bit as guilty of abstraction as those they chastise for being overtly theoretical. They simply prefer a different variety of abstraction, and a more redoubtable one, which they hope will prove impermeable to further analysis. In other words, they want ideas to have the status of facts: they want the world to be in the text.

Ecocritics sees their responsibility to find out the reaction between natural ingredients and nature in a whole. Trees, mountains, lakes, hills etc become the matter of criticism in relation to the human activity. Human activity with trees has significant role in ecosystem. Thus, use of trees in literature seems to be present at any condition of nature writing. Dana Phillips writes

To insist that trees must be present in literature, just because they happen to be mentioned and described or even celebrated there, seems hostile to the very possibility of imagination, which plays its dividends in the coin of figuration, not representation. And to persist in thinking that trees might somehow be present in literature after all, despite the strictures of recent literary theory (and at least two thousand years of philosophy), is uncritical and, worse hostile to criticism. (9)

Use of tree in literature is not recent one. It has become almost a part of literary writing however; its use had not been seen as significant landmark in the proliferation of ecosphere. Lately, it has got attention in ecocriticism.

Finally, Ecocriticism, the recent literary theory sees literary creation and its engagement or interconnection to the relationship between the physical world and human world. The theory as in disciplinary modality seeks its approximation not only to the 'nature writing' but also to the different genres of literature, philosophy language, culture etc. Its emphasis goes on to the landscape and entire natural ingredients surrounding the human world. In a same way, its poetic use in literature intimates the excessive use of land, trees, mountain, hills, and lakes or as a whole 'the earth'. The earth surpasses our understanding. She is the essence of our knowledge and it is always organic whole among all the elements of it.

The research focuses on the poetry of Robert frost that reinforces the organic vision and connectedness of human and non- human elemental world of nature giving prior focus to the land ethics than any other ethical concepts that can foster knowledge and creativity towards the ecological awareness.

III. Eco-consciousness and Force of Nature in Frost's Poetry

Robert Frost reflects ecological consciousness in his poetry challenging the cerebral orderliness of the fashionable poetry of the time and going beyond the modern desolation of writing poetry. By investing in the New England terrain, he rejected modernist internationalism and revitalized the tradition of New England regionalism. His poems are deeply connected to the elemental world with human enticement. There is correlation of nature and human activities, here by making a kind of organic unity. His treatment towards the nature in his different poems make a kind of ecofriendly conjecture which leads him to proceed towards the interconnectedness, interassimilation and integral relation of man and nature which has been intertwined in the process of civilization. However, the human age-old alienation from the nature has to be recovered and cure nature from environmental degradation inflicted by human beings themselves.

Nature, for Frost appears to be transforming force, which empowers human beings with creativity and knowledge. Behind this depiction of nature, there lies a deep ecological awareness in his poems. In the poem "Desert Places" he posits:

Snow falling and night falling fast, oh fast
 In a field I looked into going past'
 And the ground almost covered smooth in snow,
 But a few weeds and stubble showing last. (386)

Nature is represented in assimilative way in an intricate web with man. Nature appears to be an organic whole in which human beings are placed as a part of it. Frost attempts to depict the nature in his poetry shows his ecological awareness.

Preservation and promotion of nature have been the ultimate concern of his writing.

The dominant aspect we find in Frost's poetry is nostalgic view of lost of innocent childhood and sanctity of nature appears mostly in his later poems like "Birches":

May no fate willfully misunderstand me
 And half grant what I wish and snatch me away
 Not to return Earth's the right place for love.
 I don't know where it's likely to go better.

The use of nature and trees in this poem makes reader aware of the pure state of human life existing on the nature. So he shows his will for the lost childhood and memories as the pure nature in order to get solace out from the alienation created by the advancement of modernity and man's detachment from the world of nature.

Therefore, he seems to be wishing to return to the lost childhood through fantastic reconstruction in poetic lines. "So I was once myself a swinger of birches./ And so I dream of going back to be." (153). In the words of Robert Bernard Hass up on "Birches";

In "Birches" a fanciful monologue, the poem's speaker expresses a Twain-like nostalgia for care free boyhood and tree climbing. [...] Indulging in digression, the speaker notes that ice storms have the same effect on birches and that the glass-like shards falling on the ground below suggest the shattering of heaven's crystal dome, a symbol of divine perfection. Restored to the original train of thought after "Truth broke in/ With all her matter of fact the speaker returns to revealing boyhood in the country, where a skilled birch-bender could subdue trees with the same care as a hand requires to fill a cup to the brim without spilling. (10)

The philosophical gist of "Birches" begins in line four, where the speaker identifies himself as a rural lad given to birch bending. Now burdened with frustration characterized as a walk in a "pathless world," a cobweb tickling the face, and a tearing eye that has met the lash of a limb, the speaker remains in the land of metaphor by envisioning an escape. To avoid an adulthood "weary of consideration" he pictures a respite- a swing outward from reality. Accentuating his point is the, speaker isn't ready for heaven. Earth is his true home. Even with everyday miseries, being earth bound in the right place for love suits human nature.

Frost's extensive use of imagery from natural life as tree, flower, woodpecker, and whippoorwill shows his close relation with the natural world. The flower, the orchid refers to the beauty and richness of natural life. The ground and meadow symbolize the green color, which refers to the creativity symbolizing youth, joy and innocence. The flower symbolizes the purity and fullness. Woodpecker and whippoorwill have close affinity to the activities done by the poet as a boy in the lap of nature. The boy's life is composed of repetitions of nature where the cyclical relation upholds the parallelism led by time and at his mercy, even when "young and easy" the poet knows how that time has always "held him". As the sea sings in the chains of moon and sun, so the changed young boy sang them. Walking to death poet still sings green songs.

Frost's imagery is drawn from the most common and familiar objects of nature, but it is used symbolically and hence arises the richness of his texture; Frost's language is simple but highly suggestive.

Time has become enemy in his growing age changing the green and golden joy of childhood in to the Shadowy sorrow of maturity the lines as in the poem "The Wind And The Rain";

I sang of death but had I known

The many deaths one must have died

Before he came to meet his own!

Oh, should child be left unwarned. (449)

Above lines, show the poet's affirmative approach to see the death as natural incident.

It is unavoidable. Frost celebrate his death rather than mourning.

Frost is a great natural poet. He writes of the natural scenes and sights, flora and fauna, hills, and dales of the region which lines north of Boston. like Worthsword, his love of nature is limited to her pleasant and unpleasant aspects. He enjoys her sensuous beauty, but he is also alive to much that is harsh, bleak and cruelty. His approach is realistic. He was a working farmer and no working farmer can be romantic about nature. He does not find any 'holy plan' at work in nature, nor does he regard her as kindly mother watching benevolently over man. In his view, nature and man are two separate principles, and it is futile to search for friendship in the external world. He constantly emphasizes the different, rather than the similarity between man and nature.

Frost's ambition was to write in the nature, every speech of New England to capture the speaking voice with all its rich inflections and intonations. In his own pronouncements, on the nature of his art, Frost again emphasized the value of the speaking tone of voice. Through a proper arrangement and choice of words, he tired to convey the sense of humors, pathos, hysteria anger and all kinds of effects. From this, it becomes clear that distinctive features of Frost's diction are first the conversational tone and secondly this conversational tone is regional i. e. the tone of Yankee speech. Now in conversational, the tone, the inflections, the intonations, the accents very form speaker to speaker, and Frost's diction has this variety. It is

dramatic; it varies from character to character, and also according to a change in mood, thought, emotion, and situations as the same character. Thus, the tone and posture of the speaker in "Stopping by the Woods on a Snowy Evening" are different from the tone and posture in "Mending Wall" and create a kind of esuriently atmosphere in his poems. The poem "A Girl's Garden" presents a typical conversation between father and daughter as:

One day she asked her father
 To give her a garden plot
 To plant and tend and reap herself,

 And he said, "why not?"
 In casting about for a corner
 He thought of an idle bit
 Of walled-off ground where a shop had stood
 And he said, "Just it."

 And he said, "That ought to make your
 An ideal one-girl farm,
 And give you a chance to put some strength
 On your slim-jim arm. (167)

Robert Frost foregrounds pastoral life throughout his poems discarding the urbanization, which brings ultimate environmental degradation and different kinds of population. He likes to play with his characters in rural setting where he finds pleasure to be one with nature. Frost's poem of rural life, are highly suggestive and symbolic.

A careful reading reveals layer within layers of meaning and significance, and many other levels are constantly suggested. For example, "Stopping by Woods on a Snowy Evening" is apparently simple, but in reality, it is highly suggestive and symbolic. It suggests the idea that man must sacrifice his desire for pleasure to be one with nature and rest to his duty and work in life.

In the poem "Birches" Frost picks up the character from the village and place him in the pastoral setting swinging in the branch of the tree; "Across the lines of straighter darker trees/ I like to think some boy's been swinging them. (152) In the poem Frost has shown the effect of snow to the trees however this happens in natural process soon after the sun's arrival they become free of the snow. To see this process the rural people think it is their pleasure. They take this kind of scenery covered with white snow is an Eden fallen from heaven. He expresses this kind of feeling in "Birches" as:

As the stir cracks and crazes their enamel
 Soon the sun's warmth makes them shed crystal shells
 Shattering and avalanching on the snow-crust
 Such heaps of broken glass to sweep away
 You'd think the inner dome of heaven had fallen. (152)

Frost's swinger of birches has the New England Spirit of adjustment in him. He lives far away from the city where alone he could have played on birches. "The idea of adjustment" to situation and determination in the face of adversities is again the key note of mowing. The adjustment, which should fit to the human will and nature's capacity.

Pastoral, the genre that has expressed this vision single antiquity is an obvious place for historical variety or artistic expression of environmental concerns. Yet, with

its immense historical variety of forms and tones, its many modulations—frivolous, serious, complex, simple, ironic of the desire to return to nature, pastoral life. His artistic expression in the poem "A Girl's Garden" is seen with these lines:

A neighbor of mine in the village
Likes to tell how a girl on the farm,
When she was a girl on the farm, she did
A childlike thing. (167)

In this poem, Frost's use of setting also gives a glimpse of pastoral as well as pure natural ground that remind the typical villagers' days activities.

The setting of the poem "Good By And Keep Cold" signifies the pastoral activities happening with in an orchard. This shows how the poet is worried on its protection to be form different kinds of wild lives. He seems to be worried to the avalanche, which may destruct the entire life of the orchard. The following lines from the poem represent his worryness:

An orchard away at the end of the farm
All winter, cut off by a hill form the house.
I don't want it grind led by rabbit and mouse.
I don't want it dreamily nibbled for browse
By deer, and I don't want it budded by grouse. (28)

The above lines show the poet's friendly efforts to preserves the pastoral nature and it's value to the countryside where people's intimation to the nature becomes unavoidable life styles. From which promotion and protection of nature is mainly done with the people's awareness about the usefulness of nature similar to the poet has.

Selection of words in different poems also reflects the poet's inducement with pastoral world and rural nature. The words like 'wood', 'arboreal', 'sod', 'slop', etc. have the direct connection to rural life and setting. The following lines from "Good By And Keep Cold" represent this:

And such as is done to their wood with an axe

Maples and birches and tamaracks,

And think of an orchard's arboreal plight

When slowly (and nobody comes with a light)

Its heart sinks lower under the sod.

But something has to be left to God. (28)

Therefore, Frost's poems of rural life are highly suggestive and symbolic. A careful reading reveals layers within layers of meaning and significance and many other levels are constantly suggestive. For instance; "Mending Wall" pictures an incident from rural life, but in reality, it is highly suggestive. The 'wall' symbolizes all kind of barriers, which divide man from man. Racial prejudices, conflicts, between nations, religious and economic quarrels, are all ideas which lie much beyond the rural life, and which characterizes life on different and higher planes. Thus, we can say that his use of rural setting and activities in his poems create emotive force to be transformed in to the bond of man nature relationship.

Excessive use of 'tree' in Frost's poems portrays the poet's consciousness of the importance of tree in the human world. It has the significance to the human life directly to the excretion of the oxygen, which is vital to their lives. Approximation to the tree creates fresh and healthy environment to the human. So, they intend to see it near to them not only in time of day but in rest hours of dark night.

Even the dream dreamed near to the tree has its connection to the human activities under the trees. The following lines from "Tree At My Window" posit:

Tree at my window, window tree,
 My sash is lowered when night comes on'
 But let there never be curtain drawn
 Between you and me.

Vague dream-head lifted out of the ground,
 And thing next most diffuse to clouds,
 Not all your light tongues talking aloud
 Could be profound.

That day she put our heads together,
 Fate had her imagination about her,
 Your head so much concerned with outer'
 Mine, with inner, weather. (318)

The above lines also show the relation of human destiny to the trees. The trees get chance to be one with human even in time of sleep trees stand watching the human through the window. Therefore, it does not seem strange to know the fate of human by the trees. When winds bend it, its head go to put together with the man sleeping. Thus, as the last lines show the intricate web between human and tree they both have concern to the weather directly.

Robert Frost foregrounds his biocentrism ideas throughout his poems discarding anthropocentric devastation and utilitarian value of nature. So far, his poems are concerned, the human activities in cultural milieu are the root cause that

separate human from non-human entity and create frustration and depression in human mind. When the eternal bond between human and non-human elemental world of nature is broken, the sense of alienation appears in human mind and man has to bear different problems. Thinking such consequences, Frost tries to connect himself with nature. Human beings should not harm nature because we are part of nature: species have right to continue: and nature has intrinsic rights broader than mere species survival. Even individual living things in nature whether animal or plant is a teleological centre of life having a good or well-being of its own which can enhance or damage. So, human beings subject to the same ethics. He discards utilitarian value of nature with anthropocentric devastation in the poem "Our Hold on Planet" as:

There is much altogether since time began,
Including human nature, in peace and war,
And it must be a little more in favor of man,
Say a fraction of one percent at the very least,
Or our number living wouldn't be steadily more,
Our hold on planet wouldn't have so increased. (469)

In the same poem, Frost shows the human's right to wish nature to fulfill their essential natural process like rain falling. It is his demand and rights both to request and wish for nature's prosperity. Here, nature seems to be more blissful not neglecting the men's will.

However, sometime it seems nature even lacks its mercy throwing as the hails and snow. Cycle of nature, which ought to happen due to human's creation of atmospheric pressure. The poet through the poem posits:

We asked for rain. It didn't flash and roar.
It didn't lose its temper at our demand

And blow a gale. It didn't misunderstand
 And give us more than our spokesman bargained for,
 And just because we owned to a wish for rain.
 Send us a flood and bid us be damned and drown.
 It gently threw us glittering shower down. (469)

Frost here, rejects human intervention in the cycle of nature giving due regard for the natural world that is ultimate dwelling place. Similarly, the snow and hails serve as analogy for the holiness of nature of all green force from drop to heavy rain and for the holiness of poetry. So, he is environmentally conscious in this regard and tries to avoid the degradation of the environment so that the esuriently relation of man with nature can be restored.

Frost achieved an internal dynamic in his poems by playing the rhymes of ordinary speech against formal patterns of line and verse and containing them within traditional forms. The interaction of colloquial diction with blank verse is specially, central to his dramatic monologues. To Frost traditional forms were the essence of poetry, material with which poets responded to flux and disorder by forging something permanent, poetry, he wrote, was "one step backward taken", resisting time – a "momentary stay against confusion". In his nature lyrics, there always comparison emerges between the outer scene and psyche, a comparison of what frost has done in one poem called "Outer and Inner Weather".

Because he worked so much with nature, and because he presented himself as a New Englander, Frost is often interpreted as an ideological descendant of the nineteenth century American Transcendentalists. However, he is far less affirmative, about the universe than, they for where they, looking at nature, discerned a benign creator; he saw "no expression, nothing express." Frost did share with Emerson and

Thoreau, however, the belief that everybody was a separate individuality and that collective enterprises could do nothing but weaken the self. For Frost, separate individuality holds to be transforming force, which empowers 'human being with creativity and knowledge. This creativity depicts the human relation to the physical world as per the basic of ecological consciousness.

Frost relies on the individual and existentialist to make meaning out of thing. "Design" is probably his most powerful expression of the individual confronting cosmic indifference. A Petra Chan sonnet that, rhetorically asks the question, "If the world designed and protected by a creator?" The poet pictures a world in miniature where all the living elements appear unnatural and out of place. Death and nihilism seem to rule and the poet dares the reader to find a divine plan in any of it assign the poem "The Rain":

And let it drive me deathward too.
 With breaking step I stabbed the dust,
 Yet did not much to shorten stride.
 I sang of death but had I known
 The many deaths one must have died
 Before he came to meet his own!
 Oh, should a child be left unwarned
 That any song in which he mourned
 Would be as if he prophesied? (449)

Frost in the same poem sees the possibility of life, even blooming of flower in desert where life is rather possible due to lack of water, fertile soil and coolness. The sense of the poet to these lines seem to be more optimistic and affirmative to the use of the physical world whether it is naturally productive or need to be made productive.

However, flora and fauna themselves could adopt naturally Nature can itself sometimes be its motivating force. Flora is essential for fauna and vice versa. Without one the other can have difficulty for existence. Thus they are interrelated. The poem "The Wind and the Rain" expresses:

Flowers in the desert heat
 Contrive to bloom
 On melted mountain wear led by flume
 To wet their feet.
 But something in it still is incomplete
 Before I thought the wilted to exalt
 With water I would see them water-bowed. (449)

Man nature equation and interconnectedness is fostered through the issues of death in Frost's poetry where he regards death not as end but as a natural process of life leading one close to the elemental world of nature. Death, as Frost takes is nothing more than the way out from the material world that is full of frustration, sexual repression, and depression. It is one-step closer to be one with the elemental world of nature.

Regarding death as common phenomenon and natural process of life, it is inevitable as well as indispensable and rest oneself in the pure and sanctified world of nature to get relief from the burdens of life and search the organic process of existence. The material existence and apocalypse of modern world can be surpassed by the cosmic one that can be reached only after the death as human beings enter into the elemental world of nature.

For Frost the death is the direct way of reaching organic nature being interconnected. In the poem "The Wind and the Rain," he focuses the nature how it brings or evokes life towards death in the beginning lines and then in the middle of

the verse the lines reinforce the idea of the celebration of death treating death as a means to lead human kind back to the sanctified natural world:

I sang of death but had I known
 The many deaths one must have died
 Before he came to meet his own!
 Oh, should a child be left unwanted. (449)

Therefore, frost celebrates the naturalness of his immortality as he will have real aesthetic relationship with the objects of nature after death. So, he celebrates the naturalness of his mortality through out this poem. Death for him is the gateway for the communion with nature. Death unites man and nature, and holy dying. He sees the human communion with physical world thus, refuses to mourn her death or postpones the mourning. He takes process of death as a transforming force to be one with natural world as the poem "Birches":

I'd like to get away from earth awhile
 And then come back to it and begin over.
 May no fate willfully misunderstand me
 And half grant what I wish and snatch me away
 Not to return Earth's the right place for love.
 I don't know where it's likely to go better.
 And climb back branches up a snow-white trunk
 Toward heaven, till the tree could bear no more
 But dipped its top and set me down again.
 That would be good both going and coming back. (153)

Numerous poems of Frost, written at different periods of his life, are devoted to the description of the various objects of nature and his descriptions always reveal

minuteness of observation and reality of description. Thus, in "Birches" we get a concrete and faithful description of the 'habit' of birches, and how they react to a storm.

Love and treatment of nature shown by Frost is more inclusive in comparison to Wordsworth, who loved to paint only Springtime beauty of nature. However Frost has love for both harsher and the unpleasant. Frost can appreciate that "Nature's Green is Gold" and he can enjoy the beauty of nature's green and gold but it would be a mistake to suppose that Frost is a mere painter of pleasant landscapes. Rather, the bleak, the barren and the sinister is more characteristics of his nature painting. Even when revealing in sensuous charms of nature, Frost is not long unaware of the sinister and the ugly that may lie hidden beneath the surface. His flowers, trees, and animals are all described with affection, yet none of the nature poems is free from hints of possible danger. The poem "Desert Places" posits:

Snow falling and night falling fast, oh fast
 In a field I looked into going past'
 And the ground almost covered smooth in snow,
 But a few weeds and stubble showing last.

The woods around it have it –it is theirs.

I am too absent-spirited to count:

The loneliness includes me aware. (386)

The objects of natural world and creatures appear frequently in Frost's poetry. Rather than taking abstract ideas, the concrete objects are presented so as to turn towards landmarks and reflect ecological awareness in his poetry by establishing poetics of the space. It is non-ideological way to approach nature in which Frost brings land

escapes the source of poetry and creativity as every knowledge follows the earth. On the other hand, there is an intrinsic web between the body of text and the body nature as he associates the natural processes for the creation of poetry. Ecology thus remains as the source of poetry for Frost that stands himself as ecologist ultimately to cope with the modern environmental degradation and restore the sanctified world of nature as the source of solace in the modern desolate world.

The association of landmarks and text marks in his poetry could be measured making former as the source of later. The body nature corresponds with body text. The events going on in the nature are similar to the events within the human body because the controlling force is the same intrinsic force of nature whether for human beings or for other species. Here, Frost is evoking a close identity between the events of nature and events within the human body in the poem "Desert Places" through the following lines:

They cannot scare me with their empty spaces
Between stars –on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places. (386)

Thus, in his poems, both the nature and human beings are identified, intermingled, each taking character of other. Activities of physical world are internalized by human beings and vice versa. No human beings could flee from the nature's whim. Due to this interassimilation, the human beings grow consciousness upon the nature and nature can be a part of them. The poem "Tree At My Window" shows the association of human activities:

But, tree I have seen you taken and tossed,
And if you have seen me when I slept,

You have seen me when I was taken and swept

And all but lost

That day she put our heads together,

Fate had her imagination about her'

Your head so much concerned with outer,

Mine with inner, weather. (318)

These lines also show the appropriation of human destiny to the nature's one which expands the intrinsic web of nature to the human world. Therefore, the way he represents the nature dwelling place that is the original resting place of human and poetry at time. Hence, his poetic interassimilation to the nature evokes us the feeling that suppose to be the transforming force which empowers human being with creativity and knowledge behind which there lies a deep rottenness of ecological consciousness.

Plants have life after death also. Once leaves, branches died and fall down which deep decay with the soil and again give the energy to grow and develop other new life of plant. This is a kind of bond and interassimilation between plants and earth. Plants need earth to grow and develop themselves. Earth needs decomposed organic matter to give energy to the living plants. Thus, the natural bond of physical world is itself entirely dependable to each other. The poem "In Hardwood Groves" expresses:

The same leaves over Andover again!

They fall from giving shade above

To make one texture of faded brown

And fit the earth like a leather glove.

Before the leaves can mount again
 To fill the trees with another shade.
 They must go down post things coming up.
 They must go down into the dark decayed.

 They must be pierced by flowers and put
 Beneath the feet of dancing flower.
 However, it is in some other world
 I know it is the way in ours. (37)

Frost writes from personal experiences of those activities in nature which he himself has observed and experienced. His realism, his authenticity and voracity, has been admired and confirmed by numerous dwellers in the countryside. Indeed realism is a marked feature of Frost's nature poetry. The words are no doubt, 'lovely' but their beauty cannot detain the poet for long as he has promises to keep and miles to go in his most popular poem "Stopping By Woods On A Snowy Evening". Here, Frost is concerned with nature as well as he is more concerned with the common human activity that goes on in her lap as mowing, apple-picking, birch swinging, etc. By noting such everyday activity, he seeks to study man in relation to his physical environment, and to the lower creatures that live with in her.

A careful reading of the poem "Stopping by Woods on a Snowy Evening" reveals layers of meaning and significance. For example, the poem is apparently simple, but in reality, it is highly suggestive and symbolic. It suggests the idea that man must sacrifice his desire for pleasure and rest to his duty and work in life.

On the one hand, it is no more than a simple anecdote to relating how the poet pauses one evening along a country road to watch the snowfall in the woods. The

woods are lovely, dark and deep, and as he sits in his horse-driven carriage, gazing into the soft, silent whiteness, he is tempted to stay on and allowing his mind to lose itself in the charming woods. However, he remembers that his journey has a purpose. He has promises to keep and many miles to go before he can yield to the dream-like release, which the woods seem to offer.

On the other hand, it is a revelation of natural consciousness that justifies common human activities intertwined with the nature. Even if it dazzles with its scenic beauty, it reminds his duty to be carried out in his society. Thus, the attraction of nature does not come to an end and the human interest to be one with nature remains continuous. It is the process of natural world as well as human world. The power of nature to remind human being their duty is also a transforming force of nature to human activities, which lies behind the deep ecological roots.

Therefore, nature for Frost appears to be transforming force, which empowers human being with creativity and knowledge. Behind this depiction of nature, there lies deep ecological consciousness in Robert Frost's poetry.

IV. Conclusion

Robert Frost, in his poems, brings human and nonhuman elemental world of nature together with a focus on interconnection between these two worlds. He projects the human-nature relationship in a very intricate web. He reveals the ecofriendly relation of the ingredients of nature under the intricate forces of nature. While representing the world of nature and its flora and fauna, scene, sight visible and invisible creatures, the poet becomes almost like an ecologist. Nature for the poet appears to be the transforming force, which empowers human beings with creativity and knowledge. Behind this depiction of nature, there lies a deep ecological awareness in his poems. Frost regards nature as organic whole, both in terms of the relation of the ingredients of nature and the intrinsic force of nature to sustain life. Thus, ecological consciousness remains the central focus of his poetry.

Ecocriticism embraces the opinion that no branch of knowledge can be devoid of ecocentric implication. Nothing is possible to be understood in the absence of earth on spatial and temporal references. Since, poetry brings the essence of the nature in presence; it is original place of dwelling. Ecocriticism is not just of means of analyzing poetry in relation to physical world, it implies a move towards more biocentric world view, an existence of ethics and broadening of human concepts, on of global community to include non-human life form and physical environment. So the idea of land ethics for the collective human responsibility is at the centre in the poems which are indebted to ecological awareness.

The dominant aspect of Frost's poetry is nostalgic view of the loss of innocence childhood and sanctity of nature that appears in his poems like "*Birches*." The use of nature and his reminiscent of lost childhood in this poem make the reader aware of the pure state of human life existing on the lap of nature. Therefore, he

shows his will for the lost childhood and memories in order to get solace out from the alienation created by modern desolated world, and man's detachment from the world of nature.

Due to frustration and desolation from the modern world, he tries to bring himself in the lap of nature by relating his activities and childhood memories. Furthermore, he represents nature in assimilative way in his poetry so that he could place himself as a part of nature affecting it being effected by it. It is so due to human communion with nature. This relation creates eternal bond, which is inseparable because of organic unity.

If the bond between human and nature is broken, it is almost impossible to operate the system again. As the result, natural degradation appears in proportion of human encroachment of nature. So Frost reject the anthropocentric worldview in the egalitarian earth in order to respect nature because nature deserves right to be protected. Portrayal of the respect to nature, utter with the ecological consciousness.

Frost's extensive use of imagery from natural life as trees, flower, meadow, and so on symbolize the green color which reflects the creativity symbolizing youth, joy and innocence. Flower symbolizes purity and fullness. Woodpecker has close affinity to the activities done by the poet as a boy in the lap of nature. Hr later regrets because of the change in his growing age from pure childhood towards shadowy sorrow of maturity.

Frost's ambition was to write the nature, every speech of New Englanders to capture the speaking voice with all its rich inflections and intonations. Through a proper arrangement and choice of diction, he tried to convey the sense of humor, pathos, hysteria anger and all kind of effects. His conversational tone is regional, i. e. the tone of Yankee speech. The variety of diction, tone, and mood are changed

character to character. These changes create a kind of ecofriendly atmosphere in his poems.

The association of landmarks with text marks and the challenge of environmental ethics in the modern world the domains of ecopoetics concern largely with Frost's idea of ecological consciousness. Because of the use of body text in association with the body nature, his poems become the eco-effects that make essence of nature visible everywhere. To see it from another perspective, the processes that go on nature are associated with the nature of internal human mechanism and the process of creation of poetry. Therefore, his poems are of direct appeal to human being for the environmental concern to respect all of the natural elements and the biocentrism world.

Frost achieved an internal dynamism in his poems playing the rhymes of ordinary speech against formal patterns of lines and verse and containing them with in traditional forms. His use of free verse also has the direct entanglement with nature's simplicity and dynamism.

Man-nature equation and interconnectedness is fostered through the issues of death in Frost's poetry where he regards death not as end but as a natural process of life leading one close to the way of reaching organic nature being interconnected. Therefore, death for him is gateway to be communion with nature. He also takes death as transforming force to be one with natural world.

So, everything is connected with everything else in poems in concerns. Overall, Frost's poems foster ecological atmosphere along with close affinity between two ontological zones: human and non-human. Thus, nature is the whole and other parts; life death, flora, fauna e.t.c. are part of it, these are bond to the whole. This is

what ecopoetics observing terms of living in harmony with all natural elements rather than exploiting and destroying them.

Therefore, Frost's poetry has apparently shown the harmonious existence and correspondence between human and elemental world has become a landmark for nature conservation with ecological awareness. The close affinity of all the ingredients of nature, with the organic whole as Frost represents, fosters ecological consciousness. Overall, Frost's poetry appears to be transforming force, which empowers human beings with creativity and knowledge. Behind this depiction of nature there, lies a deep ecological awareness in his poems.

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