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College of Graduate Studies



Nature in the Poetry of William Wordsworth and Robert

Frosts:

An Eco-critical Study

الطبيعة في شعر ويليام وردزورث وروبرت فروست: دراسة بيئية نقدية

**A Thesis Submitted to the College of Graduate Studies in Fulfillment
for the Requirements of the Degree of Doctor of Philosophy in
English Literature**

Submitted by: Adam Agbash Gammar El Din Sultan

Supervised by: Prof. Gubara.A.M.al-Hassan

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DEDICATION

To my parents who instilled in me the love of learning, to all my pen mates, and all those who love learning English literature and poetry reading, to the love and support of my beloved family, my most profound source of inspiration and hope. I dedicate this work.

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Abstract

Nature in the Poetry of William Wordsworth and Robert Frost:

An Eco-critical Study

Nature and literature have a close relationship as it is evident in the works of poets and writers down ages in almost all cultures of the world. Writers have long been inspired to tune their lyrics to the difference in landscape, the changes in season, and the natural phenomena around them. In its attempt to investigate the various Concepts for the term Nature, the present study seeks to identify the major similarities and dissimilarities in the use of nature in the poetry of William Wordsworth and Robert Frost. It intends also to investigate the contribution of Wordsworth and Frost's Poetry to increase the ecological consciousness of man. Their works are analyzed in the light of Eco-criticism with focus on reservation of natural resources and ecosystem to prevent the undulate effects of human life. Thus, the research methods adopted in this thesis are first, the qualitative approach as it is the most applicable approach to use for this sort of study. The second, and the main approach adopted in this study is the Eco-criticism approach which defines itself as a practice of reading literature from earth-centered rather than human-centered perspective. In addition to these two approaches, the Biographical approach is also used. The results obtained show that the meaning of nature has continually changed throughout the history of literature. The research also specifies how nature was used by Romantic Poets with special reference to William Wordsworth compared with how the same concept was used in America with special reference to Robert Frost. The study also reveals that both poet's representations of nature expressed in their poetry and poems are consistent with conserving nature and the natural environment.

مستخلص البحث

الطبيعة في شعر ويليام وردزورث وروبرت فروست:

دراسة بيئية نقدية

ترتبط الطبيعة والأدب دائماً بعلاقة وثيقة كما هو واضح في أعمال الشعراء والكتاب عبر العصور في جميع ثقافات العالم. لطالما ألهمت الطبيعة الكتاب لضبط كلماتهم مع الاختلاف في المناظر الطبيعية ، والتغيرات في الموسم ، والظواهر الطبيعية من حولهم. في محاولة الباحث التحقق في المفاهيم المختلفة لمصطلح الطبيعة ، تسعى الدراسة الحالية إلى تحديد أوجه التشابه والاختلاف الرئيسية في استخدام الطبيعة في شعر ويليام وردزورث وروبرت فروست. كما أنه يعتزم التحقيق في مساهمة اشعار وردزورث و فروست في زيادة الوعي البيئي للإنسان. يتم تحليل أعمال الشعارين في ضوء النقد البيئي مع التركيز على حفظ الموارد الطبيعية والنظام البيئي لمنع الآثار المتغيرة للحياة البشرية. وبالتالي ، فإن طرق البحث المعتمدة في هذه الأطروحة هي أولاً ، النهج النوعي لأنه النهج الأكثر قابلية للتطبيق في هذا النوع من الدراسة. الطريقة الثانية والأساسية التي تم تبنيها في هذه الدراسة هي نهج النقد البيئي الذي هو ممارسة لقراءة الأدب من منظور يركز على الأرض بدلاً من منظور محور الإنسان. بالإضافة إلى هذين النهجين ، يتم استخدام نهج السيرة الذاتية أيضاً. تظهر النتائج التي تم الحصول عليها أن معنى الطبيعة قد تغير باستمرار طوال تاريخ الأدب. يشير البحث أيضاً على كيف استخدم الشعراء الرومانسيون الطبيعة مع إشارة خاصة إلى ويليام وردزورث ، مقارنةً بكيفية استخدام نفس المفهوم في أمريكا مع إشارة خاصة إلى روبرت فروست. وتكشف الدراسة أيضاً أن تمثيل الشعارين للطبيعة في شعرهما ينسجم مع الحفاظ على الطبيعة والبيئة.

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CHAPTER I

INTRODUCTION

1.0 Background

This thesis focuses on the two famous and well known poets, William Wordsworth and Robert Frost, with special emphasis on their Nature poems. Both poets are, by all consent, considered as Nature poets. Nature finds a unique expression in their poems of requisite beauty. Nature and Literature have always a close relationship as is evident in the works of poets and writers down ages in almost all cultures of the world. Writers have long been inspired to tune their lyrics to the difference in landscape, the changes in season, and the natural phenomena around them. The Greek poet Theocritus began writing *Idylls* in the third century B.C. to glorify and honor the simplicity of nature which created such a well-known character as *Lycidas*, who has inspired dozens of poems as the archetypal shepherd, including the famous poem *Lycidas* by John Milton. The *Idyll* was originally a short, peaceful pastoral lyric, but has come to include poems of *Epic* adventure set in an idealized past, including Lord Alfred Tennyson's take on Arthurian legend, the *Idylls* of the King. The Biblical Song of Songs is also considered an *Idyll*, for it tells its story of love and passion by continuously evoking imagery from the natural world. The more familiar form of surviving pastoral poetry that has retained its integrity is the *Eclogue*, a poem attuned to the natural world and seasons, placed in a pleasant scene, and rural place in which shepherd often converse. The first *Eclogue* was written by Virgil in 37 B.C. Thus, the *Eclogue* also flourished in the Italian Renaissance, its most notable authors being Dante and Petrarch. Moreover, it became something of requirement for young poets, a form they had to master before embarking

upon a great original work. Sir Philip Sidney's *Arcadia* and Edmund Spenser's *The Shepherd's Calendar* are English triumphs of the form, the latter relying on the months of the year to trace the change in the shepherd's life (Irwin, 1963). In *January*, Spenser compares the Shepherd's unreturned affection with the frosty ground, the frozen trees, and his own winter showers (Moynihan, 1958). It was the tradition of natural poetry that Wordsworth had in mind when he proposed that poetry takes its origin from emotions recollected in tranquility (McBride, 1934; Morse, 1943; Juhnke, 1964). Wordsworth believes that this tranquil state might be most easily inspired if the poet would go out into nature, observe the world around him, and translate those emotions and observations into verse (Elizabeth, 1942).

The present study attempts to investigate the various concepts of the term *Nature*. Moreover, it seeks to identify the major similarities and dissimilarities in the use of nature in the poetry of William Wordsworth and Robert Frost. Frost, says Zhang (2017), was one of the most widely read poets in the 20th century American Literature. Speaking of Frost, people may refer to him as a successful poet who was the only one ever invited to read his poems at a presidential inauguration. For many people it is an enjoyable experience to read Frost's poems which are mostly characterized by nature. On the other hand, Kumar (2015) explains that Wordsworth is very famous for his poems on nature. According to Wordsworth, man's inner feelings can better be polished and strengthened by nature. He also thinks that man is near to nature, and gets real satisfaction, knowledge and pleasure through nature. Wordsworth lives near the beautiful Lake District where he spends almost all his life. He wrote many poems on nature which inspired him a lot. In his nature poems, people find deep descriptions of land, rivers, mountains, flowers,

and birds. Zeeshan et al (2015) adds that Frost loved nature, and his poetry is a simple, solemn photograph of New England. It is full of sentimental expressions about his personal life and conduct. In addition to that its simplicity is revealing many complexities, and related to ancient and modern tradition. He also wrote simple stories about everyday people, often inhabitants of rural New England. Frost offers a complete vision of the universe, even a fully formed poetic world. Sharma (2016) says both Frost and Wordsworth are by all consent, considered as nature poets, because nature finds a unique expression in their poems of requisite beauty. Wordsworth is the high priest of nature whereas Frost's attitude towards nature is sometimes described as modern.

Many authors have expressed their concern for nature due to the cupidity of human beings and growing population. Zeeshan (2015) says that the importance of the natural description used in literary works, in this case Wordsworth's and Frost's poems, can be studied through the discernment of the exposure of their twofold nature. Thus, the Eco-critical approach is proposed to use content analysis in analyzing the ecological or nature features in Wordsworth and Frost's poems. Eco-criticism examines the relationship between writers, texts, and environment. As a literary approach, Eco-criticism provides a frame or mechanism to analyze literary texts which are directly or indirectly concerned with ecological concerns and context. It also looks at the use of stylistic features that depict natural sights and landscapes along with people's attitudes and attention towards nature. Linguistic Features that are examined from an Eco-critical perspectives in the poems included juxtaposition, metaphors, personification, simile, imagery, symbolism, and connotation/denotation and their implications in the poems. Sharma (2017:10) claims:

Literature might prove to be useful and potent tool not only to have a historical understanding of man/nature relationship but it might also influence the way man treat nature in the future.

Everything human do is in relation to nature; thus literature does not also exist in vacuity, and poets make use of natural elements in their poetry.

Time and again questions have been raised from some sections of academia about the relevance of literature to Nature, and how it helps in sustainability and the preservation of the environment. It is therefore, from this niche study focuses on the examination of the concept of nature in the poetry of William Wordsworth and Robert Frost. In addition, focus is also on the environmental aspects and features used in their poems, and analyses of the view they have on human kind's relationship with the natural environment. The study also examines whether the representation of nature expressed in the poetry of Wordsworth and Frost is also consistent with conserving the natural environment

Sai (2014) proclaims that Romantics were the first ecologists due to their challenging and countering the ideology of capital and originating a holistic vision of nature. He asserts that English Romantics were the first fully-fledged Eco-critical writers in the Western Literary tradition in that they shared a holistic view of nature and called for the arrival of an amicable relation between human beings and nature. Hence, Romantic poets became the key icons of Eco-critical studies and in particular, William Wordsworth is considered as a forerunner of English Romanticism. Again, Done (2018) asserts that the poetry of earth is never dead. Poets die, genres change over time or modify; writing style

undergoes many changes over time, literary trends might change usually. However, the poetry of earth did never die, cannot die ever. This belief of John Keats was justified: Sure Earth has seen ages it has seen civilizations emerging and dying, it has seen bombings; the earth has seen disasters but it still stays. As everybody is aware of the thing the earth can provide every man's needs, but not the greed. Nature has a boon of self-balance between and among various constituents and living creatures and hence itself is a boon to mankind (Sai, 2014). A disturbance in percentage of any constituent of the environment beyond a certain limit disturbs the natural balance and any change in the natural balance causes lots of problems to the living creatures in the universe. Different constituents of the environment exist with a set of relationships with one another. The relation of human being with environment is very natural as he cannot live without it. From the very beginning of creation man wanted to know about it for self-protection and benefit. Today, human beings are in the stage of questioning the natural relationship of man with other creatures and environment.

1.1 Statement of the problem

The researcher has been teaching for years inside and outside Sudan, and after the exchange of views with experts and scholars in the field of literature in general and poetry in particular, he has observed that the concept of *nature* needs to be studied in a way that will provide the students, college teachers, and university teachers with some insight into the ecological and human concern of *nature*. The main reason that led the researcher to choose this study is to highlight and examines the strong relationship between nature and human kind, and to present an approach the different concepts of nature as seen by the Romantic poets Wordsworth and Frost. The study, then, is intended to show the natural

essence of the Romantic writers, as it can be seen in the poetry of Wordsworth and Frost. To both poets, the only source of comfort is nature. It is important to note that though there have been researches on issues and topics related to nature, this study is unique, because it examines the elements of nature perceived in the poetry of Wordsworth and Frost, by employing the eco-critical approach

1.2 Objectives of the Research

This research attempts to investigate the different concepts of the term *nature* in the poetry of Wordsworth and Frost. Mainly, it seeks to identify the major similarities and dissimilarities in the use of *nature* in the poetry of both poets. The research discusses how *nature* is employed by both poets taking into account these objectives:

1. Use the Eco-critical approach to examine the concept of nature in the poetry of both poets.
2. Present an approach to the different concepts of *nature* as seen by the Romantic Wordsworth and the modernist Frost.
3. Highlight Wordsworth and Frost's attitudes towards *nature* compared with others.
4. Find differences in both poet's attitude towards *nature*.
5. Discover what differentiates Frost's attitude toward nature from that of other English romantic poets.
6. Explore 'Literary Ecology' in an attempt to highlight the mutual co-existence of both humans and non-humans in the same sphere.

1.3 Research Questions

This research will attempt to answer the following questions:

1. What are the different definitions of the term 'nature' throughout the history of literature?
2. What differentiates Wordsworth's attitude towards nature from that of other English romantic poets?
3. How does Wordsworth's view of nature differ from that of Frost?
4. What differentiates Frost's attitude towards nature from that of other English romantic poets?
5. In what ways does Wordsworth and Frost's poetry reflect human kind's relationship to the environment?
6. How are the representations of nature expressed in Wordsworth's and Frost's poems consistent with conserving the natural environment?

1.4 Significance of the Study

As explained above, nature has always been a source of motivation for poets throughout history even during the Greek and Roman empires. Today, Frost is considered by a number of literary critics as William Wordsworth of America due to his importance and poetic style. Accordingly, the researcher believes it is essential for Sudanese Students and Syllabus designers to observe this notion. In addition the study aims to act as a reference point for students interested in researching Literature and environment, especially 'environmental literary criticism or green studies'. It is an interesting study for a literary critic to study the texts of writers who have discussed the close relationship between man and nature. Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of

Literature throngs with works dealing with beauty and power of nature not only in modern times but also in the olden ages.

1.5 Research Ethics

In fact, the researcher sought for written permission before the research commenced from the Sudan University of Science and Technology College of Graduate Studies to conduct research entitled the concept of Nature in the poetry of William Wordsworth and Robert Frost. And thus, the study was conducted as per the ethical code of the Ethics committee. The researcher also acknowledged all the resources that were used in this study. He was not biased in any way towards the poems, nor the poets

1.6 Limitations of the Study

This research is limited to the discussion of the concept of nature in the poetry of only two poets William Wordsworth and Robert Frost. It discusses nature in America through Frost's attitude towards it and attempts to see if that can be explained in relation to the Transcendentalism Movement in America pioneered by Ralph Waldo Emerson. And it compares that to Wordsworth's attitude towards nature in relation to the English Romantic Movement in the 18th century.

1.7 Methodology

The mode of inquiry for this research is qualitative. It is based on textual content analysis. The eco-critical theory will formulate the theoretical framework and form the parameter for analysis and discussion of the selected Nature poems of William Wordsworth and Robert Frost. Their nature poetry restores the connection between man and environment through engenderment of respect for non-human world, and contributes to make him stand in line with other environmentalist and ecologists of modern world

1.7.1 Method of Data Collection

A. The Sample

In this study the sample is corpus-based. Purposive sampling was used in this study to identify two poetry collections by two poets, a collection of poetry in English Romantic poetry by William Wordsworth, and an anthology of poems by the American famous poet Robert Frost. The selected anthologies are written by both poets, and have poems that are based on the theme that will be studied in the proposed study, which is nature and the concept of nature. The poems are also based on current themes such as nature, isolation, urban versus rural life and agony, and they have the poetical potential to express Eco-critical dimensions

B. Instruments

In practice, the data of the current study includes information gathered from different sources such as, books, theses, periodicals, magazines, journals, academic and conference papers, and websites. In short, the instrument used is the Library.

1.7.2 Method of Data Analysis

As it is highlighted and discussed, this study is a desktop Content Analysis. The discussion of the findings are presented according to the themes identified from the data provided in response to each question. A thematic system approach was therefore utilized to analyze and present data. According to Given (2008), thematic analysis is " a data reduction and strategy by which qualitative data are segmented, categorized, summarized, and reconstructed in a way that captures the important concepts within the data set"(p.86) In view of the above, thematic

analysis in content analysis is the most suitable analysis for this study because of the above stated merits.

The researcher studied the poems to explore aspects of nature such as animals, weather and climatic conditions, landscapes, and plants that were examined to interpret how they have been used and the effect the aspects have on the poem's meanings in conformation with Eco-criticism theory. The poems were then studied and examined to interpret in what way they affect human kind's relationship to the natural world.

Descriptive summaries appear under corresponding categorized titles. Themes that emerged were also examined, interpreted, and categorized into appropriate titles. Given (2008) postulates that in thematic analysis a descriptive strategy facilitates the search for patterns of experience within a qualitative data set, and that the product of a thematic analysis is a description of those patterns and the primary design that unites them. Finally, a brief summary was written based on all the findings that emerged from the research study. Thereafter, the findings were interrelated to the theoretical framework of this study.

1.9 Rationale

The main approaches adopted in this thesis, first the researcher used a qualitative approach as the researcher felt that the qualitative approach was the most applicable approach to use for this study as the research questions of this study could only be answered using the said approach as the questions are mainly analytical and explanatory. Also, the researcher saw it as suitable for the study to utilize Thematic Analysis in Context Analysis as it is a strategy to analyze and report data in a systematic way

The second, and the main approach adopted in this study is Eco-criticism approach; which defines itself as a practice of reading literature from

earth-centered rather than human-centered perspective. It is an academic fall-out of environmentalism and its contemporary agenda is a new critical movement that attempts to link literary criticism and theory with today's ecological issues. It studies the relationship between the science of ecology and literature by applying ecological concepts to literature. Its aim is to synthesize environmental matters and literary criticism by focusing on the analysis of the literary representation of nature in literary texts, and literary constructions of the environmental crisis in eco-literary discourse. As such, this study aims to define 'literary ecology' suggesting that literary criticism should explore the relationship between humans and the other beings, thereby examining the influence of literature on human behavior and the natural environment. In an attempt to reconnect nature with, this study also delineates Eco-criticism as a literary tool to foster a mutual co-existence for both humans and the non-humans in the same biosphere.

1.10 Thesis Organization

Chapter I: This chapter presents the general introduction to the thesis as a whole. Here, an effort is made to display the statement of the problem of the study, the objectives, Research questions and the significance of the study. Research ethics, limitation of the study, Methods of Data Collection and Methods of Data analysis. In addition to Rationale and Thesis Organization.

Chapter II: this chapter is devoted to the theoretical Framework. It deals with the Concept of Nature, Romanticism, Romantics and Nature, William Wordsworth, characteristics and features of Romantic poetry. Romanticism and Nature, Romanticism and solitude, and Romanticism and Imagination. The Evolving of Eco-criticism, the Origins of Eco-

criticism, life of Wordsworth. Influence of the French Revolution and Rousseau on Wordsworth. Wordsworth as Environmental Nature poet, style and works of Wordsworth, Life of Frost, Works and style of Frost, and Frost as Environmental Nature poet. In addition to part two of this chapter which is the previous works, or the previous studies in the same area.

Chapter III: This chapter explains the Methodology of the study. It deals with Introduction, Selecting a Model of Analysis, Qualitative Method, Content Analysis, and the Eco-critical Approach. Data Collection, Instrument and Population, Method of Data Analysis, Procedure, and Rationale and Summary.

Chapter IV: This chapter is devoted to the Data analysis and Discussion, it consisted of an Introduction, and two poets of The Concept of Nature marked similarities in their lives and works. Nature in the poetry of both Wordsworth and Frost. Critical approaches, Classical Traditional to Romanticism. It seeks to identify the major similarities and dissimilarities in their use of nature. And also highlights Wordsworth and Frost's attitude towards nature compared with others. Applying Eco-criticism to Wordsworth's poem, Applying Eco-criticism to Frost's poems. In addition to, the Discussion of Findings.

Chapter VI: This chapter summaries the major issues of the study. It starts with Summary, Recommendations. Besides, it concludes with the suggestions for Further future researches.

CHAPTER II

LITERATURE REVIEW

2.0 Introduction

This chapter attempts to establish and explain the main ideas and notions that form the theoretical background, and the conceptual framework of the study, Nature in the Poetry of William Wordsworth and Robert Frost. To this end, the researcher has divided the chapter into sections that relate to the study's basic notions and related Literature. The study introduces the reader to the concept of 'nature', and that the term in its broad sense could also refer to the physical world as opposed to anything supernatural or non-physical. Thus, concepts such as Romanticism, Understanding Romanticism, Characteristics and Features of Romanticism, are going to be discussed. Furthermore, it highlights Romanticism and Nature, Romanticism and Solitude, and Romanticism and Imagination. The Chapter also presents a short survey of the lives of both Wordsworth and Frost and their works. Reference is also made to the influence of Rousseau's philosophy on Wordsworth. Finally, the chapter closes with a review of similar studies previously conducted elsewhere in the topic of the present study.

2.1 The Conceptual Framework

The early Romantic period coincides with what is often called the *Age of Revolution* including of course, the American (1778) and the French (1789) revolutions an age of upheavals in political, economic and social traditions. The age which witnessed the initial transformations of the industrial revolution. The take-off of Romantic Movement in English language is set in the year 1798 when William Wordsworth and Samuel

Taylor Coleridge, publish of their poem called *Lyrical Ballads*. Revolutionary energy was also at the core of Romanticism, which quite consciously set out to transform not only the theory and practice of poetry (and all art) but the very way people perceive the world. Some of its major precepts have survival into the twentieth century and still affect our contemporary period (Parab, 2015). Romantic writers generally see themselves as reacting against the thought and literary practices of the preceding century. The Romantic's major subject matter is the beauty and satisfactions derive from nature. Romantics believe in naturalism and realism in the place of morality. They believe that man should not be conformed or stereotyped to one norm of code rather derive pleasure from what he derives from nature. Nature meant many things to the Romantics, it was often presented as itself a work of art, constructed by a divine imagination. At the same time, Romantics gave greater attention both describing natural phenomena accurately and to capturing 'sensuous nuance' and this is as true of Romantic landscape painting. Accuracy of observation, however, was not sought for its own sake. Romantic nature poetry is essentially poetry of meditation.

2.1.1 About the Concept of Nature

The word nature comes via old French from the Latin '*natura*'. In the imaginative literature of the 18th century, nature meant the presentation and construction of the actual characters of people corresponding to reality. Since pre-Christian or the Vedic time, nature has always been accorded the status of the mother. In Christianity there is the implication that *nature* is created for human beings who are her children. Interest in the study of nature writing and in reading literature with a focus on green issues grew as against industrialization and mechanization of human personality since the 1812s, and by the early 1990s eco-criticism has

emerged as a recognizable discipline within the literature departments in American Universities (Noushad, 2018).

Reviving the romantic sensibility in poetry, Wordsworth chose pure *nature* as backdrop of his poem. One could say that it was he who pioneered *nature* writing. In Wordsworth, the self- communes with nature. Two of the most important works of eco-criticism in the 1990s were the studies of Wordsworth and Frost. The concerns of 'nature' writing are 18th topographical writing the scenic sublime and the countryside (Noushad, 2018:70).

Roy (2014), States that 'nature' is everything that as it is, even beyond what humans can know or perceive. There is nothing in the world that was not originally part of nature. Mountains, rivers and trees are obviously apart of nature. But under this all-encompassing definition so are houses, roads and nuclear power stations. These latter were made from materials that were originally in a natural state or part of nature. Also included in this definition are humans who are a part of nature; they are biological beings under the influence of physical laws. The word 'nature' can be used in this very broad sense to mean all that is in the physical world as opposed to anything supernatural or non-physical.

In England, however, the English countryside is referred to as 'nature' and yet there is no part of England that has not been altered by humans. The Lake District is particularly noted for its natural beauty, but its beauty is largely the result of farming for many centuries. The Landscape of the downs and health lands in England are completely the result of human intervention and need constant upkeep for them to be preserved as they are now.

Furthermore, Done (2018) adds 'nature' is a concept with two major sets of inter-related meanings, referring on the one hand to the things which are natural, or subject to the normal working of "law of nature", or on the other hand to the essential properties and causes of those things to be what they naturally are, or in other words the law of nature themselves. Understanding the meaning and significance of nature has been a consistent theme of discussion within the history of Western Civilization, in the philosophical fields of metaphysics and epistemology, as well as in theology and science. The research of natural things and the regular laws which seem to govern them, as opposed to discussion about what it means to be natural, is the area of natural science. The word 'nature' derives from Latin *natura*, a philosophical term derived from the verb for birth, which was used as a translation for the earlier Ancient Greek term *phusis* which was derived from the verb for natural growth, e.g. that of a plant. Already in classical times, philosophical use of these words combined two related meanings which have in common that they refer to the way in which things happen by themselves naturally without interference from human deliberation, divine intervention, or anything outside of what is considered normal for the things being considered. Thus, understanding of nature depends on the subject and age of the work where they appear. For example, Aristotle's explanation of natural properties differ from what is meant by natural properties in modern philosophical and scientific works, which can also differ from other scientific and conventional usage.

The Greek poet Theocritus began writing *Idylls* in the third century B.C. to glorify and honor the simplicity of nature created such well known character as *Lycidas*, who has inspired dozens of poems as the archetypal shepherd, including the famous poem *Lycidas* by John Milton. The *Idyll*

was originally a short, peaceful pastoral lyric, but has come to include poems of *Epic* adventure set in an idealized past, including Lord Alfred Tennyson's take on Arthurian legend, the *Idylls of the King*. The Biblical Song of Songs is also considered an *Idyll*, for it tells its story of love and passion by continuously evoking imagery from the natural world. The more familiar form of surviving pastoral poetry that has retained its integrity is the *Eclogue*, a poem attuned to the natural world and seasons, placed in a pleasant scene, and rural place in which shepherd often converse. The first *Eclogue* was written by Virgil in 37 B.C. Thus, the *Eclogue* also flourished in the Italian Renaissance, its most notable authors being Dante and Petrarch. Moreover, it became something of requirement for young poets, a form they had to master before embarking upon a great original work. Sir Philip Sidney's *Arcadia* and Edmund Spenser's *The Shepherd's Calendar* are English triumphs of the form, the latter relying on the months of the year to trace the change in the shepherd's life (Irwin, 1963). In January, Spenser compares the Shepherd's unreturned affection with the frosty ground, the frozen trees, and his own winter showers.

2.1.2 Romanticism

Abrams (2005), asserts that contrary to our first impression about the meaning of romanticism, the word 'romantic' and 'romantique' were both common English and French adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modern English usage but without the implied sexual connotation. Romanticism was an artistic, literary, and intellectual movement that originated in Europe towards the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1840. Romanticism embodied a new and restless spirit, seeking violently to burst through old and cramping

forms , a nervous preoccupation with perpetual changing inner states of consciousness, a longing for the unbounded and indefinable, for perpetual movement and change, an effort to return to the forgotten source of life, a passionate effort at self- assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals.

Romanticism's essential spirit was one of revolt against an established order of things; against precise rules, laws, dogmas, and formulas that characterized classicism in general and Neoclassicism in particular. It placed imagination over reason, emotions over logic and intuition over science; making way for a vast body of Literature of great sensibility and passion. In their choice of heroes, also, the romantic writers replaced the static universal types of classical, idiosyncratic characters. They became preoccupied with the genius, the hero, the exceptional figure in general, and a focus on his passions and inner struggles; and there was an emphasis on the examination of human personality (Abrams, 2005). By the late of 18th century, in France and Germany, literary taste began to turn from classical and neoclassical conventions. The generation of revolution and wars, of stress and upheaval had produced doubts on the security of the age of reason. Doubts and pessimism now challenged the hope and optimism of the 18th century. Men felt a deepened concern for the metaphysical problems of existence, death, and eternity. It was in this setting that Romanticism was born and may be seen as partly a reaction to the Industrial Revolution; it was also a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. In addition, the emergence of Romanticism coincided with the outbreak of the French Revolution of 1789 or alternatively with the publication of the Lyrical Ballads in 1798.

That it came off in 1789 or almost a decade later is of utmost importance to scholars (Abrams, 2005:17). This is because the Romantics welcomed the Revolution and saw it as not a political emancipation alone, but as a socio-cultural emancipation as well. The most important figures of the English Romanticism had been radical thinkers, and they saw a big hope in the revolution, they saw a streak of optimism in it; for the society that had been man-made had been man-changed for better. Parab (2015) has revealed that the Romantic period emphasized the self-creativity, imagination and the value of art. This is in contrast to the enlightenment emphasis on rationalism and empiricism. Its roots can be found in the work of Jean-Jacques Rousseau and Immanuel Kant. Philosophers and writers associated with the Romantic movement include Johann Wolfgang , Von Goethe (1749-1832), Freidrich Wilhelm, Joseph Von Schelling (1775-1854), and George Wilhelm Freidrich Hegel(1770-1831) in Germany, Samuel Taylor Coleridge(1772-1834) and William Wordsworth (1770-1850) in Britain. To the Romantic poet, nature is supreme and is regarded as pure, and therefore capable of communicating perfectly to human

instinct. For this reason, nature is capable of moulding man and capable of generating power. Nature means the tangible object of the divine creation, the processes of growth and decay, the developmental stages and dissolution of all created things that help people to the awareness of the greater power behind all that they see and behold. This lead to the fact that ecstasy which the senses attain in this state of awareness is of inestimable value to the poetic mind. Wordsworth calls himself ' a worshipper of nature' and by this saying he means that he holds nature in reverential awe, claiming that he can also have power.

2.2 Understanding Romanticism

Romantic literature designates a literary rebellion against the austere posture of neo-classical writings that took place towards the end of the eighteenth century in Europe. Commenting on this rebellious movement, Stephen (2000:202) claims “as often happens in literature, at the end of the eighteenth century the pendulum swung from one extreme to another, from reason to passion “. Neo-classical authors had paid little attention to man's inner feeling, i.e., passion and emphasized decorum, i.e., reason. This literary attitude was not unconnected with that of classical authors; authors of ancient Greece and Rome whom the neo-classical authors emulated. As opposed to this lofty conception of the literary art, the Romantics professed to be men speaking to men, making use of the type of language, which is accessible to both the high and the low. They saw the decorum and the ostensible denial of passion in neo-classical literature as an inhibition of a sort, and considered imagination more important than knowledge. This is because imagination hinges on passion or emotion and knowledge on reason and decorum. This is in fact what Stephen brings put forward:

The Romantic outlook sees man's Salvation as lying within himself. The Romantic believes in and trusts only himself, believing that society and civilization corrupt humanity's natural innocence and instinct for good. Romantic literature, particularly poetry, often sees man in communion with the natural world..... It trusts instincts, the emotion and the heart, rather than reason, intellect and the head"(Stephen, 2000:203).

Romantics, it has to be stressed, saw the society as having a corrupting influence on man and inhibiting the real self of man which is but

innocent. Decorum is a produce of the society but passion comes from within. The Romantic saw neo-classical authors as perpetuating the societal inhibition and offered to give poetry- literature- a form of expression and orientation, so to say, that is unsullied by learning and reason. The neo-classical writers had witnessed the Age of Enlightenment, and enlightenment had bred reason and reason in turn had separated man from the self. It was against this that the Romantics had rebelled. Stephen (2000) illuminates this claim:

English Romanticism, whether right or not, saw itself as a renaissance of the English Renaissance, and a return to Spenser, Shakespeare, and Milton, and a repudiation of the literature of Enlightened England .It is this repudiation that is the rebellion that marked the swinging of pendulum from one extreme to another (204).

2.2.1 Characteristics and Features of Romanticism

It is pertinent to say that every school of thought has a set of principles that has informed their approach to issues, so does every movement. Metaphysical poetry, for instance, has its characteristic features or principles upon which it operates. In literature, romanticism was popularized by poets such as John Keats, Shelley, Wordsworth and Samuel Taylor Coleridge. These poets as well as critics of romantic literature believed in creative expression through pieces of prose and poetry, a movement that soon began to affect the world in terms of emotions and relationships. Romanticism is alive in literature to this date, and traces of this genre can be viewed in some pieces of writing. Its authors made an attempt to view the mundane in a very extraordinary manner. A good example is the poem *Daffodils* by Wordsworth, its analysis clearly exhibits many characteristics of romanticism, one of

which has been mentioned above. Another important characteristic of romanticism is the view of life in its minor aspects and not as a whole. In his popular work *Defense of Poetry*, Shelley argues that human beings must understand and learn to appreciate the little things that life has to offer, to make the pain and pleasure of another individual one's own, in order to truly comprehend the meaning of life says (Walford,1975).The basic effort of the Romantic movement was to incorporate creative expression, transform the ordinary to extraordinary, and experience emotions not at a superficial but at a deeply intense level.

Another identifying feature of Romantic poetry is its medium of expression. Believing that neo-classical poets had perverted the time flow of poetic rendition, the Romantics set out to write in a form of language that would be accessible to all. Neo-classical poets had written in one form of language that was informed by learning, perhaps by the Enlightenment. But this form of expression did not come out spontaneously, it was a form of expression that was doctored by education, a form of expression that was regimented by decorum and reason. It did not reflect the innermost passion of manner. Romantics did away with the heroic couplets which characterized neo-classicism. They maintained rhythm and rhyme in their poetry, but this does not interfere with the spontaneity so reflected in their poetry (Gray, 1993).

Of importance, as to the features of Romanticism, is its idealization of nature. Romantics had seen nature as the reflection of the presence of the Almighty God, and their attitude towards it could be best described as pantheistic. The pantheism of the Romantics is worthy of attention for it was part of their rebellion against the society and the church which had paid so much attention to the written word at the expense of acknowledging the greatness of God as seen in the natural world. To the

Romantics, nature is the teacher. Given that man has wandered away from the teacher, the Romantics strove to bring man back to this teacher.

Romanticism is characterized by the egotism inherent in their works. Many Romantic poems have the poet as the protagonist in the poem, that is, the poet is both the poet and the persona. And the events in the poems revolve around the poet-persona. Neo-classical poets barely wrote poems about their personal experiences. But the Romantics wrote virtually in the first person, involving the individual poet in this poem. Moreover, Romanticism is noted for everyday subject matters that it portrays. These everyday subject matters have to do with everyday people, the common folk. With Romanticism, attention was shifted from the aristocrats to commoners. Blake's '*Chimney Sweepers*, Wordsworth's *Solitary Reaper*, '*Highland Lass*, and the *Idiot Boy* are good examples. The common folks are unsullied by civilization and learning; they have a degree of purity. Their way of life contrasts with the pretentiousness of the high-class people.

Romanticism is also characterized by its portrayal of rural life, which is related to the common folks; and the Romantics celebrated the simplicity of rural life. To the Romantics, rural life is nearer to *Nature*, and urban life is nearer to civilization. The latter lacks the serenity that the former has. Poet-persona in Romantic poetry are presented in rustic locals contemplating the serenity of the environment. And also, *nature* is best observed in a rural setting. All the nature poems of the romantics are set in the countryside (Frank, 1973). The influence of romanticism in literature is reflected a profound attempt to experience life more passionately, be it the self or another, or be it an emotion or an object. Instead of focusing on a practical, logical or scientific approach, as popularized during the Enlightenment, or the Industrial Revolution,

Romanticism was directed towards focusing within oneself for solutions and newness, and encouraged people to trust themselves and their instincts. Romantics also made an attempt to focus on nature, to give it importance above the scientific revolution that had overtaken the world. This, they believed would change the way the world was perceived, and would help individuals understand themselves better.

Moreover, the Romantic Movement in literature also gave rise to sub-genre, *Dark Romanticism*. While romanticism in itself focused on beauty and an out of the world view of life, *Dark Romanticism* focused mainly on tragedies and horror. Though a sub-genre of Romanticism, *Dark Romanticism* turned out to be almost an opposite of Romanticism in itself. This sub-genre was more of an extension of American Romanticism in literature, which later spread to other parts of the world. Some popular works of dark romanticism include those by William Blake and Edgar Allan Poe. All in all, it can be said that the Romantic Movement that influenced literature restored hope in the human race, hope for the fact that not everything would be mechanized and rendered lifeless. By coming a full circle, romanticism taught people how to experience pleasure in little things in life, to think out of the box, to dream, and to explore. In present day, romanticism, the definition of which has been reduced to pure mush, will regain lost ground. Not everything can be looked at with a practical approach, not everything has to be logical. By returning to the beliefs of romanticism, one may in effect be able to bring back to life that little hope, that little desire to dream and believe , and make life a little more colorful, to say the least (Frank,1973)

2.2.2 Romanticism and Nature

The Romantic association of nature and spirit expressed itself in one of two ways. The landscape was, on one hand regarded as an extension of the human personality, capable of sympathy with man's emotional state. On the other hand, nature was regarded as a vehicle for spirit just as man; the breath of God fills both man and the earth. Delight in unspoiled scenery and in the innocent life of rural dwellers was a popular literary theme. Often combined with this feeling for rural life is a generalized romantic melancholy, a sense that change is imminent and that a way of life is being threatened (Johnson, 2015). In his preface to *The Lyrical Ballads*, Wordsworth announces that at the very beginning the materials of a poem must be found in human real life. Landscapes, Seas rivers, lakes, love, happiness and childhood memories are all useful themes for the poet because they are part of nature and of a humble rustic human life. Wordsworth claims that peasants and ordinary people who belong to simple rural communities are purer and closer to the natural world than people who live in cities, corrupted, as they are, by their empty urban life and its obscurity.

Thus, Wordsworth's main interest in his poems is the natural world; he simply belongs to the Romantic Movement, which attempted to express feelings and arguments that man's happiness lies in his maintenance of organic links with *nature*. He believes that *nature* is a healing power and it provides a good influence on human mind. All the manifestations of the natural world, from the highest mountain to the smallest flower, produce elevated thoughts and passionate emotions in people who observe these natural elements. As he is a worshipper of nature, Wordsworth describes landscapes in all his poems and *Tintern Abbey* is one a good example. It is fully loaded with descriptions of the natural surroundings of that site.

In fact, in "*Tintern Abbey*" ,Wordsworth deals with different major themes like memory, experience, and family love; but he always insists on the traditional theme of *nature* and country landscape, trying to link nature to every treated theme. As we can see in the beginning of the poem he connects his past memories to the natural surroundings of the place; Five years have passed; five summers, with the length

Of five long winters! And again I hear
These waters, rolling from their mountain-springs
With a sweet inland murmur-once again
Do I behold these steep and lofty cliffs?
Which on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky (1-8).

Indeed, we can say that *Tintern Abbey* is a nature poem that is full of splendid description of landscapes, Rivers, Lakes, etc. which provide relief and serenity to the poet. Wordsworth really sees nature as a source of regeneration and rebirth. For him, *nature* has a good influence on the human mind and helps the individual to reach intellectual and spiritual maturity. The poet in *Tintern Abbey* is tired of living in cities; this is why he escapes to a more peaceful and quiet world, in search for remedy in Mother Nature (Johnson, 2015).

2.2.3 Romanticism and Solitude

The 18th century great writers had typically dealt with men and women as members of an organized society. They regarded themselves as integral parts of this society so they have responsibility of expressing those people's lives and needs. Romantic poets were interested in being in solitude and often isolated themselves from the society they were living in probably to give a scope to the individual vision. William Wordsworth in his prelude describes himself as 'musing *in solitude*'. If we take a general look at the romantic poems we will see that they frequently used words like *solitude*, ' *lonely*', ' *solitary*', *alone* and *seduction*. These words show how they felt about being in solitude and their desire to stay away from society and then give their view on the life scenes. The romantics were not interested in solitude only for their own enjoyment, but they were also interested in solitary people (Roy, 2014). Take a look at Wordsworth's *Solitary Reaper* and we will clearly see how fascinated he was by the lonely young girl reaping.

Behold her single in the field

Yon solitary highland lass

Reaping and singing by herself

Stop her or gently pass (1-4).

In this stanza Wordsworth is directing the reader's attention to look at the solitary reaper who was singing as she was reaping, he was so interested in what she was doing to the point that he didn't want any disturbance from any one. This thing was really valuable you just leave gently.

Alone she cuts and binds the grain

And sings a melancholy strain

O' listen, for the vale profound
Is overflowing with the sound.

The image of the solitary girl was so beautiful so that Wordsworth repeats the word 'alone' that gives the scene not only the voice of the girl was interesting to him but the whole image of the solitary girl was the thing he liked most to the extent that he preferred to start the poem by an image of the single solitary girl rather than starting by saying '*listen to her singing*'. He instead says '*behold her*'; so he was aiming not only to draw attention to the voice, but he drew a picture for the whole scene of the lonely girl.
No Nightingale did ever chant

More welcome notes to weary bands
Of travelers in some shay haunts
Among Arabian sands.

A voice so thrilling never was heard
In spring time from the cuckoo bird
Breaking the silence of the seas
Among the furthest Hebrides.

Again comes the fascination with the supernatural and the strange things that haunts. *The Arabian Sands* words show a strange and unfamiliar things like the *Arabian Sands* to show how strange and beautiful the voice and to give a touch of mystery to the poem, when comparing her voice to that bird singing to those weary bands as the voice was so thrilling. This shows the interest of the terrible beauty 'breaking the silence of the seas among the furthest Hebrides'. This is another image to the strangeness in beauty the romantic were interested in (Gray, 1993).
Whatever the theme the maiden sang

As if her song could have no ending,

I saw her singing in her field
And over the sickle bending
I listened motionless and still
And as I mount up the hill
The music in my heart I bore
Long after it was heard no more.

Words and expressions like '*lonely*' repeated many times in the romantic poems, either by being alone (the poet himself) or praising someone who is alone or doing something while he is alone. Loneliness was not only interesting to the romantic, everything lonely was interesting. The lonely child, the lonely star, and the lone vale, all fascinated Wordsworth to unite with them. He unites with a cloud:

I wandered lonely as a cloud

That floats on high over vales and hills.

Also, he praises the lonely child:

Oft I had heard of Lucy Gray

And when I crossed the wild

I chanced to see at break of day

The solitary child.

That was not enough for Wordsworth. She had to be without friends and comrades to make him more interested in her.

No mate no comrades Lucy knew
She dwelt in a wild moor
The sweetest thing that ever grew
Beside a human door

On man on nature and on human life.

Musing in solitude, I oft perceive,

Fair trains of imagery before me rise

Accompanied by feeling of delight.

Shelley was also interested in silence, quietness and loneliness.

How calm it was the silence there

By such a chain was bound

Then even the busy wood pecker

Made stiller by her sound

The inviolable quietness

The romantics interest in being solitary or their interest in being alone and love the lonely things ' stars, cloud, child' was not because they disliked their society or they wanted to escape from their reality. On the contrary they were interested in their society and they were parts of them. They participated and joined the members of the society positively and they acted positively but they had another view to nature and to life that was behind their interest in loneliness. They wanted to see the world as they wished, not it as it was; they wanted to contemplate and absorb the beauty of nature and life (Ford, 2016).

2.2.4 Romanticism and Imagination

The idea of imagination came originally from the old Kantian philosophy that the mind is active and its role is not only to accept things from the outer world it also reacts towards what it receives. This theory developed and become a general trend in the romantic poetry. William Wordsworth had an idea that the mind must break the elements of the scene and then

recreate the scene again according to the way the mind sees it. The basic idea of the romantics is the expression of personality in some way. The romantics believed that the mind is active and it has the ability to create, so when the poet wants to write a poem or write about something he has to break the real elements of the scene and then recreate his own elements. This allows the chance for the mind to work and allows the poem to become a good poem. According to Blake ' the mind creates its own milieu only when it rejects the material world'. Coleridge and Wordsworth believed that the mind created the proper milieu in collaboration with something given to it from without. Coleridge said that ' the mind not passive but made in God's image and that too in the sublime sense- the image of the creator' (Abrams, 1993).

Whether the romantics had the same ideas or not concerning imagination, they all agreed in the same point that mind shouldn't be passive and should create its own style.

Coleridge in *The Prelude* stated that individual mind:

Doth, like an agent of the one great mind,

Create, Creator and receive both,

Working but in alliance with the works which it behold;

The romantics thought the mind was active to the point that they considered it has access beyond human beings ' supernatural power' this access leads to the infinite through a special faculty called the reason imagination. The romantics' predecessors refused the idea of this supernatural; they considered anything beyond the human limits a sin or a tragic error, whereas the romantics considered it a triumph and a glory (Gray, 1993) Wordsworth, in his *Prelude* described a flash of imagination that revealed the invisible world and affirmed.

Our destiny, our being heart and home,
Is with infinitude, and only there,
With hope it is, hope that can never die,
Effort and expectation and desire,
And something ever more about to be.

In Wordsworth's *Lucy*, readers see clearly how Wordsworth breaks the elements of the basic scene death to make it an image rather than an ordinary death. For anyone death is then natural fact of separation of the soul and body and the travel to the other world, but to Wordsworth, death is something else when it comes to *Lucy*, he had to use his imagination to make the journey to death as a trip in heaven.

She dwelt among the untrodden ways
Beside the spring of dove
A maid whom there where non to praise
And very few to love.

In this stanza Wordsworth transferred the idea of death into a nice image that *Lucy* now is dwelling in. She didn't die the death we know, she is now dwelling among the untrodden ways beside the dove. The idea sounds beautiful and feels comfortable with it rather than paining himself with the idea death as normal. Imagination was something appreciable to the romantics to the point that there could be one scene watched by two poets at the same time; each one describes it as he sees it as in the case of Wordsworth and his sister Dorothy when they both saw one scene and each one described it his own way. Wordsworth used his imagination to break the elements of the situation and see his own one. This is the free imagination when the poet uses his imagination to change something and recreate his own.

18th century writers rejected the pride or aspiration to limits rational to our species. Pope wrote in an essay about man "could pride that blessing find/ is not to act or think beyond mankind. The romantic period was an era of radical individualism. They estimated human potentialities and power. Their poems were different in themes, ideas, expression, and even the Language they used was different. The romantics set themselves in opposition to their predecessors and they believed that the good poem is the poem that expressed the personality and inner soul of the poet. Blake said that" men are admitted into heaven not because they have cured or governed their passion or have no passion, but because they have cultivated their understandings. The treasures of heaven are not negation of passion but realities of intellect, from which all passion emanate uncurbed in their eternal glory (Abrams, 1993).

The romantic era was an era of expression, love, pain, grief, sorrow, happiness. A very good example of the expression of utterance is Tennyson's(Break ,Break , Break) in which he was expressing and wanted more utterance for that may relief him and his pain due to a loss of a close person.

Break, Break, Break

On thy cold grey stone O' sea,
And I would that my tongue,
Could utter the thoughts that arise in me.

Desire for utterance was something that almost all the romantic writers were aware of, they believed that the best things came up when they were in pain or in happiness so there's a good expression of feeling in a poem. This might be considered one of the reasons behind their irrational poems and themes. In other words, the romantic felt that when they wanted to

say something they felt it at the moment. They just say it without even thinking if this might be irrational in poetry. We could hardly find titles like the mad song, the infant sorrow, the tiger, and the lamp of Blake and the other romantic poets in others. In fact sorrow as an example, Blake did a very irrational thing according to the predecessor's view. They could never have a poem describing the first infant's feeling, the way William Blake did. It would be something really very astonishing in the Literature of the 18th century but the romantic period was the era of innovation and of the great change as well as the abnormality in their poetry.

My mother groomed my father wept
Into the dangerous world I leapt
Helpless naked piping loud
Like a fiend hid in the cloud
Struggling in my father's hands
Striving against my swaddling bands
Bound and weary I thought best
To sulk upon my mother's breast.

Imagination, to the romantics was considered something of great value; works of arts in general were to them the works of hearts. The romantics really believed in the moment of revelation which leads to the truth. Shelley said that "an error to assert that the finest passage of poetry produces by labor and study". "A great statue or picture grows under the power of the artist as a child in the mother's womb". From this we can clearly see how Shelley thought of good poems and good poet. If we noticed that the child grows in the mother's womb gradually and smoothly without pressure and even without the mother's own interference but with that power that protects him and his existence from anything, we now know how the

good poem comes without pressure, stress, and even hard thinking and rethinking of making it.

The definition of a genius is that it acts unconsciously, this statement by Shelley looks very similar" spontaneous overflow of feeling" by Wordsworth, Coleridge also said that the" deep thinking is attainable only by a man of deep feelings". And all the truth is a species of revelation. Hence, a metaphysical solution that doesn't tell you something in the heart is grievously to be suspected as apocryphal (Abrams, 1993:36).

One believes that this statement is the key to almost all romantic issues and to the idea that the romantics were in that conflict and struggle with their predecessors in the aims of point of evaluating the good poem. The romantics believed that the good poem was something that came from the heart, deep inside and came spontaneously without labor or study. Shelley said in his Defense of poetry; imagination reproduces the common world, but purges from our inward sight the film of familiar which obscures from us the wonder of our being" and" creates a new the universe, after it has been blazed by reiteration (Abrams,1993:37). So the great power of imagination to the romantics was what makes things new again. It is the power that recreates and regenerates again. This is the reason that makes the romantic poem different from the other poems in other eras. One of their aims in poetry was to bring that sense of wonder to their readers.

2.3TheEvolutionofEco-criticism

Eco-criticism as it evolves today, is not only an approach to study literature, it is an activism as well, the purpose of which is to save the environment. Since its inception, a huge number of scholars across the world have been active in studying literary texts eco-critically. In the USA eco-criticism takes its bearing from three major nineteenth-century

American authors-Ralph Waldo Emerson(1803-1882),Margaret Fuller(1810-1850) and Henry David Thoreau (1817-1862) whose works celebrate *nature*, the life force and the wilderness. The UK version of eco-criticism is green studies which take its bearings from English Romantic poets of whom William Wordsworth is the most leading figure. Obviously, in many languages and cultures the eco-critics are analyzing nature related texts to focus on environmental issues.

Eco-criticism as a theoretical approach began to evolve in the backdrop of other critical approaches in the humanities. There are approaches like biographical, cultural, postcolonial, feministic, queer theory, Marxist, formalistic, deconstructionist, etc. Biographical criticism mainly focuses on the author's biography and historical perspectives in order to find meaning from the text; cultural criticism especially focuses on how popular culture like advertising, music movies, fan fiction, etc. influence the literary texts. Postcolonial criticism focuses on the colonial domination and misrepresentation of the native culture etc. feminist criticism focuses on literary representation of women and how women are portrayed in literature; queer theory criticism focuses on gender identity, gay/lesbian issues, etc.; Marxist criticism focuses on the economic forces, women's representation, class distinction, etc.; formalist criticism focuses solely on the texts without considering the biographical or historical issues; deconstructionist criticism emphasizes the indeterminacy of literary text, etc. In the backdrop of all these critical approaches a new approach began to evolve in the last decade of the twentieth century (Abu Zafor, 2017). The most important proponent of this theoretical approach is Glotfelty (1996) who became instrumental in theorizing eco-criticism writes:

If your knowledge of the outside world were limited to what you could infer from the major publications of the literary profession, you would quickly discern that race, class, and gender were the hot topics of the late twentieth century, but you would never suspect that the earth's life support system were under stress. Indeed you might never know that there was an earth at all. In contrast, if you were to scan the newspaper headlines of the same period, you would learn of oil spills, lead and asbestos, poisoning, toxic waste contamination, extinction of species at an unprecedented rate, battles over public land use, protest over nuclear waste dumps, a growing hole in the ozone layer, predictions of the tropical rain forest. Browsing through periodicals you would discover that 1989 Time Magazine's person of the year award went to 'The Endangered Earth'(p.30). Of course, it was not Glotfelty who first used the term eco-criticism. The term, perhaps, was first used by William Rueckert in 1978 in his essay entitled Literature and Ecology: An Experiment in Eco-criticism. In this essay Rueckert's intent was to focus on 'the application of ecology and ecological concepts to the study of literature'. However, there was no organized movement to study the ecological aspect of literature until the 1989 WLA (*Western Literature Association*) conference of the US based scholars. In this conference Cheryl Glotfelty revived the term eco-criticism to refer to the diffuse critical field that previously been known as 'the study of nature writing'. She says:

What then is eco-criticism? Simply put, eco-criticism is the study of the relationship between literature and the physical environment. Just as the feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of

modes of production and economic class to its reading of texts, eco-criticism takes an earth-centred approach to literary studies. Eco-critics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? (1996:32).

Eco-criticism, then, rejects the notion that everything is socially and linguistically constructed. For Eco critics nature really exists, out there beyond ourselves, not needing to be ironized as a concept, actually present as an entity which affects us, and which we can affect, perhaps fatally, if we mistreat it (Peter,2010).*Nature*, then, is not reducible to a concept which we conceive as part of our cultural practice. In her book, *what is Nature? Kate (1995) says, 'It isn't language which has a hole in its ozone layers'(p.3)* Thus, Eco-criticism rejects the foundational belief in contractedness. It includes other theoretical and philosophical views such as deep ecology, eco-feminism, Marxist environmentalism, environmental justice, land ethics, etc. Deep ecology has been perhaps the single most influential philosophy for environmental activism. It is a contemporary ' ecological and environmental philosophy characterized by its advocacy of the inherent worth of living beings regardless of their instrumental utility to human needs, and advocacy for a radical restructuring of modern human societies in accordance with such ideas. In 1973 Arne Naess, a Norwegian philosopher, coined the term '*deep ecology*' which, afterwards turned into a movement in the USA and beyond. The following points of Deep ecology are summed up by Arne Naess and George Sessions:

- The well-being and flourishing of non-human life on earth have value in themselves, independent of the usefulness of the non-human world for human purposes.
- Richness and diversity of life-forms contribute to the realization of these values and are also values in themselves.
- Humans have no right to reduce this richness and diversity except to satisfy vital needs.
- The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of non-human life requires such a decrease.
- Present human interference with the non-human world is excessive, and the situation is rapidly worsening.
- Policies must therefore be changed. These policies affect basic economic, technological and ideological structure. The resulting state of affairs would be deeply different from the present.
- The ideological change is mainly that of appreciating life quality rather than adhering to an increasingly higher standard of living.
- Those who subscribe to the foregoing points have an obligation either directly or indirectly to try to implement the necessary changes quoted in (Abu Zafar, 2017:8).

Again, eco-criticism is related to *eco-feminism* or ecological feminism. The *Eco-feminism* is coined by Francoise d'Eaubonne. It is a philosophy and movement born from the union of feminist and ecological thinking and the belief that the social mentality that leads to the domination and oppression of women is directly connected to the social mentality that

leads to the abuse of the natural environment. *Eco-feminists* argue that a strong parallel exists between the oppression and subordination of women in families and society and the degradation of nature through the construction of differences into conceptual binaries and ideological hierarchies that allow a systematic justification of domination(*power-over power*) by subjects classed into higher-ranking categories over objects classed into lower-ranking categories. That is to say, man over woman, culture over nature, white over black.

Marxist environmentalism which relates to eco-criticism formulates the idea that production must be geared to meeting the real needs of people rather than wealth accumulation(ibid).Marxist ecologists argue that nature has become a commodity with capitalist production, and both nature and labor are over exploited leading to environmental hazards. Eco-criticism focused on aspects of '*environmental justice*' ,a movement which calls attention to the fair treatment and meaningful involvement of all people regardless of race, color, national origin, or income with respect to the development, implementation, and enforcement of environmental laws, regulations, and policies. In eco-criticism *Leopold's 'Land Ethic'*, published in 1949 as the finale to *A Sand County*, is an important text that defines a new relationship between people and *nature* and set the stage for the modern conservation movement. It can be said that eco-criticism as a theoretical approach and activism started with a simple agenda and that is to save the environment.

2.3.1The Origin of Eco-criticism

.Eco-criticism is a term derived from Greek words *Oikos* and *kritis*, '*oikos*' means '*household*', a nexus of humans, nature and the spirit. '*Kritis*' means judge, the arbiter of taste who wants the house kept in good order.

However, their basic concerns being similar, the various approaches generally focus on the relationship between man and the earth. It is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and arrive at possible solutions for the correction of the contemporary environmental situation. With its interdisciplinary nature, eco-criticism forms a strange interface between the sciences and the humanities. It was officially heralded by the publication of two seminal works written in the 1990. The Eco-criticism Reader (1996) by Cheryll Glotfelty and Harold Formm and The Environmental Imagination by Lawrence Buell (Noushad, 2018).

2.4 Life of William Wordsworth

In order to understand Wordsworth's view of life, background information is given to help in terms of understanding different concepts in his poems when they are being analyzed, since a poet's feelings are always reflected in his works according to Biographical Approach. This mentioned background information includes life of William Wordsworth, influence of both the French Revolution and Rousseau on him, and his works and style.

William Wordsworth was one of the key figures in the Romantic Movement, his early poems help to define the new movement of Romanticism and Naturalism. At the turn of the 18th and the 19th centuries, romanticism and naturalism came to be the new trend in English literature. Wordsworth, the representative poet of nature, whose poems took on greater significance, brought a totally new and fresh stream of air to the European literary field. He, the glittering star, is always shining in English literature. His whole life had a close

connection with nature; the permanent subject sung highly by human beings. Wordsworth was called by Shelley 'the *poet of nature*'. He, too, called himself ' *A worshiper of Nature*'. He held a firm faith that nature could enlighten the kind heartedness and universal brotherhood of human beings, which can exist in harmony with nature where man could get true happiness (Jonathan, 2017). Wordsworth sought to bring a more individualistic approach, as his poetry avoided high flown language. However, his poetry is best characterized by its strong affinity with nature and in particular the Lake District where he lived. The early nineteenth century was a time of a rapid change and industrialization, but like his contemporaries, Blake and Coleridge, Wordsworth was often dismayed by what he sought solace in the grandeur and beauty of nature. He offered not just a beautiful picture of nature but also illustrated the healing power of nature on the spirit of man. Wordsworth's nature, referring to such external things of beauty as hills and vale, stream and lake, forest and sky, flower and bird, and other things living with or in them, is God's primary creation and is said to be conducive to the growth of the poet's mind. On the other hand, Wordsworth's society as exemplified in the *Prelude*, referring to such man-made places or institutes as city and town, school and church, and such human activities as party and fair, government and revolution, is a 'Parliament of Monsters' and ' blank confusion', something fearfully destructive to the poet's soul. Accordingly, it is only natural that people feel a certain tension in the poet's account of his life with man in nature and society. The tension may not rise to the pitch of an epic war or inducement affecting the entire civilization or moral future of mankind (Jonathan, 2017).

2.5.1 Influence of the French Revolution and Rousseau on Wordsworth

The French Revolution, a turning point in the human history, targeted change, whose events extended for a decade from 1789 till 1799. It has inspired politicians, artists, thinkers, poets, novelists and dramatist from all over the world; the destruction of the Bastille was an event which started new political history in France spreading across England. The Bastille event had a great impact on Romanticism, a reaction against both the old regime and the Enlightenment. Besides, the destruction of the Bastille was the spark which caused the change that led to liberty, democracy and fraternity. Also, the French Revolution inspired Romantic writers, and gave them an opportunity to reflect *the spirit of the age*. The reaction of the English Romantic writers to the French Revolution came to be called *English Romanticism* as opposed to *French Romanticism* and *German Romanticism*. The mottoes of the French Revolution have always been emblems for Romantic poets such as Blake, Wordsworth and Coleridge. One of the greatest effects of the revolution is the emergence of Romanticism, a term usually used to describe a literary and philosophical movement that occurred in the late eighteenth century and early nineteenth centuries. The term is often used to distinguish the thought and literature of the period from that of the late seventeenth and eighteenth centuries, or of the Enlightenment. And, when the revolution impacted the French literature, it was called French Romanticism. In the same vein, when the revolution influenced English literature, it was called English Romanticism (Abrams and Stephen, 2002).

Like Blake, Wordsworth had documented the *historical moment* as a spark of inspiration leading to writing *the prelude* and as a reaction to the French Revolution. In the prelude books, the poet critiques the mockery

of history from his perspective as first hand witness of events, or times in revolutionary France. Indeed, these books provide a living relationship to the present time of its composition. This is the role of a poet to turn history into poetic creation, making history more appealing to the reader of his epic poem. The following lines from book nine portray Wordsworth's attitude towards the French Revolution from two perspectives: history and ideology by discussing these with his French friend. The concluding lines that start from line 555 to the end of book nine represent Wordsworth's diction of discourse based on autobiographical incidents which he records in these lines. Thus, history and politics overlap creating a wonderful narrative of the young poet who reflects the young republic (Rocket, 1956).

The two verse paragraphs below celebrate the historical narrative with the imaginative eye of the poet aided with memory of the place and his '*imbecile mind*'

Oh, happy time of youthful lovers,(thus
The story might begin,) oh, balmy time,
In which a love-not on a lady's brow.
His days he wasted-an imbecile mind (The prelude, 1805).

These lines speak of the poet's personal experience with his Fellow voyager and how he sees the French Revolution; his plan was to record the event faithfully by means of a prelude in which he depicts a story of two lovers invoking *Vaudracour and Julia* as a metaphor that plays an important role in 1805 version, written in the contemporary and popular form of melodrama. This tale expresses a belated protest against the ancient regime's abuses of Citizens natural right. His reaction was fleeing from the place because '*the voice of freedom*' then did not represent the

public hope of change- the ancient regime. His negative participation in the revolution made him regret his days he wasted- an imbecile mind. Here one could hypothesize that Wordsworth is escapist from the revolution and his role is merely of an observer and objective one leaving it to the French to take any action proper to the event (Gloria, 2019). However, in book ten of *The Prelude*, Wordsworth is recording the change which the French had dreamt to happen. He writes;

The state-as if to stamp the final seal

On her security, and to the world

Show what she was, a high and fearless soul,

Furthermore, in this passage, Wordsworth documents the transformation from monarchy to democracy and the cost the French paid for it- what the sword did as a weapon to kill and judge as the only means to finish the old regime. It is a metaphor of transformation that has a double fold, to kill and to be symbol for justice though described as '*senseless*' but its power could bring the ephemeral monsters die for ever and with it the Republic has risen. It has become a state of a high and fearless soul- a personification of new power with new soul born new from the past with its lamentable crimes. It is all over now. This transition of thought and attitude compared to what Wordsworth wrote in book nine in the passage above mentioned shows that as '*The Prelude*' was written several years after the walks he had taken with Beaupuy, in the light of Revolution controversy and the political stances adopted by Burkeans and Paineites, is now able to make a balanced judgment of his own position in the debate. This is true when it is realized that Wordsworth's *Prelude* describes particular incidents in his life and bases general philosophical and moral reflections on them. The poet had lived the experience of the French Revolution and here in *Prelude* he is giving it a second thought as

he develops in mind and thought as a poet of nature, politics and philosophy (Peter, 2002).

However, in book eleven of *The Prelude* he portrays the aftermath of the revolution. Also he comments on the paradox of the French Revolution asking for freedom and becoming oppressors.

From that forth, Authority in France

Put on a milder face, terror had ceased,

Gloria (2019) postulates that with these lines Wordsworth concludes *The Prelude* of France books, nine and eleven. It is the magnum opus of the great decade and Wordsworth's fullest attempt to deal with 'French Revolution' which is written from an ideological perspective.

The age of Wordsworth was an age of revolution in the field of poetry as well as in that of politics. In both of these fields the age had started expressing its impatience of set provenance and tradition, the tyranny of rules and the bondage of traditions. From the French Revolution, the era realized a conscience of revolt asserting the dignity of the individual spirit and hollowness of the time-honored traditions which kept it in check. Thus both in the political and the poetic fields, the age learnt a lesson from the Revolution: the necessity of liberation-in the political field, from tyranny and social persecution; and in the poetic, from the bondage of law and authority. In other words, The French Revolution exerted a democratizing influence, both on politics and poetry.

Being inspired by the French Revolution, poets and politicians alike were poised for an attack on old, time-trusted values. It was only here and there that some conservatives' critics stuck to their genius and eyed all zeal for change and liberation with suspicion and distrust. Moreover, for instance,

Lord Jeffrey wrote in *the Edinburgh Review* that poetry had something common with religion in that its standards had been fixed long ago by certain inspired writers whose authority it would be ever unlawful to call in question. But such a conception of things did not represent the dominant spirit of the age which had come under the liberating influence of The French Revolution. It is perhaps quite relevant to point out here the idiocy of the belief that the new literary and political tendencies, which had a common origin and were almost contemporary with each other, always influenced a given person equally, strongly, that a person could not be a revolutionary in literature, and vice versa. The talent of poetry must work out its own salvation in man. Through laws and precept, it cannot be matured. But it can be developed by sensation and watchfulness in itself. Here, the poet has emphasized that without being engaged in literature of a certain country; no one can master the field of politics. People are not, of course, to imagine that the political and the literary movement necessarily met in the same person or that a man could not be an adherent to the one without sympathizing with the other (Compton, 1990).

For Wordsworth's life, utilitarian ethics and political freedom were important concern. Wordsworth's hopes, hopes in the people rather than in their leaders, took on a new lease of life, centered only by bitter scorn and indignation against the English political leaders who insisted on fighting what seemed the inevitable course of nature and justice. He writes in *The Prelude*:

And in this way I wrought upon myself,

Until I seemed to hear a voice that cried,

To the whole city, sleep no more (*The Prelude*, 1805).

Scott, for example was a romantic, but a Tory. Hazlitt, on the contrary, was a chartist in politics but was pleased to call himself an 'aristocrat' in literature. Keats did not bother about the French Revolution, or even politics, at all. Wordsworth and Coleridge, the two real pioneers of the Romantic Movement in England, started as radicals and ended as tenacious Tories. It is wrong to take the French Revolution as a sudden coup unrelated to what had gone before it. In fact, the seeds of the Revolution had been sown long before they germinated in 1789. We can distinguish three clear phases of the French Revolution, which according to Compton, are as follows:

The Doctrinaire-the age of Rousseau;

The Political phase-the age of Robespierre and Danton;

The Military phase- the age of Napoleon.

All these three phases considerably influenced the Romantic Movement in England. Rousseau dominated the doctrinaire phase of the French Revolution. He brought about an intellectual and literary revolution in England by his teaching and philosophic views. He was fundamentally regarded, a naturalist who gave the slogan *Return to Nature*. He revealed his faith in the simplicities of life and his incertitude of the sophistication of civilization which, according to him, had been curbing the natural and good man. He revived the cult of the '*noble savage*' untainted by the so-called culture. Social institutions were all reprovved by him as so many chains. He raised his powerful voice against social and political tyranny and exhorted the downtrodden people to rise for liberation from virtual slavery and almost hereditary poverty imposed upon them by unnatural political systems which benefitted only a few. Rousseau's primitivism, sentimentalism, and individualism had their impact on English thought and literature. In France, they prepared the climate for the Revolution. In

the opinion of Legouis, Wordsworth is intellectually a 'son of Rousseau'. Likewise, Harper contends that Rousseau's works have traces of influence on Wordsworth's poetry (Compton, 1990).

A glimpse of Rousseau's sentimental belief in the essential goodness of natural man and the significance of simplicity and even ignorance found a ready echo in Blake and ,later, in Wordsworth and Coleridge. The affection of nature and the simplicities of village life and gullible folk found ample expressions in their poetic works (Compton, 1990). Wordsworth's devotion of nature was partly due to Rousseau's influence.

The aim of the French Revolution was to abolish the kingship and aristocracy and give full authority to common-man. Rousseau a well-known French writer and who is also known as the father of Romanticism gave his complete support to this revolution. He also had a deep influence on Wordsworth. Rousseau once said in an argument favoring the French Revolution that man is born free but he is chained everywhere. Time has come now to do away with the kingship and aristocracy. It would be best for the man to give all the powers to the common man. Wordsworth shared the same point of view with Rousseau

2.5.2 William Wordsworth as Environmental Nature writer

Literary study witnessed a paradigm shift towards the end of the Twentieth century when nature writing got a new dimension. Before that the contemporary criticism was based on socio-centric, historical or psychological issues. With the appearance of two books; *Environmental Imagination* and *Eco- criticism Reader* both in 1996 a new theory called *Eco- criticism* came out as an academic discipline. It is an earth-centric approach to nature writing in an age of global environmental crisis

(Jonathan, 2017). But is Eco- criticism an absolutely new theory? Nature writing prevailed long before Eco criticism came into existence and it got its momentum during the Romantic Age when most of the poets wrote using the modal of ‘the spontaneous overflow of powerful feelings’. Being dissatisfied with the surrounding world the Romantic poets looked back to the glorious ages of the past and search imputes for writings when their imagination got recollected in tranquility. So it is nature which was the Centre of attention of the romantics. Gradually nature writing began to wane during Victorian conflict of doubt and faith. During the colonial and post-colonial period the trend of literature was somewhat different. But the latter half of Twentieth century gain witnessed a prone to nature writing when environmental issues arose in literature. The worldwide environmental crisis like tsunami, frequent earthquake, melting of polar ice, flash-flood, etc. created an anxiety among the people round the globe (Lawrence, 2010). Here came the role of Eco-critics to create an ecological awareness among the readers. Eco-criticism debates nature in order to defend nature an important subject of Romantic literature. With the publication of Lyrical Ballads in 1798 a new trend of writing arose.

Ashton (2013) concludes that William Wordsworth is perhaps the romantic poet most often described as a ‘nature’ writer. From his earliest poems describing places in the 1780s to his final poems written when he was almost eighty years old, Wordsworth paid careful attention to the details of non-human world in almost all of his poems and prose writing. What the word ‘nature’ meant to Wordsworth, however, is not a simple matter. Wordsworth was a careful naturalist, always paying close attention to the physical environment that surrounded him; animals, plants, landscape, and weather. At the same time, he was a thoughtful literary artist, who described the mind of Man as his haunt, and the main

region of his song, His poem Home at Grasmere (lines 989-90); later Prospectus to The Excursion, (lines 40-41) so, does the poet describe the details of his natural environment. He shapes those sensory experiences into a unity in his mind. In Wordsworth's masterful language, a simple poem about daffodils can become a significant lesson about the operation of memory and the powers of the human mind. Moreover, his poems The Prelude and The Excursion trace the growth of the mind amid the powerful influences of the natural world: mountains, lakes, forests, and sky. And suggest how the operations of the mind in nature produce many of the most valuable aspects of each person: memory, imagination, and sympathy. His career as a poet also came to embody the nature writer as a wider cultural influence, much like Henry David Thoreau would do later in America.

In addition to that, in his autobiographical poem *The Prelude*, the poet records those moments he calls them spots of time. When the interaction between his growing awareness and a natural scene had a powerful impact on his own development. Also, in *Tintern Abbey*, he warns his younger sister Dorothy that she should keep her close connection to the natural world, a connection that will be threatened as she grows into adult consciousness. Many times in his works, nature speaks to the poet. The boy of Winander literally has a conversation with owls, but the poet then ends up speaking for the natural world, praising its value, revealing its beauty, and cautioning humans about their ability to harm its wonders (Ashton, 2013).

Wordsworth lived at a time before the *Industrial Revolution* had a widespread negative effect on the landscapes of England, a time before serious pollution and significant environmental preservation. At the same time, however, he saw what was coming. In the 1830s, he spoke out

forcefully against the idea of bringing the railroad line deeper into his beloved Lake District. Wordsworth's environmental poems helped to establish the value of a naturalistic form of writing that readers from the poets James Thomson and William Cowper in the eighteenth century to Derek Walcott and Seamus Heaney in the twenty-first century. Although it would not be correct to call Wordsworth an *environmentalist*, the term did not even exist when he was writing, his poetic flowers, birds, and emotionally affecting landscapes prepared the way for the powerful senses of an essential connection between human beings and the natural world.

Both Wordsworth and Dorothy remained close throughout their lives, with Dorothy Journals eventually providing naturalistic imagery and precise details of daffodils, storm, clouds, and their Grasmere neighbors for some of her brother's most famous poems. Although his childhood was marred by the early deaths of both parents, his mother when he was eight, his father when he was twelve, Wordsworth's memories of growing up, as recounted in his poetry, included powerful moments of fear and excitement, anticipation and enthusiasm, almost always connected with the sublime landscapes and countless smaller natural phenomena around him. His Childhood included constant attention to the plants, animals, and countryside of the Lake District; he was often a natural historian in poetry, writing lyrics to yew trees, thorn bushes, rivers, sparrows, butterflies, daisy, a cuckoo, a lesser Celandine, and, of course, daffodils. His poem *The Boy of Winander* records a clearly autobiographical moment when the young naturalist tried to communicate with Lake District Owls with surprising results:

There was a Boy: ye knew him well, yet cliffs
And islands of Winander! Many a time,

Its woods, and that uncertain heaven, received
Into the bosom of the steady lake (Prelude, 1805)

The boy's attempt to communicate with wild creatures is successful. Once the Owls answer his calls, he has made a direct and immediate connection across the species boundary that prepares the way for the poem's most important moment. In the silence that follows the Owls' response, the young nature-lover learns the way memories are made; the sound of waterfalls, the rocks and forests, and the sky reflected in the steady lake all make their way into the poet's mind with a force that causes their images to last for decades in the mind (Ashton, 2013).

Furthermore, the poem *Tintern Abbey* displays revisiting the banks of the Wye during a tour; it defines a new way of conceiving poetry, the poet, and the relationship between the mind of the author and the world of nature. In this poem, Wordsworth describes his sister Dorothy, just one year younger, beside him, and he sees her developing mind as the key to the lesson he wants to teach. He tells her to make sure and remember the powerful natural scene they see before them in the Wye valley. Memory is the capacity that helps to create a vision of the self, a psychological capacity that preserves the past but, more importantly, enshrines that same for future renovation.

.....And I have felt
A Presence that disturbs me with the joy
And mountains; and of all that we behold
From this green earth... (Lines 94-106).

Ashton (2013) acknowledges that a rarely quoted fragment of Wordsworth's early philosophical verse (1798), later incorporated into

The Excursion includes lines that embody the central principle of almost all of Wordsworth's writing about the natural world.

There is an active principle a live in all things,

In all things, in all nature, in the flowers

It circulates the soul of all the worlds

This is the freedom of the universe (Excursion 1798, line 1-12).

These lines reveals the central premises of Wordsworth proto-ecological poetry. The natural world is pervaded by a principle. It might be made of matter, and it might be spiritual, but whatever composes this nonhuman world, a force, as in may the force be with you, pervades every living, and even nonliving thing; the very rocks, stones, and falling waters share in this power; there is one world that unifies creation into a single ecological home.

2.5.3 Works and Style of William Wordsworth

It is very safe for one to say that Wordsworth is one of the greatest poets England has ever produced. His personality is at the core of the emergence of English Romanticism. In fact, the publication of preface to the Lyrical Ballads (1798) which he had co-authored with Coleridge marked the inception of English Romantic Poetry. As a poet, Wordsworth was a genius who believed that the medium of poetry should not be deliberately distanced from the everyday usage. He is noted for his famed definition of poetry in Preface to the Lyrical Ballads as the *spontaneous overflow of powerful feelings recollected in tranquility*. To him, poetry has to come from the within, it is expressive of passions of the poet. He served as the poet laureate of the United Kingdom, a post he held until his death in 1850 (Davies, 1975).

Wordsworth has many collections of poetry. They include the following: Lyrical Ballads (1798 and 1800) poems in two volumes (1807), The Excursion (1814) and The Prelude (1805). Some of his notable poems are:

First, *Lines written in Early Spring* is one of such poem which deals with idealization of nature. It is a poem in which the persona contemplates the beauty and harmony of natural phenomena in contradistinction to the dissonance in the world of man. In the first stanza of the poem, the poet introduces the situation of the poem: the poet is reclining in the wood that offers beautiful scenery and pleasant thoughts; and this brings him bitter-sweet mood. A thousand blended notes of the first line of the poem compels the image of harmony in nature, and the wood itself is a good place to observe this harmony. While observing this natural harmony, the mind of the poet goes to the human society; the contrast between the two is brought to the fore, what he perceives is what man has made of man. It suffices to say that but for man's inhumanity to his fellow man, this harmony in the natural world would have been obtainable in the human world. It should be stated here that Wordsworth's England, especially when this poem was written, was the England that engaged in the famous Slave Trade that had millions of Africans sold into Slavery in America and Europe. One would then imagine if there is another type of man's inhumanity to man worse than this racial abuse. It should also be pointed out that Wordsworth wrote against the lucrative trade. It is not only harmony that one can find in the environment of the musing pantheist. In this place, life is seen as pleasurable and awesome. This is the consideration of stanzas two, three, four and five. In the last stanza of the poem the poet advances the conviction that the harmony in the natural world is a divinely predestined affair, but man's inhumanity to his fellow

man thwarts this divine intention; this is a source of lamentation to the persona:

If this belief from heaven be sent,

If such be nature's holy plan,

Have I not reason to lament

What man has made of man?

You should note from the poem that an ideal world and the real world of man are not juxtaposed. Besides, the poet in the poem stresses the hand of the Almighty in the harmony of the natural phenomena. This brings to the mind the concept of pantheism in poetry of Wordsworth (Davies, 1975).

Second, the idealization of nature in *Lines Written in Early Spring* is further displayed in *The Tables Turned*. In this poem, Wordsworth juxtaposes the world of man and the world of nature. The one is replete with strife; the other with sweet lore. The speaker in *The Tables Turned*, is involved in discourse with the addressee; but it is only the speech of the persona that is heard and this constitutes the poem. The poem reads like a dramatic monologue in that two persons are involved in the discourse, but only one person is heard. From the speech of the speaker, the reader draws clues about the disposition of the speaker and the presence of an interlocutor.

The addressee in the poem is a studious character at the table, reading. His own civilization or learnedness is derived only from the printed word; he is specifically a man of letter or a man of learning who has turned his back to nature. For there are so many things man stands to gain if he turns to Nature as a guide.

Up! Up! My friend, and quit your books;

Or surely you'll grow double:

Come forth, and bring with you a heart

That watches and receives (The Tables Turned, 1850)

The chasm between the two worlds presented in the poem is a function of man's negligence and neglect of Nature. Nature has a shoal of precious things for man, but man is too engrossed in the written word to avail himself of the things Nature has in store for him. It suffices to deduce from the poem that the sublimity of the Almighty is not only contained in the printed word, it also contained in physical things. The poem preaches total abandonment of books and advocates a responsible exploration of Nature. This may sound disconcerting, but it has its own form of validity and veracity. Apart from its revolutionary undertone, it reminds man that he has wandered quite far away from the truth. The sphere of printed material is that of monotonous experience that *a dull and endless strife*, and it is devoid of the light of things. Conversely, the sphere of Nature is that of wisdom, cheerfulness, sweet music among others. It is to be noted that the poem is set on the basis of contrast (Charlotte, 1983).

Third *The World is Too Much with us* is another poem of Wordsworth that is modelled on the basis of contrast between the world of man and the world of nature. It is a poem that brings man's absurd living in terms of materialism to question. It essentially attacks the degree of materialism in the human world, contrasting it with the sublimity of the natural worlds:

The world is too much with us, late and soon,

Have sight of Proteus rising from the sea;

Or hear old Triton blow his wreathed horn

The poem presents a classic example of Romantic revolutionary spirit. The speaker in the poem has identified what is wrong with the society. He says that people of this world have become money minded. Their only aim of life is to earn money and then to spend it. They care only to earn lots of money and then to spend it in whatever way they like. In this way they are wasting away their spiritual powers. They are getting away from nature and are nowadays unable to enjoy the beauty of nature. According to the poet, nature should be very important for their lives. The people have become too money-minded and they do not find beauty and peace in nature. (Charlotte, 1983).

William Wordsworth was a voluminous writer. His poetic span covers a period of more than sixty years. So far as the bulk of poetry is concerned, few can challenge comparison with him. He continues to write till the very end of his life. His best poetry was produced during the decade 1797-1807. It has been customary to divide Wordsworth's poetic career into different parts, accordingly as his powers were at their height or declining. First, the early period, this period starts before 1791. The best known poems of this period are *The Descriptive Sketches* and *Evening Walk*. Second, the period of Gloom; the second period is characterized as the period of gloom between 1792 and 1797. In this period, his feeling of remorse and his gloom find expression in the unsuccessful tragedy, *Borderer, Guilt and Sorrow* and *The Ruined Cottage*. The last mentioned poem later incorporated into *The Expression*. Third, the Glorious decade, the decade in which the poet's powers were at their zenith and in which he produced his best works. *The Lyrical Ballads* contained many admirable pieces such as *Lines written in Early Spring*, *Michael*, *Fountain*, etc.

Wordsworth's Theory of Poetic Diction, has a reference to a manuscript in the possession of Norton Longman in which a contemporary of Wordsworth records that the Preface was given to Coleridge after it was completed and corrected by him. Yet Coleridge, in 1817 when he came to treat Wordsworth's poetry and poetic theory, said that on certain points he did not agree with the theory of the Preface; he proceeds not only to criticize the theory, but also Wordsworth's poetic composition, claiming quite pedantically that the theory was not carried out in the greater part of his poetry. Wordsworth and Coleridge strived for converting what they considered the priggish and complicated forms of 18th century England poetry. They brought poetry within the approach of the common men by drafting the verses in which using the regional language often used by common men. Further both put force on the use of living voice that the poor use to express their reality. Using this language also asserts the universality of human emotions. Even the title of the collection recalls rustic forms of art- the word 'lyrical' links the poems with the ancient rustic bards and lend an air of spontaneity, while ballads are an oral mode of storytelling used by the common people. In the 'Advertisement' included in the 1798 edition, poet explained his poetical concept. A series of poems is to be regarded as experiments. They were written chiefly with a view to judge how far the language of conversation in middle and lower classes of society is adapted to the purpose of poetic pleasure. If the experiment with vernacular language was not enough for departure from the norm, the focus on simple, uneducated country people as the subject of poetry was a signal shift to modern literature. One of the main themes of '*Lyrical Ballad*' is the return to the original state of nature, in which people led a purer and more innocent existence. Wordsworth subscribed to Rousseau's belief that humanity was essentially good but was corrupted by the influence of society. (Frank et al, 1973) This may be linked with

the sentiments spreading through Europe just prior to the French Revolution. It taught the poet that every human being was intrinsically great, and capable of infinite development. He would not give up his hopes for man till he had tested human nature in its elements. *The Daffodils* is a very remarkable lyric poem. It was inspired by an event on April 15, 1802, in which poet and his sister, Dorothy, came across a 'long belt' of daffodils. Written at some time between 1804 and 1807(in 1804 on poet's own account), it was first published in 1807 in *Poems in Two Volumes*, and a revised version was published in 1815. The inspiration for the poem came from a walk he took with his sister Dorothy around *Ullswater*, in the Lake District. Poet would draw on this to compose ' I Wandered Lonely as a Cloud' in 1804. It was inspired by Dorothy's journal describing the walk.

In 1804, William Wordsworth completed Ode: Intimations of Immortality from Recollection of Early Childhood and got its publication in Two Volumes in 1807. In 1807, with the first four stanza written among a series of poems were composed about childhood. The first part of the poem was completed on 27th March 1802 and a copy was provided to Wordsworth's friend and fellow poet, Samuel Taylor Coleridge, who responded with his own poem, Dejection: An Ode, in April. The fourth stanza of the ode ends with a question, and Wordsworth was finally able to answer it with seven additional stanza completed in early 1804. It was first printed as Ode in 1807, and it was not until 1815 that it was edited and reworked to the version that is currently known, Ode: *Intimations of Immortality*. In 1802, poems written by Wordsworth are based on his youth. The poet wrote these poems, inspired by his conversation with his sister, Dorothy, whom he was living with in the Lake District at the time. The poems, from the Butterfly ending *To the Cuckoo*, were all based on

Wordsworth's recalling both the sensory and emotional experience of his childhood. From *To the Cuckoo*, he moved onto *The Rainbow*, both written on 26 March 1802, and then on to *Ode: Intimation of Immortality* from *Recollections of Early Childhood*. As he moves further from poem to poem, the question arises in his mind and he also realizes that as a child, he once was able to see and observe an immortal presence within nature but as he is growing older, his divine and immortal power is fading away except in the few moments he was able to mediate on experience found in poems like *To the Cuckoo*. While sitting at breakfast on March, 27, he began to compose the ode. He was able to write four stanzas that put forth the question about the faded image and ended, 'Where is it now, the glory and the dream?' (Walford, 1975).

Ode to Duty (1807) is a matchless poem of Wordsworth, in which it has been revealed that poet has a great concern with moral and ethical values and devotion to duty and integrity. It is an appeal to the principle of morality for guidance and support. In fact it is the *voice of God* and the 'Light of Truth'. It is the victory and law which overcome empty terrors that are overawe. Indeed 'Duty', 'the stern voice of God' that sets us all free from the vain temptations and calms the weary strife of frail humanity. It represents that as stern law giver, Duty does wear the most benignant grace of God. None of us is able to know anything as fair as the smile on Duty's face. He pleads to duty to give unto him the spirit of self-sacrifice and the confidence of reason. In the light of truth, he prefers to live like the bondman of duty. While continuing to recognize the worth and beauty of the creed of joy and love, he feels that there must be the mandate of the stern power which preserves the stars in their courses and lays the law of sacrifice and self-restraint upon the soul of the individual. The voice of duty is stern but it is divinely beautiful,

Nor know we anything so fair

As is the smile upon thy face (43-44)

Moreover (Abrams and Gill, 2002) illustrated that the mood of the '*Ode to Duty*' is characteristic of much of Wordsworth's later work. According to poet's own statement, it was modeled on Thomas Gray's 'Hymn to Adversity' which in turn was imitated from Horace's '*Ode to Fortune*'. The stanza is identical with that used by Gray, and there resemblance in idea and phraseology.

'*The Solitary Reaper*' (1807) is one of the most famous poems of Wordsworth. The language used by the reaper in song are inconceivable to the speaker; due to this attention is free to focus on the tone, expressive and the blissful mood it creates in him. The poem functions to praise the beauty of music and its fluid expressive beauty, the '*spontaneous overflow of powerful feelings*' that Wordsworth identified at the heart of poetry. The poem chiefly dissertates the theme of poetry. Songs are inconceivable to the speaker; due to this his attention is free to focus on the tone, expressive beauty, and the blissful mood it creates in him. The poem functions to praise the beauty of music and its fluid expressive beauty, the '*spontaneous overflow of powerful feeling*' that Wordsworth identified at the heart of poetry. The poem chiefly dissertates the theme of poetry. Songs are poetry too, and that is apparent to Wordsworth. We can observe that he sees the girl as a poet because of the preface to Lyrical Ballads (1798). In it, poet emphasized that poetry should not count on artificial diction for effort. Rather, it should be drafted in more ordinary language and simple form so that it can be in the access of all classes of society and they might appreciate it. *The Solitary Reaper* exemplifies this belief. It is one of the most famous 'solitaries' of Wordsworth. In it, solitary characters have been used to show how they are one with nature.

'*Old Man Travelling, There Was a Boy and Nutting*, and this solitary is no different. The girl has been compared to nightingales and cuckoo birds in a positive light, as if, she is one of them, which shows her natural side. The 'vale profound/is overflowing with the sound', and this also shows that she and nature are sympathetic to each other. Other themes touched on are those of losses some natural sorrow, loss or pain', that has been, and may be again' and imagination- the song takes Wordsworth to the corners of the world, from *Arabian sands* to the *farthest Hebrides*. In sonnet *The World Is Too Much with Us* poet criticizes the world of the First Industrial Revolution for being absorbed in materialism and distancing itself from nature.

Little we see in nature that is ours;

We have given our hearts away, a sordid boon (3-4).

In the beginning of Wordsworth's Preface to *Lyrical Ballads*, Wordsworth addresses his predecessors and talks about poetry before his time as follows:

They who have been accustomed to the gaudiness and inane

Phraseology of modern writers, if they persist in reading this book

To its conclusion, will no doubt, frequently have to struggle with

Feelings of strangeness and awkwardness (stanza 4).

Wordsworth also claims that his predecessors will take issues with his poetry based on simplicity and the language that he maintains throughout his poems. He also refers to the gaudiness of his predecessor's poetry, in terms of intricate vocabulary and innate literary themes and techniques. Unlike his predecessors, he rebels against their form of poetry by presenting a different form. His ideas were straight to the point. In fact, he substantiates his ideas with natural and rustic themes. He chooses humble and rustic life because in that condition, the essential passions of

the heart find a better soil in which they can attain maturity; and are less under restraint, and speak a plainer and more emphatic language. In that condition of life our elementary feelings co-exist in a state of greater simplicity (Charlotte, 1983).

In turn, Wordsworth claims that in order to maintain directness and simplicity in poetry, one should use nature to reveal his or her thought and ideas. Not only is nature relevant in everyone's life, but it also fosters a sense of maturity when related to human emotions and poetry. All in all, Wordsworth makes two valuable points that poetry should be simple and direct, as well as that it should be linked to aspects of nature and beauty. He maintains:

For all good poetry is the spontaneous overflow of powerful
Feelings and though this be true, poems to which any value can
Be attached were never produced on any variety of subjects but
By a man who, being possessed of more than usual organic
Sensibility, had also thought long and deeply (stanza 6).

Wordsworth maintains that poetry is something that comes naturally by feelings that have been deeply fostered and thought out. He also believes that poetry can be on multiple topics and not restricted to one subject. This is absolutely true. Poetry has multiple topics and must not necessarily be linked to the natural aspects that Wordsworth prescribes. On the other hand, Wordsworth criticizes some of his contemporaries and his predecessor's style and diction assuring us that,

The reader will find that personifications of abstract ideas rarely
Occur in these volumes; and utterly rejected as ordinary device
To elevate style, and raise it above prose. My purpose was
Imitate, and as far as possible to adopt the very language of men;

And assuredly such personification do not make any natural or
Regular part of that language (stanza 9).

He goes on to claim that intangible ideas and concepts will not be in his ballads; in fact, he claims that his writing will appeal to the common man and be written in a language that can be understood by all man, Wordsworth also echoes the same sentiments about diction, claiming that he will not use any intangible or ambiguous diction, because he wants to Form their rain in society and sameness and narrow circle of their Intercourse, being less under influence of social vanity, they convey their feeling and notions in simple and unelaborated Expressions.

As suggested above, Wordsworth believes that poets are classless being uninfluenced by society's qualms, and express their feelings and notions simplistically and, without regret. Unlike other predecessor and contemporaries who used verbose and complex themes to express their thoughts, Wordsworth is simple, maintains a central points and natural in every aspect. (Charlotte, 1983).

Wordsworth's style varies from poem to poem. Variation of theme gives rises to the variation in style. This diversity of style may also be due to the diverse influences that play their role in shaping his style. In fact, like most of the good poets, his poetic style is shaped both by tradition and individual talent. Like everyone else, he also learns to express himself by imitating a few models. He does not, however, catch merely his techniques from other writers. Form cannot be adopted without something of the feelings and attitudes we associate with them, and yet we can only imitate where we potentially share. Hence a man discovers himself by his choice of models. Like all other great poets, Wordsworth also responded by rapidly assimilating them. For example the meditative poems of the later 18th century are written in a highly language free from

the shackles of simple language of statement. Ballads would have encouraged only the verse of artless simplicity but that is not the case with Wordsworth's reflective poems. In them. There always appears the example of Milton a style that makes the utmost demand on the reader.

As regards poetic diction, Wordsworth said that the gaudiness and inane phraseology of eighteenth century poetic diction were to be rejected in favor of a selection of the real language of men in a state of vivid sensation. To this general intention, which was to adopt the very language of men for the purposes of poetic composition, he made two qualifications. That very language was to be the heightened language of men in a state of vivid sensation that is to say, language removed from every suggestion of triviality and furthermore only a selection of that language to be adopted (Derek, 1968).

2.5.4 Life of Robert Frost

In this part of this thesis, in order to understand Frost's view of life, background information is given that is going to be aiding in terms of understanding different concepts in his poems when they are being analyzed since a poet's feelings are always reflected in his poems according to '*Biographical Approach*'. This mentioned background information includes Frost's life, Robert Lee Frost as Environmental Nature writer, and the works and style of Robert Frost.

Frost was born on March 26, 1874 in San Francisco, California. His father, William Prescott Frost, was a native of England, came from Maine and New Hampshire ancestry and had graduated from Harvard in 1872. He left New England and went to Lewistown, Pennsylvania, to teach. He married Isabelle Moodie, a Scottish woman who immigrated to Ohio at

the age of twelve. She was a teacher and a poet, as well. Later, they moved to San Francisco, where the elder Frost became an editor and Politician. Robert, their first child, was named for the Southern hero General Robert E. Lee (Ellen, 2006).

Frost spent his early childhood in the far West. When Frost's father died in 1884, his wife and two children, Robert and Jeanie, went east for the funeral as his will requested that he be buried in New England. However, they could not return to California because of lacking of funds to go back so they settled in Salem, Massachusetts, where his grandfather had offered them a home. Eventually, Mrs. Frost found a job teaching at a school. Frost's mother had an immense influence on him, which first introduced him to a large variety of literature and then inspired him to become an excellent reader. As a little boy, Frost loved his mother reading to him. On the contrary to this love of reading, Frost lacked enthusiasm for school in his elementary years, but still he became a serious student and graduated from Lawrence High school as a valedictorian and a class poet in 1892. Then he entered the Dartmouth College but only a short time later, he left school to work at odd jobs and to write poetry. In 1894, he became engaged to Elinor White, a classmate trying to complete her College education. Again in the same year, he sold his first poem, *My Butterfly* to the *New York Independent*. Frost was so overjoyed at this selling that he immediately had two copies of a booklet of lyrics privately printed, one for himself and one for his fiancé. He delivered Elinor's copy in person but did not find her reaction enthusiastic enough. Being so depressed and thinking that he had lost her, he tore up his copy and began wandering south from Virginia to North California. In this depressing period, sometimes contemplated even killing himself (Ellen 2006). Luckily, it was a temporary time for their

relationship and Frost married Elinor White in 1895. He began trying to make a teaching career and helped his mother run a small private College in Lawrence, where his first son was born. In 1897, he tried college again (Harvard) but he left it at the end of two years with the reasons that he had an enduring dislike for academic convention and that undergraduate study proving to be difficult while raising a family (Baym, 1995).

Already having a son now to raise, Frost had a newborn daughter as well. This is why he decided to try chicken farming on a farm purchased by his grandfather in Massachusetts. For the next twelve years, Frost lived off the publication of his papers and books, and taught and lectured at various Colleges. This was a period of poverty for Frost as he could make only a minimal living by teaching and farming while continuing to write his poems.

In 1900, his nervousness was diagnosed as a sign that he may have tuberculosis and thus Frost had to move his chicken business to New Hampshire, where his first son died of Cholera. In the same year, he had another painful loss with the death of his mother because of Cancer. In 1906, Frost was stricken with Pneumonia (a disease that causes inflammation of the lungs) and almost died. A year later, his fourth daughter died. All these losses of his beloved ones and especially the death of his fourth daughter turned him more and more to poetry. It may be claimed that this grief and suffering of death created a great poet in American poetry (Ellen, 2006).

In 1912, Frost decided to venture everywhere on a literary career. He left Hampshire and sailed for England by using allowance from his grandfather to gamble everything on poetry. They settled on a farm in Buckinghamshire as a family and Frost began to write. In London, he

soon found a publisher and his first book named *A Boy's Will* (1913) was published. This book brought Frost to the attention of influential critics. Among them was a well-known expatriate Ezra Pound who praised him as an authentic poet (Baym, 1995).

When Frost and his family returned to the United States in 1915, *North of Boston*, published in 1914, was a bestseller, which meant Frost was famous in his native land too. This sudden fame embarrassed Frost as he was a man who had always avoided crowds. One more, he withdrew to a small farm in Franconia, New Hampshire. However, financial need soon saw him responding to demands for reading and lectures. Frost spent the rest of his life reading poetry in front of different audiences and remaining in the public eye. The constant touring he underwent to share his work brought physical discomfort and strain, but nonetheless, Frost continued. By means of these lectures, he conquered his shyness, developing a brief and simple speaking manner that made him one of the most popular performers in America and abroad (Ellen, 2006).

In 1916, Frost published *Mountain Interval*, which indeed both lyrics and narratives. Next year, he began teaching at Amherst University and worked there until 1920, receiving his master of arts in 1918. In 1919, he moved his farm base to Vermont, and a year later he founded the Bread Loaf school of English of Middlebury College. From 1921 to 1923 he worked as a lecturer at the University of Michigan. Frost's selected poems and a new volume *New Hampshire* appeared in 1923. The following year, he received the first of four Pulitzer prizes for *New Hampshire*. In 1928, Frost published *West Running Brook*, which attracted attention with changes in sound and rhythm of his poems. In 1930, he published his collected poems. Unfortunately, in 1934, he suffered one more loss with the sudden death of his daughter Marjorie

and his grief showed itself highly in his poems of that time. In 1936, Frost returned to Harvard and then published *A Further Range* (Ellen, 2006).

From 1936 to 1937, Frost served on the Harvard Staff and received an honorary doctorate. After he had learnt that his wife died of a heart attack, he resigned from the staff, sold his house and returned to South Shaftsbury. He felt so collapsed that he could not attend even the Cremation. Once again he completely turned to writing poems so as to forget his grief and in 1939; he published his second collected poems (Baym, 1995).

In 1940, Frost received the worst news of life- his son who had a long standing depression after his mother's death committed suicide. For a long time before his death, Frost had tried to talk to his son many times to make him forget his suicide thoughts. On his son's death, Frost wrote to Untermeyer, who was a long-time friend and supporter of him. I tried many ways and every single one of them was wrong. As seen in his works, Frost felt himself accused of his son's death and later on, he devoted himself to religion much more than before. This devotion and interrogation of both life and God showed themselves in *A Mosque of Reason* (published in 1945), *A Mosque of Mercy* (published in 1947) which was a verse drama based on the biblical story of the prophet Jonah (Notable Biographies, 2008). The appearance of Frost's poem books continued with the publishing of *A Witness Tree* (1942), *Steeple Bush* (1947), *Hard Not to Be King* (1951) and *In the Clearing* (1962).

In 1962, Frost had the honor of reading his poem named *The Gift Outright* at the inauguration of President Kennedy. He travelled to the Soviet Union the following year as part of a diplomatic change, meeting

Soviet Premier Khrushchev in the process (Meyer, 1996). By the end of his life, he had become a national bard, and he received honorary degrees from forty-four colleges and Universities. He won Four Pulitzer prizes and the United State passed resolutions honoring his birthdays (Baym, 1995). At the age of eighty-eight, Frost died of infected blood clots and pulmonary embolisms on January 29, 1963 in Boston and he was buried in the family plot in old Bennington, Vermont.

He had established a remarkably prolific career for himself and a prominent position in American poetry. Graves (1963) states Frost was the first American who could be honestly reckoned a master poet by world Standard.

2.5.5 Robert Frost as Environmental Nature writer

Robert Lee Frost is one of the major American poets, born on 26th of March in 1874 in San Francisco. He is also known as the New England poet. He is rewarded four times Pulitzer prize. Through the medium of his poetry Frost tried to spread awareness among human beings towards our environment and this message he conveyed beautifully through the medium of poetry. He confirms that nature is harsh and indifferent towards man and man should accept the troubles thrown by nature. Whatever we do, it directly affects our environment. He suggests that we must not afraid of failure and defeats. People take from nature in abundance and return to it very little. So, he makes us aware that we must be Eco-friendly and must be aware of what is hidden in the lap of nature which our eyes are unable to perceive but which we can comprehend through our common sense. Indeed, man and Nature have been co-related with each other from primeval times (Srivastava, 2017). But man-made Nature as a source of development and as a result, we are facing a great

disaster as the time is passing. In fact, the reason behind such an atrocity is somewhat related to the process of human development. During the course of development, the so called man interfered with our natural surrounding a lot and the result of it is in front of all of us. Just for the sake of progress, human beings adopted the way of deforestation. The worse thing is that for the establishment of various sorts of industries, for fuels or in other words, in order to make their materialistic life luxurious and ultra-comfortable, human beings are still cutting woods without even considering over the fact that this man made natural disaster which is produced through various industries, mills are making our lives more difficult. Despite of the so called disaster, man is still going ahead on the way of upliftment, crushing our natural resources (Srivastava, 2017).

The fact cannot be ignored that it is Nature – our mother which teaches us the art of living. In fact, Nature plays a prominent role in up rearing our moral values. It must also be commented that man has a two way relation with environment. The meaning of the statement is that on the one hand, man is biologically associated to Nature as well as he is an integral part of Nature on the other. As a matter of fact, the all over life cycle of man- birth, development, health, and death are affected and controlled by environment in the same way as the other living creatures of Nature. But due to the physical and mental superiority in comparison to other creatures, man is capable to change it according to his own wishes. During the primeval times, the primitive man's basic need was limited to the food and that was the reason why there was an eco-friendly relationship between the two as both were dependent on each other. But unfortunately, as the time progressed and man uplifted socially and culturally along with the development of skills, mental status and technology, he turned out from an integral part of Nature to a destroyer of

Nature. As an outcome of this natural haphazard, it is crystal clear that though the modern man held high technologically and sociologically, yet he is lowered culturally and from the perspective of moral values (Srivastava, 2017).

The repercussion of the advancement in technology comes before us in the form of oil spills, toxic waste contamination, and battles over public land use, protests over nuclear waste dumps, predictions of global warming and many others which are making our earth inhospitable for life. As a result, to aware mankind of the interdependency of the two is needed and for the same purpose, as literature is the mirror of society, it originated a new kind of theory that is known as the *Eco-critical Theory*. Eco-criticism is a critical mode that looks at the representation of Nature and landscape in cultural texts, paying particular attention to attitudes towards Nature and the rhetoric employed when speaking about it. It aligns itself with ecological activism and social theory with the assumption that the rhetoric of cultural texts reflects and informs material practices towards the environment, while seeking to increase awareness about it and linking itself; literary text with other ecological sciences and approaches (Nayar,2015).

From the above mentioned definition, it is quite clear that Eco criticism explores nature-oriented texts to literary students as well as an environmental awareness through the same texts. Needless to say that Eco criticism deals with the attitude of the human beings towards Nature and vice – versa not only in modern time but through all the ages. A part from dealing with the interdependency of the two, it focuses our attention on the fact that though there should be a give and take relationship between the two but as time progress, man tries just to get from Nature as much as he can because of his greed and does not pay her back anything for her

services towards mankind. In other words, Eco critical theory focuses on Nature representation in literary texts and to recover nature-oriented texts and thereby to establish a link between man and Nature and to make aware mankind of environmental hazard is the creed of such a theory. It was *William Reuckert* who in his essay “Literature and Ecology: An Experiment in Eco criticism” in 1978 coined this term. *By Eco criticism* Reuckert meant “the application of ecology and ecological concepts to the study of literature” (Glotfelty, 1996).

The poetry of Robert Frost also tries to fulfil the same creed. Though because of opting various shades of nature within its rural background, critics have crowned him as a pastoralist. Pastoralists do not get affected by nature but with the rural life within the natural background. Doubtlessly Frost emerges as a pastoral poet at ones through his poems as he too painted the rural characters and their problems through his poetic canvas bur he has not enchained himself merely within this particular aspect. In this regard, Faggen (2008) has well commented that “*In the pastoral dramas Frost will depict a close ecological relationship between man and nature*” (p.103). Other than this, some critics compare him to Wordsworth because of his inclination towards Romantic poetry but if we delve deep into his poems, we will find that though he has adopted *Nature* as the subject matter of most of his poems yet he, unlike Wordsworth, does not relate any divine spirit with that of nature. Bearing a similarity with Wordsworth, Frost’s poems too begin in delight but unlike Wordsworth, his poems end with wisdom or a moral message. A tree is merely a tree to him and how the over exploitation of natural resources bring our lives under stress has been beautifully delineated by him. Contrasting the nature poets, there is a kind of awareness in his poems as he himself said in an interview, “*some have called me a nature*

poet, because of the background, but I'm not a nature poet. There's always something else in my poetry" (Faggen, 2008:109). And this *something else* is nothing but the intention to excite awareness towards the earth's supporting system which men try to overcome. Hence, Eco criticism originates in a bio-social context of unrestrained capitalism, excessive exploitation of nature, worrying definitions and shapes of development and environmental hazard.....Eco criticism focuses on the material contexts of industrialization, development, pollution and ecocide while developing a frame for reading (Nayar, 2015:6).

Taking into consideration one of the poems of Frost entitled *Fire and Ice*; we can say that one could find the great complexity of meaning in it. Frost here seems to emphasize on the idea that the passion of the materialistic growth has enchained human beings in such a way that the *world* will definitely burn to ashes into the pyre of passion. Thus:

People can purport the incident of Second World War in which the scientific invention can create havoc to what extent is quite clear. The Atom Bomb, dropped by America on Hiroshima and Nagasaki on 6th of August in 1945, changed their lives completely. In this way, we can say that man has become so indifferent towards environment that he just wants to avail of his natural resources and does not want to pay anything back to it. To quote a few lines of the poem for better comprehension:

Some say the world will end in fire,
some say in ice.
I hold with those who favor fire.

Here, Frost has the touch of Tennyson. Like Frost, Tennyson did not shut his eyes to the aftermath of scientific discoveries. Tennyson too was aware of both the manifestations of nature- soft as well as harsh. Unlike Wordsworth and Shelly, Tennyson's nature, like Frost is also violent,

outrageous and dangerous. Whereas Wordsworth's nature never did betray the heart that loved her. Tennyson's nature is red in tooth and claw. It is unresponsive to the human suffering. John F. Lynen has commented in this regard:

This contrast between man and nature is the central theme of Frost's nature poetry. Whereas Wordsworth sees in nature a mystical kinship with the human mind, Frost views nature as essentially alien. Instead of exploring the margin where emotions and appearance blend, he looks at nature across an impassable gulf. What he sees on the other side is an image of a hard, impersonal reality. Man's physical needs, the dangers facing him, the realities of birth and death, the limits of his ability to know and to act are shown in stark outline by the indifferent and inaccessibility of the physical world in which he must live (Lynen, 1960:145).

His most well-known poem *stopping by Wood on a Snowy Evening*, emphasizes on the Eco critical Theory. The last stanza of the poem makes us consider over the fact that here Frost tries to lay emphasis over the notion of man- made natural disasters. Though the woods seems to the speaker as the replica of beauty yet he will have to make it of his own use as he has the responsibility to fulfil the materialistic desire of his family, for which he has become totally disinclined towards Nature. Though he has to fulfil the materialistic needs of his family, still he must not forget his responsibility towards environment and coming generations. To quote some lines:

The woods are lovely dark and deep
But I have promise to keep

And miles to go before I sleep

And miles to go before I sleep (13-16).

Considering the poem entitled *After Apple Picking*, one can come across the fact that the apple picker of the present poems is quite indifferent in his attitude towards Nature. Nature serves as merely a sort of earning livelihood to him. In fact, through the apple-picker, the basic purpose of Robert Frost is to describe that the attitude of the modern man has become apathetic towards Nature in such a way that even the smell of an object of Nature seems to him rotten and intoxicating. Having done his job of picking apples, he wants to keep himself away from this so called environment as he took refuge to Nature not for the sake of any mental solace, but for his own benefit. It would be better to quote some lines form the poem:

For all

That struck the earth,

No matter if not bruised or spiked with stubble,

Went surely to the cider-apple heap

As of no worth (17-20).

Mention can be made of the poem *The Road Not Taken*. It deals with the apocalyptic approach of Eco criticism. In other words, to deal with the end-of-world scenarios sets the ground of such approach. The stanza

I shall be telling this with a sigh
somewhere ages and ages hence:

Two roads diverged in a wood, and I-

I took the one less travelled by,
And that has made all the difference

Can be related with human evolution, development of science, flourishing of industries, deceasing human values. For better understanding, it must

be noted that with the development of science, no doubt our life has become easy and luxurious but it cannot be negated that it has also introduced the world to Atom Bomb that took lives of thousands of human beings in Nagasaki and Hiroshima, another example we can take from our contemporary world, within one part of the world people suffering from flood disaster while another part is facing the havoc of draught. But one cannot negate that these types of natural disasters are the result of the destructive changes in environment/atmosphere as done by man. And how the Industrial Revolution affected humanity's conception of its relationship to nature, warning them that technology has created the false illusion that people control nature, allowing them to forget that unconquerable minds are vitally dependent upon natural support system (Glotfelty, 1996).

The poem *Birches* too deals with the world of bio-disaster, full of polluted air in which people are living. In this poem Frost makes an analogy between trees and people as he shows the way *ice storm* the blunt reality of environment, bends the unyielding trees down to stay. Only the flexibility of a boy's play with birches can take the stiffness out of tree as he represents a limited and temporary creation of form amidst terrifying chaos (Faggen, 2008). The speaker sees the birches tossing in the air from left to right and imagines that they are tossing and are bent because of the birch swinger boys. He knows that they are bent due to ice storm but he prefers to live in his imagination. The reason is the bridge that has been formed between the two. The heavy burden of earthly life has captivated human beings in such a way that man has isolated himself from nature and does not pay attention to it. The theme deals with the thought of earth and heaven, truth and imagination, flight and return. Through his imagination eyes, the speaker tries to get away from earth awhile and to

take flight in the world of nature and leave behind the anguishes of human life. Keats' spirit of rolling back to the realistic world is applied by Frost as well as he opines that human beings are bound to return to nature to the realistic world to execute the worldly duties. Men in the modern age have secluded themselves completely from nature which Frost does not favor. But, Frost unlike the Romantics, does not escape to the world of imagination leaving all the things behind. He advocates a momentary stay against confusion thereafter to come back to the world of reality. In other words, people should be realistic in their attitude. To remain inactive is not favored by Frost, to maintain a proper balance between give and take is what Frost favors. There should be an Eco-oriented relationship between the two otherwise the improper balance will bring calamities to the World.

The Cow in Apple Time is written considering *Third World Environmentalism of Ecology* which suggests how the use of fertilizers, mining, engineered seeds bring exploitation in environment. This poem depicts how the use of vaccines in order to swell fruits and vegetables before time is making people unhealthy. After getting progress in the field of science, the use of fertilizers for the crops has been started but it can be said that though it helps in the production of crops yet the fact is unignorable that it snatches away all its healthiness from it. The same is the reason of getting unhealthy at an early age in the present era. The impact of the use of the fertilizers and vaccines can be seen not only in human beings but the other living creatures of the earth are also getting infected by it. The same plays the role of disinterestedness of the cow towards her own food-crops as mentioned with the help of the lines. Having tasted fruit/ she scorns a pasture withering to the root (Brodsky, 1996) having tasted the crops, she left it uneaten which resulted in her

weakness and making her udder dry. She leaves them bitten when she has to fly/ she bellows on a knoll against the sky/ Her udder shrivels and the milk goes dry. The same thing can be applicable in case of the human beings. Through the advancement in technology- human beings propagate the production of crops, fruits, vegetables or in other words the eatable for economic benefits and try to ignore the fact that how much they are making our lives futile. The repercussion of it comes before us in the form of several diseases which human beings are facing in this scientific era. Even the younger generation of this age is suffering from diseases like gout, cataract, diabetes and many others which are just the effect of technical progress.

In this way, Robert Frost is the poet who is known for his realistic depiction of the natural surroundings. Being an environmentalist, Frost too tries to spread awareness among the human beings towards our environment and this message he conveyed beautifully through the medium of his poetry. Frost dictates that nature is harsh and indifferent towards men. Nature for this poet is neither friend nor foe, nor is it the backdrop for human drama; it is this poet's terrifying self-portrait (Brodsky, 1996). He opines that men should accept troubles thrown by nature. His perspectives becomes prominent as he says that men are to survive by being courageous and fearless in the face of natural barriers, but he never meant that men should cross all limits. Whatever people do individually or in a group, it becomes a collective part in building their environment. People take from nature in abundance and return to it very little. So, he makes them aware that they must be Eco- friendly and must be aware of what is hidden in the lap of nature which their eyes are unable to perceive but people can comprehend through their common sense.

2.5.6 Works and Style of Robert Frost

As a major American poet, Frost occupies a unique place of distinction at home and abroad. Possibly, his poetry keeps distance from greedy, rapacious industrialism and competitive commerce. In fact, most of his poems mirror the glorification and beautification of nature.

A Boy's Will (1913) is ecologically shaped to relate the seasonal cycle of nature, starting with a subdued enjoyment to the autumnal mood, changing through actions and images of Winter, Spring and Summer. Such study needs to be examined in the present context of Climate Change and global warming thereby establishing man's relation with nature. On the other hand, when Americans were not paying attention to the consequences of industrial emissions damaging the earth's basic life-support systems, at the same time Frost was in search of life-sustaining air in the lap of nature. However, heavy toxic waste due to industrialization was damaging the entire ecosphere. The area was turning into 'Valley of Ashes'. For accumulation of wealth, the Americans were less concerned about the global catastrophe by compounding environmental problems and depleting green cover: " Still, If this study has suggested anything to the fairest, flute fullest and pleasantest of all the world, people can no longer afford to keep turning, America the Beautiful into America the Raped" (Glotfelty and Fromm, 1996:178). The poems in *A Boy's will* primarily reveal the depths of Frost's roots in the New England countryside where he farms his own land for many years. In his farming, there is no environmental degradation although the absolute silence of nature gets disturbed by the whispering of Scythe which has been mentioned in '*Mowing*'. By contrast to Frost's farming is Rachel Carson's *Silent Spring* (1962). The use of new organic Pesticides such as DDT, aldrin and dieldrin according

to Carson, led the way to a serious threat both to wildlife and to human's health: "In her environmental Classic theorized ecologically subjectivity, responding to the massive use of DDT as agricultural pesticide. She identified DDT as a dangerous chemical moving through the eco-system and human bodies" (Westling, 2014:185). On contrary, the New England countryside heightens Frost's pastoral art that defies toxic consciousness thereby "..... The pejorative sense in which pastoral implies an idealization of rural life that obscures the realities of labour and hardship" (Garrad, 2012:37).

In Frost's farm and farming, there is labour and hardship but no implementation of technology or Pesticide. Besides, his work examines the reciprocal relationship between humans and the land.

The poet's mood to *North of Boston (1914)* is conducive to environmental well-being The hills and dales, rivers and forests, trees, flowers and plants ,animals, birds ,insects, seasons and seasonal changes ,etc., are the recognizing agencies in nature contributing to a sustainable ecosphere. In '*Mending Wall*' the poet's attitude is a sort of elemental force in nature that draws human beings together denying all the boundaries of cast, creed and religion or the boundary between haves and have-nots. The distinction among humans sometimes leads to the systems of domination or exploitation of humans by other humans thereby environmental problem arises. "Eco-socialists argue that class inequalities influence the experience of the environment" (Nayar, 2015:247). Frost's purpose is to portray a problem and examine the many different and paradoxical issues it involves. The clash between the speaker and his neighbor is two opposed points of view, Man makes the boundary but nature tears it down. In this sense culture and nature are opposed. "If society seems afflicted by a divisive individualism, then

the 'natural' expresses the counter-weight of community.....If society seems aggressively instrumental and materialist, then the 'natural; may be celebrated in terms of more selfless values" (Clark, 2014:18). Beautiful adoption of nature-description provides a potential boost to ecological sense in '*The Mountain*'. The natural scenes and sights are minutely observed by the artist:

When I walked forth at dawn to see new things,
Were fields, a river, and beyond, more fields;
The river at the time was fallen away
Good grass-land gullied out, and in the grass
Ridges of sand, and driftwood stripped of Bark.

Such description articulates an environment friendly culture. "Yet it also, just as emphatically, envisions this ideal as a beautiful and just relation between human beings and the natural world" (Borlik, 2012:177).

The poet's sensuous enjoyment of the scenes and sights, sounds and scents of nature in '*After Apple-Picking*' ecologically establish the authentic relation of humans and the earth. The speaker goes on to speculate:

Essence of winter sleep is on the night,
The scent of apples; am drowsing off.

The scent of apples' induces the essence of sleep. From deep ecological perspective, it is fundamental interconnectedness of life and natural features ".....man lives from nature, nature is his body, and he has to maintain a proper relationship with it or die" (Nayar, 2015:247). On the other hand, the apple-picker's care for apple is less anthropocentric

and more bio-centric vision. The drowsiness that the apple-picker feels after the completion of the task is also associated with the cycle of seasons. Thus, from apple and apple-picker, there is a contemplative pastoral vision that shapes a symbiotic relationship between man and nature. The emphasis of pastoral has been on the impact of the environment on the human rather than the other way round “(Nayar, 2015).

Mountain Interval (1916) takes its title from the side-hill New Hampshire farm. ‘Birches’ published in the *Mountain Interval* attunes to ecological perception of the narrator. Swinging of birches in rain and ice-storm contributes to aesthetic beauty. Such beauty dies in the dull and drab reality of industry-discharged biocide. It is rare to locate aesthetic pleasure in ecocide. When the winds blows, the birches swing up and down and the ice on them shines and glitters. They appear turning into many-coloured beauties as the rays of the Sun are refracted in passing through ice. In other words, “Aesthetic atmospheres are inseparable from the fact that the human body, as a part of nature, participates in the showing and letting –be-felt of things in their multiplicity and varied tonalities” (Clark,2014:82).

Besides, the ice is shaken down as the Sun rises above and grows warmer. It falls on earth covered with snow. Such view seems as if the central dome of heaven has cracked and earth is covered with heaps of broken glass. Hence, the poet says:

Earth’s the right place for love,
I don’t know where it’s likely to go better.

The poet’s love for earth is pertinent. Possibly, Frost has presumed that the earth is the only place for existence of life thereby “... the earth is a

live in the same sense that human beings are a live” (Glotfelty and Fromm, 1996:256).

New Hampshire (1923) constitutes another kind of poetic task of big business, more commercialism and more materialism. In ‘Stopping by Woods on a Snowy Evening’, horse stands for materialistic view that has very less connection to share with the enjoyment of natural beauty. However, “People have seen that his special way of depicting nature is a means of dealing with the problem which science posed for the modern poet. It therefore appears that his pastoralism provides a means of dealing with a similar problem. It is that of preserving within the disorganized world created by science the sense of order and unity a meaningful life requires” (Cox, 1962:185).

West Running Brook (1928) has to some extent, ecological application in its delineation. ‘*Tree at My Window*’ examines the superiority of man over nature. There is more anthropocentrism than bio-centric stance. ‘*Acquainted with the Night*’ brings out the disinterested and detached life in the city, where each one lives within his own shell. Such living is a contrast to life in nature. However, City-life lifts one to some place beyond nature, from natural habitat to ‘planned habitat’.

A Further Range (1936), *A Witness Tree* (1942), and *Steeple Bush* (1947), etc. Claim to have eco-critical study. ‘*Two Trumps in Mud Time*’ illustrates the sensitivity of the poet to the beautiful and bright in nature. He also notices Wildflowers, brooks, Trees and birds. Such sweet, delicate things stand out against the somber background of the physical world. As an observer, Frost describes the pure and tender images of nature for the possible purpose of creating harmonious relationship between nature and human culture. “In other words, the very

mysteriousness of nature contributes to the independence and, presumably, the self-awareness of the observer” (Glotfelty and Fromm, 1996:353).

“Style in prose or verse is that which indicates how the writer takes himself and what he is saying” (Gerber, 1982: 33). Actually, this is the key sentence that can be pretty helpful to understand Frost’s point of view on style heard directly from his mouth. So, style is the way a writer expresses himself and it is highly important in literary works such as poems, novels inasmuch as it is the point which makes the difference between scientific writing and literary works more clear. For even a word to have a literary meaning, how and where that is used has a great importance, and therefore, in Literature; it is suitably called ‘style’.

Many critics think that Frost maintains a distinct position in American poetry. One of them, Lynen(1960) confirms that “ Frost stands apart from other poets in the modern era in that his sentences are clear, his verse form traditional, and language similar to everyday speech” (p.2). In fact, Frost’s simplicity in poetry was such a strong one that one might find it difficult to classify him as a modern poet. What is meant by this simplicity is that the grammatical structures Frost uses are not complex or incomprehensible as in most literary works but written in plain instead. When it comes to words, it is difficult to mark this simplicity since the reader expects to understand the subject of Frost’s poems easily at first reading yet later on discovers that these words from nature are in fact not describing nature. It is sure to state that they aim to tell more than nature. Namely, they include many moral messages related to human beings and life. If such is the case, it is right to state that the simplicity disappears when it comes to words.

Moreover, some critics think that Frost's poems always stay new because of the simplicity in their structure, and they are poems which can give messages that suit every age. In his book named Robert Frost, Gerber (1982) argues:

Frost's poetry retains its freshness even today because it doesn't depend upon the topic of the day but rather explores aspects of humanity that are timeless and universal. In dealing with individual, Frost emphasizes that man remains single, alone with his fate. Life for the individual can hold the possibility of terror, but also contains the potential of beauty (p.117).

Another critic, Schneider (1931) calls Frost's style "gnomic" (p.269). Schneider's view turns out to be correct with the word 'gnomic' since Frost's poems generally mislead readers especially at first reading, as they are 'wise' poems but they are sometimes difficult to understand because of the words which seem simple but have a lot of underlying meanings behind. Possibly, Brooks (1995) highlights the difficulty in understanding Frost's style by asserting "the sensitive New Englander, possessed of a natural wisdom; dry and laconic when serious; genial and whimsical when not; a character who is uneasy with hyperbole and prefers to use understatement to risking possible overstatement (p.54).

As seen above, it is sure that many critics think that Frost's style is a difficult one to understand in American poetry. However, in Frost's opinion the poem should cover familiar ground, but say it in an unfamiliar way rather than trying to tell the reader something s/he does not know, reforming him/her, or even teaching him/her. Frost (1963) summarizes his point of view on style with these words "if the poet

succeeds, the poem will keep its freshness like a metal keeps its fragrance” (p.67). In fact, Frost himself explains the reason why many critics such as Gerber (1982) find his poem timeless and fresh. Hence, it is again his style which makes his poetry unique.

The style of Frost’s writing is very simplistic in colloquial diction. By using natural speech pattern, he wrote dialogues in his poetry. His words and so his poems are also very natural since Frost always used words that people can understand easily. This is one of the reasons that make his poetry seem ordinary. The structure of his poems is never complicated so his poems seem to be mere traditions or reflections of daily events into poetry. Instead of elaborate phrasings in his lines, a comprehensive manner is dominant. Some think that this simple way of writing is an effect of living in England just because Frost’s lifestyle there was an accordingly simple one.

Although Frost’s style is simple in terms of grammatical structure of the verse, this simplicity vanishes when it comes to meter. Frost’s dissimilarity to both traditional and modern poets turns up if meter is the case. In many of his poems, Frost begins writing by being strict to meter, yet before the very end of the poem; he leaves being such and keep on writing completely in free verse. At this point, it is sure to say that he follows the rules and then breaks the rules. A good example of this is clearly seen in his poem “ Acquainted with the Night”, which is written in the first person narrator and so the ‘I’ in the poem refers not only to the narrator of the poem but also to Frost, as well. In this poem, Frost expresses both his own dilemma as a poet whether to write in a strict meter or in free verse and the dilemma of the narrator of the poem whether to go beyond the unknown territories or stop only where he is. In

the eighth line of the poem, an interrupted cry is heard, which comes over houses from another street, as seen below:

I have stood still and topped the sound of feet

When faraway an interrupted cry

Come over houses from another street (Frost, 1923).

Upon hearing this strange cry, the narrator suddenly finds himself in a dilemma. He both wants to go there and learn what is going on and at the same time has a feeling of fear to go somewhere he does not know. At this point, some critics have a different aspect of view and they claim that not only the narrator but also the poet himself is in a dilemma (Amano, 2006; Kimberly, 2006).

It is clear that Frost tries out the limits of conventional symbol and form. Amano (2006) declares that ‘Acquainted with the Night’ stresses the importance of pushing the boundaries and exploring the unknown, while remaining within the limits of accepted tradition (p.39). This is in fact what Frost does clearly in his poems. He knows the traditional rhyme schemes and strict verse forms and uses them at the beginning of the poem, but he also wants to go beyond the limits and write freely without regarding verse, just as modern poets do. In this sense, the use of ‘terza rima’ in this poem is appropriate. The interlocking rhyme gives the sense of continuation to the reader (Amano, 2006). However, Frost cannot resist experimenting with the traditional rhyme scheme. Although the readers would expect the traditional terza rima of the ABA BCB CDC DED EE rhyme, ‘Acquainted with the Night’ rhymes ABA BCB CDC DAD AA, making a circular structure by repeating the opening line of the poem at the end (I have been one acquainted with the night) . Here is the poem with its rhyme scheme:

I have been one acquainted with the night _____ a
 I have walked out in rain-and back in rain _____ b
 I have out walked the furthest city light _____ a
 I have looked down the saddest city lane _____ b
 I have passed by the watchman on his beat _____ c
 And dropped my eyes, unwilling to explain _____ b
 I have stood still and stopped the sound of feet _____ c
 When far away an interrupted cry _____ d
 Came over houses from another street _____ c
 But not to call me back or say good-bye _____ d
 And further still at an unearthly height _____ a
 A luminary dock against the sky _____ d
 Proclaimed the time was neither wrong nor right _____ a
 I have been one acquainted with the night _____ a (Frost, 1923)

This circular structure of the poem made by the repetition of the first line at the end of the poem, again, enhances the continuous nature of creating a new poem, just as the use of ‘terza rima’. In brief, Frost starts a strict rhyme scheme at first but from the third stanza he goes on a free verse type.

The tone of Frost’s poem is generally formal, which actually means controlled. His poems seem to reproduce the diction and rhyme of actual speech of New England farmers. Gerber, (1982) says “all poetry is a reproduction of the tones and actual speech” (p. 23). In sum, his own words is enough to understand how important the tone is in his poetry. A good example of Frost’s love of tone is his poem named ‘Runaway’.

Gerber (1982) argues he wrote the last lines of this poem just to add it an ‘aggrieved tone of voice’ (p.45). Here is the poems:

Once when the snow of the year was beginning to fall,
We stopped by a mountain pasture to say ‘whose cold?
A little Morgan had one forefoot on the wall,
The other curled at his breast. He dipped his head
And snored at us. And then he had to bolt.
We heard the miniature thunder where he fled,
And we saw him, or thought we saw him, dim and grey,
Like a shadow against the curtain of falling flakes.
I think the little fellow’s afraid of the snow.
He isn’t winter-broken. It isn’t play
With the little fellow at all. He’s running a way,
I doubt if even his mother could tell him, sakes.
It’s only weather. He’d think she didn’t know!
Where is his mother? He can’t be out alone.
And now he comes again with a clatter of stone
And mounts the wall again with whited eyes
And all his tail that isn’t hair up straight.
He shudders his coat as if to throw off flies
Whoever it is that leaves him out so late,
When other creature have gone to stall and bin,
Ought to be told to come and take him in (Frost, 1923).

It is not difficult to feel that kind of aggrieved tone, especially when the last lines of the poem are compared to the ones at the beginning which are rather lively and full of action. If so, this means Frost succeeded in controlling the tone of his poems.

Another important element to be pointed out in terms of style is the theme of a poem. The subjects of Frost's writing also seem simple since he uses nature as an image and accordingly he writes of woods, birds, trees. These images from nature are important. Some say they are the parts of simple life in New England. Thus in Frost's poetry, a bird is not only a bird or snow does not only symbolize itself. These images are always universal interpretations of common situations. On the whole, they take the point to messages related to human beings.

Subsequently, Frost opposed to the revolutionary poetic principles of his contemporaries. Instead of these principles, Frost chose the old-fashioned way to be new. In a way, he employed the plain speech of rural New Englanders and preferred the short, traditional forms of narrative (Baym, 1995). What is meant by this plain speech is the one used by only farmers and the inhabitants in New England which includes simple words that are related to nature or farming generally. Frost was affected by this speech during the time he lived and wrote his poems there and so his poems include plain words from nature such as woods, birds, insects and other parts of that simple life in New England. Briefly, Frost believed that the subject of poetry should be common in experience that it should speak of familiar things everyone recognizes, but uncommon in expression.

In sum, style embellishes one's persona and signals the observer what to expect (Thompson, 1964). Then, if style is the key that makes the poet a real poet and makes him/her different from the other ones, then the importance of style should always be highlighted so as to clarify the difference between poetry and prose more precisely. With one sentence Thompson (1964) summarizes the importance of style as the following. "All the fun is how you say something" (p.22).

2.6 Previous Studies

Zabihullan (2020), in his article: “A critical Analysis of Nature in Literature”, says his study is conducted to discover the literary value of the word nature in literature. Thus, the word nature is used in English Language denoting different meanings in different contexts. However, his paper focuses on nature in literature, especially nature in the philosophy of Romanticism. The main objectives of his study is to encourage readers to refer to the beauty of nature and enjoy the creation of this physical universe. The data for his study was collected through reliable and relevant sources and then analyzed by categorizing in two sections: ‘nature as a romantic phenomenon’, and ‘nature as a human character’. He concludes that Nature in literature especially in the movement of Romanticism is of great importance. He continues if readers examine the characteristics of actual literature which was called ‘romantic’ all over the continent, they find throughout Europe the same conceptions of poetry and the end of the workings and nature of poetic imagination, the same conception of nature and its relation to man, and basically the same poetic style. To a remarkable degree external nature, the landscape, together with its flora and fauna- became a persistent subject of poetry, and was described with accuracy and sensuous nuance unprecedented in earlier writers. It is not exact, however, to describe the romantic poets as simply ‘nature poets’. While many major poems by Wordsworth and Coleridge, and to a great extent by Shelley and Keats, set that the outer scene is not presented for its own sake but only as stimulus for the poet to engage in the most characteristic human activity, that of thinking. Numerous critics have noted the fundamental calming effect which nature exercised in Wordsworth, and some drew parallels between the emotional sequence in

many of the poems and the poet's own escape into nature from his disastrous experience with Annette Vallon and French Revolution.

Literature is mostly related to nature and the human condition. Mortality, death, sex and transience of life are major subjects of his poetry and he mostly talks about the ideas of mortality/immortality. Often associated with the term love in his poetry, he talks about nature and its relation to human beings. The poem "To Autumn" is exemplified to bring forth Eco critical aspects of Keats' poetry. The poem focuses on the relationship between nature and literature. It talks about the human condition and its surrounding effects. The season autumn is the part of our ecosphere and Eco criticism is about the ecosystem and its relation with human (John, 2012).

Ambika, in an Article "An Eco critical Reading of Robert Frost's selected poems", endeavors to highlight the dualistic separation of human from nature in Frost's poetry. She claims that Frost's poetry represents modern man's isolation from nature. She also proposes that Frost, mostly, uses nature as background to reveal his concept of the human relationship to this planet upon which the human race is destined to live out its days. Rural scenes and landscapes, homely farmers and the natural world, she says are to illustrate a psychological struggle with everyday experience faced by men but met with courage, will and purpose to keep moving on. In this way she proposes that Frost uses nature to understand the intricacies of human nature. She says that Frost uses imagery and analogy of nature to comprehend the subtleties of human life. Moreover she asserts that Frost's poetry represents limitations of human beings, that nature is not a reliable friend. She finds those human relations, in Frost's poetry to be hostile, "Man can never find a home in nature", nor can he live outside of it. She compares Frost's poetry with Emerson's to show

that Frost's interest and engagement with nature is not limited to the aesthetic appraisal of nature (Ambika, 2014).

Tahir and Saleem, in their article: "Wordsworth's the Prelude: A Manifesto of Eco criticism" investigate the contribution of Wordsworth's poetry to increase the ecological consciousness of man. His work is analyzed in the light of Eco criticism with focus on reservation of natural resources and ecosystem to avert undulate effects of human life. However, the Eco critics endeavor to warn people against their engagement in anti-ecological activities stating society as a mirror to the destruction of nature by artifacts. They reveal that, literature is one of the prolific realms to exhibit this notion. And Romanticism is one amongst the most active literary periods attended by the Eco- critics. They explore the ideas of Eco critics: Lawrence Buell (1939), Harold Fromm (1951), and Cheryll Glotfelty (1958), in the poems of William Wordsworth to trace out his cautious view about the interdependence of man and Nature. Their study takes into consideration the importance of the mutual relationship between man and Nature as the key components of a vast ecosystem and helps the readers grow ecologically and attain serenity in an era suffocated by technological pollution. They show that, Wordsworth is not only a spiritual thinker but also an ecological activist of his time. Wordsworth's poetry especially 'the Prelude' convey his ecological concerns. It reports his autobiographical recollections that every phase of human life has its own intimate relations with nature. However, human awareness of the value of nature vary in different periods of life. Although his preoccupation with spiritual element of nature cannot be denied, the infusion of ecological elements in his poetry imports another dimension to his work. Wordsworth's nature poetry restores the connection between man and environment through

engenderment of respect for non-human world, and contributes to make him stand in line with other environmentalists and ecologists of modern world (Tahir, and Saleem, 2016).

Jumaili (2014) in his article “An Eco critical Reading of Gary Snyder’s Select poetry” explores the ecological implication in major poetic works of Gary Snyder: *Riprap and Cold Mountain* poems (1959), *Turtle Island* (1974) and *Mountains and Rivers without End* (1996). He reads the works from an ecological point of view to highlight the significance of the environmental concerns embodied in Snyder’s poetry and states that “Snyder believes nature as composition of microscopic organisms, animals, plants, and human societies. Gray raises voice for the protection of nature from the damages of civilization and invites human to be in touch with their wild selves and return to a sense of union with nature. In all

Gray’s works, ecological concerns are given great importance, particularly in *Turtle Island*. Gray fought for the protection of the environment from the deadly harm caused by modern civilization. By showing the supremacy of the natural world and giving a revered dimension to the moral commitment to the environment’s protection from any possible human damage. He could attract the people’s attention to the beauty of the wilderness and urge them to protest against any harm which might be done to the natural world. The poet is concerned about the damage caused to the environment by scientific progress which had given man superiority over the nonhuman elements of nature. In this poem, Snyder especially exhibits his cosmic consciousness which he always expresses in his writing.

Srivastava (2017) in her article “Human phenomena and imperial Nature: An ecological study of Robert Frost’s poetry”, confirms that, through the medium of his poetry, Frost tries to spread awareness among human beings towards our environment and this message he conveys beautifully. Srivastava shows that, Frost dictates that nature is harsh and in different towards man and man should accept the troubles thrown by nature, i.e. whatever we do, it directly affect our environment. Frost suggests that we must not be afraid of failure and defeats. We take from nature in abundance and return to it very little. So, Frost makes us aware that we must be Eco-friendly and must be aware of what is hidden in nature which our eyes are unable to perceive but which we can comprehend through our common sense.

Sofi (2013), in a study entitled “Treatment of nature by romantic poets”, reveals that the poetry of the English Romantic period contains many descriptions and ideas of nature. All these authors discuss in varying degrees, the role of nature in acquiring meaningful insights into human condition. He finds that, Romantic poets appeal to nature as if it is some kind of living entity calls made for nature to rescue the struggling and carrying their ideas to the world. Romantic poets love nature and celebrate in its various dimensions. They wrote about the beauty of green meadows, thick forests, thin flowers, high hills, river banks, rural scenes, wild wind, fresh air, sun rises and sets etc. He adds that almost every romantic poet touched every scene of natural beauty. The romantic poets substituted love, emotions, imagination, and beauty for what, they viewed several perspectives of nature and its greatness. Wordsworth stated in his introduction to a romantic anthology: the variety of this catalogue implies completeness, surely not phase or feature of the outer natural world is without its appropriate counterpart in the inner world of human

personality. Nature then can be all things to all men. Nature has answer for all unanswered questions of mankind. Sofi asserts that romantic writers tried to heal sorrows of human beings by writing their verses about nature. Thus, romantic poets believe that nature is a source of inspiration. They use simple language and personified nature as God, man etc. Sofi's study focuses on how romantic poets have treated nature and how nature is best guide for happy life. John Keats is astonished to see happiness of the Nightingale. Before hearing of song of the bird, he tried many ways of forgetting worries. Keats believed he has either been poisoned or is influenced by drug. But he felt a tranquil and continual joy in the song of the Nightingale, which makes him completely happy. He indicates to unite with nature gives eternal happiness for mankind. And he also discovers that, Nature works as a source of generating happiness and is the best guide for human beings to live a happy life. Furthermore, Wordsworth draws attention of the readers towards rills and hills, skies and stars, rivers and trees. Modern life has made man to forget this beauty of nature. Urbanization, globalization, gradually swallow rural natural beauty of the village which also sways mirth of men and women. He urges human beings to understand nature in order to get happiness. Percy Bysshe Shelley is a lover of nature. Love for nature is one of the key-notes of his poetry. His poetry a bounds in Nature imagery. He believes that Nature exercises a healing influence on man's personality. He finds solace and comfort in nature and feels something influence on heart. He treats poetry as a tool for pouring his thoughts to the world. Wordsworth, Shelley and Keats are priest of nature, true lover of nature lover and admirer of nature. They state nature has bestowed, unwearied joy to mankind. Nature works as source of inspiration. It works as a source of generating happiness and is a best guide for human beings to live a happy life. Wordsworth approaches nature as a power of beauty and balm for

happy, peace and calm. It is to say where Wordsworth's imagination isolates and focuses and John Keats fills in and enriches poetry. Bysshe Shelley's dissolves and transcends. These three romantic poets try their best to bring happiness to humanity and shake all their sorrows in their poems. They believed that nature has answer for all unanswered questions. They celebrate the beauty of nature in its various dimensions. They believe that nature is our guide, source of inspiration to lead a happy and prosperous life.

John (2012), in "An Eco critical Reading of William Wordsworth's Tintern Abbey", acknowledges that, conservation of Nature has become a primary task of every person in the contemporary world. The natural disasters in the recent years have not only enforced the human society to think of the importance of Nature for human survival and the need for a harmonious relation with it, but also have cautioned everyone that any human action against Nature will yield destruction of the humanity at large. Consequently, today, the study of Nature has formed an integral part of various academic domains. The focus given to Nature in literature is perceivable in the literary theory known as 'Eco-criticism'. John's article presents an outline of Eco criticism, followed by the sources of ecological crisis, and solutions offered by Wordsworth in 'Tintern Abbey' to protect Nature. It provides an account of the three stages of Wordsworth's attitude to Nature in the light of Eco criticism, and the portrayal of the reward for love of Nature. He confirms that Wordsworth who belongs to the first generation of the Romantic poets, is considered to be a Nature poet, and views Nature as a living entity, and he believes that Nature is endowed with feeling and purpose. John acknowledges that Wordsworth realizes that unlike human beings, Nature will never betray the heart that loved her. Hence, if human beings safeguard Nature from

all manmade dangers and all environmental hazards, it will return guard, nurse and guide them. Wordsworth's poetry looks back in order to look forward the better. Thus, the poem, 'Tintern Abbey' is a typical Eco critical work which strives to promote a relationship between Nature and human being. It also indirectly advises every reader to look back and see how human beings have behaved towards Nature in the past, and what the consequences of their anthropocentric attitude towards Nature are. It also insists on the need to take proper measures to establish harmony with Nature.

Sharma (2016), in her study: "The world of Nature and Human experience in the poetry of Robert Frost", says that her main concern is Frost's world of nature. While analyzing and comparing Frost's world of nature, she will try primarily to discover if there is a specific pattern in his poems. She is also interested in how Frost's themes of writing recognize him as a nature poet?; is he really a terrifying poet? She looks at the ways in which his poems build on identifying in the world of nature. She has examined and discussed how Frost's world of nature embodies his persistent contemplation in his poems. As mentioned above, Frost's poems are concerned with subjects other than the natural world and his view of nature possesses a persistent ethical or metaphysical dimension of a very substantial importance. However, Frost does not make a clear statement of his theory on nature; he mentions that he hates to read any theory upon which he might be supposed to write. These findings suggest that Frost is more like Keats than Wordsworth because the latter writes about nature in its vital source of values. Yet, Keats writes without restriction of preconceived theory and so does Frost.

Sharma adds that, Frost's poems have an intellectual content where nature is related to a composite sense of man, but he is less concerned

with metaphysics than with behavior and attitudes. However, 'nature' is expressed simply and he is persistently aware of this in his poems. One of the distinctive characteristic of Frost is that his writings are concerned with human relation to nature. Obviously, the elements of the world of nature in his poems are recognized as trees, birds, flowers and snow. These elements represent the human mind and society, and the poet expresses his wide range of human experience. Comparing with some images and symbols, he satirizes on human greed and rapacity. Thus, Frost is different from other poets who believe that life is personal or cultural. Sharma finds that Frost's poems are communicative counterpart between the human and the natural world. Although he was criticized for his grim approach to the life at the beginning of his career, but in later years, he was known as an excellent poet. Some critics approached Frost as a terrifying poet and believed him to be a pessimist or dark naturalist. However, Frost has remarkably imposed his poems into a positive attitude. As a consequence, his views of nature are deeply vigorous and fresh where human situation is always exited.

Laxmiprasal (2020) study: "Environment concerns in the poetry of D C Chambal", writes that Environment has become the interdisciplinary study in contemporary times. It has acquired multiple dimensions all over the world. It has become a subject of serious debate and discussions on media and literature. All creative writers have depicted environment in their way. Indeed, they have campaigned through different agencies and forums. Against this backdrop, the poetry of DC Chambal is relevant to the core of this area. Chambal has fourteen collections of poetry to his credit. Chambal has become a poetic voice in environmental protection. He says, the poet portrays nature as the best teacher. Various objects from nature like the rainbow, the dewdrop, river, and mountains are referred to

by the poet to show the hidden meaning behind the objects. The eco-ontology takes a predominant note through his poem. In this poem he reminds the reader of a rainbow which is decked with colors and stretches itself in making the world colorful to learn from it. In learning from the rainbow, the poet urges man to realize its worth and similarly work hard to bring the colorful results and prosperity into life. Chambal holds that the poet objectively presents his experience in the form of environmental concerns which are very crucial for survival of all species. All his poems bear the marks of age, time and contemporary world. Chambal's eco-thoughts are wonderful lessons in practical eco-criticism as his thought; feelings and commitments are totally for environmental protection. The poet ardently feels the need to be humble in giving his best as nature itself tries to give us its bests.

Chelliah (2019) Study: "Robert Frost a visionary nature poet nourishing humanism, Reality and Modernity in his poetic Realm": In this article Chelliah Confirms that Frost is considered as a modern poet in the sense that he lived and worked in the twentieth century. He is a realist trying to make things better in all respects. His poetry is concerned more with man and nature. He has the intention of bringing these two extremes of self and society together until the barriers merged into a whole being. His paper is an appraisal of Frost as a visionary poet who brings all his imaginative things into reality and modernity. Frost is called a great regional poet for bringing in the locality of New England, but he chooses this particular locality as a means to move to the universal and general. While emphasizing the joys and sorrows, loves and hatreds of the simple Yankees, he touches upon the fact that these human feelings can be attributed to all. Though he is very much aware of the materialistic concern of the United States, he has a deep respect for the land, the

devices and the language and how remarkably they are used. His poems are supposed to be the projection of the mind which is constantly gazing at the natural world and trying to deal with various themes under the disguise of nature. By working hard, by doing one's own duty, by keeping one's own promises, one will find real happiness. Momentarily he might have given room for dreams for the lovely woods may enchant him. The charm is broken when he remembers his promises to keep up. Being a supporter of humanism, he emphasizes the worth and nobility of an individual. This humanism is a part of the natural order and so both are intertwined in his poetic realm. Humanism is inseparable from the natural order of the world and it is not something outside of it. He considers himself as a singer of humanity rather than as a member of any literary group. Frost is a visionary poet who brings all his imaginative things into reality and modernity. His world is one which everyone knows and lives.

Ramazani and Elmira (2021), in their Article: An Eco-critical Reading of William Wordsworth Selected poems say their article is an effort to provide the reader with an ecological consciousness through an eco-critical study of Wordsworth's selected poetry to prove Bate's saying 'poetry is the place where we save the earth.' In line with that, the researcher try to purge Wordsworth of the in just labels tagged to him as a self-centered poet and will prove that he was the foremost Romantic poet who cared for the creation of symbiosis between man and Nature. Thus, they have concluded that Wordsworth's proto-ecological poems provide the modern man, who lives in a world haunted by fragmentations and illusory shadows of reality and technology, with a new lens through which he/she can witness the interconnectedness and interdependence of man and Nature in a vast ecosystem. Wordsworth's main aim in celebrating Nature has been a call to remind the people of the notion of

‘biocentrism’. They have revealed that Wordsworth is a dominant figure in the subject of ecological studies in an era suffocated by technological advances, absorbs the reader’s attention to his poetry as an embodiment of ecological studies in that his poetry foreshadows the modern science of ecology in its holistic conception of the Earth as house-hold, dwelling place for an interdependent biological community.

2.7 Summary

In this chapter, the researcher has reviewed and discussed the Conceptual Framework of this study, the Concept of Nature, Romanticism, and Understanding Romanticism. The chapter has also highlighted the Characteristic and Features of Romanticism, Romanticism and Nature, Romanticism and Solitude, and Romanticism and Imagination. The Evolution of Eco-criticism, the Origin of Romanticism, and Life of William Wordsworth. In addition to, that, the chapter has addressed the Influence of the French Revolution and Rousseau on Wordsworth, as well as Wordsworth as Environmental Nature Writer, and Works and Style of Wordsworth. Finally, the chapter has outlined Life of Robert Frost, Frost as Environmental Nature Writer, Works and Style of Robert Frost, and the previous studies conducted in the same area.

CHAPTER III

METHODOLOGY

3.0 Introduction

This chapter outlines and discusses the overall research methodology of this study. According to Cohen et al (2011) “methodology refers to ways of obtaining and analyzing data”. He defines methodology as “that range of approaches used in educational research to gather data which are to be used as a basis for inference and interpretation, for explanation and prediction” (p.47). Thus, this chapter will outline the research design, population and sample, research questions, procedure, data analysis and ethical considerations. In-depth, discussion of the procedures that will address the research questions and how the research will be conducted will also be addressed.

3.1 Selecting a Model of Analysis

Actually, content analysis basically describes the method of analyzing, summarizing and reporting data that has been or will be found in a study. It defines a strict and systematic set of procedures for rigorous analysis, examination and verification of the content of written data (Cohen et al, 2011). Content analysis has several attractions; it focuses on language and linguistic features, meaning in context, it is systematic and verifiable, e.g. transparent and public.

3.1.1 Qualitative Method

In fact, a qualitative study is concerned with non-statistical methods and small purposively selected samples. Given (2008:10) explains that “a qualitative method is especially useful for exploring the full nature of a little-understood phenomena”. According to the literature reviewed in

chapter two, little is known about Eco-criticism in literature studies and thus a qualitative research design was therefore chosen to obtain in-depth data regarding this study. The current study is a qualitative, desktop content analysis study. The qualitative research design is suited to this study for the reason, Kothari (2004:5) explains, that “the qualitative research method is especially important in the behavioral sciences where the aim is to discover the underlying motives of human behavior”. Through such a research, continues Kothari, an analysis of the various factors that influence societies to behave in specific ways or that cause individuals to regard or disregard certain things may be studied. Qualitative research is, therefore, concerned with the meaning of experience, language and symbol which aims at enriching our understanding of human experience (Cohen et al, 2011). In qualitative research amongst other things, the researcher analyses, describes and reports objectively as these are constructing essence from the population or sample purposes of qualitative research such as:

- The world view of the participants is investigated and represented.
- Meanings are accorded to phenomena by both the researcher and the participants; the process of research, therefore, is hermeneutic, uncovering meanings.
- The constructs of the participants are used to structure the investigation.
- Observational techniques are used extensively (both participants and non-participants) to acquire data on real-life settings. Phenomenological data are elicited.
- The research is holistic, that is, it seeks a description and interpretation of total phenomena.

- there is a move from description and data to inference, explanation, suggestion of causation, and theory generation.
- Methods are multimodal and the ethnographer is a methodological omnivore.

Kothari (2004) explains that content-analysis consists of analyzing the contents of documentary materials such as books, magazines, newspapers and the content of all other verbal materials which can be either spoken or printed. The anthologies fall in this category as they are printed verbal materials and thus can be analyzed by way of content analysis. Cohen et al (2011) maintain that “content analysis itself has been defined as a multipurpose research method developed specifically for investigating a broad spectrum of problems in which the content of communication serves as basis of inference, from word counts to categorization”(p.20). Suitable categories are classified as a means of a more efficient analysis by use of those categories, which enables a reflection of the nature of the document as well as the purpose of the study being researched. Categories are normally determined after initial inspection of the document and cover the main areas of content. The purposes of content analysis are to describe trends in communication content, to relate known characteristics of sources to the messages they produce, to audit communication content against standards, to analyze techniques of persuasion, to analyze style, to relate known attributes of the audience to messages produced for them as well as to describe patterns of communication as have been identified by holistic content analysis.

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analysis, examination and verification of the contents of written data (Cohen et al, 2011). Content analysis has several attractions; it focuses on language and linguistic features, meaning in context, it is systematic and verifiable, e.g. in its use of themes and categories, as the rules for analysis are explicit, transparent and public. According to Kothari (2004:110) explains:

The analysis of content is a central activity whenever one is concerned with the study of the nature of the verbal written materials. It is a simple level when we pursue it on the basis of certain characteristics of the document or verbal materials that can be identified and counted.

In the case of the current study the central basis of analysis is the environmental or natural concepts in poems. All of the attractions stated in the preceding sentences make content analysis the most suitable analysis for the nature of the current study.

3.1.2. Content Analysis

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3.1.3 The Eco-critical Approach

The Eco-criticism endeavor to warn the people against their engagement in anti-ecological activities stating society as a mirror to the destruction of nature by artifacts. Literature is one of the prolific realms to exhibit this notion. Romanticism is one amongst the most active literary periods attended by the eco-critics. This study explores the ideas of eco-critics (e.g. Lawrence Buell 1939; Harold Fromm 1951; and Cheryl Glotfelty 1958) in the poems of both, Wordsworth and Frost to trace their cautious views about the interdependence of man and Nature. In accordance with the above mentioned views, this research takes into consideration the importance of the mutual relationship between man and Nature as the key components of a vast ecosystem and helps the readers grow ecologically and attain serenity in an era suffocated by technological pattern (Saleem, 2016). The two anthologies were purposively selected and according Kothari (2014) “purposive sampling is a non-probability sampling method which involves the conscious selection of certain subjects to be included in study” (p.59). He further postulates that non-probability sampling is also known by different names such as deliberate sampling, purposive sampling and judgment sampling. In this type of sampling, items for the sample are selected deliberately by the researcher; the choice concerning the items remains supreme. In other words, under non-probability sampling the organizers of the inquiry purposively choose the particular units of the universe for constituting a sample on the basis that the small mass that they select out of a huge one will be typical or representative of the whole.

3.2 Data Collection

A. The Sample

In this study the sample is corpus-based. Purposive sampling was used in this study to identify two poetry collections by two poets, a collection of poetry in English Romantic poetry by William Wordsworth, and an anthology of poems by the American famous poet Robert Frost. The selected anthologies are written by both poets, and have poems that are based on the theme that will be studied in the proposed study, which is nature and the concept of nature. The poems are also based on current themes such as nature, isolation, urban versus rural life and agony, and they have the poetical potential to express Eco-critical dimensions.

3.2.1 Instruments and population

It is important to note that this study does not require any sort of research instruments, or population in the common place sense, because it made use of primary data and as the researcher critically read and analyzed already existing written and published poems. It may be said, therefore, that the instrument used in this study is one of Library.

According to Cohen et al, (2011) a population is defined as all elements (individuals, objects and events) that meet the sample criteria for inclusion in a study. In the current study the population refers to all the poetry anthologies and poems written by the great English poet William Wordsworth, and the great American poet Robert Lee Frost with nature's elements used in them. Their works are analyzed in the light of Eco criticism with focus on reservation of natural resources and ecosystem to avert the undulate effects of human life.

The two anthologies were purposively selected and according to Kothari (2004) “purposive sampling is a non-probability sampling method which involves the conscious selection of certain subjects to be included in the study” (p.59). He further postulates that non-probability sampling is also known by different names such as deliberate sampling, purposive sampling and judgment sampling. In this type of sampling, items for the sample are selected deliberately by the researcher; the choice concerning the items remains supreme. In other words, under non-probability sampling the organizers of the inquiry purposively choose the particular units of the universe for constituting a sample on the basis that the small mass that they select out of a huge one will be typical or representative of the whole.

3.2.2 Instrument of this Study

In practice, the data of the current study includes information gathered from different sources such as, books, theses, periodicals, magazines, journals, academic and conference papers, and websites. In short, the instrument used is Literary.

3.2.3 Method of Data Analysis

The data analysis process of this study was guided by the Eco-criticism theory as the main theory of criticism and the New Historicism Theory and Yale school of Literary criticism as minor theories. As such study is a desktop content analysis study. The discussion of the findings are presented according to the themes identified from the data provided in response to each question. A thematic system approach was therefore utilized to analyze and present data. According to Given (2008), thematic analysis is “ a data reduction and analysis strategy by which qualitative data are segmented, categorized, summarized, and

reconstructed in a way that captures the important concepts within the data set” (p.86). In view of this, thematic analysis in content analysis is the most suitable analysis for this study because of the above stated merits. Given (2008) provided a brief history of the origin of thematic approaches to data analysis.

In fact, thematic approaches to data analysis developed from traditions in content analysis which originated in the early 1920s and was used to evaluate media texts. Content analysis is generally agreed to follow a percept of rules that conform to a systematic process of analysis. The process seeks to provide specific contextual insight of the data (Given, 2008: 88).

3.3 Procedure

The researcher studied the poems to explore aspects of nature such as animals, weather and climatic conditions, landscapes, and plants that were examined to interpret how they have been used and the effect these aspects have on the poem’s meanings in conformation with Eco-criticism theory. The poems were then studied and examined to interpret how or in what way they affect humankind’s relationship to the natural world. By studying the aspects of nature featured in the poems and how they are represented, a comprehensive outline of whether the representations of nature expressed in these poems were consistent with conserving the natural environment exploring the ideas of the above mentioned Eco critics. In line with Campbell (2010), the research made pre that the analysis should frequently begin with a list of themes known to be found in the data. When data for thematic analysis were collected, those themes were foreseen in the data set, because those concepts are the norm in terms of semantic probabilities Given (2008) postulates that in thematic

analysis a descriptive strategy facilitates the search for patterns of a thematic analysis is a description of those patterns and the primary design that unites them.

3.4 Rationale

Actually, the reason for using a qualitative approach for this study was to examine environmental aspects and features used in the poems of William Wordsworth and Robert Frost the core of the study, as well as to analyze the view the poets have through their poems on humankind's relationship with the natural environment. The study also examines whether the representations of nature expressed in these poems are consistent with conserving the natural environment. It also examines whether both poets have composed poetry that strengthens man's bonds with nature, and inspires environmental consciousness. Thus, a qualitative approach was found to be the most applicable to use for this investigation as the research questions of this study could only be answered by using this said approach, as the questions are mainly analytical and exploratory.

3.5. Summary

Finally, this chapter sought to outline and summarize the overall research methodology of this study. The chapter outlined the Introduction, Selecting a Model of Analysis, Content Analysis, and the Eco-critical Approach. In addition to Data Collection, Instrument and Population. And Method of Data Analysis, Procedure and Rationale. The researcher used a qualitative research approach as the researcher felt that the qualitative approach was the most applicable approach to use for this study as the questions of this study could only be answered using the said approach as the questions are mainly analytical and exploratory. The

researcher also saw it fit and suitable for the study to utilize thematic analysis in content analysis as it is a strategy to analyze and report data in a systematic way. Finally, the chapter also indicated the population of the study which is all the poetry anthologies and poems with nature's elements used in them, written by the great romantic poet William Wordsworth and the great American poet Robert Frost and that purposive sampling was used to acquire the desired sample from the population which comprises their poems.

CHAPTER IV

DATA ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter is the main part of the thesis and it represents the whole of the study. In this chapter, the researcher makes an attempt to analyze and discuss the collected data on the concept of nature in the poetry of William Wordsworth and Robert Lee Frost, based on utilizing thematic analysis in content analysis as it is a strategy to analyze and report data in a systematic way. By the end of the chapter results and implications are presented.

First, the study shows the two poets of Nature's marked similarities in their lives and works. Despite the amount of time, history and poetic change which happened during their life, they have marked similarities in their lives. Next, the researcher analyses Nature in the poetry of William Wordsworth and Robert Frost. Then, the study investigates some of the critical approaches, like Classical Traditional to Romanticism, New Criticism to Romanticism, and The Concept of Eco-criticism. And finally, applying Eco-criticism to the works of William Wordsworth and Robert Frost.

4.1 Two Poets of Nature: Marked Similarities in their Lives and Works

Wordsworth and Robert Frost represent two distinct periods of literature. Wordsworth the English Romantic Age, Frost the Modern American period. A total of very long years passes from the birth of Wordsworth in 1770 to the death of Frost in 1963. Monumental historical events parallel events in their lives, from the birth of the French Revolution to

the tragic death of America's youngest president. Within these 193 years there was also a continuing development and change in the style, form, content, and themes of poetry. That is, Wordsworth fights against the established conventions of Neo-classicism while Frost attempts to break away from the long tradition of American Romanticism (Thompson, 1966). Both poets are pioneers in the literary world, and both create tradition of their own. Despite of the amount of time, history and poetic change which happens during the lives of these two poets, one can place them side by side and discover marked similarities in their lives and their works. We can put both poets, for instance, with the rural areas of their countries; Wordsworth in the mountainous beautiful Lake District of England, Frost in the Farmlands of New Hampshire. Both Wordsworth and Frost are, by all consent, considered as nature poets. Nature finds a unique expression in their poems of requisite beauty. Wordsworth is the high priest of nature whereas Frost's attitude toward nature is sometimes described as modern (Tarit, 2016). Both develop a great love for Nature and throughout their lives, seek the natural world for comfort, solitude, and inspiration.

This attachment to Nature was instilled in them at early ages by their mothers. Ann Wordsworth allowed her children to live without maternal restriction and domination. "She had no nervous dread of calamity to her children; she did not expect too much from them, their life was free and unoppressed, full of little festivals. Because of mother's attitude toward raising her children, William was allowed to discover Nature on his own at a very young age" (Mary, 1957:3). His Childhood experiences of exploring fields and mountains were the beginning of a lifelong bond with Nature which was revealed in his poetry. It is said that after his mother's death, he was able to transfer to Nature the affection, the faith,

the religious love which he had felt for her. Mrs. Frost, Robert Frost's mother, a great lover of poetry and a poetess herself, quoted lines from her favorite romantic poet, Wordsworth included, to her children. She followed the philosophy of Swedenborg and agreed with his idea that what was present in the physical world of Nature symbolized all that was spiritual. Therefore, it is no surprise to learn that Robert Frost was introduced to Wordsworth at an early age. Wordsworth's poetry had also inspired Frost's mother to convey to her children the ability to feel in nature a presence which could and should inspire with the joy of elevated thoughts. This further helped her to explain to them her belief that whoever shall not receive the kingdom of God as little child does, shall in no wise enter thee in. It may have been easy and natural for her to quote to Robert and Jeanie, while still in San Francisco, the lines beginning 'My heart leaps up when I behold a rainbow in the sky' (Anne, 1982).

In fact, with the loving influences of their mothers rooted in them, Wordsworth and Frost grew as sensitive, intelligent young men.

The college experiences of the two poets reveal another similarity. Wordsworth attended Cambridge University, and although he managed to receive a degree, we know from *The Prelude* that his experiences at college produced disillusionment and restlessness:

.....yet from the first crude days
Of settling time in this untried abode,
I was disturbed at times with prudent thoughts,
Wishing to hope without a hope, some fears,
About my future worldly maintenance

In fact, Wordsworth's time at Cambridge was his first real encounter outside the natural world. At first he was filled with the excitement of college life, but soon discovered a feeling of isolation from the world he loved. He sensed a difference in him, an attitude which did not conform to those around him. College life became a burden for him. However, Robert Frost found it even difficult to pursue a college career. Although he briefly attended both Dartmouth and Harvard, he never finished his studies. The restlessness experienced by Wordsworth is likewise apparent in the American poet. In the Prelude, Wordsworth describes his nightly walks at Cambridge, in which he escapes the student's life:

All winter long, whenever free to choose,

Did I by night frequent the college groves?

And tributary walks; the last, and oft

The only one, who had been lingering there

Through hours of silence, till the porters bell (The Prelude, 66-76).

As Wordsworth seeks comfort in the peaceful neighborhood so also with Robert Frost. It was during Frost's short encounter with college life that poetic ideas and purposes began to take root within him:

Rob fell more and more into long walks, night and day

Walks in the fine woods and hills that surrounded Hanover

Night walks were never scary to him....it was in a house that

He felt afraid sometimes....he was finally visited

By a delegation of ways who asked what he did in the woods-all alone?

Both poets spent their lives reflecting on the state of man in a fast changing world, writing their poetry until their deaths, Wordsworth at age of 80, Frost at 89. In attempts to explain this views on poetry, Wordsworth claims that poetry is “the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility”. (Mary, 1957:3) Frost on the other hand, says “that poems, like love, begin in surprise, delight and end in wisdom” (Elizabeth, 1960:29). These two statements complement one another in that they both emphasize the importance spontaneity and feeling in poetry. Both poets also believe in the importance of having their poetry understood by the common man. Wordsworth says in the Preface to the Lyrical Ballads:

The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout. As far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination, whereby ordering things should be presented to the mind in an unusual aspect (Anne, 1982).

From a discussion Frost had with one of his students, it can be assumed that he agreed with Wordsworth’s poetic purpose. He expressed his dislike for poets like Milton because of their formality of language. He enjoyed Wordsworth because in his poetry one could detect the inflection of the human voice. Throughout his poetic career Frost turned back to the beliefs of Milton and Emerson, who had stressed the inherent poetic quality of conversational rhythms. He was led “again and again to listen to the language of Wordsworth’s common man” (Elizabeth, 1960:29). Finally, both poets seem to agree that poetry is basic to understanding man’s position in the world, his relationship with God eternity. Through poetry man discovers who is he? Wordsworth says, “poetry is the first

and last of all knowledge it is as immortal as the heart of man” (Mary, 1957:4). Again, a complementary statement made by Frost can be cited “The figure a poem makes. It begins in delight and ends in wisdom. The figure is the same as for love...It begins in delight, it inclines to impulse, it assumes direction with the first line laid down, it runs a course of lucky events, and ends in a clarification of life” (Thomson,1960:9).

These general similarities between the two poets lead one to investigate the possible existence of common themes in their poetic works, and very soon one notes a commonality in the human quest for freedom and the problems man encounters in such a quest. Both poets sympathize with man’s limited state in the world. They discuss the various directions of his limitations, and they offer suggestions as to how he must cope with his limited existence. Therefore, the purpose of this thesis is not to compare style and form, not to decide which poet has been more successful; not to argue each poet’s place in the study of literature, and not to prove Frost a Romantic or to suggest that he replicates Wordsworth. Rather, its purpose is to investigate the concept of Nature in the poetry of both poets, which represent the basic concern for mankind, and to show how two poets of two different ages express this theme.

4.1.1 William Wordsworth

William Wordsworth’s chief originality is, of course, to be sought in his poetry of nature. However, it is not the mere fact of his being a poet of nature that makes him unique; there had been many poets of nature before, and more were to come after him. It is not even the minute, precise loving observation of nature’s aspects that gives him his pre-eminence. Certainly, he was one of the most truthful describers when his task was to describe; though, accuracy, or subtlety of outward detail, may

have been equaled, at the same time, with botanists or naturalists, who as different from each other, as were Crabbe and Tennyson. Of flowers, insects and birds, the latter two knew, perhaps, more than Wordsworth did. His undisputed sovereignty is not there, but lies in his extraordinary faculty of giving utterances to some of the most elementary, at the same time, obscure, sensations of man confronted by natural phenomena. Poetical psychology is his triumph. A part from the philosophical or moral structure which he endeavors to raise on data, furnished him by his sensations, the sensations which in themselves, beautiful and new. By new, we mean that he was the first to find words for them, for they must have been as sensual, memorial and subjective as human kind.

Wordsworth has been repeatedly grouped with as evidence of his early stylistic vices, the difference between *An Evening Walks*, and *Descriptive Sketches* are manifold and profound. The latter poems proceeds not from immediate observation but from the memory of a landscape-viewed the Alpine walking tour of 1790. In the Particular reply to Scott's insistence on a clear separation of subject, Wordsworth argues that the Alps can be adequately rendered only by the style that embodies subjective response; "whosoever....should himself to the cold rules of painting would give his reader a very imperfect idea of those emotion which the Alps have the irresistible power of communication" (Mary, 1957:5). Wordsworth therefore consulted two authorities- *Nature* and his own *feelings*- and sought to portray the unity of the impression he had experienced. He enthusiastically reserves himself and repeatedly looks beyond the particulars on the Alpine landscapes to the power that comprehends them, which he presents as active, normative, and for man sublime than visible appearances do. *Nature* is morally pure a *vestal* who guards man, a *secret*

power that is profound by man, or a *savage* who humbly joins the ritual of prayer to man's God.

In the poem *Descriptive Sketches*, Wordsworth's assumption combines to produce a vision of nature that has lasting importance in the history of the poetry. Invested with a power that is once natural and numinous, the Alpine landscape is framed within a panorama of Christian eschatology that emphasizes three events: the creation, the deluge (flood) and the millennium by implication that was being realized before Wordsworth's eyes. The poem ends with a prayer to God, and the enthusiasm of Wordsworth's celebration of nature of divine power and action, and that it confirms to the written promise of scripture. In the *Descriptive Sketches* it is man who awakens to a vision of nature that is at once empirical and apocalyptic, a confusion indefinite of human and earth.

Actually, Wordsworth is a passive observer, all his attentions fall on the objects like, landscape, and dramatizes a moral breach between nature and man. His early poetries embody both English violence towards France and human violence towards nature. His memories of the period's natural power humble the proud isolation that was forced on him by his allegiance to the French Revolution and restores the possibility of a social communion as authentic as the meeting world. Nature forces a compulsive flight from isolation, exposure, and violence towards man, and towards a pastoral landscape, that embodies the possibility of harmony with nature. In the *Evening walk*, Wordsworth compares the plain to an *ocean* in his poem. The passionate reunion of his eyes with the landscape, which varies, pastoral, and reminiscent of his 'nature requires'. His purpose was to make the incidents of common life interesting by tracing in it the primary laws of our nature. Many poems center on emotional crises, what Wordsworth called "the fluxes and refluxes of the

mind when agitated by the great and simple affection of our nature". In such intense situation, Wordsworth believed, the emotions would be expressed in a way which was free of artificiality and conventional restraints from law and rustic life because Wordsworth believed that there the essential passions of the heart found more sincere repression- social outcasts such as beggars, vagrants, convicts, an idiot boy, and a mad mother, all become subjects for poetry" (Davies, 1980:61). Although none of them would have been considered suitable by Neoclassicist standards of the eighteenth century. It was an attempt to create poetry of the common man, and it is no coincidence that Wordsworth was writing at the threshold of the democratic age.

4.1.2 Robert Frost

Robert Frost has many themes in his poetry, one of the main themes that has always been repeated is nature. He always discusses how beautiful nature is or how destructive it can be. First, in the poem *Stopping by the Woods on a Snowy Evening*, there are many expressions of nature. Frost's very first sentence in this poem talks about the woods./ Whose woods these are I think I know/. In addition, in the poem he states that the narrator likes to sit and watch the snow; he is also a nature lover. In the second stanza, Frost refers back to the woods. He must also like ice, because he brings ice and cold up a lot in his poems. Once again, Frost brings ice up when he mentions flake and cold wind. Even though the narrator has a long way to go, he always has enough time to stop and watch the small thing in nature in detail.

Second, the poem, *Once by the Pacific* there is a lot of nature expressed. Frost changes his nature's view from woods to water. In this poem, he now talks about water, we can see how powerful the water is when it eats

away the cliff. The shore was lucky by being backed by the cliff. Once again, Frost is discussing water, which goes back to *Stopping by the Wood on a Snowy Evening* by stating the water because there is water in this poem with snow. Frost keeps bringing up water and snow. Water is a sign of being powerful; he must have had some sort of a loving power by showing it with water. He also shows how powerful water is by tearing away at the cliff. The American people love Frost, the World at large loves Frost, and we will love Frost if we read his poems or books. The poetry of Frost is always simple and direct, yet strangely deep. The poems of Frost possess a beauty so serene that we feel no need, no urge, to denigrate the work of other poets in order to expand Frost's praise.

Frost is truly an American original and a world genius. He was and is America's greatest poet. Excepting perhaps, W.B. Yeats, he may be the greatest to write in the Twentieth century.

The poems of Frost include everything, from haunted houses to animals, to God and the earth beneath our feet. He always set man in an interesting light to nature. He is a poet who has a very distinctive voice in his works. It takes a bit of ferreting out to see how it changes from one poem to another, sometimes from wry to devastating ironic. Many who hear or read *man and nature* might not make the connection that Frost so often made in his works, letters and life. There, he is constantly drawing the line between our dream and relationship between sciences, (humankind's reasoning mind) and the greater world, (nature's passion and divines) which are clearly revealed in his nature poems. He remains the great American nature poet as he brings rich meaning into his metaphor, he writes about everything from love, politics, and poetry itself to the nature of effort and work.

The Road not Taken, *After Apple Picking*, and *Stopping by Woods on a Snowy Evening* are worthy, approachable collections of poetry from Frost, which include not only the aforementioned popular poems, but some obscure ones also. What is particularly resourceful about the poems is that they are categorized into similar areas of thoughts there is always a mentioning of the woods, roads, nature and common everyday life and people. More importantly, each poem has a small introduction, where the editor gives a small synopsis about what the poem is about or elements to look for while reading. Though it might not be seen like poetry of more enjoyable nature, Frost has unique ability to deepest nature and humanity in the same breath, and to reveal tidbits of philosophy about life in simplistic everyday moods. His style is quite easy to read, but sometimes it has to look and dig a little for meaning. The poetry of Frost contains two major themes of nature's exploration of beauty and nature, and the interaction between man and nature. One may hear the Romantic harmonies in his work, but they reverberate within a world quite changed. When he describes a tree as "vague dream- head lifted out of ground/ And thing next most diffuse to cloud"; the Romantic vision is immediately dispelled by the facts of a different landscape. Not all your light to argues talking a loud/ could be profound; this is not ironic rejection of the Romantic attitude; Frost simply doesn't look at nature through the same eyes. Though critics have pointed out his eminently reasonable view of nature, his famed sagacity and unwillingness to go beyond true facts, they have failed to see the essential differences between nature poetry and that to which the 19th century has conditioned people.

In fact, as understood from the lines above, Frost had obvious affinities with Romantic poets. In his poems, there are many similarities with poets such as Wordsworth and Emerson, but what makes Frost's poetry

different from theirs is his method of approach to nature. In his approach, nature is fully given with what all it has- its beauty, its power on man, its being destructive or man being destructive on it, and so on. Yet, these aspects of nature are not put forth only to describe it but to point out some feelings, or messages related to human beings. So, it can surely be claimed that although Frost was spontaneously affected by their poetry, he created his own unique style. Namely, Frost uses images of nature to convey his thoughts and emotions. Trees, Forests, the turning of seasons, wooded areas are common in his poems. Many people attest this to his working as a farmer on an old New England. The New England that he depicts is the regrowth of nature over the land after having been taken over by man. The natural beauty of New England is incomprehensible to mankind. Frost thinks there is a natural barrier between man and nature and it prevents mankind from penetrating the mysteries of the natural world. It can be said that Frost learned much about both nature and 'human nature' by building over it and completely rejecting it. Frost sometimes thought man is a stranger in the world and can never adapt to nature. This view of Frost is usually seen as 'human isolation' in his poems. He hoped to find peace between man and nature with mutual respect of boundaries and principles. In brief, he uses descriptions of nature in a New England setting to open the reader's eyes to the endless possibilities of what would have happened if the narrators in his poems did something different. Through the analysis of even only one poem of his poems, one can see what kind of a person and poet Frost is, since when learning about human nature, he first studied his own nature. While using so many natural images, Frost is not trying to tell us how nature works; nature for him is only a background. He usually begins a poem with an observation of something in nature and then moves towards a connection to some human concern. Thus, it is obvious that Frost's view

is contrary to that of American Transcendentalists, who rather wrote about the beauty of nature by discerning a benign creator and the relationship between God, nature and humanity (Baym, 1995).

Actually, Frost uses *nature* as a metaphor. He observes something in nature and associates it with something important for human being. When his poems are read only literally, they make a perfect sense because his facts are biologically correct. However, he is not trying to tell nature's stories; the natural world is used to illustrate a kind of psychological struggle with everyday experience.

4.2 Nature in the poetry of Wordsworth: An Analysis

The French Revolution made Wordsworth use writing as a self-defense of war and returning to nature which he used as premise element in writing. He was one of the prominent poets of the romantic poetry, he expressed his feeling in the natural world rather than in reason because he always tried to build a better future for the world. Wordsworth's description of nature was not the nature of Darwin, or Isaac Newton, neither the nature of Stephen Hawking, Word worth's nature created in his mind, his desire for writing, upbringing in a middle class, and his education at Cambridge. In the nineteenth century, Wordsworth created a new version of nature, 'it was mostly male, white, upper-middle class, very literary, and very romantic (Mariwan, 2020). Wordsworth was from England, a pastoral person, he believed that there is a strong relationship between human and nature. He always tries to declare the power, the blessing of nature in our lives, and he had personal experience about nature in everywhere, critics said behind each of his poem a valuable purpose. He considered as a great poet of nature because most of his poems asserted of human being's

dependence on nature. In his Poem *It is a Beauteous Evening, Calm and Free*. He Says:

It is a beauteous evening, calm and free,
The holy time is quiet as a nun
Breathless with adoration; the brood sun
Is sinking down in its tranquility;
The gentleness of heaven broods o'er the sea:
Listen! The mighty Being is awake,
And doth with his eternal motion make
A sound like thunder-everlasting
Dear Child! Dear Girl! That walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year,
And Worship'st at the Temple' inner Shrine,
God being with thee when we know it not (1-14).

As a background to the poem, in 1802 Wordsworth returned to France to meet his daughter Caroline, for the first time. They walked together on the beach in Calias, and that meeting was the inspiration for this poem. In the analysis of the poem, it opens with a description of the evening. It is a peaceful, calm, beautiful time, as the father and daughter watch the sun setting over the sea. Wordsworth always loved such serene times, as they allowed him to reflect on the spiritual world and appreciate the beauty of nature. He feels 'free' because he can, in this place and at this time, forget the concerns of the wider world, and lose himself in the moment. He feels that this is a 'holy' time, and that he should spend it in reverent thought.

Wordsworth, though not an atheist, was not religious in the strict sense of the word. He felt that nature offered one a chance to see something of the divine, or the 'presence' which exists beyond our understanding. This poem is full of religious references which can be taken as a reflection of the poet's spiritual relationship with nature.

Thus, the soft 's' sounds and the assonance in these opening lines: 'holy', 'adoration' and 'brood' add to the mood of reverential silence and peace. Suddenly, there is a shift as the poet tells people to 'listen!' this surprising exclamation is followed by a description of the waves which are 'like thunder', there is simile here the waves are compared to thunder. The silence is broken, and the noise makes Wordsworth think that the 'mighty' Being is awake. Is it God, or nature, or a combination of the two? We are not told. It is safe to assume the poet means the force which drives everything, regardless of its name. It may be God to some people, but that is not important here. Moreover, in the sestet, the poet addresses his daughter affectionately, 'Dear Child!' He repeats the word 'dear', showing his love for the little girl. She is not moved to spiritual thought by the scene, but Wordsworth does love her any the less for this. She is untouched by 'solemn thought', which is hardly surprising, given that she is nine years of age. However, her response is no 'less divine'. Children are close to God, or whatever, 'mighty being' exists, simply because of their innocence. A simile in lines (2-3) then compares the 'quiet' of this hour to a 'nun /Breathles with adoration'. In other words, the atmosphere is so windless and peaceful, it is like a religious woman whose worshipful love has taken her breath away. This personification of the 'holy time' can be read as a projection of the speaker's own feelings; after all, it's the speaker who's entranced by the beauty of the evening. *Petrarchan sonnet* rhyme scheme whose first eight lines conventionally

rhyme *ABBAABBA*; note that the next four lines will depart from this scheme slightly.

In addition to that, from the *Prelude* (lines 452-489) *Skating*, the poet says:

And in the frosty season, when the sun
Was set, and visible for many a mile
The Cottage windows blazed through twilight gloom,
I heeled not their summons: happy time
It was indeed for all of us-for me
It was a time of rapture! Clear and loud
The village ground tolled six,-I wheeled about
Proud and exulting like an untried horse (452-459).

Nevertheless, this poem and *The Stolen Boat* are taken from the much longer work, *The Prelude*. In this poem, the poet explores the events in his life from Childhood to adulthood, and looks at the way in which they made him the man he became, hence, the poem opens with a description of a perfect winter wonderland. It is 'the frosty season' and the Sun has set. The only lights are those of the cottage windows, shining through 'the twilight gloom'. This is a time of joy for the young boy and his friends, but there is a scene somehow appreciates it even more than his companions:

It was indeed for all of us-for me
It was a time of rapture! Clear and loud (60-61).

The run-on lines add to this sense of excitement and freedom that the poet felt during this 'happy time'. Wordsworth likens himself to a horse in the eighth line, a comparison reinforced by his description of the skaters as

being 'shot with steel'. The repeated 's' sound in the line 'we hissed along the polished ice' bring the scene to life for readers. The Children are also compared to a pack of hounds chasing a hare. The verbs used in this section of the poem are very dynamic, 'wheel', 'hissed' and 'flew', and their use, as well as the comparison between them and an 'untired horse' add to the sense of energy and vigor or enthusiasm in the poem. It is easy to imagine the children's pleasure and excitement as they skate about in the dark, and Wordsworth's effective use of language allows us to share in the skaters' delight and excitement.

As the children skate on, they shout with glee:

So through the darkness and the cold we flew

And not a voice was idle

The noise echoes off the surrounding Cliffs,

And the precipices rang aloud (62-66).

The poet's depiction of sounds in this poem is wonderful. The simile describes the echoes is vivid and striking. The landscape 'Tinkled like iron' as the children played. The use of the word 'tinkle' suggests Christmas bells, perhaps, or any other cheerful, happy sound. The echoes which come back from the distant hills are sad and 'alien'. The 'melancholy' may seem out of place when describing children's games, but the Romantic poets believed that sad music was the most beautiful. The mention of 'melancholy' also lends the poem an air of mystery, and perhaps they foreshadow the emotions of the adult poet as he thinks back to those times which he cannot revisit. Time passes, and nothing will ever be the same again.

Wordsworth leaves his friends and finds a quiet spot away from the 'tumultuous throng' where he can skate around in peace. It is significant

that Wordsworth feels the need to leave his companions. He retires to a 'silent bay' and spends time alone. This emphasis on solitude and isolation, and on the need for peace and time to allow the poet to contemplate the natural world is a feature of Romantic poetry. The poet is not like the other children; already has a keener appreciation of the natural world. Thus, the description of the children as having 'given our bodies to the wind' is a powerful one. They are out of control, and have surrendered themselves to the speed of the exhilaration of skating. When he takes a break, the dizzy youngster feels as awareness of the earth turning on her 'diurnal round'.

The mood of the poem changes in the last lines. After all the excitement of the skating, Wordsworth takes a moment to stand and watch the beauty of the 'shadowy banks on either side'. He feels as if the earth is spinning because he has been whirling around on his skates, but there is also a hint here that time passes and that, although the bay might not be aware of it, life is transient. As he stands there, he experiences a feeling of utmost tranquility:

I stood and watched

Till all was tranquil as a dreamless sleep.

Wordsworth says again:

One summer evening I found

A little boat tied to a willow tree

Within a rocky Cave, its usual home.

Straight I unloosed the Chain, and stepping

Pushed from the shore. It was an act of stealth

And troubled pleasure, nor without the voice

Of mountain-echoes did my boat move on;
Leaving behind her still, on either side
Small Circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point (466-81).

The poem tells of a time in the poet's life when, while walking alone by a lake, he comes upon a boat tied to a tree. He untied it and, without delay, heads off across the lake. He refers to this joy as a 'troubled pleasure' that the boat is not his and that he will be in trouble if he is caught. He feels guilty for taking the boat without permission. The evening is beautiful, and Wordsworth is soon swept up in its loveliness. There is a sense of tranquility as he rows across the lake, hearing the sound of the Oars echoing off the mountain. The ripples caused by the Oars shine in the moonlight and the boat glides through the water 'like a bird'.

Indeed, the poet enjoys the act of rowing, and is proud of his ability to steer the boat in a straight line. He fixes his eye on a particular point of a 'craggy ridge' in order to keep himself straight. The scene is wonderful, one of near perfection as the boy moves across the lake. The stars have begun to appear, shine in the sky, and the only sound is of the Oars dipping into the water. However, this tranquility does not last, as the poet rows on, a huge mountain peak appears behind the crag. The boy is terrified of the 'grim shape'. It seems to loom above him in a menacing fashion, and appears to grow larger and larger. It blots out the stars and almost seems to move towards him:

With a purpose of its own

And measured motion like a living thing

Strode after me.

The poet turns and heads for the shore, rowing with trembling hands. He leaves the boat where he found it and return home, in 'grave/And serious mood'. His fear does not vanished, however, he cannot shake off the memory of his fear, and it stays with him for 'many days', troubles him. He has disturbing visions of nature now, instead of the usual images of trees and green fields, he sees 'huge and mighty forms' and he sleeps badly. However, the poem presents nature as a mentor who teaches the boy that stealing is wrong. Nature is like a faster parent of sorts. It can teach through 'beauty and by fear'. Its beauty can bring one great pleasure, but if he transgresses, it will reprimand him. It was nature in first place which led the speaker to the boat. Was this in order to place temptation in his way, and thus teach him a lesson? AS in *Skating* it is when the poet is alone that these insights occur to him. Solitude, in Wordsworth's poetry, is associated with contemplation and the ability to gain insights into the natural world and man's place in it. In another poem, called *Tintern Abbey* Wordsworth declares:

Five years have past; five summers, with the length
Of five long winters! And again I hear
These water, rolling from their mountain-springs
With a soft inland murmur,-Once again
Do I behold these steep and lofty cliffs;
Which on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky [.....] (1-22).

As a background to the poem that in 1793 Wordsworth returned from Revolutionary France. His time there had impressed him deeply, and he returned to England believing that social reform was necessary, not just in France, but in his home country too. As it happened, the route taken by the revolutionaries disappointed him greatly as the years went on. However, in 1793 he was still fired up by the events he had witnessed. Lack of funds had necessitated the poet's return to England, but he had left behind a pregnant Annette Vallon. He intended to return to her, if possible, but he was less than certain how this might be achieved. He had no job and no real prospects. He seemed that he would have to buckle down and apply himself. However, rather than do this, Wordsworth went on a walking tour of Wales in the summer of 1793. He was inspired and moved by the beauty of the landscape there, and he often thought of it the following years.

Five years later, a more mature Wordsworth returned to the Wye valley with his sister Dorothy. He was no longer the passionate, fiery youth of 1793. Time and the turn taken by the French Revolution in the years following his return to England, had changed him. He was more mature and surer of himself and his path in life than he had been on his first visit that part of Wales.

The poet says five years have passed since he last visited this place. The mention of 'five long winter!' suggests that the poet has undergone hardships in that time. Returning to this area, he finds it little changed, and it is a source of tranquility for him. The poet is very much impressed in the poem; it is not simply a typical 18th century description of a beautiful scene. The word 'I' is repeated several times in this opening section, and the effect of the landscape on the poet is highlighted. The descriptions of the place are beautiful, and the scene of calm is conveyed

by the ‘soft inland murmur’ of the mountain-springs, the ‘quiet of the sky’ and the ‘wreaths of smoke’ sent up in silence. The language used is simple, in contrast with the poetic conventions of the time. Wordsworth believed that poetry should be written simply, so as to be accessible to any reader. The simplicity of the language also mirrors the natural simplicity of the scene he describes. It is as if Wordsworth is having a conversation with the readers. There is a sense of immediacy, of the poet’s thoughts being formed even as he writes, in lines fifteen and sixteen. He checks himself and reconsiders the wording,

These hedge-rows, hardly hedge-rows, little lines

Of sportive wood run wild:

This conversational tone, and the revisiting of observations already made, remind one of the work of Robert Frost, who does the same in his poetry. The reader is thinking in particular of his description of the saw in ‘out-out’ which he says ‘leaped out of the boy’s hand, or seemed to leap/He must have given the hand’. In both cases, the effect of this rewording is to make us, as readers, feel that we are listening to the poet actively thinking as he contemplates the event or the landscape which is the subject of the poem.

There is more than physical descriptions in these opening lines. Wordsworth speaks of the ‘lofty cliffs’ which impress, thoughts of a more deep seclusion; and connect the landscape with the quiet of the sky. The scene moves the poet and causes him to dwell on isolation, and also the interconnectedness of things. This is not an objective description of a beautiful scene; Wordsworth contemplates many things, such as memory, the passage of time and isolation, as well as telling the readers of the natural loveliness of the hills and valleys.

Furthermore, the poet says:

These beauteous forms

Through a long absence, have not been to me,

As is a landscape to a blind man's eye:

But oft, in lonely rooms, and mid the din

Of towns and cities, I have owed to them,

In hours of weariness, sensation: sweet,

Felt in the blood, and felt along the heart;

And passing even into my purer mind,

With tranquil restoration:-feeling too [.....] (22-49).

The poet reflects on the passage of time, and the way in which the beauty of this scene has remained with him and offered him solace over the last five years. He has often recollected 'these beauteous forms' when weary of city life. When he felt lonely, he was comforted by the 'tranquil restoration' offered by his memories. In this way, the poem reminds the reader one of Yeats' poem 'The Lake Isle of Innis free', when the poet thinks of the isle when standing on 'Pavements grey'. In both cases, nature is a healing force, and the memory of its beauty can bring great joy.

Wordsworth is also affected morally by the memories of this place. He attributes to it the acts of 'kindness and of love' which have been encouraged by his recollections. As well as being physically and morally uplifted by the images of the Wye valley, the poet says that he has been enabled, through his memories of the place, to see life differently. He has been able to 'see into the life of things' and achieve a 'serene and blessed mood'. In other words, he has become aware of a greater spiritual realm

and has felt linked to the universe when in this state of heightened awareness. And he says again:

If this

Be but a vain belief, yet, oh how oft,

In darkness and amid the many shapes

Of joyless daylight; when the fretful stir

Unprofitable, and the fever of the world,

Have hung upon the beatings of my heart-

How oft, in spirit, have I turned to thee,

O sylvan Wye! Thou wanderer thro' the woods,

How often has my spirit turned to thee [.....] (49-57).

The poet expresses some doubts in these lines. He wonders if perhaps he has gone too far and being a little melodramatic in supposing that he has really understood the world better because of this beautiful place. However, he doubted feels better when he thinks of the landscape during those times when he is 'In darkness'. The language in these lines is excited and fast flowing, reflecting the poet's strength of feelings. The poet continues:

And now, with gleams of half-extinguish'd thought,

With many recognitions dim and faint,

And somewhat of a sad perplexity,

The picture of the mind revives again:

While here I stand, not only with the sense

Of present pleasure, but with pleasing thought

That in this moment there is life and food

For future years. And so I dare to hope [.....] (58-111).

Wordsworth recalls us to the present with the words 'And now'. He looks around him and he remembers how this place has offered him comfort and joy in the past, and how it will do so again in the future: 'in this moment there is life and food/For future years'. There is a blending of past, present and future here. The poet thinks of his younger self, as he was when he stood in this sportive years ago, and he reflects on how different he was then. He immature, but passionate, and moved to 'aching joys' and 'dizzy raptures' by the beauty of nature. Now, he says, his joys and pleasure are less intense, but he has other qualities which he didn't possess then. He can take time to look at the natural world on a deeper level, and appreciate it more as a result, perhaps. He is no longer in the grip of 'thoughtless youth', and he claims that mature, adult approach to life in an 'Abundant recompense' for that loss of carefree, passionate youth. He has learned much, and has seen 'The still, sad music of humanity'. His understanding of the hardships faced by many of his fellow men has matured him and made him a better poet and a better man. He has also developed a far greater appreciation of the spiritual side of himself. He has felt 'A presence', and can no longer look at nature in the heedless, excited way he did as a young man. There is, he feels, a greater force at work than he had previously realized. He senses it, but he cannot describe it fully. However, the belief that this force 'rolls through all things' has helped him to see a connection between man and nature that he had not seen before. Then the poet concludes:

Nor, perchance,

If I were not thus taught, should I the more

Suffer my genial spirits to decays

For thou art with me here upon the banks

Of this fair river; thou, my dearest Friend,
My dear, dear Friend; and in thy voice I catch
The language of former hear, and read
My former pleasures in the shooting lights
Of thy wild eyes. Oh! yet a little while
May I behold in thee what I was once [.....] (111-159).

The poet now addresses his sister and says that, through her, he is able to see what he once was. She seems to see the landscape much in the way he did five years ago, and her appreciation of it brings him joy. In here, he sees 'The language of my former heart'. She is not as philosophical as he, and she sees the scenery as simply an example of great natural beauty. The poet tells the readers of the ways in which nature can benefit them. It educates them, brings them great joy, brings them peace and gives them a sense that there is something profound at the heart of our lives. Nothing can take away the gifts that nature brings neither 'evil tongues' nor 'selfish men' can undermine the pleasure he gets from the natural world. Furthermore, the poet prays that nature will always help his sister and that it will offer her the same solace it has offered him, should she find herself unhappy or afraid. He also prays that his sister will always remember him and the time they spent together by this 'delightful stream'. Having her with him now has made this time 'more dear', as has his deeper appreciation of nature, which has come about as a result of his maturity. *She Dwelt Among the Untrodden Ways* is another poem written by Wordsworth says:

She dwelt among the untrodden ways
Besides the springs of Dove,

A Maid whom there were none to praise

And very few to love:

A violet by a mossy stone

Half hidden from the eye!

Fair as a star, when only one

Is shining in the sky:

She lived unknown, and few could know

When Lucy ceased to be;

But she is in her grave, and, oh,

The difference to me, (1-13).

In the first stanza, Wordsworth portrays or describes Lucy as having lived in an isolated place, where the paths, or 'way' were not walked upon. There is, of course, a paradox here. If nobody walks on the path, then it does not exist. Paths are created by people on them. One interpretation of this would be to say that Wordsworth's simply stressing that the area is quiet and almost untouched by man. However, as there are a number of other contradictions in the poem, it is probably wise to look at them a little more closely and see if there is a unifying thread or any sort of explanation. One way to look at it is to say that perhaps Wordsworth's use of contradictions gives the poem a dream-like quality. The poem does not need to be true, or even credible, to be powerful. 'The springs of Dove' are not real, for example. Therefore, readers know it cannot be factual, but that does not take from the central message, which is the perfection of this 'fair maid', or the idea of her, and the poet's sense of

loss at her passing. The tone of the poem, appears mournful, and one may be inclined to pity this 'Maid' who lived and died, seemingly unnoticed.

The paradoxes continue in the last two lines of this quatrain. The poet says that there was nobody to praise the girl, and 'very few' to love her. Again, readers have to wonder how this can be. If there were even a few people to love her, then they would have praise her, surely. Or is Wordsworth says that in this quiet, rural place, and this simple way of life, there was no overt praise, no public praise. Is he contrasting it with the more sophisticated, but less sincere, city life in which public recognition is often more important than true worth? This is an idea one can easily relate to, if one think of our world of reality TV and the ten seconds of fame afforded to all sorts of people who have actually achieved very little of note. Gaudy, cheap fame and fortune may be the 'praise' to which Wordsworth is referring here.

If one look at the first stanza again, one can view it as a contrast between the public and the private worlds. There is no public acknowledgement, no lavish praise, but that is not necessarily a bad thing. The innocent, gentle life of the countryside is held up as something pure and beautiful. This reading changes the tone slightly. From being a sorrowful description of someone who died, seemingly unloved, one can now see that Lucy's life was one of peace and simplicity. Wordsworth values these aspects of rural life, and Lucy is an example of perfection and beauty. She may be Wordsworth's muse: an embodiment of all that is ideal and natural.

Furthermore, in the second stanza, Wordsworth tells the readers more about the enigmatic Lucy. She is compared to 'A violet by a mossy stone/Half hidden from the eye'. The metaphor comparing the girl to a

violet is an interesting one. It tells of her shy beauty. Violets play an important role in many myths and legends. They are associated with love, death, humility and mourning. They appear in stories from Ancient Greece, European folktales and Christian tales of saints. There are several accounts of violets springing upon the graves of Saints and virgins. It is likely that Wordsworth would have been well aware of all these associations, and they strengthen the idea of Lucy as someone, who was pure and natural, as well as emphasizes the poet's sense of loss at her passing.

The last two lines of the second stanza offer a contrast to this idea of Lucy as a shy, simple girl. She is compared to a star 'shining in the sky'. Interestingly, this star is said to shine when no others do. The brightest stars are visible before any others. Lucy's solitary nature and individuality is highlighted here. She shines brightly on her own, before the other stars appear. One may imagine that they are all similar and that none stands out from the others. But Lucy does. She may not shine in the places others do, or at the times other do, but she is unique. This reinforces the idea that Lucy is someone who shines brightly in her own sphere. Her world exists beyond 'the untrodden ways', or busy, urban life. Others may need public praise and acknowledgement, but this maid is a treasure in her world. She is not concerned with, or obsessed by fame. Those who know where to look whether it is in the shelter of a stone, or in the sky at a time when no stars may be expected to shine can see and appreciate her beauty and radiance. She does not need to push herself forward in order to be admired by such people.

There is also the possibility that Wordsworth says that only a poet is capable of praising Lucy. Her loveliness may go unnoticed by the people around her, but he is able to express his appreciation of her.

Hence, the third stanza deals with the poet's reaction to Lucy's passing. She 'lived unknown', so it might be expected that she would die unknown too. And indeed, according to the poet, few knew that she had 'ceased to be'. However, her death affected him profoundly. His exclamation, 'and oh, the difference to me!' is powerful and heartfelt. The simplicity of the language and the words left unsaid add to the idea of the poet's anguish. The reader reminded of Frost's restrained yet powerful exclamation, 'But the hand!' in *Out, Out*. Sometimes it is in the words not spoken that the poet best conveys his emotion. Readers are compelled to use their imagination to provide the missing words, and this involvement can only add to our appreciation of the depth of feeling. The poet does not need to tell the reader in detail how heartfelt his sorrow is. One can see in the emphatic way he describes the loss of Lucy. He is profoundly moved and keenly feels the loss of this young girl.

As with every poem by Wordsworth on the leaving Cert course, this poem celebrates the wonder and beauty of nature. Lucy is praised for her connection to nature, and for her distance from the public, urban world. She is a child of nature, and she is worthy of love for that reason, even if others cannot see her worth.

If one argue that Lucy is an embodiment of the poetic muse, then why does Wordsworth allow her to die in this poem? He seems to be the only one who appreciates her beauty, and perhaps that is why, to the wider world, she appears to die. They may not care, but the 'difference' to Wordsworth is profound. The poet may be commenting on the shallowness of public life, in which worth is judged by fame. Few knew or loved Lucy, but her loss deeply affected Wordsworth. This poem is written in ballad form, with an ABAB rhyme scheme. The language is simple, as befits a poem about simple, natural girl. Ballads are written in

a narrative style, and this is no exception. As with most ballads, the style is dramatic and there is another worldly quality to the poem. The paradoxical nature of the first and second stanzas seem to hint that the girl in question is somehow ethereal and exists outside of our world. Although the language is simple, the poem is not. The poet creates a sense of mystery not only by his reference to a girl who seems untraceable, but also by his use of paradoxes. This seemingly straightforward ballad makes us think. The poet uses assonance and alliteration to great effect in this short ballad. The repeated broad vowel sounds throughout add to the mournful tone and the sense of mystery in the poem. The sibilance in each stanza brings to mind both Lucy's gentleness and the poet's wistful longing for her.

4.2.3 Nature in the Poetry of Robert Frost: An Analysis

Robert Frost stands as one of the most popular and traditional of twentieth century American poets. He lived in an age of internationalized and experimental art, gaining fame in the 1920s. The setting for his poems is predominantly the rural landscapes of New England, and his poetic language is the language of the common man. Among the best of known works of Frost are '*The Reluctance*', '*The Pasture*', '*The Most of it*', etc. All of these poems are inspired by the natural world (Saurez, 2010). Frost gives great importance to Nature in all of his collections. Because he spent his life in New England, the majority of pastoral scenes are inspired by specific location in New England. However, Frost does not limit himself to stereotypical pastoral themes such as sheep and shepherds. Instead, he focuses on the dramatic struggles that occur within the natural world, such as the conflict of the changing seasons, and the destructive side of nature. Frost also presents the natural world as one that inspires deep metaphysical thought in the individuals who are exposed to

it. For Frost, Nature is not simply a background for poetry, but rather a central character in his works. In one of his beautiful poems *Reluctance*, the poet says:

Out through the fields and the woods
And over the walls I have wended;
I have climbed the hills of view
And looked at the world, and descended;
I have come by the highway home,
And lo, it is ended
The leaves are all dead on the ground,
Save those that the Oak is keeping
To ravel them one by one
And let them go scraping and creeping
Out over the crusted snow,
When others are sleeping.
And the dead leaves lie huddled and still,
No longer blown hither and hither;
The last lone aster is gone;
The flowers of the witch hazel wither;
The heart is still aching to seek,
But the feet question: whither? (1-18).

Reluctance shows an autobiographical even of Frost's life that gives the readers an additional meaning. He wrote this poem in 1894 before he got married to Elinor. He visited her and tried to convince her to marry him, but he was rejected by her. After that Frost contemplated committing

suicide and becoming a part of the 'last lone aster' and 'dead leaves'. However, Frost rallied and decided not to go 'with the drift of things'. He accepted Elinor's rejection. That admittance of failure could have been the 'treason' to his heart and his love that described in the poem of Reluctance. In this poem, the man's travels have led him back home; his journey has ended but he is dismayed because he has found only dead leaves of the winter season. He is unwilling to accept that ending to his adventures and refuses to 'yield' or 'go with the drifted of things' simply because the season proclaims it to be so. He does not agree to such an ending and terminates the poem on a courageous, hopeful note. The lover, in this case is Frost, who felt rejected by his beloved. He compares himself with the 'dead leaves' and the 'last lone aster'. Thus, the poem means life and love don't last. The poem of 'Reluctance' ends a journey where the noble Oak is abandoned by the leaves in winter like a solitary heart denies its losses of love. The world chosen by the author leads the reader to think that something is wrong and that everything hurts.

In the first stanza, the fourth line shows the reader love which like sunset descends, and it ends. He says:

And looked at the world, and descended;

I have come by the highway home

And lo, it is ended (4-6).

And in the second stanza, and part of the third one, the autumn presents the sad imagery that comes to reinforce the thoughts of the poet through very vivid images:

The leaves are all dead on the ground

[.....] over the crusted snow

[.....] scraping and creeping

And the dead leaves lie huddled still,
No longer blown hither and thither (7-14).

The snow suggests purity and may be a new beginning. It means that everything is frozen, starting with nature and ending with the flame of love:

The last one aster is gone;

The flowers of the witch-hazel wither.

In the third stanza, in the fifth line, the poet speaks of pain of heart that has suffered due to this twilight:

‘The heart is still aching to seek’ is emphasized by the fact that there is no purpose left, no tomorrow, no shores to be looking for. The poet asks the question is whither? It seems that with this loss there comes lack of purpose and desire to find a meaningful answer to all this sorrow. The message is simple. The poet creates a labyrinth within a few short verses which always stay the same. He will always look for an answer fight against all probabilities in order to preserve this feeling of love that makes him happy. So seasons may come and go, and so may love, but the heart of man will always consider it a treason to bow and accept the end of love or a season.

In the final verse he asks if we can ever be satisfied or happy by accepting the reason rather than the emotion for making a decision to end a relationship. There is a contrast between the end of summer with all its joys, replaced by the cold desolation of winter, the emptiness of the landscape and the death of flowers.

The poem ends with a rhetorical question which is a general truth not yet found because the heart of a person will see this acceptance of defeat as treason even though the fact cannot change.

Furthermore, *The Pasture* is a lovely poem that shows Frost's ability to capture the transition from a rural to an urban society. Frost says:

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
And wait to watch the clear water, I may:
I shan't be gone long-you come too.
I'm going out to fetch the little Calf
That's standing by the mother. It's too young,
It totters when she licks it with her tongue,
I shan't be gone long-you come too (1-8).

In this poem, Frost shows nature and the connection between animals and humans. It indicates the great detail of a cow's life out in a field with its calf being very happy, living peacefully. The pasture is the first poem in the book, collected poems published in 1930 by Henry Holt. This poem has two stanzas of four lines each. It is a monologue, and appears to be perfectly simple. Someone is going to a pasture to see water and cows. This person cleans the pasture and looks for the little calf, at which he/she sees that the mother cow licks her calf as a demonstration of love. He or she asks someone else to come along. The speaker is near a pasture. The setting helps to see as a child would see. A pasture is open enough to be beautiful and comforting, but also so massive that it may be intimidating to a little child. The speaker wants to be with someone while they do quiet things together. He wants someone to come. The poet uses new, fragile, clear images: images of birth, of spring, of giving care to allow something to grow. And this poem means the interaction of people with

animals in the field while having a quiet life. In the first stanza, the speaker says someone is on a farm preparing to clean the pasture spring of dead leaves, and waiting for the water to clear. He says he won't be long, and invites the reader to come.

The second stanza presents a similar invitation, this time to look for little calf. Robert Frost's purpose is to comfort a child. A child is frightened to be left by an adult. The adults helps the child to get over his/her fears by saying, 'you come too. You come too'. Readers think that these words are said by a mother because a mother always protects her child. In this case, the mother-cow relationship with her calf is one of protection when she licks him with her tongue. The mother brings the attention of the child to the mother-cow in order to reiterate the love and protection she has for her own child. *The pasture* is a poem for children.

The meter of the poem in the first three lines is Iambic pentameter in the first and second stanzas. But the fourth line, repeated in the second stanza, is iambic tetrameter. The Iambic pattern is broken in the last two feet of the tetrameter line 'I sha'n't/be gone/long. You/come too. The rhyme in 'The pasture' is in the second and third lines of each stanza.

The rhyme scheme for the first stanza is XAAX and for the second stanza XBBX. The tone is friendly, inviting, and light hearted. Frost is recommending the simple pleasure, of life such as nature and human friendship. The tone of the poem is calm and gentle. Thus, verbal parallelism is the repetition of an independent clause at the end of each stanza. It has an effect that extends a friendly invitation to the reader 'you come too'. Imagery appeals to the senses: nature imagery, season imagery, water imagery, all symbolizing new birth.

'The Pasture' is a metaphor of love and protection, the love of a cow for its calf is compared to the love of a mother for her child. The mother gives up protection to her child and guides the child during his/her childhood.

Frost always keenly remembered the speech habits of New Englanders and used them in his own poetry with the patterns he heard. Techniques like anastrophe; the substitution of a noun for an adjective gave his poetry a dialectal and colloquial feel. In 'The *Pasture*' instead of saying 'I'm going out to clean the spring in the pasture', he says 'pasture spring'. Pasture, normally noun becomes an adjective modifying spring. In a similar way, the contraction 'Sha'n't', for shall not, adds to the colloquial informality and intimacy of the poem. 'I sha'n't be go long' is a style of speech that's almost gone. Probably more typical of what was heard among an older generation of New Englanders if only because the region is where American English is the oldest (Richardson, 1995).

The sentence structure in this piece is quite difficult; in the poem the sentences are short and clear, but Frost uses compound sentences to describe what he is going to do.

Moreover, *The Most of It* is a poem from Frost's additional collections. Lynen (1960) says "it demonstrates how exalted an idea of the human mind and how awesome a view of reality the contrast between man and nature expresses" (p.6). In this poem, Frost explores whether nature alone is sufficient to satisfy human spiritual yearning. He says:

He thought he kept the universe alone,
For all the voice in answer he could wake
Was but the mocking echo of his own
From some tree-hidden Cliff across the lake.

Some morning from the boulder-broken beach

He would cry out on life, that what it wants

Is not its own love, back in copy speech,

But counter-love, original response (1-8).

To begin with the title *The Most of it* can be said that it is not a very explanatory title in terms of giving a clue for the poem. The title seems complicated as the object pronoun 'it' is used in the title. Nothing comes to the mind of the reader at first reading so it is not wrong to claim that the title is rather vague. The only certainty in the title stems from the definite article 'the', which adds emphasis on it.

He thought he kept the universe alone; (line: 1).

The poem begins with a man, who is a nameless individual in a mysterious and unidentified location. No information is given about the man and where he is. Moreover, the poem starts with a reference to that unknown man, as the line suggests. Actually, the first line of the poem is an open and certain statement of the man's opinion about keeping the universe. The consonance made with the sharp/t/sound at the end of the words 'thought' and 'kept' adds more certainty to the sure voice of the narrator. The statement that the man thought he was the only owner of the universe is really assertive and challenging as billions of people, animals, plants and may be many unknown things together share this universe. At this point, it is seen that the man's being high and mighty comes out this time on the word 'universe'. It is not the world the man claims owning alone but the whole universe.

When the first line of the poem is read, a melancholic atmosphere is created in the reader's mind as there is an unknown man in an unidentified location and his thought of keeping the universe alone

reminds the reader loneliness. That the poem is written in the third person narrative also helps to create that melancholy. If it was in the first person narrative, it would not seem so dramatic with a lot of 'I' in it inasmuch as what is going to happen to this man is not known as long as it is in the third person narrative. At this point, the verb 'thought' is crucial because the line suggests 'he thought he kept' not directly 'he kept'. So it comes out to be true that the man may have learnt the reality that he cannot keep the universe alone later on. He might have killed himself after learning that he had not been only owner of the universe. If the poem was in the first narrative, all the melancholy would vanish as the readers would then know that the man is alive and now telling his experiences with a smile, just as 'I thought I kept the universe alone once, now I know the reality'. These are all possibilities of the poem. However, there is one reality that the dramatic or melancholic atmosphere is easily felt in the first line. In addition to this melancholy, an important fact suddenly appears:

The man is alone and isolated.

For all the voice in answer he could wake (line: 2).

The second line clearly puts forth that the man has just cried out so as to learn whether he is alone or not; as the line suggests 'For all the voice in answer he could wake'. The setting is also given for the first time in this line. It is not stated openly but rather implied. As the man is giving a cry to question his isolation in nature, then he must be somewhere outside; in an open area such as on the top of a mountain. Upon his cry, the man waits an answer from nature. The verb 'wake' is also vital at this point as it serves for the fact that the man is a bit unconscious due to his deep thinking of his place in the universe and being hopeless that he is not

alone. It is asserted that with an answer coming back, he is going to regain his consciousness.

Was but the mocking echo of his own

From some tree-hidden cliff across the lake (3-4).

In the fourth line, the setting is now directly given. The man is somewhere high and below is a cliff with trees across the lake. Upon the man's calling out to the wilderness with desolate hope that he is not alone, an answer really comes back. However, he is greeted only in return by the 'echo' of his own voice in nature. It seems as if he was being mocked. Actually, this is the point in which his isolation is proved and his hopelessness comes true. Another important point here is that the setting adds a lot to his echo coming back to him as an answer. As the cliff is tree-hidden, it helps the man's voice go back to him. If there were no cliffs, his scream would be lost in the deepness of this large universe. At this point, it is seen that the cliff is personified by hiding itself among trees. The aim of this personification is to put emphasis on the fact that the man actually should not feel himself alone since nature is with him. In order to create this feeling, the narrator likens some existences of nature to human beings. The man's loneliness is highlighted by a personification created by the adjective 'mocking' in the third line as 'Was but the mocking echo of his own'. The man thinks the echo of his own voice is mocking with him. However, as all sensible people know, echoes cannot or do not mock. This personification adds a somewhat energetic movement to the poem and reflects the psychological condition of the man. The man is so alone in this big universe that even his own voice is mocking with him.

As the first line of the poem suggests the man thinks he is alone in the universe but he is disturbed by this loneliness and plunges into a quest to find somebody or something else. Gregory (2008) claims that “despite his feeling that he is the only person in the universe, he longs to be proved wrong and often calls out across the lake, his only by the mocking echo of his own” (p.2). Thus, this echo may be regarded as a bleak confirmation in fact that he is actually alone, with the exception of nature presence.

Some morning from the boulder-broken beach

He would cry out on life, that what it wants

Is not its own love back in copy speech?

But counter-love, original response (5-8).

In the fifth line, the loneliness of his physical location appears to support that he is surrounded by tree-hidden Cliffs and by a ‘boulder-broken’ that is used to describe the beach provides an excellent visual image which also symbolizes the isolation of the man. ‘Boulder’ means a large piece of rock shaped by the water and now is separate from the rest of the rock. Namely, the rock is alone, just like the man. Clearly, ‘the boulder-broken’ is the symbol of the man’s isolation.

Thus, in the sixth line, it is seen that the man begins to spend effort so as to find a voice other than his echo. As he continues looking for a voice, it is right to claim that in fact he is trying to find a human being or a voice of human being because if not he would not feel himself isolated. So he would not keep on his quest. Actually, he is in the middle of nature. The area is covered with trees and tree-hidden cliffs and there is also a lake below. Namely, he would not feel isolated if he treated nature with respect. Instead, he takes no notice of nature. This why he cannot find any

other noise than his own. In the end, he is unsatisfied with the outcome of his efforts, so he cries out in anger and disappointment that he does not wish to be mocked by repetition of his own words; as the line suggests ‘He would cry out on life, that what it wants’. He desires the presence of love and life of another sentient being. He needs not ‘its own love back in copy speech’ but counter –love, original response as in the seventh and eighth lines set forth. Actually, the poem is full of tragedies. The man’s search for a sign of love from nature is a bit depressing. Yet the man is wise enough to realize that what he wants is ‘counter-love’ original response rather than a mere reflection of his own love.

Obviously, he wants both a love and a life which he can have mutually with the presence of another human being. While all things are told, the anger of the man is obviously felt by the reader with the help of both the use of the phrasal verb ‘cry out’ and the consonances made with sharp sounds, such as the sound/ʃ/ in ‘beach’ and ‘speech’; the sound/s/ in ‘wants’ and ‘response’

And nothing ever came of what he cried

Unless it was the embodiment that crashed

In the Cliffs talus on the other side (9-11).

Actually, these three lines seem as if they are the summary or the repetition of the third line of the poem, in which the man is replied back by his own echo. The difference is that the usage of ‘and’ at the beginning of the ninth line adds a sort of slowing and calmness to the position of man. The anger he displays while letting what he wants upon his cry seems vanished in the ninth line moreover, the man seems having accepted his condition.

The tenth line begins with a negative adverb and it highlights the moody tone of the poem since it reminds the reader that the only response he can get is the echo of his own voice, which is this time described as the embodiment that crashed in the cliffs talus. What is meant by the usage of the word 'talus' is the bottom part of a cliff? At this point, it can be considered as a visual image. Frost is giving a clue to the man that he shouldn't feel lonely as long as he is in nature and ending his loneliness does not require absolutely the absence of a human being in away personifying the cliff.

The poem continues, and the man's cries bring no desired result but as time has passed, the poem moves to an unexpected event. As the twelfth line suggests 'And then in the far distant water splashed', there is somebody swimming and so approaching to the man slowly. Actually, in this time excitement is at a high level for both the man in the poem and the readers. This exciting scene is so vividly drawn in the reader's mind that s/he can feel herself/himself there, especially with the onomatopoeia in the word 'splashed'. When it is read loudly, the sound/æ/ at the end of the word reminds the reader the sound of water that is heard while somebody dives into or plays with water.

But after time allowed for it to swim

Instead of proving human when it heard

As a great buck it powerfully appeared (13-16).

It is clear that since the splash of water is heard, the man 'dances' with the glorious thought of not being alone in the world because his guess proves stronger as time passes and the thing swims. It is going to come out that he is not alone. In the thirteenth line, the usage of 'but' gives the reader a feeling that something must be wrong as in the former line the

man is really happy during the time he is waiting the person in the lake to approach him. As the former line before the usage of 'but' is a positive one then the one after 'but' must surely be negative.

In the fourteenth line, with the usage of 'proving' it is highly sure that the approaching thing is a human being before it neared. This line is crucial to end of the excitement of not only the man but also the readers. The expectation of the man is entirely borne out by the usage of 'instead' as the line suggests instead of proving human when it neared. Thus, it is implied that instead of human being something else is coming close to the man. This apparently stated in the fifteenth line, as it suggests 'And someone else additional to him'. To the man's disappointment the thing is not a human being after all, it is something else.

Excitement and the effort of both the man and the reader to guess what the approaching thing entirely come to an end in the sixteenth line; as the line suggests 'As a great buck it powerfully appeared'. The word 'buck' puts an end to all the questions in the readers and the man's mind. At this point, the emphasis is on the fact that it is an animal instead of human being. The man assumes that his cries for love and companionship are going to yield him another human being, but instead nature yields only an animal. Actually nature implies that the man should perceive the buck's presence, as being better than anything. However, it is obvious that the man indeed is going to continue being disappointed and feeling lonely unless it is a human being. By sending a buck, nature clearly makes it clear that it wants to be given value, at least as valuable as a human being in the man's viewpoint. Still as the man is not pleased with the buck's coming, he does not hold nature in esteem. The greed of the man is obviously seen at this point as he is not satisfied with what nature sends him. This symbolizes the greed of human being in general, as they all the

time want the more and the better. Another attracting point in the usage of 'buck' is that it is a word used for male deer or antelope. Nature does not end send him something biologically equal with the man in the poem-a human being- but it sends a male deer instead of a female, which is at least equal with his sex. Therefore, the fact that nature treats human beings well even when they indicate that they do not give her any value come out.

Whereas their sex is the same, a contrast occurs between the man and the buck when the visitor turns out to be an animal, as well. One is active, the other is inactive. The only action the man performs is to 'cry out'. He is inactive, only thinking, waiting and hoping. On the other hand, the buck is active and described with a range of dynamic verbs in the poem: 'swim', 'pushing', 'landed pouring', 'stumbled' and 'forced'. These verbs refer both to continue activities and physical strength of the buck. The buck is busy with physical activities whereas the man is busy with mental activity. In addition to that, the alliteration made by the usage of sharp/p/ sound, which reflects the sound of an effort, in the words 'pushing' helps to refer to the activities and physical strength of the buck. Similarly, the consonance made by the/id/ sound at the end of the regular verbs 'stumbled', 'poured', 'neared' and 'appeared' indicates the same activities and strength but this time putting emphasis on the buck's being successful at ending them. Lastly, the /ŋ/ sound at the end of the words 'pushing' highlights how active the buck is, as some of the activities have finished but soon after he is keeping on doing others.

The physical power of the buck is also supported by the usage of a simile, as the line suggests 'as a great buck'. Here, the approaching visitor is likened to a buck appearing powerfully. The aim here is to reflect the degree of the man's isolation. He is hopeful that he will feel himself not

alone and strong in life after arrival of the visitor. This is why he likens him to a powerful animal.

Pushing the crumpled water up a head,

And landed pouring like a waterfall,

And stumbled through the rocks with horny tread,

And forced the underbrush-and that was all (17-20).

In the seventeenth line, the phrase 'pushing the crumpled water' describes how the buck is going out of water. At this point, it turns out to be an image in another image since 'crumpled water' is a visual image describing the water, and the line as a whole is in fact a kinesthetic image that describes how powerful the visitor is; just he pushes the water harshly.

A general overview of the poem is always necessary so as to comment on it completely. While reading the poem, a question occurs in the reader's minds why the title is 'The Most of It'? May be it represents that nature is not able to fulfill a supportive role in the lives of human, this brief encounter representing the most of the man could have hoped for. In fact, the buck while swims towards the man from the lake is 'The Most of It'- all nature can give. Nature directly tells the man even only with its title that he should make the most of it; the most of what is given him by nature. On the other hand, man's true nature is seen, which symbolizes the impersonal force of matter, and his blindness to it is really a measure of his spiritual strength. As the man transcends nature through ignorance, the speaker transcends it through knowledge. He recognizes the meaning of buck, he sees that 'that was all' that nature could give. The structure of the poem reinforces the ideas presented all above. The final lines of these

lines of the poem are all long sentences. This scheme encourages the reader to speed up as they enter those lines describing the buck and come to a climax in the final three lines which begins with ‘and’ stressing the idea that the actions of the deer follow one after another without pause. It has a regular rhyme scheme and iambic pentameter is used and it suits its regular rhyme. The rhymes yield as ABAB, CDCD, EFEF, GHGH, and IJJ. In sum, the poem tells of a lonely man seeking human contact, and his fleeting encounter with a buck that just could not care less. Consequently, ‘The Most of It’ clearly puts forth that Frost is highly successful at telling more by using less, expressing the inner selves of the human beings by using nature, or in brief telling abstract by using concrete.

4.3 Critical Approaches

Critical Approaches to literature offers readers a variety of clearly articulated approaches to interpreting literature. It is used to analyze, question, interpret, synthesize and evaluate literary works. For instance, *Formalist Criticism* regards literature as a unique form of human knowledge that needs to be examined on its own terms. All the elements necessary for understanding the work are contained within the work itself. The formalist critics are interested in the elements of form, style, structure, tone and imagery, etc. which are found within the text. A primary goal for formalist critics is to determine how such elements work together with the text content to shape its effect upon readers (Richard, 2012). While Biographical Criticism begins with the simple but central insight that literature is written by actual people and that understanding an author’s life can help readers more thoroughly comprehend the work. Hence, it often affords a practical method by which readers can better understand a text. However, a biographical critic must be careful not to

take the biographical facts of a writer's life too far in criticizing the works of that writer; the biographical critic focuses on explaining the literary work by using the insight provided by knowledge of the author's life. Biographical data should amplify the meaning of the text, not drown it out with irrelevant material. In addition to that, *Historical Criticism* seeks to understand a literary work by investigating the social, cultural and intellectual context that produced it. Context that necessary includes the artist's biography and milieu. Hence, *Gender Criticism* examines how sexual identity influences the creation and reception of literary works. Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called *masculinist* approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the Patriarchal attitudes that have dominated Western thought have resulted, consciously or unconsciously, in literature full of unexamined male-produced assumptions. *Feminist Criticism* attempts to correct this imbalance by analyzing and combatting such attitudes by questioning, for example, why none of the characters in Shakespeare's play *Othello* ever challenge the right of a husband to murder a wife accused of adultery. Other goals of Feminist Critics include analyzing how sexual identity influences the reader of a text and examining how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality (Derrick, 1995). *Psychological Criticism* reflects the effect that modern Psychology has upon both literature and literary criticism. Fundamental figures in *Psychological Criticism* include Sigmund Freud, whose *Psychoanalytic* theories changed our notions of human behavior by explaining new or controversial areas like wish-fulfillment, sexuality, the unconscious and repression(Henry,2014). As well as expanding our understanding of how

language and symbols operate by demonstrating their ability to reflect unconscious fears or desires.

Another known Critical Approach is *Sociological Criticism*; which examines literature in the cultural, economic and political context in which it is written or received, exploring the relationships between the artist and society. Sometimes it examines the artist's society to better understand the author's literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential types of Sociological Criticism is Marxist Criticism, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist Criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgment, as when Soviet critics rated Jack London better than William Faulkner, Earnest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly. Nonetheless, Marxist Criticism can illuminate political and economic dimensions of literature other approaches overlook (Derrick, 1995). *Reader-Response Criticism*, takes as a fundamental tenet that Literature exist not as an artifact upon a printed page, but as a transaction between the physical text and the mind of a reader. It attempts to describe what happens in the reader's mind while interpreting a text and reflects that reading, like writing, is a creative process. According to reader-response critics, literary texts do not contain a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different (Henry, 2014). *Reader-Response Criticism*, then emphasizes how religious, cultural, and

social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions. Furthermore, *Deconstructionist Criticism* is another approach which rejects the traditional assumption that language can accurately represent reality. Deconstructionist critics regard language as a fundamentally unstable medium, the word 'tree' or 'dog' for instance, conjure up different mental images for different people, and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on the impossibility of making the actual expression coincide with what has to be expressed, of making the actual sign i.e. words coincide with what is signified. As a result deconstructionist critics tend to emphasize not what is being said, but how language is used in a text (Richard, 2013).

4.3.1 Classical Traditional to Romanticism

Classicism is used for the ideas and styles that are common in literature, art, and architecture of ancient Greece and Rome. A literary definition of Classicism regards Classicism as the principles or style embodied in the literature, art, or architecture of ancient Greece and Rome marked by adherence to traditional standards (as of simplicity, restraint, and proportion) that are universally enduringly valid. Contrary to this, Romanticism is a style of art, literature, etc., during the late 18th and early 19th centuries that emphasized the imagination and emotions and the literary definition defines romanticism as a literary artistic, and philosophical movement originating in the 18th century, characterized chiefly by a reaction against neoclassicism and an emphasis on the imagination and emotions, and marked especially in English literature by sensibility and the use of autobiographical material, an exaltation of the primitive and the common man, an appreciation of external nature, an

interest in the remote, a predilection for melancholy, and the use in poetry of older verse forms (Ashraf,2016).

The term *Romanticism* generally refers to the time period comprised of late 18th century in England. The writes of that epoch were classified as Romantic writers and their writings marked the impression of Romanticism on general mind sets. But probing more into the undertones of the term reveals that the term romanticism, coined in that era, was not something innovative and novel. When one go back into the Classical era and observe the works of the poets of that time period like Chaucer, Milton, Spencer and Pope, their poetry too is considered full of numerous important characteristics of Romanticism. Havens (1912) observes that ‘English Romanticism never began because it always was; it never had a new birth because it was never dead’. In this sense, romanticism has been an all pervasive characteristic in English Literature. Beers (2005) explains that the term Classic and Romantic do not describe specific periods in literary history or specific literature, as certain counterbalancing qualities are present in literature of all times and countries. Romantic writings were produced among the Greeks and Romans; Classical works were written in the middle Ages and there are Classical romantic traits in the same author.

As far as the term Romanticism is concerned in British poetry, it was not a unique and innovative approach emerging in the late of eighteenth century. It was persistent throughout in the history of English literature. Although there is a huge gap between the time periods of Romanticism and Classicism, they are interrelated in the sense that Classicist poets had romantic traits in their poetry, too, along with classist traits. Likewise, romantic poets, too, had classical essence in their poetic works along with a romantic inclination. Havens (1912) argues that the English people have

always been romantically inclined and sentimental. He declares the terms 'the beginnings' or 'the Renaissance of English romanticism' as unfortunate misnomers. He admits that romanticism disappeared from English Literature, particularly from poetry, to a great extent, but he asserts that it does not mean that it ceased to exist.

4.3.2 New Criticism to Romanticism

New Criticism is one group of formalism, which is dominated literary school of Criticism in 20th century, and it, New Criticism has crucial importance and significance up to now. They concentrate on the formal aspects of a text and the way of working of each small entity in the text. Every word, every element, every component, and every image remains as a special sign which has contribution and donation to the unified theme. Details are called symbolic, allegorical or figurative depicting of unified theme or ideas, because details are small relevant parts of central subject-matter. In other word, it is a kind of unity in which every segment reflects the whole and the whole is related to each small part or detail. New Criticism is always used in analyzing poems, especially lyric poetry. New Criticism called themselves as the first one in understanding a piece of art in criticism. They generally concentrates on meaning as well as the formal aspects of a text. In their ideas, literature always refers to phenomenon in external, in real world or experience of human being. It never questions the reality of external world and doesn't represent language as an expertise (Kamarzadeh, 2015). There are a lot of famous philosophers of this critical school such as John Crowe Ramsom, Austin Warren, and Cleanth Brooks. While in defining Romanticism precisely it is better to quote the words of Wolfreys which says :

Romanticism is a literary term refers to the literary artistic and general culture of the first half of nineteenth century. Romanticism is distinguished by its general embrace of the emotions and nature, particularly in response to a growing sense of materialism and to such moment of violence and upheaval as the French Revolution in 1778. In addition to rejecting the forms and conventions often associated with classicism and neoclassicism, romanticism sought value in spontaneity, subjective experience and original expression (Wolfreys et al, 2006:136).

Romantic poetry is a progressive, universal poetry. It tries to mix and fuse poetry and prose, inspiration and criticism, other kinds of poetry are finished and are now capable of being fully analyzed. The romantic kind of poetry is still in the state of becoming; that, in fact, is its real essence. It can be exhausted by no theory, and it alone is definite, just as it alone is free; and it recognizes as its first commandment that the will of the poet can tolerate no law above itself. The romantic kind of poetry is poetry itself (Kamarzadeh, 2015). Marshall Brown notes some specific notion about a vital new Romantic criticism ‘turns its attention to hermeneutics and interpretation: how do readers grasp what authors are saying?’ (Habib, 2005:41).

In Romantic era the use of poetry elements especially irony, was from metaphysical viewpoint and the bourgeois’ affair and concerns are deconstructing itself in all area of society not only in economic, political, and social life but also in literature, art, beauty, science, and philosophy.

The most influential device for creating or organizing what they have in their mind was imagination, which is a unifying and unique power in Romantic ideas, one can reconcile the other abilities and understandings of human being such as reason and emotion. It is necessary to note that Romanticism always substitute Enlightenment “reason” by sensation, imagination, spontaneity, ability and genius. Habib in his article ‘Modern Literary Criticism Theory’ notes that:

The ideals of Romanticism included an intense focus on human subjective and its expression, an exaltation of nature, which was seen as a vast repository of symbols, of childhood and spontaneity, of primitive forms of society, of human passion and emotion, of the poet, of the sublime, and of imagination as a more comprehensive and inclusive Faculty than reason (Habib, 2005:42).

Romanticism and New Criticism are two different critical school, Romantic critics have a special notice on the biography, and imagination, thus New Critics study a piece of art regardless of author’s intention and interest; and finds its meaning by companion of words, images, and signs which are using in the text. Romanticism analyzes the poem regarding to the sensation and fancies which is used by the author. For them, poem is full of imagination and a real reader is one who analyzes poem by imagination which is in. From New Criticism perspective, the poem should not read by attention to author’s intentions and interests. They believe that a piece of art should be understood by finding the relationship between the words and signs and what they signified. So in analyzing a poem these two schools perspectives are really different from each other (Kamarzadeh, 2015).

4.3.3 The Concept of Eco-criticism

For the first time the term of ecology in 1869 used by a great professor and philosopher Ernest Haeckel, it is a Greek word ‘*oikos*’ etymologically means place to live, home, or household and ‘*logy*’ means logical, together mean criticism. It is a study which deals with the relations of organisms to one another and to their physical surroundings or the relationship between the environment and human beings, later on in 1878 the term of eco-criticism used in his essay “Literature and Ecology” by William Rueckert (Hasan et al,2020).In this world many disasters take place on earth, in our environment many authors think that technology and all sciences are not enough to protect nature from the ecological crises we face every day, and tried to change human behavior towards nature by using eco-criticism in literature and understand nature broadly, one cannot simply say eco-criticism is just about the study of nature, it is also realized by ethical stands, the relationship between human beings and non-humans. There are two kinds of ecology: shallow ecology and deep ecology. The shallow ecology simply means protecting nature from pollution, to serve human beings, and remain the master of nature. However, the deep ecology means keeping nature in its original shape, without human interference of nature, or one can say the deep ecology is a movement and reflects all problems that will happen in the relation between human and nature. Many writers tried to have some effect on human being’s attitude towards the environment and protect nature from all pollutions caused by industrial and commercial forces, change human beings from “ego-consciousness to eco-consciousness, and eco-criticism” learn people live happy in nature by presenting the problems and working on these problems to solve them that exist in environmental crises (Hassan et al, 2020).

After developing literary criticism the term of eco-criticism sophisticated in 1990 and became a genre of literature, some groups were organized their associations such as *Association for the study of Literature and Environment*. Furthermore, one of the great texts about eco-criticism was written by Lawrence Buell who depended on some criteria to identify either this text is environmental or not, for instance, the text should present non-human environment and some ethical directions exist in it. Eco-criticism is emphasized on the relation between human beings and environment in literature, the term ecology or eco-criticism came from the combination of science, the physical environment and spiritual of protecting and serving human beings and one can say that eco-criticism is a way that human beings fight to survive in this world (Tosic, 2006). In the U.S.A, the acknowledged founder of Eco- criticism is Cheryll Glotfelty, co- founder with Harold Fromm of the *Eco-criticism Reader: Landmarks in Literary Ecology*. It was an important collection of definitive essays, she also co-founded ASLE which stands for Association for the Study of Literature and Environment. It publishes a Journal called *interdisciplinary studies in literature and environment*. In the U. S.A, eco-criticism takes its literary bearings from Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau. All of them are major nineteenth-century American authors. Needless to say their works celebrate the beautiful aspects of nature, the wilderness and even the life force. On the other hand, in the U.K, Green Studies or Eco- criticism takes its cue from the British Romanticism that became very common in the 1790s. The British founder of this criticism is Jonathan Bate who wrote *Romantic Ecology: Wordsworth and the Environmental Tradition*. Abrams (1993) have beautifully defined Eco- criticism in the following lines:

“Eco-criticism [...] Designates the critical writing which explore the relation between literature and the biological and physical environment, conducted with an acute awareness of the damage being wrought on that environment by human activities”(p.24).

The later part of the 20th century saw the increasing damage being done to the environment. The earth was undergoing an environmental crisis. It is due to the industrial and chemical pollution of the elements of the environment. The destruction of forests, the extinction of different plants and animal species, and the population explosion all these add to environmental degradation. All these factors were responsible for the inauguration of Eco- criticism. Thus, it is only natural that Eco- critical writings seek to heighten the reader’s awareness about the damages caused to environment by the thoughtless and cruel activities of man. These writings often incite the alert readers to social and political action. The concern of the Eco- critics is not only the well-being of man but also the survival of human life by means of protecting our natural environment. The Eco-critics use a wide range of perspectives or procedures, first and foremost, to advocate that the anthropocentrism should be replaced by eco-centrism. Incidentally, anthropocentrism holds that the human beings are opposed to and superior to nature and that the human interests and needs are of paramount importance. Eco-centrism, on the other hand, proposes that all living environment are equally important and valuable, and they even possess moral and political rights things and the natural.

Secondly, the Eco- critics reject and criticize the traditional binaries like man/nature or culture/nature. Traditionally, man and nature are often viewed as mutually exclusive entities. Even culture and nature have been presented as binaries which are poles apart. But the Eco- critics assert that man and nature are interconnected and mutually inclusive. Nature, man and culture all share an essential kinship with one another.

Thirdly, many Eco-critics recommend the expansion of the *green reading*. They argue that a text should be analyzed to see if it contains any concern for the environment. The hitherto undervalued forms of nature writing must be included within the major canon of literature. The status of such writings must be elevated. For example, the regional fiction by Thomas Hardy, Mark Twain and Sarah Jewett must be granted a prominent place within the literary domain.

Fourthly, Eco-criticism offers an analysis of the differences found in different people's attitudes towards the environment. The Eco-critics show growing interest in the religions of so-called primitive cultures. They also take a keen interest in Hindu, Buddhist and other religions. They attach special importance to those civilizations that do not embrace the Western opposition between man and nature. While Western religions grant man an unquestionable dominion over the non-human world, these primitive cultures project the natural world as a living and holy entity in which human being live in harmony and reciprocity with other living beings. In a word, such traditions help strengthen the bond between man and nature. Peter (2002) has pointed out that:

"[.....] The eco-critics reject the notion... that everything is socially and/linguistically constructed (p.15). But this notion is common to all other theories. The eco-critics hold that nature really exist and so it has no need to be turned into a concept.

Keeping with time and technology, there has been a growth of environmental studies that is:

[...] a multidisciplinary academic field which systematically studies human interaction with the environment [and] brings together the principles of the physical sciences, commerce, economics and social sciences so as to solve contemporary environmental problems. It is a broad field of study that includes the natural environment, the built environment, and the sets of relationships between them. The field encompasses subjects such as ethics, geography, anthropology, policy, urban planning, law, economics, philosophy, sociology and social justice, planning, pollution control and natural resource management (Khan, 2019:25).

Eco-criticism, perhaps the latest in modern critical vocabulary, is the study of literature in relation to nature, ecology and environment. It is an examination of the possible connections made in a text among the notions of place, people, self, society, and, certainly, the physical natural system, including the geographical and geological aspects of the earth. Vocabulary called literary ecology, Eco-theory, Eco-literature, Eco-poetry, Eco-poetics, eco-composition, eco-consciousness, green writing, and green studies, literature and the environment and their variations, eco-criticism is a demonstration of how the sense of biology, bio politics, environmentalism, pastoralism, living spaces, and ergonomic designs informs the works of literature. Eco-criticism is literary criticism informed by ecological awareness that means either scientific or spiritual recognition of the interconnections of living things, including humans,

with each other and with their environment. According to Jonathan Culler (author of *Literary Theory: A Very Short Introduction*), eco-criticism has potential to bring change to society: “Most narrowly, it is the study of literary representations of nature and the environment and the changing values associated with them, especially evocations of nature that might inspire changes in attitude and behavior”(Khan,2019:26).Pippa Marland refers to eco-criticism as an umbrella term that embrace “a range of critical approaches that explore the representation in literature and other cultural forms of the relationship between the human and non-human, largely from the perspective of anxieties around human’s destructive impact of the biosphere” (Lawrence,2005:4).

Eco-critical or environmental criticism may have originated from exactly the same anxieties: modern issues of life-affecting global warming, desertification, deforestation, inappropriate agriculture, and the human-caused damage and degradation to natural environment (or the looming threats of such crises) causing the green peace, climate change, conservation, recycling drivers, and animal rights movement going forward. It may also have been prompted the cyclical renewal, regeneration and revitalization in nature from idyllic, rural and rustic to urban and residential landscapes to remote wilderness and seascapes. All this paves the way for Ursula Heise’s ideas of a “world citizenship” based on everyone’s connection to earth as against global capitalism and climate change (Khan, 2019:27).

Recent decades have consequently seen the “save the earth” movement, following the ecological imbalances, decreasing biodiversity, and the destructive effect, that is, pollution resulting from urbanization, industrialization, and technological mechanization at the cost of nature. These are among the most important issues facing the countries and

communities today, far and near, developed and underdeveloped, or desert and fertile. Considering the global scale of the widely talked-about environment crisis, the United Nations has been regularly organizing international conferences to address the problem of climate change and help the nations meet the challenges thereof. Green movements promoting conservation of plants and animals and protecting environmentally destructive technology have for years proved to be politically effective pressure groups in today's world politics. It is in this context of earthliness that eco-criticism has emerged as a prominent mode of literary criticism and critical theory. It is now an integral part of both literature studies and environmental humanities that, after Rueckert deals with,

[...] the web of relationships between cultural products and nature and expressing cultural and literary critiques from an environmentally political perspective. Objects of study include texts, poems, plays, and increasingly, visual production like films and artwork. While the Eco-critical approaches to these formats are diverse, a common and constant goal is to eliminate the dichotomy between nature and society. As such, Eco-critics deconstruct topics encompassing, for example, the dearth of adequate responses to environmental crises, the neglecting of environmental concerns, and romanticized conception of nature. Environmental justice and ethics also provide platforms for eco-criticism (Buell, 2001:11).

Eco-criticism is also a response to needs, problems, or crises, depending on one's perception of urgency. First, eco-criticism is a response to the need for humanistic understanding of our relationship with the natural

world in an age of environmental destruction. In large part, environmental crises are a result of humanity's disconnection from the natural world, brought about not only by increasing technology but also by particularization; that is, a mentality of specialization that fails to recognize the interconnectedness of all things. In terms of the academy, eco-criticism is thus a response to scholarly specialization that has gone out of control, eco-criticism seeks to reattach scholars to each and scholarship to the real concerns of the world. Inherently, then eco-criticism is interdisciplinary. In order to understand the connectedness of all things including the life of the mind and of the earth, one must reconnect the disciplines that have become sundered through over-specialization. Inherent in the idea of interdisciplinary is the holistic ideal. Therefore, eco-criticism must remain 'a big tent' comprehensiveness of perspectives must be encouraged and honored. All eco-critical efforts are pieces of a comprehensive continuum. Eco-critical approaches, thus, can be theoretical, historical, pedagogical, analytical, psychological, rhetorical, and on and on, including combinations of the above. As a response to felt needs and real crises, and as an inherently holistic practice, eco-criticism also has an inherent ideological if not moral component. A holistic view of the universe is a value-centered one that honors the interconnectedness of things. As the interconnectedness of things is valued, so too is the integrity of all things, be they creatures of the earth, critical practices, spiritual beliefs, or ethnic background. For example, as eco-criticism invites all perspectives into its tent in order to understand the human relationship to the universe, the philosophies and understanding of different ethnic groups will be shared by all. Eco-criticism can be, for individuals who choose to make it so, socially activist or even spiritual. While some may criticize eco-criticism for being undisciplined because of such comprehensiveness, it is that very

holistic view that marks it off from the particularized critical approaches of the past that have led to the types of disconnections that eco-criticism seeks to heal. Although eco-criticism can touch virtually any discipline, when it translates into action, it generally comes back to its home ground the human relationship with the earth. Eco-criticism, then, can be, but need not be, politically active, as it advocates for an understanding of the world that works to heal the environmental wounds humans have inflicted upon it (khan, 2019:29).

4.4 Applying Eco-criticism to Works of Wordsworth and Frost

William Wordsworth was one of the poets who admired nature, description of nature was inflected in most of his poems, and many critics paid attention to Wordsworth's works, especially after 1990, and they read Wordsworth's poems from his ecological estimation. Bate, Kroeber, and Mckusick are a group of critics who have positive views about William Wordsworth's ecological works and they support Wordsworth's work Sultana and Saleem, (2016:7) as cited by Hassan, (2020:58). Wordsworth was one of the founders of English Romantic poetry. He was considered one of the major ecological writers in nineteenth century because Romantic poets in their writings presented interconnection or the relation between human and nature, ecologically. Subsequently, William Wordsworth's ecological point of view was reflected in his poems; he taught human beings in his writings 'how to live as a part of nature' because Wordsworth and the other Romantic poets respected the green earth, especially after the industrial revolution of the eighteenth century, tried to connect human beings with nature again as that harmony has been shattered. Wordsworth's opinion about the aims of his writing or his task as a poet of nature was to use feeling and emotion to comprehend things more deeply and understanding about

the 'natural world' because feeling and emotion can connect man's inner self with the natural world. Wordsworth portrayed the natural world in his poems as seen in most of his works he adopted nature and remembered nature as a 'source of inspiration' his experience of his life helped him to see nature or natural world as a main power for his works, to warn human beings of all environmental problems that occurred in his time, especially after the industrial revolution. Moreover, Wordsworth believed that has a great power and "the force behind the world that goes through everything"(Mariwan,2020:58).It is obvious that Romantic poets were conscious of the significance of nature and may be Wordsworth comes first in his awareness of the role of nature and connect it to the life of every individual. One can see this influence through titles of his poems and the words which are about connected to nature and individual, the neglected ones of the previous ages. For instance, his poems can be analyzed using eco-criticism:

A good example of the emphasis on the interconnectedness of human beings and Nature is Wordsworth's *Lines Written in Early Spring*. In this poem, Wordsworth places the speaker in the middle of Nature and shows that Nature is right and loyal to human being in its turn and it is man who should take the blame for the broken bond between him/her and Nature:

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.
To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think

What man has made of man?

If this belief from heaven be sent,

If such be Nature's holy plan,

Have I not reason to lament

What man has made of man (1-8, 21-24)?

Elsewhere, in *The Ruined Cottage*, is a reference to Nature's bestowing her favor upon man despite man's disrespectful treatment of her [Nature] and his/her disturbing the ecosystem?

...Beside Yon spring I stood

And eyed its waters till we seemed do feel

One sadness, they and I. For them a bond

Of brotherhood is broken: time has been,

When every day the touch of human hand

Disturbed their stillness, and they ministered

To human comfort (82-88).

These lines can support Wordsworth's ecological position as a poet of Nature and serve as a justification for the union of the above mentioned ideas which rely on Wordsworth's contribution to the rise of the ecological awareness of human beings.

In another poem, *Early Spring* celebrates the harmonious symphony of nature while all of a sudden sad moments from the very first lines disturb the joy. While the persona is enjoying the dynamic nature, a bunch of sad thoughts attack him and fill him within sorrow 'In that sweet mood when pleasant thought/Bring sad thoughts to the mind' (3-4). What disturbs the sweet moment of affinity with nature is the love of modernization and the

way human has been corrupted by it; therefore, nature and its monolithic structure can restore this affinity:

To her fair works did nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man? (4-8).

The poet continues his description of the spring air breathed by the beautiful roses and the happy fly of the birds in the spring sky.

And tis my faith that every flower
Enjoys the air it breathes [.....]
But the least motion which they made,
It seemed a thrill of pleasure (11-16).

All over nature, the poet finds the dynamic nature controlled by a sublime soul spreading through all its members 'And I must think, do all I can/That there was pleasure there! (19-20). Although intoxicated by the dominant joy of this natural scene, once more the poet remembers the distance man has with nature due to the technological lifestyle and the consequential indifference man has got from mechanical lifestyle towards nature:

If these thoughts may not prevent,
If such be of my creed the plan,
Have I not reason to lament
What man has made of man? (21-24).

The poet thinks while through nature such joy is prevalent, it is quite reasonable for his lamenting on man's immersing in machinery life and his hostility and negligence towards nature.

On the other hand, Robert Frost is a prominent figure of using eco-criticism in poetry. He has unconsciously used eco-criticism but has not known about eco-critical theory. There are some significant aspects of Eco-criticism such as rural setting, non-human nature, and pastoral art, sense of consciousness, earth-centered approach, and Eco-politics in literature. Environmental justice in literature, globalization and global warming in literature. In addition to, promethean narrative; dipstick fiction and nature (field, forest, hill, mountain etc.) in literature. All aspect included into rural setting, non-human nature, pastoral art and sense of consciousness. Also Frost is a prominent figure of using real rural setting in poetry from practical sense. He mainly pushes his rural experience, conception and ideology in his poetry that he practically gets and gathers from New England and New Hampshire. But he sets up these places in the guess of universal rural areas' characteristics in his poetry.

The words 'farmer and herdsman' and their works are directly related to the rural environment and culture. Except these two, field, crops, woods, pets, birds, pasture, hills, field's roads etc., are also the main feature of rural environment. Practically, Robert Frost was a farmer when he was perhaps twenty-five years old. He found the real scenario of New England's village culture and rural environment from his personal life experience, he wrote his poems. He has used local flavor of village's elements as the universal rural aspects in his writing. Many of his famous poems such as *Mending Wall* and *Stopping by Woods on a Snowy Evening* are inspired by the rural culture and environment particularly his time spent as a poultry farmer in New Hampshire. Ironically, until his adulthood in New England, Frost was basically a city boy who spent nearly all of his time in an urban society's areas. It is simply due to introduction to the village area of New England that Frost became so

intrigued by the local environment, culture and natural globe. In the first collection of poetry, he is vague in terms of location but Frost clearly demonstrates a growing attachment to New England. The poem *Mowing* is an example which prescribes a whispered conversation between a farmer and his hard-working scythe, is clearly colored by thoughts of a New England harvest. The poems *Mending Wall*, *The Death of the Hired Man*, and *After Apple-Picking*, are no longer vague in terms of location, Frost suddenly positions New England as the overt inspiration for his poetry, even incorporating it in to the title. *Mending Wall*, about two neighbors who meet every year to repair the wall dividing their property, is taken from an annual activity that Frost performed with his French-Canadian neighbor in New Hampshire. The poem *After Apple-Picking* and *The Death of the Hired Man* discuss more general themes of life in New England, particularly the loss associated with the changing seasons and the sense of isolation inherent in such a rural environment. The poem ‘Stopping by Woods on Snowy Evening’, is one of his famous works, combines an autobiographical experience with discussion of the conflict between desire and responsibility in a classic New England setting(Peter,2002).

People who have co-existed for generations with the ‘spaces’ are seen as a threat and obstacle to ‘conserve’ this coveted non-human nature. The supposed superiority on the knowledge, practices and lives of forest peoples reinforces the erroneous and racist idea that nature and human beings are separate. Our planet, Earth is surrounded by grave ecological issues such as pollution of the air, water, acidic rain, global warming, deforestation and the problem of biodiversity. In the last few decades there has been a major focus upon the preservation of our natural surroundings by educating the masses on the issues of environmental

concerns. In contemporary world several poets, novelists and writers have shown their keen interest in description of the relation of environment and human beings. Most of the poems written by Robert Frost have acute sense of consciousness towards nature and her elements. Forest people have played for thousands of years in forming part of this 'nature'. Thus, the dominant idea that there is a separation between nature and society becomes elemental in the push to fragment and dominate knowledge and forest-based societies. For example, traditional crop rotation practices widely used by forest communities which involves using a small area of forest to grow food for a few seasons and then leaving the area to regenerate, while another area is prepared for cultivation is identified as the major cause of deforestation. Yet, the deforestation is caused by large-scale destruction from extractive activities, infrastructure, industrial plantations, logging, etc. The focus of this reflection is integrated into a structurally racist system, aim to 'change' forest peoples and not the direct causes of deforestation. But it is important to emphasize that the permanent conversion of forests into pasture or large-scale monoculture is clearly harmful, whether it is done by transnational or local companies. But that is radically different from the traditional practice of crop rotation. Despite the many differences among peoples, traditions and forests, the common denominator is that crop rotation maintains soil fertility, avoids the use of pesticides and fertilizers, and allows for forest regeneration by letting cultivated areas rest through a constant rotation cycle. In cases where crop rotation is creating forest degradation, the initial cause of this is usually shortened rotation cycle, due to there being less land available and hence making rotation unviable. Forest degradation is almost always the result of the expansion of industrial mega plantations or mega infrastructure projects or industrial logging, which grab land which communities depend upon for food production.

His way of viewing, pastoral art is unique because he not only uses seasons for virtual background but also utilizes trees, leaves, snow, pastures to transfer human feelings on to them(Peter,2002:11).

Most of Robert Frost's poems have a distinct flavor of the countryside with enchanting descriptions of the landscape, the rivers, the mountains and the valleys. Along with the pictorial scenic description his poems seriously cater to the growing ecological concerns which have serious implications for the modern generation. In first four lines of *The Pasture*, Robert Frost presents:

I'm going to clean the pasture spring;
I'll only stop to take the leaves away
And wait to watch the water clear, I may:
I shan't be gone long-You come too.

In these lines, Robert Frost has pushed his sense of consciousness about destruction of woods, forests, lakes, animals for being modern civilization.

Eco-criticism deals with ecology. Ecology is the study of interdisciplinary relationship of plants and animals to each other and to their environment. Most of the time people do not properly find the interdisciplinary relationship of plants and animals to each other and to their environment in town or city in the modern civilization and only see buildings, factories, offices, residents, schools, colleges, universities. Such type of interdisciplinary relationship, people only get in rural areas. In Robert Frost's poems, a reader gets the rural environment of New England, non-human nature, pastoral art and sense of consciousness about rapid deforestation for increasing food production, residents to the overgrowth people. The characteristics of eco-criticism find in the poem's titles

'Pasture', *The Ghost House*, *The Tuft of Flowers*, *The Mountain*, *Reluctance*, and *Evening in A Sugar Orchard*, *Fireflies in The Garden*, *The Sound of Trees*, *A Hillside Thaw*, and *Dust of Snow*. All these titles represent rural settings and also non-human nature (Peter, 2002:12).

People cut off forests and hills and fill up ponds, lakes, rivers and side of the sea for increasing population. In first two lines of the second part of *The Pasture*, Robert Frost picks up non-human nature and the rural environment of New England.

He says:

I'm going out to fetch the little calf

That's standing by the mother.

From these two lines, a reader easily get the common picture of rural nature. A cow stands up along with its calf. A reader also finds the pastoral art above lines. Then in 'Mending Wall' a reader must get the Eco-critical characteristics in the following words:

That sends the frozen-ground-swell under it

And spills the upper bounders in the sun.

In these lines, Frost presents the pastoral art. 'The upper bounders in the Sun', 'beyond the Hill', 'in darkness', etc. These phrase are related with non-human nature. Again in 'The Road Not Taken' the poet describes culture. When a traveler visits the woods or forests, he faces lots of problems such as shortcut road, safeties, etc. He says:

Two roads diverged in a wood, and I

I took the one less travelled by,

And that has made all the difference.

In these lines, Frost presents rural environment. In ‘Stopping by Woods on Snowy Evening’ he writes about nature. He tells:

The woods are lovely, dark, and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

From the above quotations that are taken from Robert Frost’s poetry, it is undoubtedly cleared that the most important qualities of eco-criticism have relationship with many poems of Robert Frost. And he is one of the most outstanding poet not only in American literature, but also world literature in the 20th century.

4.4.1 Applying Eco-criticism to William Wordsworth’s Poetry

Wordsworth loved the outward appearance of nature, her grandeur in color and beauty, her form and external features like many other poets of his own and subsequent ages. But to study his poetry with a subtle inquisitiveness means to relearn his way of looking at nature. His nature poetry took a new turn passing beyond sensuous penetration and description of nature with a keen moral and ecological insight. The previous approaches to his nature poetry fail to account for the ecological aspects and significance of typical Wordsworthian pastoral writings, which actually attempt, at least to a certain limit, to search for human problems and their solutions in relationship with nature (Bate, 1991). Although Wordsworth’s poetry has been widely analyzed and studied in terms of mystical and philosophical aspects of nature, yet his concern for ecology has to be explored. An interpretation of Wordsworth’s poems in the light of Eco-criticism might be useful in establishing his position as a poet for future generations. Wordsworth was a great lover of the

fascinating facets of nature, which appear in his description of the sensuous appeal of the breeze in the start of his poem *The Daffodils*:

I wandered lonely as a cloud,
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Flattering and dancing in the breeze (1-6)

In the beginning of this poem, he uses a beautiful simile by comparing himself to the cloud which *floats on high over vales and hills*. Here, the lonely being observes the crowds of *golden daffodils* by the side of the lake that dances with the music and sound of the wind. Wordsworth has the view of Nature indulged in some joyful activity which provided him with *a jocund company*. He could not stop being happy in such a nice and lovely company as he says "A poet could not but be gay/ In such a jocund company" (15-16). And this particular show of the dancing daffodils gifted him with everlasting happiness.

For oft, when on my couch I lie
In vacant or pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils (19-24).

The scenery of nature blessed him with pleasure which would stay with him forever. This show would *flash upon his inward eye* whenever he would be all alone or in a thoughtful mood. According to the Romantics, there is a relationship between the human beings and the natural world. Here, it can be seen that Nature has given such an energetic and positive show in order to heal and soothe the lonely mind of the person. Throughout the poem the contrast between the loneliness of individuals and the individuals in the company of the natural world can be seen. The lonely person gets his best company in the form of daffodils and hence in the form of the natural world which is the true companion of human and non-human beings and without which life is not possible.

Wordsworth shows the harmony between Man and Nature. He rejects human- centralism. He believes that Man is a part of nature than the host of nature. He has a loyal heart to nature. And this is an invitation to all people to have loyal hearts towards nature. It shows also Wordsworth's ecological consciousness. In the poem, the speaker is reminiscing about a day when he was out walking and suddenly he saw a host of golden daffodils. The daffodils seem to have human beings feeling. The poet always sees the daffodils appear before his eyes. It is the daffodils that confronted his inner world. The daffodils are the poet's partner when he feels lonely and helps him pass the worst period of his life. In the first two lines "I wandered lonely as a cloud/ That floats on high o'er vales and hills", the speaker applies the image of a cloud to himself, which symbolizes his integration with the natural world. Both he and the cloud are aspects of the world, which is subject to the laws of nature but they can still retain their freedom in spite of this. The dancing flowers, the lake, the breeze and the continuous stars also stress freedom and prove with *self-joy* and contented solitude. The last part created a state of

harmony between Man and Nature. People can get pleasure and wonderful feelings from nature, but nature provides Man, not only with pleasure but the desire of plunder and human existence. Nature can affect man's emotion and behavior with its motion and sound. Wordsworth used various natural phenomena, such as clouds, daffodils, stars, and waves, as devices to characterize his emotion and feeling at different stages. This poem discloses the relationship between nature and human beings; how nature can affect man's emotion and behavior with its motion and sound. It might also be understood as a quest to overcome the rift between the world of inner and outward reality.

The relation or the interaction between the human world and the natural world is one of the major concerns of the Romantics. And this can be seen in the beautiful poem of William Wordsworth's *The Solitary Reaper* where the poet sees a Highland girl in the field. This girl is reaping the crop and singing to herself. The poet states:

Behold her, single in the field,

Yon Solitary Highland Lass!

Reaping and Singing by herself;

Stop here. Or gently pass!

A lone she cuts and binds the grain,

O listen! For the vale profound

Is overflowing with the sound (1-8).

The girl is involved in *reaping and singing* while doing her work in the field. She herself *cuts and binds* the grain and keeps on singing such a sad song that the whole valley is deeply overflown with the effect of her

melancholic song. So, again nature acted as a great companion for the girl who is probably affected or has undergone through some stress in her life. The poet likes this scene and says to the passers-by either to stop there quietly or pass from there without making the least noise. The poet thinks that even the nightingale, famous for its singing to tired travelers in the Arabian Desert when they take rest at an Oasis, cannot sing better than this girl. The singing of the girl is also better and more thrilling than the Cuckoo bird which sings in the spring season and then breaks the silence of the sea among the faraway Hebrides.

It is further observed that the song sung by the solitary reaper is mysterious that could not be understood by anyone. The poet poses so many questions and, trying to find the subject of her song, he states:

For old, unhappy, far-off things,

And battles long ago:

Or is it some more humble lay,

Familiar matter of to-day?

Some natural sorrow, loss, or pain,

That has been, and may be again (19-24).

So, it could be that she is singing of some familiar matters that happened in our daily life or she could be singing of some kind of suffering or pain that every person has to face in his lifetime or she could be singing of some kind of loss of relation between the natural world and the human world. She could be depicting her sorrow over the lost bond of the humans and nature. Being unable to find the answers to the questions of

the subject matter of the song of the girl, the poet describes the effect of the music on the viewers and listeners when he concludes:

Motionless and still; I listened

The song of the girl makes the listener numb and motionless and after enjoying the musical company of the natural world, he moves on towards his way. Though the song fade away as he moves forward but it leaves a long lasting effect to the heart of the listener. One more point to note about the poem is the representation of all humanity by the girl. If the girl is representing the rest of human beings having a sickle in her hand and cutting down the crops, how far the violation of the natural world at the hands of human intervention is depicted in the poem? And if the girl is cutting down the crops with a melancholic heart, it does not mean that she (and all those whom she represents by implication, i.e. humanity) knows the outcomes of destruction and degradation of the natural world? In this way the poem reveals various layers of human-nature relationship.

Another poem *The World Is Too Much with Us* gives an idea about the theme of the sonnet. In this sonnet, Wordsworth tells us about man's love for money which is hardly useful for his life. The poet says that nowadays man gives all importance to money only. All the other things for him are less important. Even nature which used to be very beautiful for him does not attract him. But in the past it was not like this. In the past man used to enjoy very much the scene of moonlight falling on the surface of the sea; in the present time he does not even enjoy this. He also used to love the thrilling sound of the wind in the day time and the light wind blowing at night. But today he does not feel attracted towards these scenes. These beautiful scenes of nature have no importance left for man. Now he does not like the beauty of nature. The poet is not happy with this change in

man's mind. According to the poet, man has started worshipping money instead of nature. The poet does not like it; he wants man to love nature and also wants him/her to respect nature. According to Wordsworth, if man loves nature he will become happier and will be close to God and his life will also become better. He will feel happier, more peaceful and more satisfied. But nowadays man has forgotten his love for nature. He does not remember the joy he used to have when he used to love and enjoy nature. But the poet still wants to love and enjoy nature. So he prays to God that he would prefer to be Pagan to his remaining a Christian. A Pagan is a person whose religion is not heavenly. The poet also says that if he becomes a pagan, he will enjoy freely the beauty of nature. This will make him feel happy. The poet also tells about his love for the gods of Nature in Greek mythology. The poet says he will then be able to see Proteus who in Greek mythology is a sea god. He will watch him rising from the sea. The poet will also watch Triton who is the son of Poseidon and Amphitrite in Greek mythology. Triton had the ability to calm down the angry waves of the sea by blowing his horn. In this way, the poet will be able to live in nature and will be happier than what he is today in the company of the money minded people. We can reread this poem Eco-critically as follows:

As time passes, there is a change in the themes and concerns in the writings of Wordsworth, a change that comes as a result of the industrial revolution. His poems started showing the alienation of man from the natural world. In the above mentioned poem *The World Is Too Much with Us* in which he discussed the crack between the human world and the natural world. He laments on the condition of man whose sole purpose in life is to earn and spend. The modern man has bargained his soul for the materialistic world. As he says,

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon! (1-4).

So, Wordsworth feels sad seeing the condition of the modern man who ignored nature for the sake of materialistic world. This is how he posed the problem of the modern man and later on, he himself gave the solution for the same problem towards the end of the poem. He wished to be a Pagan who had faith in some primitive religion and who could see the sea Gods, Proteus and Triton and stay away from the worldly-minded society. He states,

[.....]Great God! I'd rather be
A Pagan suckled in a creed out worn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn (9-14).

Wordsworth has not only described the problem and solution for human world but he has also portrayed the beautiful picture of the natural world. While describing the differences between the human and nature, he presented the beautiful and pleasant view of nature which no longer affects the modern man. The poet says,

This sea that bores her bosom to the moon;

The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not (5-9).

Wordsworth has tried to strike the imagination of the readers with such a visual description of the activity of the natural world. He has made an effort to move the readers or the human world when he says we are *out of tune, moves us not*. So, he is trying to direct the human world to regain their lost relation with the natural world. So, the Romantics viewed nature in a glorifying manner, there was a great change in nature writing after the Romantic era. With industrialization, nature becomes the victim of many environmental problems. Time came when people started destroying and using nature for their own self. With this, one comes to know the mysterious essence of the natural world. There lie a number of secrets in the natural world and this came to the forefront when one becomes aware that nature also acts in response to the damage caused by the human world. This becomes the focus of writers and now they do not only focus on the beautiful and glorifying descriptions of the natural world, but they start describing nature in its real form.

The present poem, *Three Years She Grew in Sun and Shower* forms part of the *Lucy poems*. The name *Lucy poems* is given to a group of five poems by Wordsworth. *She Dwelt among the Untrodden Ways, Strange Fits of Passion Have I Known, Three Years She Grew in Sun and Shower, a Slumber did my Spirit Seal* and *I Travelled among Unknown Men*. These lyrical poems were published in the lyrical Ballads in 1800. They center on a girl named Lucy who may be the poet's sister or his beloved or his daughter. She may also be a figment of the poet's imagination. Her

identity remains a great mystery. However, we come to know that Lucy died at a tender age, leaving the poet sad and grief-stricken. These poems are remarkable for their simplicity, lyrical intensity, musicality and purity. In fact, the poem *Three Years She Grew in sun and Shower* tells us how Lucy grew up at the lap of nature and how she was educated by the objects of nature. It also shows her premature death and the poet's profound grief at this personal loss. Nature is here personified as a guardian and a good teacher.

The poem *Three Years She Grew in Sun and Shower* is, no doubt, a beautiful lyric marked by simplicity, spontaneity, subjectivity and musicality. However, the poem begins with the information that Lucy grew in *sun and shower* for the first three years of her life. Then, nature took her away from the human world of peace, joy and virtue. Quite in tune with eco-criticism, the poem presents nature as a living human being. At the very beginning, we come across the essential relationship between the natural environment and beings. Nature is here presented as a friend, philosopher and guide. It is not an inanimate entity but a living being with human emotions, feelings and other attributes. The natural world here directly comes forward to rear a human child:

Then Nature said, 'A lovelier flower
On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make
A lady of my own.

Thus, Nature shoulders the responsibility to bring Lucy up in a proper manner. Most of the poem comprises the words of Nature. She tells us

how Lucy will grow up under her guidance. Nature will not only rouse noble feelings but also curb evil desires in Lucy:

Myself will to my darling be

Both law and impulse and with me

The girl in rock and plain,

In earth and heaven, in glade and bower,

Shall feel an overseeing power

To kindle or restrain.

Lucy, nature goes on to say, will live in harmony with natural objects and other living beings. Different objects of Nature will impart education, beauty and charms to Lucy. For instance, *the mute and insensate things* will infuse in Lucy *the calm and the silence*. The floating clouds will lend their majesty to her. The willow will teach her how to remain humble. Lucy will even find grace in storm, which will help mould her physical structure:

Nor shall she fail to see

Even in the motions of the storm

Grace that shall mould the Maiden's form

By silent sympathy.

Thus, from an eco-critical perspective, one must point out that the traditional binaries like man/nature or culture/ nature have been abolished here. Again, nature is not a cultural or linguistic construct. Rather, it is a living entity that is part and parcel of our life. The physical environment is here projected as sympathetic to man.

However, Nature proceeds to state that Lucy will grow fond of stars and she will also love the murmuring sound of very small streams. That sound will lend beauty and charms to her face. The objects of nature will continue to provide Lucy with vital feelings of delight which will help develop her physical form:

And vital feelings of delight
Shall rear her form to state height,
Her virgin bosom swell.

That man and the physical environment are mutually inclusive and interconnected, is once again emphasized in the following lines:

Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell.

However, Lucy grew up under the caring influence of nature but she died a premature death, leaving the poet grief-stricken. In spite of that, Nature continued to be a source of consolation to the poet, to some extent:

She died and left to me
This heath, this calm, and quite scene
The memory of what has been
And never more will be.

In this way, the entire poem announces the triumph of Eco-criticism over anthropocentrism. In other words, the poet seems to suggest that it is always preferable to live in close communion with nature and the

physical environment, far from the madding crowd. It is also an eco-critical writing in that it rejects the notion that man is superior to nature. It also avoids the belief that man has full dominion over the environment. Rather, the poem propagates that we should co-exist with the elements of nature as our near and dear ones.

Another poem published in 1798, *Lines Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour* addresses mortality, faith in nature, and familiar love. This poem is considered to be a source of environmental recognition which sheds light on the sense of belonging to a place in an interdependent ecological community. The narrative of *Tintern Abbey*, according to (James, 2000:25) “consists of the growth of the poet’s mind as it evolves from an immediate sensation of pleasure in natural objects towards a more mediated response that exults in the power of imagination to modify and recombine the objects of perception”. The stress on the word *nature* is much more than rivers, trees, rocks, etc. Thus, within this ecological study, the researcher will focus on the Eco- critics to unravel the Eco-critical echoes that have strengthened a green reading of the poem to show the effect of nature on the reciprocity of a human- nature bond. As a key term in the literature of Romanticism, nature serves as both a source of imagination energy and a potent source of intellectual ideas that acts as the guiding agent for the Romantics. Considering the role of nature as a “potent source of intellectual ideas”, the three stages of the poet’s mental transformation in *Tintern Abbey* can be shown as Childhood, Youth, and maturity:

During the first stage, the Wordsworth’s interaction with nature is similar to that of animals when there is no conscious reaction to experience. The second stage can be explained as the process of mental and bodily

activities when there is direct emotional reaction to life without any thought. Unlike the previous stages, the third stage can be analyzed as a meditation process and intellectual growth followed by profound thought. Though Wordsworth expresses himself as the “lover of the meadows and the woods” (James, 2000:26), his reaction to nature is not the same as before. He is in mature state and can feel the *sad music of humanity*. Throughout the poem the frivolity of past memories and interconnection with nature is the savior of the poet’s mind and life in the sordid days of adult life clouded with unclear modernity. Creating a barrier between oneself and one’s society is out of the question, because humans are as much the product of their social environments as their natural environments. In fact, the impact of nature on humans is so deep that it can lead people to self-examination through their communion with natural surroundings rather than seeking unmediated relation with nature. In this sense, nature is the agent that guides humans’ souls and inspires the poet’s creativity. Likewise, the researcher claims that this poem discovers Wordsworth’s concern about man’s neglectful treatment of nature. For such Eco-critics as J. Bate, J. Mckuick, and K. Kroeber, the poem explains “ how all parts of human nature and physical nature interactively contribute to an inclusive vitality of being multiform but not hierarchized”(James,2000:26). In an effort to counter the effect of the Enlightenment models that separated humans from nature in a hierarchal tradition and brought about a gap between them whose offspring was dominion of man over nature, Wordsworth, sought to originate a concordant relationship between humans and their environment based on holism and respect.

As an important figure of the Enlightenment period in Europe, Sir Francis Bacon (c2008) considered science as a means of “Sovereignty,

dominion, and mastery of man over nature” (p.10). Hutchings (2002) claims that Romantics questioned “the tradition western notion that humans should exercise a hierarchical and narrowly anthropocentric dominion over the entire non-human portion of creation” (p.9). The notion of the mastery of man over nature stems from the three convictions that consider humans superior to nature: first, classical Greek humanism grants superiority to human beings over animals due to their rationality; second, the mind/body dualism maintains that human beings, because possessing souls, are superior to animals; finally the Judeo-Christian notion of creation as a *Great Chain of Being* views human beings as superior to animals and plants due to the hierarchal concept that God has given man a superior position in the *Great Chain of Being*. This single poem is an effort to counteract such beliefs and goes to great lengths to emphasize that the respectful coexistence of man with nature inspires a love of self and natural surroundings that come not only from the observation of nature, but also from emotional interaction with it. In fact, the Romantics suggested that there was a possibility for the emergence of the *holistic concept of nature’s economy*. Eco-criticism in British Romantic studies, which brings to light the notion that both humans and non-humans have an intrinsic value regardless of any binary opposition. If the hierarchy between man and nature is abolished, or at least questioned, the division between man and nature is shattered and a cooperative relation comes into fruition whose product, as Hutchings (2002) asserts, is *one life* as the result of a marriage between “mind and nature” which is “a rich life and full”.

Due to a clash between the New Historicist and the later critics, an Eco-critical reading of Wordsworth’s works came into being to the effect that “ Romantic Ecology” as Kroeber viewed,(1994) was an alternative for

breaking the spell of antagonistic opposition which allowed us to replace the crude old model left and right that has influenced New Historicism. Wordsworth for nourishing his bond with nature and gaining spiritual and mental progress, the New Historicists blamed him for giving up on his political ideas and returning to nature or egotistical sublime. In contrast to the New Historicist tendency to historicize all the poems of Wordsworth, this study in line with Eco- critics who are engaged with the self of the Romantic poet; as McGann in *The Romantic Ideology* (1989) argues, Romanticism “is dominated by Romantic Ideology, by an uncritical absorption in Romanticism’s self-representation”.

In fact, in an effort to establish a harmonious bond between man and nature and emphasize the helpful effect of nature on man’s becoming experienced, Wordsworth sought to stress the true value of nature as a result what Beach (2013) calls “passionate experience”. Beach’s passionate experience is accompanied by imagination and a profound bond with nature. Wordsworth claims that being in tune with nature in a state of contemplation and silence can be much more informative than learning books. The poet maintains that wisdom comes from nature, rather than from human realm:

The eye-it cannot choose but see;
We cannot bid the ear be still;
Our bodies feel, where’er they be,
Against or with our will.
Nor less I deem that there are powers
Which of themselves our mind impress;
That we can feed this mind of ours
In a wise passiveness

Then ask not wherefore, here alone,
Conversing as I may,
I sit upon this old grey stone,
And dreaming my time away (17-24, 29-32).

The speaker acknowledges that humans cannot prevent their senses from reacting to external nature. As expressed in the poem, our organs and sensations may act against or with our will. The emphasis on 'will' intensifies the concept of the 'mastery' of man over nature which serves as Wordsworth's critique of domination. The term 'passive wisdom' shows nature's tendency to act up on man. In a way, the poet suggests that natural powers are as active as human powers. As said by Beach (2013), "the poet has been for a century the synonym of wholesomeness and piety". In conjunction with such views, the researcher hold that Wordsworth's finding consolation in nature and his emphasis on communion with nature in *Tintern Abbey* has been a call to awaken readers to the true value of nature in humans lives and give them a head start to think over the Eco critical messages inherent in each line of his poetry so that they can get at the truth of a human-nature interdependency.

As one may acknowledge, Wordsworth's contribution to Lyrical Ballads are not *nature poem* in the traditional sense in that they do not offer a precise and detailed description of natural objects. They reveal the possibility of a great connection with nature, where man is affected by natural surroundings, and whose result is the formation of a harmonious relationship between man and nature. Mckusik (2000) asserts "the poems in Lyrical Ballads evoke a dynamic world through the vivid sensory imagery of its beholding by an engaged participant. It is the poetry of unmediated experience, not of detached description".(p.8) The hope for

an unmediated experience of one's natural surroundings devoid of societal mediation is the ideal of Romantic poets, which as Kirwan points out, serves as the prerequisite to commune with nature. Wordsworth's ideal has been to reconcile man with nature and ameliorate humans' ecological horizons so that they will achieve a constructive self-exploration. In fact, the researcher would argue that for Wordsworth, the impact of nature on humans is so deep that it can lead them to self-examination through their communion with natural surroundings, rather than seeking an unmediated relation with nature. A romantic philosophy of nature is a philosophy of the human self in which James (2000) argues "being was built up and strengthened in communion with"(p.9). Hence, nature is the agent that guides humans' souls and inspires the writer's creativity. As a result, the respectful harmony of man with nature inspires a love of self and natural surroundings that comes not only from the observation of nature, but also from an emotional interaction with nature. Wordsworth's poetry is considered an evocation of lived experience, rather than a specific description of the natural world. Therefore, one can infer that in Romantic philosophy and such poems as *Tintern Abbey*, the unity between humans and their environment serves as the director of imagination and creativity so much so that nature is viewed as the power that controls life on earth and the life of the poet's mind.

Humans' readiness to receive nature results in a mediated relation between man and nature owing to Wordsworthian poetic conventions. As Bowra (1950) declares, nature "has much to give, if humans be only ready to receive it". *Tintern Abbey* opens the Wordsworthian view of human nature attachment. Mckuisik (2000) refers to the opening lines of the poem as an instance of Wordsworth's emphasis on the "peaceful coexistence of human habitation and wildness in the same place" (p.67).

[...] once again I see

These hedge-rows, hardly hedge-rows, little line
Of sportive wood run wild: these pastoral forms,
Green to the very door [.....] (14-17).

Though the poem reveals a human-nature coexistence, the speaker contemplates the way in which humanity and nature are simultaneously connected and divided. Towards the middle of the poem, the poet discusses how the contemplation of nature brings a recognition of the still, sad music of humanity an observation that pleasant thoughts of nature 'bring sad thoughts to the mind' in lines written in early in spring 1798. For Wordsworth, nature provides a contemplation of the state of mankind as well as a 'respite' from 'the dreary conversation of daily life.

...tis her privilege,

Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgment, nor the sneers of the selfish men,
Nor greeting where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or distant
Our cheerful faith that all which we behold
Is full of blessings (Tintern Abbey 34-123).

Nature's role as a 'guide', 'nurse' and 'guardian' changes over time as the poet gains maturity. In his 'boyhood days', when he first visited the Wye valley, nature 'was all in all' to Wordsworth. But the poet says... "The time is past/And all its aching joys are no more". As a result of his historical experience, which may be considered as an allusion to Wordsworth's retreat from his political stance, the poet has learned "To look on nature, not as in the hour/ Of thoughtless youth, but hearing oftentimes/The still, sad music of humanity, which leads him to feel "A presence that disturbs me with the joy/Of elevated thoughts; a sense sublime...". Throughout these lines we clearly see a prevailing sense of belonging to nature, where it is presented as the crucial stimulus that lightens man's path to self-recognition through his reliance on the natural environment.

One believes that Wordsworth describes this 'presence' as something that is 'far more deeply interfused' and which can be seen everywhere, even in the mind of man. The poet's emphasis on the existence of this profound presence in the mind of man proves the fact that man and nature are connected in the experience of a "sense of sublime". After explaining this sublime sense, Wordsworth mentions that although he could not view nature with sensuous joy, as he did in his childhood, he is "...still/A lover of the meadows and the woods/And mountains" (4-103), and all the natural elements, because nature is the facilitator of an interconnection between man and a sense of sublime. His being still a lover of nature is an important point here, since nature is both a source of pleasure for the poet and a mirror that feeds the poet's imagination and reflects past memories and elevated thoughts.

Indeed, Wordsworth was a poet whose poems stressed human-ecology and humanity's connection with nature, because he believed an

understanding of nature teaches man an understanding of suffering and humanity, which serves as a means of lessening the “burden of the mystery” and making it endurable “.... The heavy and the weary weight/of all this unintelligible world”. Durrant (1970) holds that, as an Eco critical poem, *Tintern Abbey* is “a landscape poem in the eighteenth century tradition” (p.3).Landscape is the symbol of nature and environment, and Durrant’s emphasis on the “landscape poem” show cases of the concepts of Eco- poetry and human-nature connectivity. Besides, it is also eco-poetry since it is “not a description of dwelling with the earth, not a disengaged thinking about it, but an experiencing of it (Bate, 2000, song of the Earth 42).

The researcher argues that the poet’s main argument in *Tintern Abbey* is to reveal to the reader a poem of emancipation and enlightenment, discovering and celebrating the harmony indeed, unity of man and nature .The poet’s return to nature in this poem is in fact a ‘therapeutic transition to the country’ that represents the cause, the condition, and the symbol of salvation. The rudiments of *Tintern Abbey*, which were the products of man’s hands, add much to the beauty of the picturesque landscape. However, from an Eco-critical perspective, the ruin can be discussed as “a metaphor that refers to culture which is man-made, symbolizing the human domination over nature which results in the destruction of nature.

In contrast, the researcher asserts that the inhabitants of a house are the ones who grant meaning to life in that house. Therefore, when men feel superior to nature and destroy it, nature hits back and the result is what we see in *Tintern Abbey* which is devoid of the human race. Conversely, if human beings understand the true value of peace in nature, it will provide them with a harmonious life. Wordsworth’s withdrawal to nature and the ruins of the Abbey after a considerable amount of time, is an

effort to renew the concordant human-nature pact relation. Newman (2005) explains that Wordsworth's deep interaction with nature enabled him "to feel" the 'purer and nobler sentiments of the heart' together with the common people and due to this he was reputed to be "a poet of liberty". One can also analyze this poem as an instance of philosophical and mental transition in the poet in which we see the Wordsworthian "strategy of displacement". Displacement can be summarized as the characteristic way of evading deeply significant political events and social realities, taking refuge instead in the cheap comforts of the romantic ideology of natural supernaturalism. Wordsworth's taking refuge in nature was a feather in his cap and due to which he is today called "the prophet of nature".

In fact, some New Historicist critics, like McGann, maintain that during the "five years" mentioned at the beginning of the poem, Wordsworth "lost the world merely to gain his own immortal soul". He accuses Wordsworth of what Keats calls "egotistical sublime" and holds that nature is only a means to lead Wordsworth to that end. What one would argue is that critics such as Bloom (1971) views the ruins of the abbey as a facilitator between the poet and his mind that enabled Wordsworth to reach reciprocity between his mind and the external world. One would be in debt to Wordsworth for just reading *Tintern Abbey* on the surface and jumping to conclusions by accusing him of the "egotistical sublime" for it requires a sharp mind and quick understanding to uncover what lies beneath the surface of the poem. Bloom summarizes the theme of Tintern Abbey as "the nature of the poet's imagination and imagination's relation to external world". Bate (2005) contends that New Historicism's potential for wider political use outside the academy is very limited, whereas Romantic ecology serves much better to "politicize Romanticism" in a

way that speaks to our present discontents. In Bate's (2005) reading, *Tintern Abbey* celebrates 'a cottage-economy which does not disturb the ecosystem'. Wordsworth's well-known *pantheism* is defined as the view that 'the whole earth is a single vast, living, breathing ecosystem'. Bate's reading of Wordsworth's *Abbey* is double-edged; on one hand, he tries to save the Wordsworth of the Yale school and New Historicist critics and on the other, affirms Wordsworth's position as "Eco- poet" by linking his linguistic style to an environmental ethic in the hope of focusing on the literary value of the poem in contrast with the aesthetic one. In Bate's view, the poem serves as a critique of the picturesque tradition popularized by Gilpin (n.d) which shows an anthropocentric inclination towards nature and the *Abbey*.

Bate (2000) adds that Wordsworth's "pursuing of the picturesque" reveals the Cartesian division of the mind from the Godly. Thus, the absence of the abbey from the poem is explained as refusal to accept the picturesque assumption that artificial features such as ruins may be classed as part of nature. Bate, furthermore, focuses on the "...wreaths of smoke/sent up, I silence, from among the trees" (17-18) and renders a green reading: as eco-poet, Wordsworth's feeling of connectedness leads him to suppose that it might not come from the Cartesian ironwork observed by Gilpin ,but from the fires of " vagrant dwellers in the house woods" that is gypsies as wise practitioners of " sustainable productivity, who know the moment when they have taken enough from a particular spot of earth and must therefore move on. As mentioned earlier, there has always been a clash between various critics about the Romantics relation with nature and their views about it. Before coming into fruition as the Green movement (i.e. eco-criticism), the Yale school critics maintain that Wordsworth use nature to transcend his mind and imagination. The New

Historicist, as Bate asserts, stressed that Wordsworth valued poetic imagination in order to do away with history and society (Romantic Ecology). For McGann, (1989) all the social and political issues of the time are elided in *Tintern Abbey* which becomes the descriptions of the natural landscape so that, by the end of the poem “the mind has triumphed over its time”. Consequently, the poem concludes in what appears to be an immense gain, but what in reality is the deepest and most piteous loss.

Between 1793 and 1798 Wordsworth lost the world only to gain an immortal soul. Contrary to McCann (1989), Abrams (1971) begins and ends with readings of Wordsworth, who is deemed as the exemplary Romantic poet whose writings contain the basic tenets of Romanticism. He claims that by “consummating a hole marriage with the eternal universe, Wordsworth creates a new world which is the equivalent of paradise”. Similarly, in Romantic Ecology, Bate (1991) buttresses a return to Wordsworth nature “ The time is now right to allow Wordsworth to become once more what he imagined himself to be, what Shelley called him, and what he was to the Victorians: “poet of nature”. Due to such foundational studies, Romantic Eco-criticism has flourished. Undoubtedly and more than any other literary movement, Romanticism provides a logical basis for environmental studies due to its association with the natural world.

Actually, many poems of Wordsworth, beside the one which was the main subject of this thesis, invoke different aspects of Eco-critical studies. Poems like *Tintern Abbey* are filled with Eco-critical messages and are praised in an environmental mode in that they “conform to” the eco-critical code, a code that “focuses upon problems and solutions”. Taken seriously, the poems of Wordsworth have a lot to offer.

If only readers try not to read them solely for pleasure. The “profound yearning for transcendent unity” is a “vital element” in the poetry of Wordsworth. In the poem, *Tintern Abbey*, he describes the unifying power of nature as:

A motion and spirit, that impels
All thinking things, all objects of all thoughts,
And rolls through all thing.... (2-100).

Byrd (1983) summarizes this poem in one word *metamorphosis* which he clarifies as “the spiritualization of nature, the perception in nature of a transcendent life that the poet can share” (p.29). Bloom (1971) pictures Wordsworth’s poem as “scaffolding for a more imaginative vision, and not ends in themselves” (p.7). Likewise, he believes that Romantic poets use a “map of the mind; and this map can be put to a saving use”. If we are to link up Bloom’s map of mind with Wordsworth’s *Tintern Abbey*, we reach the point that being conscious of one’s self and having awareness about one’s identity, especially in relation to the external world, is the poet’s main contention in the poem. Moreover, throughout the poem we witness the reciprocity of human mind and memory with nature which ends in the poet’s meditative self-reflection and self-analysis.

Indeed, *Tintern Abbey* can be taken into account as one of Wordsworth’s landmarks which can teach readers that it is only via seclusion that we can learn how to connect with each other’s, planning within human heart the hope of remembering what one once was through one’s concordance relation with the spiritual power of nature. This notion verifies that this ecological approach (i.e. Eco-criticism) analyses and promotes works of art which raise moral questions about human attractions with nature,

while also motivating audience to live within a limit that will be binding over generations.

William Wordsworth was a poet who was truly ahead of his time and sought to draw man back to integration with nature which is the unifying agent that hooks up man and his neighboring environment. His memorable attempt was to make it clear that man “is neither master nor slave to nature, but simply one part of an intricate system”. He was a unique Romantic poet who put on view the inner soul of nature as well as the external charm of it. Time and again, we have noticed Wordsworth’s fame as a worshiper of nature. His love of nature has made him the forerunner of the humanistic approach and guaranteed him the first and foremost place in the literature of Romanticism and the ecological studies. Since the emergence of Eco-criticism, the poem has yielded itself to the icons of Eco-critical analysis where we can see the vivid role of nature as the catalyst for the advent of a peaceful bond between human beings and nature whose product is enforcing the human society to think of the importance of nature for human survival. Also, it intensifies the notion that any act against nature yields the destruction of humanity at large. Careful discussion of such points, and the analysis of Wordsworth poems highlight his chief role as a true poet of nature, who originated the Green Movement long before the rise of Eco-criticism. Through an ecological study, the researcher sought to prove that Wordsworth was not a self-centered poet; rather, he used nature as a source of elevation of his mind and soul. As was stated, Wordsworth was first and foremost a philosophical thinker, a man whose intention and purpose it was to think out for himself, faithfully and seriously, the question concerning man and nature and human life.

According to the fore mentioned discussion, it is imperative to say that Wordsworth was a great admirer of the fascinating facets of nature. He describes the sensuous appeal of the breeze in the start of his poem *The prelude*:

“Oh there is blessing in this gentle breeze
A visitant that while it fans my cheek” (1-2).

However, in the same vein, he describes the dullness of the city life. He describes his stay in the city as: “A discontented sojourner” (8). Decaying condition of nature: Wordsworth in “The Simplon Pass” depicts the effects of deforestation. He seems to create awareness against the ongoing impact of human civilization on nature “The immeasurable height/ Of woods decaying, never to be decayed” (4-5). He concludes this poem with an apprehension that constant deforestation might end up in the disorder of life. Nature undisturbed is balanced and harmonious: Wordsworth tries to propagate eco-critical idea that “nature undisturbed is balanced and harmonies” (Gerard, 2004). He points out this mysterious bond that unites nature and man: “there is a dark/Inscrutable workmanship that reconciles/Discordant elements, makes them cling together/In one society”. Describing his childhood adventure of plundering the nest of raven. Wordsworth recalls his strange feeling:

While on the perilous ridge I hung alone,
With what strange utterance did the loud dry wind
Blow through my ear! The sky seemed not a sky
Of earth- and with what motion moved the cloud (6-9).

Multiple roles of nature: Nature in Wordsworth’s poetry assumes different roles. It is simultaneously mother, teacher, companion and even God. Recalling his childhood event of stealing a boat, Wordsworth

highlights the role of nature as a teacher. He felt as it was warned against his immoral action of stealing a boat.

And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me (10-13).

He explains the consequence of his trespassing of man in the world of nature. As a result of his confrontation with horrifying aspects of nature, he was deprived of every day joys of nature.

My brain worked with a dim and undermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colors of green fields;
But huge and mighty forms that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

Indeed, Wordsworth is not only a spiritual thinker but also an ecological activist of his time. His poetry, especially *The Prelude* conveys his ecological concerns. He reports through his autobiographical

recollections that every phase of human life has its own intimate relations with nature. However, human awareness of the value of nature vary in different periods of life. Although his preoccupation with spiritual elements of nature cannot be denied, the infusion of ecological elements in his poetry impart another dimension to his work. His nature poetry restores the connection between man and environment through engenderment of respect for non-human world, and contributes to make him stand in line with other environmentalists and ecologists of the modern world. Moreover, he is generally known as the greater nature poet in English literature. He realized the importance of nature in human life. In his poems nature and man interact. He reacted against the artificial town life and the contemporary coffee-house based urban poetry, the artificial diction into which poetry was written and opted for freedom and spontaneity and the openness of nature that is found in rural environment. Nature in Wordsworth poems has always been a principal source of inspiration and spiritual enlightenment. It is nature that heals man from pains and sufferings of their minds. About nature he expressed his philosophic view known as pantheism which means that a power or a benevolent force is active in every object of nature. In his autobiographical poem *The prelude* he describes how nature influenced him to become a better human being. It is nature that prevents the boy Wordsworth from stealing a boat anchored on the bank of a river or stealing a bird from other boy's trap. Describing such a benevolent influence of nature on his life, Wordsworth wanted to show that nature has a moralizing effect on human character.

In his poetry the freshness of nature and the beautiful objects of nature fill the viewer's mind with joy, and the joy enjoyed at the moment becomes a permanent wealth because it gives a feel of joy later in

recollection. So too, in his poem *Calm Is All Nature as a Resting Wheel* Wordsworth is observing the surroundings at the time of twilight. The entire atmosphere is calm and is soothing the disturbed nerves of people. The day time anxiety is over because the evening and then night is the time to enjoy the company of one's dear ones and the natural world as the persona of the poem is doing. The material lives of human beings depend upon their work due to which they cannot enjoy and praise the natural beauties. But at the time of night they try to forget all those worries: Now, in this bank of things, a harmony,

Home-flet, and home-created, comes to heal

That grief for which the senses still supply

Fresh food, for only then when, memory

Is hushed, am I at rest..... (7-11).

Indeed, in this way the poem is about the enjoyment of the natural world by forgetting the day-to-day troubles out of mind and concentrating the attention on the charming world of nature. As the time passes, there is a change in the themes and concerns in the writings of Wordsworth. This change comes due to the industrial revolution. His poems started showing the alienation of man from the natural world. And the same concern, i.e. the influence of the beauty of nature on man is represented in *Composed upon Westminster Bridge*. In this lovely poem, the poet describes the beauty of the city of London at sunrise.

Earth has not anything to show more fair;

Dull would he be of soul who could pass by

A sight so touching in its majesty:

This city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temple lie
Open unto the field, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully sleep
In his first splendor, valley, rock or hill;
Ne'er saw I. never felt. A calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still! (1-14).

Actually, Wordsworth is standing on Westminster Bridge, which crosses the River Thames, a wide and very slow flowing waterway that serves as a harbor for the city. The poet is caught up in a feeling of extreme pleasure and happiness. He shows the beauty of nature and its influence on man. In the first line, "Earth has not anything to show more fair", earth is personified as a being that has possessions who can show off, for example, its cities. In the fourth line, "This city now doth, like a garment, wear", the city is then personified as a person wearing a fine robe. The sixth line, "ships, towers, domes, theatres, and temples lie", contains the breath taking imagery of a primitive sky line in a clear morning sky. The imagery in line eight "All bright and glittering in the smokeless air" calls to mind the image of endless cleanness, endless purity. All throughout the poem, Wordsworth uses his trademark references to nature, painting the

beautiful picture in the reader's mind. The river is personified in line twelve showing relatedness in the view of the city. "The houses seem a sleep" in line thirteen, a definite personification; it serves to show that in the tranquility of the city, there cannot be a worry stirring in the heart, only peace. London of Wordsworth's day would have been a heavily polluted city. Smoke from thousands of fire would have blackened the atmosphere and darkened the building with soot. On this particular morning, however, the air is smokeless so that everything appears bright and glittering in the light of the rising sun.

In fact, the romantic poets have reverent attitude to nature. Whenever they come across any agent of nature, they tend to worship it; William Wordsworth demonstrates such attitude when he comes in contact with the rainbow, thus making, the poem a kind of nostalgic recollection. In addition to that, the poem *My Heart Leaps up when I behold* is a nine-lines, and one stanza poem, and its brevity contributes to its effectiveness. It is in a form of a narrative poem. The poet recounts his experience with the rainbow, he becomes highly elated and his spirit becomes lifted up. This is shown in line one and two thus:

My heart leaps up when I behold

A rainbow in the sky! (1-2).

And, from there, he goes into a philosophical consideration of the experience saying that the rainbow like other agents of nature is permanent.

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old;

Or let me die! (3-6).

Besides, the same lines also suggest the ephemeral nature of man who unlike the rainbow cannot exist forever. He is born, grows old and eventually dies. The poet persona in line 7-9 goes on to say that it is easier for a child to appreciate nature better than an adult who has pre-occupied his mind on worldly affairs.

The child is the father of man;

And I could wish my days to be

Bound each by natural piety (7-9).

Obviously, this preference for worldliness is the subject of “The world is Too Much with us”, another poem that has been treated by the same poet. The poet then concludes by suggesting that man should learn from his childhood reverent regard a feeling of profound respect for nature. The beauty of nature can be seen in the poem. Common experience and common sense show us that the rainbow has seven distinct colours which are violet, indigo, blue, green, yellow, orange and red. These are said to be the brightest of all colours. Therefore, their combination is delicate and charming. This beauty is a source of attraction to the poet who finds himself under its spell. Another theme found in this poem is the permanence. It is not limited by time and space. It is continuous. According to the poem, nature is said to possess such a quality. It connives man and continue to exist from generation to generation. Man is a temporary being on the surface of the earth. Therefore, his days are few and filled with sorrow. Nature however, is a source of solace to him. The poem is made up of a single stanza in terms of structure. The lines are unrhymed and therefore it is a blank verse in terms of poetic form. Also, it is a lyrical ballad. In content Romantic poetry stanza, a lyrical ballad is

a short poem in which the poet expresses his personal thought or feeling. The language of the poem is rustically simple, which should not surprise us since Wordsworth has stated in the preface to his lyrical ballads that the principal object, in these poems was to choose incident and situation from throughout as far as was possible in a selection of language really used by men.

Actually, the word 'rainbow' is a biblical allusion or reference. God destroyed the first world with flood because of violence and all sorts of ungodly practices. However, the bible records it that Noah found favour before the Lord. He and his family were saved, the rest of the world perished. After the destruction, God sent the "Rainbow" as a sign of his covenant with Noah that he will no longer destroy the world with flood again. The rainbow is being used in the poem as an agent of nature. Also, the poem can be said to represent the presence of God and its various colours to represent the attribute of God. Violet for instance, can represent the love of God, just as blue represent God's peace and red being a symbol of god's judgment.

The first line: *My heart leaps up when I behold* is a ready example of personification. The act of "leaping" ordinarily belongs to man as a living object not human heart. The expression "leaps up" is a phrasal verb which has a synecdoche in it too as the heart represents the human body as a whole. The child grows up to become a father in future, but in the context of the poem it shows that a child is closer to nature than an adult. The permanence of nature is contrasted to the transient nature of man. Therefore, nature is more valuable than man.

4.4.2 Applying Eco-criticism to Robert Frost's Poetry

Robert Frost is one of the most popular and honored poet of America. His poems reflect his broad outlook and realistic approach. Frost does not believe in international brotherhood but is a die-hard nationalist. He believes that an individual's natural relationship to society is extended to his family, close friends, then home town or local community, his state and finally his family. Frost's poems create a memorable impression by the overwhelming presence of nature. In his poetry, we find a skillful combination of outer lightness and inner gravity. Frost is of the view that a poem begins in delight and ends with a wise idea. He sees nature as an alien force capable of destroying man, but he also sees man's struggle with nature as a heroic battle. *Stopping by Woods on Snowy Evening* reveals a definite relationship between man and his natural surroundings

Whose woods these are I think I know

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep (1-16).

This is a short lyrical composition that has variegated facets to offer to its readers. It is a highly read quoted poem of Frost. The poem can be interpreted and offers multiple meanings. This poem was written during a difficult period of Robert Frost's life. He lost his child and this poem becomes a means to pour out his feelings. Though simple, melodious on the surface the poem has ideas of philosophy, meditation and transcendentalism strewn everywhere in its composition. It shows the predicament of everyman's condition. We are all at some point or another want to get rid of responsibility and be surrounded by beautiful surroundings. We want to enjoy ourselves and fall into a state of extreme happiness. Reading from an Eco critical perspective, the poem shows how without the presence of a woman and a rational man, Nature is ruthlessly devastated and destroyed. The speaker entering into the woods elucidates his desire to destroy the beauty of woods. The poem hints towards a divide between Man and Man and also Man and Nature. The poem begins with the very pleasant setting of Nature, and it concludes with the ideas that desires of conquering Nature has always been in the human heart though dormant but still finds its way somehow. People in order to improve their standards of life, try to destroy Nature through urbanization, which results in an imbalance of Nature. The poem invites readers to think, evaluate and reconsider their idea of development. It can be read as woods are stopped due to the destruction of woods. He is inclined towards the falling of woods by industrial growth. The woods are "lovely, dark and deep", the speaker is attracted by the beauty of the wood and not ready to leave the place. The calm, scene and beauty of

wood enraptured the speaker. He couldn't resist it but rather succumb to it. However, when the horse shakes its bell, it is an alarm which presents that the society and its conventions are the forces that never let a person enjoy things to the fullest. The horse represents an idealistic and realistic world, a world which guides a human being to live according to its tenets. In a way it presents a journey of an individual to carry on responsibilities and duties through refrain:

And miles to go before I sleep,

And miles to go before I sleep (18-20).

Further analysis suggests that life is to be lived to its fullest, towards the end, not a weak attempt to end life in between rather living each and every aspect of it. Here, Frost is in consonance with Browning "Grow old along with me! / the best it yet to be / The last of life, for which the first was made". However, another tale can be that it is a commentary on our contemporary culture which gives a lot of emphasis on work and achievement. The real achievements are in the lap of Nature, the real songs are songs and calling of Nature. The poem is a journey of a human being with the trials and tribulations of life. "The psychological journey of "I" in this poem just reflects the psychological conflict of modern people between shouldering their responsibilities and enjoying the natural beauty and helps them against losing themselves in facing of allure" (Zhang, 2017). The opening lines of the poem, offers readers yet another idea. It seems that he is talking about the concept of ownership. The idea popularized with the expansion of capitalist power "whose woods these are I think I know / His house is in village though" In these lines he might indicates at the very notion of ownership of private property as pointed by Gardiner in his essay entitled "On possession", as cited by Anand

(2021:104) the idea of ownership is loathed throughout the text by. He states:

From my window I look [.....]a fine hill crowned with beech woods[....]there are sylvan hollows of solitude which cannot have changed their appearance since...two thousand years ago. In the legal sense a certain noble lord is the owner. He lives far off [...] but I and the children of the little hamlet know every glade and hollow of these hills [...] we do not own a square foot of them, but we could not have a richer enjoyment of them if we owned every leaf on every tree. For the pleasure of things is not in their possession but in their use.

Perhaps Frost is also talking in this line about the valorization of ownership by the capitalist class. In the subsequent lines, he says:
He gives his harness bells a shake

To ask if there is some mistake (9-10).

The lines are hints towards an alarming signal of destruction by rapid scale of concretization of land. Frost is indicating a new solution to the problem that lies in communal sharing of the property which does not diminish the joy. Another reading of the poem can be from a structuralist point of view. Given a structuralist reading, the present forms a dichotomy of snow and darkness, light/dark, day/night, man/animal, nature/man, man/absence of woman, law/freedom. The poem is a commentary of Frost on the passing problems of the world and human survival. The survival of human beings is possible when they are able to create a balance their greed and need, Nature and development, enjoyment and responsibility. True happiness lies in going back to Nature. The poem enriches its reader through its varied meaning. There is

no dearth of interpretation as the poem, invites readers for further diving into its realm to be blessed with the pearls of wisdom.

In addition to that, the poem *Birches* deals with the world of bio-disaster, full of polluted air in which we are living. In this poem “Frost makes an analogy between trees and people as he shows the way “ice storms”, the reality of environment, bend the trees down to stay. Only the flexibility of a boy’s play with birches can take the stiffness out of trees as he represents a limited and temporary creation of form amidst terrifying chaos. The speaker sees the birches tossing in the air from left to right and imagines that they are tossing and are bent because of the birch swinger boys. He knows that they are bent due to ice storm but he prefers to live in his imagination. The reason is the bridge that has been formed between the two. The heavy burden of earthly life has captivated human beings in such a way that man has isolated himself from nature and does not pay attention to it. The theme deals with the thought of earth and heaven, truth and imagination, flight and return. Through his imaginative eyes, the speaker tries to “get away from earth awhile” and to take flight in the world of nature and leave behind the anguishes of human life. Keats’s spirit of rolling back to the realistic world is applied by Frost as well as he opines that human beings are bound to return to the realistic world to execute the worldly duties. Men in the modern age have secluded themselves completely from nature which Frost does not favor. But, Frost, unlike the Romantics, does not escape to the world of imagination leaving all the things behind. He advocates “a momentary stay against confusion” so as to come back to the world of reality:

So was I myself a swinger of birches.

And so I dream of going back to be.

It’s when I’m weary of considerations,

And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
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. (1-13).

Frost believes that people should be realistic in their attitude. To remain inactive is not favored by Frost, to maintain a proper balance between give and take is what he favors. There should be an Eco-oriented relationship between the two otherwise the improper balance will bring calamities to the world. For example the Tohoku earthquake of Japan in the 2011 has affected several portions of Japan and destroyed the houses of million peoples but we cannot forget that the cause of such a natural hazard was the nuclear energy, left in our atmosphere which directly became the cause of such a disaster.

Moreover, *The Cow in Apple Time* is written considering Third World Environmentalism of Ecology which suggests how the use of fertilizers, mining, and engineered seeds bring exploitation in environment.

Something inspires the only cow of late
To make no more of a wall than an open gate,
And think no more of wall-builders than fools.
Her face is flecked with pomace and she drools

A cider syrup. Having tasted fruit,
She scorns a pasture withering to the root.
She runs from tree to tree where lie and sweeten.
The wind falls spiked with stubble and worn-eaten.
She leaves them bitten when she has to fly.
She bellows on a knoll against the sky.
Her udder shrivels the milk goes dry (Frost, 1914).

This poem shows how the use of vaccines in order to swell fruits and vegetables before time is making people unhealthy. After getting progress in the field of science, the use of fertilizers for the crops has started but it can be said that though it helps in the production of crops yet the fact is unignorable that it takes away all its healthiness from it. The same is the reason of getting unhealthy at an early age in the present time. The impact of the use of fertilizers and vaccines can be seen not only in human beings but also the other living creatures of the earth are getting infected by it. The same plays the role of disinterestedness of the cow towards her own food- crops as mentioned in the lines: “Having tasted fruit/she scorns a pasture withering to the root”, Having tasted the crops, she left it uneaten which resulted in her weakness and making her udder dry: “She leaves them bitten when she has to fly/ She bellows on a knoll against the sky/Her udder shrivels and the milk goes dry”. The same thing can be applicable in the case of the human beings. Through the advancement in technology, human beings propagate the production of crops, fruits, vegetables or in other words the eatables for economic benefit and try to ignore the fact that how much they are making people’s lives futile. The repercussion or effect of it comes before them in the form of several diseases which human beings are facing in this scientific era. Even the

younger generation of this age is suffering from diseases like gout, cataract, diabetes and many others which are just the effect of technical progress.

The poetry of Frost, though opting various shades of nature within its rural background, critics have crowned him as a pastoralist. Pastoralists do not get affected by nature but with the rural life within the natural background. Doubtlessly, Frost emerges as a pastoral poet at once through his poems as he too painted the rural characters and their problems through his poetic canvas but he has not enchained himself merely within this particular aspect. In this regard, Anand (2021) has well commented that “In the pastoral drama Frost will depict a close ecological relationship between man and nature” (p.105). Other than this, some critics compare him to Wordsworth because of his inclination towards Romantic poetry but if we delve deep into his poems, we find that though he has adopted “Nature” as the subject matter of most of his poems, yet he unlike Wordsworth, does not relate any divine spirit with that of nature. Bearing a similarity with Wordsworth, Frost’s poem too begins in delight but unlike Wordsworth, his poem ends with wisdom or a moral messages. A tree is merely a tree to him and how the over exploitation of natural resources bring our lives under stress has been beautifully delineated by him. In contrast with the other nature poets, there is a kind of awareness in his poems as Anand (2021) explains “he himself said in an interview, some have called me a nature poet, because of the background, but I’m not a nature poet. There’s always something else in my poetry”. And this ‘something else’ is nothing but the intention to excite awareness towards the earth’s supporting system which men try to overcome. Hence, Nayar (2010) adds “ Eco-criticism originates in a bio-social context of unrestrained capitalism, excessive exploitation

of nature, worrying definition and shapes of ‘ development’ and environmental hazard[....]Eco-criticism focuses on the material contexts of industrialization, development, pollution and ecocide while developing a frame for reading”(p.2).

Furthermore, taking into consideration one of the poems of Frost entitled *Fire and Ice*, one could find the great complexity of meaning in it. Frost here seems to emphasize the idea that the passion of the materialistic growth has enchained human beings in such a way that the “world” will definitely burn to ashes the pyre of passion Thus, in nine lines Frost posits or suggests the possibility of two different versions of the same catastrophe. First, it may end because of an excess of sensual appetites, of lust, longing ‘desire’; second, existence may come to a close due to a surplus of malevolence, rancor, and ‘hate’. The speaker in the poem presents the two alternatives as equally plausible scenarios. The fact that the world will end is not questioned; merely the manner of its devastation is deliberated as something yet to be determined.

Here, one can purport the incident of Second World War in which the scientific invention can create havoc to what extent is quite clear. The Atom Bomb, dropped by the Americans on Hiroshima and Nagasaki on 6th and 9th of August in 1945, changed the Japanese lives completely. And Nowadays the impending danger of a Third World War is coming due to many world conflicts ,e. g, the Russian –Ukrainian war which is surely will have a catastrophic result on both human live and the natural environment. (David et al, 2022) Citizens of the Middle East and North Africa are feeling the impacts of the war in Europe on their food security, energy prices, and job markets. In this way, it can be said that man has become so indifferent towards environment that he just wants to avail of

his natural resources and does not want to pay anything to it. A few lines of the poem may be quoted for a better comprehension:

Some say the world will end in fire,

Some say in ice,

For what I have tasted of desire

I hold with those who favor fire (1-4).

Here, Frost has the touch of Tennyson. Like Frost, Tennyson did not shut his eyes to the aftermath of scientific discoveries. The too was aware of both the manifestations of nature- soft as well as harsh. Unlike Wordsworth and Shelley, Tennyson's nature, like Frost's is also violent, outrageous and dangerous. Whereas Wordsworth's "nature never did betray the heart that loved her". Tennyson's nature is "red in tooth and claw". It is unresponsive to the human suffering. Lynen (1960) has commented in this regard:

This contrast between man and nature is the central theme of Frost's nature poetry. Whereas Wordsworth sees in nature a mystical kinship with the human mind, Frost views nature as essentially alien. Instead of exploring the margin where emotions and appearances blend, he looks at nature across an impassable gulf. What he sees on the other side is an image of a hard, impersonal reality. Man's physical needs, the dangers facing him, the realities of birth and death, and the limits of his ability to know and to act are shown in stark outline by the indifference and inaccessibility of the physical world in which he must live (145).

Besides, in *The Road Not Taken*, Frost himself was well aware of what a popular yet difficult poem he had written and even warned the audience in a public reading that it is a tricky poem.

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted wear; (1-8).

Living a meaningful life is making small and big decisions. Regardless of its degree of seriousness, a decision requires making choices. At a certain point in every man's life, he is faced with a "fork in the road" and battles which path to take. The real challenge of decision-making is its possible impact on one's life, especially if the decision is life altering. In many instances in his life, man has to choose from the different paths such as which religion to embrace, which side to take, which field to study, which proposal to accept, who to accommodate, and so on and so forth. In the end, man becomes what he is by the decision he makes. "Between two roads, the one we choose takes us to where we are". This why examining the pros and cons as well as considering the consequences of the decision we make is always important. *The Road Not Taken* by Robert Frost speaks of a reality relative to making decisions in life as encountered by the human being. Often times, decisions are made between choices which are not popular but correct and not correct but popular. At times, man is left with no choice but to do or not to do. Under any of the mentioned difficult circumstances, man has to make a final choice which at the

moment he thinks is “the better choice” but later continues to doubt it. In this poem the researcher makes another humble attempt to analyze one of Frost’s very famous poems from the vantage point of Eco-critical analysis. The poem deals with the apocalyptic approach of Eco-criticism. In other words, to deal with the end of the world scenarios sets the ground for such approach.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I-

I took the one less travelled by,

And that has made all the difference (Frost, 1916).

It can be related with human evolution, development of science, flourishing of industries, decreasing human values. For a better understanding, it must be noted that with the development of science, no doubt our life has become easy and luxurious but it cannot be negated that it has also introduced the world to the Atomic Bomb that took lives of thousands of human beings in Nagasaki and Hiroshima. Another from our contemporary world, one part of India is suffering through flood disaster while another part is facing the havoc of draught. For example, the 2005 Mumbai flood which ended the lives of lots of people whereas in 2006, China faced the condition of draught which affected millions of inhabitants from the shortage of water. But readers cannot negate that these types of natural disasters are the result of the destructive changes in environment/atmosphere as done by man. Fromm and Glotfelty (1996) in “From Transcendence to Obsolescence: a Route Map” throw light on the fact;

“ How the industrial Revolution affected humanity’s conception of its relationship to nature, warning that technology has created the false illusion that we control nature, allowing us to forget that “unconquerable minds” are vitally dependent upon natural support systems”(P.20). In the *Road Not Taken* Frost describes culture, when a traveler visits in a woods or forests, he faces lots of problems such as shortcut road, safeties, etc., he says:

Two roads diverged in a wood, and I-
I took the one less travelled by,
And that has made all the difference.

Most of Frost’s poems have a distinct flavor of the countryside with enchanting descriptions of the landscape, the rivers, the mountains and the valleys. Along with the pictorial scenic descriptions, his poems seriously cater to the growing ecological concerns which have serious implication for the modern generation. Critics of the Yale school of literary criticism argue that texts are open to multiple reading rather than having a single meaning, the *Road not taken* can be reread and interpreted so that it can be relevant in our today’s world. How the poems relevance in present world or to this younger generation? Though, Frost is born in San Francisco on March 26, 1874, his poems are relevant even in today’s corporate and busy world. Though, romantic poets are known for their poetry on ‘nature’, yet, Frost remains as a poet with spiritual coating in most of his poems. These poems teach a lesson in life that to visualize the world or nature beyond its physicality, which elevates conscious minds towards life’s gist of creation. Frost’s intentions to fill the images and spiritual themes in his poems are not to isolate landscapes as mere objects but as representative of inner thoughts of mind. This character and style

predominantly keeps him away from traditional verse forms and metrics which are poetic movements and fashions of his time.

Indeed, it is relevant to say that romantic poets linked the relation of human beings with nature and developed strong emotional attachment with landscape. Wordsworth as a romantic, highlighted the accord that human being has the intuition with nature, whereas Frost brings the difference between man and nature. In his opinion, nature stands apart from human being, but it has scope to teach something to him. In Wordsworth idea, there is inner connection in human being towards nature which explores newer dimensions but, Frost is precise with suggestion that looks at nature and learns something out of it, the Road Not taken exactly speaks the same.

The poem creates an archetypal dilemma, which initiates a sensation that where the chosen road does lead to, it is both literal and figurative in its true sense. The forks in the paths are literal symbols of metaphors for the lifetime, crisis, and decisions. Then follows the free will to make choices, but, many people do not think of the consequences of choosing certain paths in life. Later, they worry too much as if the problems existed suddenly, they are liable to happen by the choices taken by individuals. Thus, paths are determined by an accumulation of choice and chance, and it is impossible to separate the two, unless experiencing them. In connection to Frost's imagery Lynen (1960) says:

“For Frost, nature is really an image of the whole world of circumstances within which man finds himself” (p.146). Therefore, Frost utilizes symbols to express dominant means of changing conditions in life later years. And these images are tangible at sight, expressive in silence, archetypal in experience. His poetry clearly avoids vague emotions,

dogma, assumptions and over-romanticizing. The poet's imagery is thoughtful to correct place which is allegorical extension, and later leads to objective experience and subjective imagination where freedom is personified with simile, metaphors, symbols. In fact, another poem *Tree at My Window* expresses a man's love for a tree. The poet loves the tree at his window and feels its presence in his life even when the tree goes out of his sight as the poet lowers down the window sash. The poet says 'let there never be curtain drawn/Between you and me'. Amidst nature man learns life's lessons and the poet's realization comes. In an age when unplanned urbanization and deforestation are on rampant, man's love for trees can save the environment. Clearly, *Tree at My Window* gives an insight that modern people should have a greater understanding and appreciation of the importance of trees to maintain an ecological balance.

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 cloud,
Not all your light tongues talking aloud
Could be profound.
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 (1-16).

Here, Frost raises the question have you ever learned about the magic of nature? Have you ever been a friend with a tree? A tree may be able to be your soul mate. The poem, *Tree at My Window*, talks about man and nature, “The tree” means not simply a tree in front of the window, and it can also be a reflection of someone’s spirit and soul. If you stay with the tree, feel about it and look at it for a long time, you will find yourself making a subconscious conversation with the tree. And it will form an internal connection between you and the tree. Eventually the tree will become another you, who is able to understand yourself more than you do. And this discovery is always delightful and relaxing. It feels like we find a soul mate who we can tell every single secret to him or her. That is the magic of nature and this is how the poem wants to show to readers.

The first and second stanzas are mainly talking about how the poet sees the tree out of the window at night and keeps the curtain up and has a deep, subconscious and spiritual conversation with it. Then the rest of the stanzas talks about how the poet has seen the tree suffering for the outside violent wind at night; the tree has also known the poet fell asleep in a state of disaster, dilemma and worry. In an isolated place, fate connects the poet and the tree together. The tree is concerned about the harsh environment; in contrast the poet worries about the anxiety in his mind.

The figurative language can be easily found in the poem. The most obvious one is personification, which describes tree as an alive individual and considers the fate as a woman. Using personification makes the poem more vivid and attractive. The poet describes the tree as a person who has something to worry about. This allows the poet to have a deep “conversation” with the tree because the poet is suffering from the

dilemma in his heart. Thanks to fate, the common experience connects the poet and the tree, and thus the poet is able to feel peaceful and safe when staying with a tree.

Other literary techniques are rhyme scheme, consonance and assonance. In the first stanza, there are not clear figurative language but only a repetition of the word “window”. Then in the second stanza, the words in each lines, which are “ground”, “cloud”, “loud”, and “profound”, sound alike. And this is a type of rhyme scheme. Connived by an assonance of the vowel sound “au”. In the third stanza, words such as “slept” and “swept” sound similar, and there are repetitions of “s” and “t” letters. In the last stanza, the rhyme scheme is ‘er’ sound. These make the whole poem clear and interesting. Although there are sixteen lines in total, it’s still very easy to memorize.

Actually, *Tree at My Window* is really a short but fascinating poem. Frost uses a simple way to perfectly reveal the good relationship between man and nature. From the poem it seems like the poet rejects the decision made by fate, which puts the poet himself and the tree together as they are not alike. The tree cares about the storms and heavy rain, the poet worries about the dilemma and emotional changes. But fate thinks it makes a right thing to put their “heads together” because they actually have a connection. And this is the main point of the poem: man and nature are able to understand each other.

Also, the poem “*Out.... Out*” can be interpreted as Frost’s lament over the breakdown of ecological balance both in the human world and the natural world. In this poem, there is the presence of nature:

And from these those that lifted eyes could count

Five mount aim ranges one behind the other

Under the sunset for into Vermont

Amidst such natural surrounding occur cruelty (1-4). In Marxist ecological viewpoint the poem is a critique of labor-exploitation and so called industrialization that largely contributes to environmental crisis. In this poem a small boy lost his life while working with the saw which “rattled” and “made dust and dropped stove-length sticks of wood”. The saw’s work symbolizes deforestation that makes ecological imbalance affecting the human world. Dehumanization and child labor began to loom large in the society once industrialization started and had its mad rush. Frost was against modern people’s materialistic attitude that neglects humanity. If humans continue damaging the natural environment and become indifferent to this crucial issue, the days are not far away when they themselves will be “out, out” from the earth. In the money monger’s saw-mill, the boy does ‘a man’s work though child at heart’. The boy’s tragic death touched no one so much. So others ‘turned to their affair’ because ‘they were not the one dead.’ The poem is a warning against unscrupulous exploitation of nature and labor in a capitalist economy that leads the world to disaster. Moreover, the poem “out, out” is a poem about an everyday experience that turned tragic. It depicts a boy doing a man’s work, yet still has a mind of a child. In the end, lack of focus and the boy’s childish behavior causes a fatal accident. While cutting wood, he accidentally cuts his hand with the saw. He fears having his hand amputated but soon dies of shock, as life goes on around him. Frost’s poem “Out, Out” could be described as one of his most disturbing pieces of work. Although this is a very deep and thought-provoking poem, it does not consist of the multiple meanings and different interpretations that his other poems deal with. The poet openly portrays the effects of farming accidents in a simple style that is

easy for all audiences to comprehend. However, written in 1910, the poet's obvious message about the fragility of life continues to be as relevant today as it was then. This is a message that all people should all be more conscious of in their modern world, where they so often take life for granted.

Obviously, the title of the poem is taken from a famous line in Shakespeare's *Macbeth*, "Out, out, brief candle! Life's but a walking shadow", which prepares the reader from the beginning for the dark subject matter of the poem. The poem begins with a sense of foreboding, which is effectively achieved through the use of symbolism. We are told that the saw "made dust", just as when humans die they are said to return to dust. From the beginning, the poet is creating a sense that the reader can expect the worst in a way that leaves little room for individual interpretation and pursuit of deeper meanings. The picturesque backdrop of "Five mountain ranges.....Under the sunset far into Vermont" is a stark contrast to the following image of the lethal saw. This contrast serves to highlight how like a candle, life can be extinguished in a matter of moments. Onomatopoeic sounds such as "snarled and rattled" give a harsh tone to the poem and send chills down one's spine. The repetition of this line in relation to the saw enforces the idea that the saw is something evil, something to fear, and evokes feelings of terror about what is to come. The personification of the saw, "As if to prove that saws knew what supper meant", shows the power and strength of the saw, similar to that of a human. However, while humans eat food for supper, the saw 'ate' the boy's hand. This is a vivid image that shocks the reader and stays with his/her long after he/she have finished reading the poem. There is little uncertainty that the message the poet is conveying here is about the dangers and ferociousness of what seem like regular farming

machines. This poem also differs from the rest of Frost's works in the sense that it is not a personal poem about his own experience, but rather a poem to increase universal awareness about the fragility of life through the portrayal of a tragic and untimely death. Little of Frost's own opinion throughout this poem is heard, only to profess his awareness of the tragedy of the incident and to leave readers pondering on the dreaded 'if only'. "Call it a day, I wish they might have said". This poem reads like a story, with a start, a middle and an end. At the start of the poem, the boy is working on the farm, using the saw to chop the firewood. The middle of the poem describes how the boy lost control of the saw and cut off his arm, as his sister watched on helplessly. The poem concludes with the boy drawing his final breaths and his family continuing with their lives after his passing. Unlike in his other poems, it appears that in 'Out, Out', Frost does not wish for the reader to uncover layers of meanings. Instead, he wants readers to listen to the story he is telling about the fragility of life. In fact, the purpose of this poem is to wake us up, to make us smell the "sweet-scented" coffee and to realize what a precious gift life is. Also the poet made this poem easy to understand in order to enhance the impact of his message, as the poem explores the reality of human existence. Sometimes there is no meaning to events that happen in people's lives and they just have to accept them as horrible twist of fate, "He saw all spoiled". The use of the word "saw" in this line can be seen as word-play, as it was in fact the saw which took the boy's life.

The poem *Mending Wall* deals with the contrary attitudes of the villagers, one of whom is the supposed speaker of the poem. The walls in the poem metaphorically refer to the walls in human society as well as walls in the natural world that make things fragmented. The speaker's neighbor is in favor of mending the wall. He says: "Good fences make

good neighbors”. The speaker, on the other hand, finds no reason of keeping a wall between their lands because they have different crops in their lands. ‘He is all pine and I am apple orchard’. Also, ‘something there is that doesn’t love a wall’ which means that nature does not like a wall. The ‘fence’ or ‘wall’ are also to be interpreted as the blocks, barrages, dams, etc. that prevent a natural flow and damage biodiversity. Thus the spirit of the poem expresses the poet’s ecological consciousness. As such, *Mending Wall* is a poem about a wall made of stones that divides the narrator’s property from his neighbor’s. Every spring, the two neighbors meet up to inspect the wall and make any necessary repairs. The narrator does not understand why his neighbor insists that the wall stays up as he states. “He is all pine and I am apple orchard. My apple trees will never get across and eat the cones under his pines, I tell him”. He believes there is no reason for the wall to be kept there as there are no cows to be contained, just apple and pine trees. He doesn’t believe in having a wall just for the sake of it. The neighbor though reply with “Good fences make good neighbors”. The narrator remains unconvinced of this traditionally way of life and consistently presses the neighbor to not be so closed minded and look past the old-fashioned folly of such reasoning. He sees the world much differently than his neighbors do as he expresses his distaste for the wall that separates their land. In the introduction of the poem, the narrator is examining the wall as he notices the gaps he begins to question what made them. He doesn’t believe this is the work of hunters who usually damages the wall after they remove the stones from to pass through. “Where they have left not one stone on a stone, but they would have the rabbit out of hiding, to please the yelping dog”. As the narrator is looking at the wall he states, “Something there is that doesn’t love a wall”. He believes the wall will corrupt nature itself, saying that nature dislikes walls when they try to break it down “as the

frozen ground swells”, underneath it. He does not know why the gaps appear there but every spring they find them when they approach the wall to inspect. After a quick overview of the damage to the wall Frost approaches his neighbor as he does every year to make preparations for fixing the wall. “I let my neighbor know beyond the hill; and on the day we meet to walk the line and set the wall between us”. This is very interesting in the sense that Frost obviously shows little interest in keeping the wall up but agrees to help fix it every year. This interpretation presents a clear and concise understanding that the narrator was looking forward to the meeting and would like to maintain or even build on the relationship with his neighbor. This part of the poem introduces us to that neighbor. As the two individuals began to build the wall, Frost emphasizes the isolation between them as he states, “we keep the wall between us as we go”. These reasoning for this can be contributed to the neighbors need for privacy and boundaries. As the two repair the wall, the narrator mocks the importance of this unnecessary work when he playfully suggests that they use a spell to balance the stones on the wall since most of them are like “loaves and some so nearly balls” which makes them difficult to stay in place. He later says, “Oh, just another kind of outdoor game, one on a side. It comes to little more.” The neighbor is committed to an end, the fence’s completion. His participation in the process of rebuilding is, for him, sheer work because he never really plays the outdoor games. This is the argument that the narrator brings to his neighbor. He tries to rationalize with his neighbor as he jokingly makes a statement, “He is all pine and I am apple orchard. My apple trees will never cross and eat the cones under his pine, I tell him”. By saying this, the narrator expresses his lack of seriousness when it comes to building the wall and makes an effort to get his neighbors viewpoint on this activity. This shows that there is a form of relationship

or at least respect on the narrator's part as he is attempting to understand the reason that his neighbor has to maintain this isolation between the two of them. The neighbor simply says, "Good fences make good neighbors". The neighbor's comments implies that there is some type of a moral principle or tradition to keeping the wall intact. This line could be considered as the most important one in the poem as it defines reason for the separation of the neighbors and also displays how different the two characters in the story are. This phrase has been used in many instances throughout society as certain metaphors for social emotional walls. In this poem, however, it has a very simplistic meaning behind it which is to keeping your lives divided keeps things simple and easy. Otherwise, people can intrude upon one another and become too intrusive, leading to disagreements. Furthermore, he presents a feeling of insecurity about himself. For instance, he is trying to persuade his neighbor to stop rebuilding the wall but yet they meet annually to fix. It has become an accepted routine by both parties. If he really felt that the wall should not exist then he would have made this clear from the beginning and he would not wait until this annually mending of the wall became a routine. Frost highlights the human tendency to build barriers in some form whether they are emotional, legal or physical ones. Although the narrator does not see the benefit in repairing the wall, he continues to reappear each spring, which suggests he gains something from this experience. A fence is typically associated with separation and the establishment of boundaries but in this poem, it is a motive for two neighbors to work together to accomplish a common goal, building a relationship in the process.

Mention can be made of another beautiful poem entitled *Nothing Gold can stay*. In this poem Frost creates a memorable impression by the

overwhelming presence of Nature. Mountains rearing high above man's head, valleys curving to man's inquiring eye, roads, open or leaf-strewn, crowded trees, dense dark woods, hills of snow caving in heavily, tufts of flowers and many more. He uses nature as a background to reveal his concept of the human relationship to this planet upon which the human race is destined to live out its days. Rural scenes and landscape, homely farmers and the natural world are used to illustrate "psychological struggle with everyday experience faced by men but met with courage, will and purpose to keep moving on."

Frost in the above mentioned poem explains that nature's first green is gold, her hardest hue to hold, Her early leaf's a flower. But only so on hour. He says:

The leaf subsides to leaf,
So Eden sank to grief,
So down goes down to day
Nothing gold can stay (5-8).

The first five lines are mainly descriptive and it may seem that the poet merely expresses regret for the transience of natural beauty. Then, in the sixth line, the image is suddenly placed in a new context. The loss of innocence in Eden. One feels a mixture of sadness and inevitability in the change from gold to green. The subject is not just the passing of a beautiful sight, but the corruption which seems to be a necessary part of maturing. The fall of man reveals this in human nature taken as a whole, and through the next image "so down goes down today", we see the same process in the cosmos. Since the period from dawn to sunset is the established symbol of the individual life span, one can hardly avoid the suggestion that each man suffers a similar loss as he develops from Childhood to maturity. However, this need not be insisted upon; what is

important is Frost's method of comparing a process in human sphere with a process in nature. The analogies do not weaken his description. On the contrary the leaves seem preternaturally bright, because they hold so much meaning for man. One should not look away from the leaves to Eden, to down, to the life of the average man, as he/she can see all in a single line of vision. This is the perspective of pastoral, and when one turns from imagery to the emotional tone of the poem, readers find a characteristically pastoral irony. The tiny leaves, seemingly so trivial, enfold the problem of man's fate.

Nature, to Frost, is an open book with lessons of mutability which is taught by repetition of days, seasons, years, etc. Man learns his limitations, and his lessons for survival from nature. But at times, out of his unquenchable desire, he tries to break the decreed limits of nature. He feels, that, man learns quickly that he cannot range beyond what his own physical nature permits, and that he is inevitably guided towards his destination by some force that keeps walking on man. This is also brought out in his poem "The Road Not Taken", where man recognizes to his sorrow that he cannot travel both roads being one traveler, and also learns not only that choices must be made but that his decisions also will prove irrevocable. Time, space, and capability set the zone within which nature allows man to harvest.

In *West Running Brook* Frost, like a true environmentalist, presents 'stream' as an emblem in which a young couple recognize the running water as completing the triumvirate of their marriage. It becomes the stream of life for them:

It is from that in water we were from
Long, long before we were from any creature.

Here we, in our impatience of the steps
Get back to the beginning of beginnings
The stream of everything that runs away
It flows between us, over us and with us,
And it is time, strength, tone light, life and love (20-28).

In today's world fresh water is going to be scare more and more. The poem expresses a concern for the preservation of water as he says, "we love the things we love for what, and they are". Here, he refers to the brooks. Frost urges his readers to take care of water, the fount and elixir of life on earth. The poem *At Woodward's Garden* gives the message that humans have no privilege over other creatures. A gain some poems such as *After Apple picking*, *Gum Gatherer* and *Mowing* uphold the idea that human have their own limitations and should exploit nature moderately to earn their living. *A Tuft of Flower*, *Rose* manifest the view of reciprocal relationship between man and nature. The poem *Riders* shows man's failure in conquering nature. *Good- By and keep cold* suggests that the best way of living with nature is not to interfere it so much.

Frost criticizes the callousness of man in disposing of a brook's immortal force by running rough shod over it with his houses, curbs and street, throwing the brook, "Deep in a sewer dungeon." Frost talks about man's irresponsible playing with bonfire which is equally destructive, as with man's perversity in toying with gunfire. In his *Range finding*, Frost conveys the ominous upheaval of the entire ecology caused by shells as its poison spreads over hill and pasture. Whenever one mention Romantic writers or poets, one has to mention their appreciation of nature. Those writers in their times were just in love for nature as a refuge for their souls and minds. However, as for Eco- critics, they won't see it that way.

They will see how they embraced nature, not just respected it. They will see that they are truly ecological activists of their times. Poets like Wordsworth and Frost were appreciated as Romantics, no more, but the emergence of ecology and linking it to literature; they became regarded as the founders or those who planted the seeds of Eco-criticism.

Frost's poems have overtones of deep ecology which offers a philosophical basis for environmental advocacy which may, in turn, guide human activity against perceived self-destruction. Frost's vision expands beyond its focus upon man and society. He uses nature as a background to reveal his concept of human relationship to this planet upon which the human race is destined to live out its days.

Frost believes in a universe that recognizes the existence of God in the general scheme of the natural universe. Consequently, his world view of nature is comprehensive, expansive, accommodating and encompassing. Much like Wordsworth in his *Preface to Lyrical Ballads*, Frost recognizes and celebrates the most basic elements in nature, including the snow, the wood, the fire, the ice, the common man, and the oven bird. With regard to Frost's view of art, it is fairly safe to conclude that his artistic vision is boundless, that it embodies the employment of diverse poetic devices, including dialogue, personification, and elaborate imagery. Furthermore, there is a synergy of purpose in his poetic spectacle which finds unity and harmony between man and nature and art. He unites all the three elements man, nature and art, herein lies his greatness as a poet.

4.4.3 Discussion of Findings

In this thesis, the researcher will go into the research questions as directly shown in the research questions section in the first part of this research.

The questions are going to be answered in the same order in which they appear.

4.4.3.1 What are the different definitions of the term ‘nature’ throughout the history of literature?

Middle English, from Middle French, from Latin *natura*, from *natus*, past participle of *nasci* to be born, first known use in 14th century. Nature is a concept with two major sets of inter-related meanings, referring on the one hand to the things which are natural, or subject to the normal working of ‘law of nature’, or on the other hand to the essential properties and causes of those things to be what they naturally are, or in other words the laws of nature themselves. Understanding the meaning and significance of nature has been a consistent theme of discussion within the history of Western Civilization, in the philosophy fields of metaphysics and epistemology, as well as in theology and science. The research of natural things and the regular laws which seem to govern them, as opposed to discussion about what it means to be natural, is the area of natural science.

The word ‘nature’ derived from Latin *nātūra*, a philosophical term derived from the verb for birth, which was used as a translation for the earlier Ancient Greek term *physis* which was derived from the verb natural growth, for example that of plant. Already in classical times, philosophical use of these words combined of two related meanings which have in common that they refer to the way in which things happen by themselves, ‘naturally’, without ‘interference’ from human deliberation, divine intervention, of anything outside of what is considered normal for the natural things being considered. Thus, understanding of nature depends on the subject and age of the work

where they appear. For example, Aristotle's explanation of natural properties differs from what is meant by natural properties in modern philosophical and scientific works, which can also differ from other scientific and conventional usage.

Moreover, the idea of nature is most widely employed in philosophy and literature. Aristotle and Descartes rested on the concept of nature to explain the fundamental tenets of their views. Aristotle considers "natural world as causal system consisting of a celestial and a sublunary part causally interconnected in a specific way" (Falcon, 2005:23). The philosophical tradition that traces back to Aristotle uses the idea of nature to explain the essence of a thing. The essence of water, for example, will be its molecular structure and the essence of a human will be its self-consciousness or its soul. Many times the idea of nature is used to refer to anything that exists in the universe as part of the physical world.

In the Renaissance there were two conflicting ways of looking at nature. On the one hand, the view inherited from the Middle Ages was that, since Adam and Eve's ejection from paradise, nature had become degraded and degrading. On the other hand, the Greek and Roman literature that inspired Renaissance writers often depicted pastoral life as more virtuous than city life. An explosion of interest in nature was seen during the age of Enlightenment, even Newton believed the ordered perfection of the natural world pre-supposed the existence of God. The orderly aspect of nature were dragging them towards the science through the world of nature (Mir and Dar, 2018).

Followers of the Romantic Movement saw primitive people in different light. They were in possession of something as closeness to nature and had developed a relationship with it. For Romantic poets like

Wordsworth, the English country side is a constant source of poetic inspiration. In modern era, science and technology covers every sphere of life and causes tremendous pollution, ecological imbalance and devastation of natural resources. One believe that the modern world has marched towards new heights in the above fields but the man has become the man without human qualities. Sincerity, honesty and humaneness have become rare and are found in books only. The vast scientific learning academic excellence has turned individuals into machines who could hardly benefit humanity without any selfish gains. It is continuous conflict between the one's self and actions has been the major cause of man's degradation (Munawar, 2006).

In the middle ages the concept and the idea of nature and Chaucer's idea of nature, is very different from that of the Modern Age. It is related not only to the natural and physical environment, but also to the spiritual the religious and has effects on the political social sphere (Ferber, 2010). Chaucer's contemporaries Gower and Langland also provides representations of man's reflection upon its relationship with nature. Nature is perceived as divine and sublime in literature, art and nature writing. The Western religious scholars believe that nature is something created by God and the natural philosophy is essentially about God and his creation. Nature is sacred because it is the creation of God and at the same in the minds of many educated Europeans of the 18th century, the Enlightenment's attack on superstition, and the successes of astronomy and Newtonian physics, removed God from his Throne (Ferber, 2010).

Nature was perceived as divine and sublime in literature, art and nature writing. It has been the subject of poetry and philosophy for human since ages.

The definition of nature is one such complex issues that could never be brought to consensus even discussing for ages. For the layman it means the blissful environment around and for writers and philosophers the source of inspiration. In reality nature is both, the pain and ease, the healer and the maim, the giver and taker, in short nature is all that exists around. The broader definition of nature explains the daily activities of every unit that and the connection of thoughts that directly or indirectly influence each other. Nature demands attention in the times when man challenges and disturbs it in the disguise of technology. Thus, in order to understand nature it becomes necessary to come out from the present age last track life into the lap of nature and spend more meaningful time therein. Romantic poets were the true lover of nature who wrote under the shade of autumn leaves and pouring clouds.

4.4.3.2 The difference between Wordsworth's attitude towards nature and that of other English romantic poets?

The second question concerns Wordsworth's attitude towards Nature. "What differentiates Wordsworth attitude towards nature from that of other English romantic poets?" Since he is recognized as the father of English romantic poetry, his attitude towards nature is very important. The concept of nature is crucial not only for Wordsworth, but also for other English romantic poets who lived during his time and those who lived after him. Nature in itself is a very crucial element, and an important component of English Romanticism, making it one of the most significant characteristics of English romantic poetry. This emphasis on nature becomes very clear when looking at the lyrical ballads, the first volume of poetry written by William Wordsworth and co-authored by his close friend Samuel Taylor Coleridge. As mentioned above, the understanding of nature and the meanings associated with it depends mainly on the

subject and age in which the natural work appears. This is also true for *The Lyrical Ballads*, which celebrate nature and put it before any other consideration. The poems of Lyrical Ballads are very simple as the Ballads were meant to be sung by shepherds who are naturally associated with nature and have strong bond with it since they spend most of their time with their flocks in the open natural space in the country side of England. The language in the volume is simple to reflect the simplicity of nature itself. For Wordsworth, nature is something holy and viewed as a teacher since he states specifically “let nature be your teacher”. On the other hand, other English romantic poets looked at nature as something enjoyable attempting to imitate Wordsworth’s attitude towards it and considering it as a primary source of inspiration for their poetry. The poetry of the English Romantic period contains many descriptions and ideas of nature. All these authors discuss in varying degrees, the role of nature in acquiring meaningful insight into human condition.

4.4.3.3 How does Wordsworth’s view of nature differ from that of Frost?

The third question of this research is concerning Wordsworth’s view of Nature versus Frost’s view of Nature. Namely “How did Wordsworth’s view of nature differ from that of Frost? Wordsworth, like other English romantic poets during his time, viewed nature as a source of beauty that can be enjoyed. This view and attitude were evident in his poems. Furthermore, and just like it was for other English romantic poets, Wordsworth viewed nature as a clear primary source of inspiration in the composition of his poetry. It was also used by Wordsworth as a means through which he could use his imagination that helped him in the creation of his verse. He looked at nature also as a source of knowledge and information. **Frost** on the other hand, viewed nature in a relatively

different way. Although he seems to enjoy nature and being in the presence of nature which becomes a spiritual vehicle through which he can reach a higher and more elevated level of religion and spiritual feeling. It seems that Nature is used by Frost as a means for meditation to arrive at certain conclusions that have to do with the creation of the universe and the life here-after. Frost's view of nature seems to be influenced by the Bible and Biblical teachings. This relates it directly to the Church and to the Transcendentalist school pioneered by Ralf Waldo Emerson during the half of the 19th century. Frost, has been widely known and perhaps the most quoted, read, and fully appreciated American poet of the twentieth century. He holds a unique position as national bard. He used to write poetry by lodging himself in the hearts of his countryside as an American symbol. He symbolizes the peaceful, self-knowing, and independent citizen whom every American dreams of becoming. **Wordsworth** advocates the use of simple, ordinary language in poetry. He is of the opinion that poetry should be written in a "selection of language used by men in humble and rustic". He sets himself to the task of freeing poetry from all its 'inane phraseology', and of speaking the language of a simple truth. **Frost** is deceptively simple in his poetry. His poems in the surface seem simple. He puts on the familiar mask of a Yankee farmer who speaks of the simple rural folk, and birds and animals, and the cycle of seasons, and whose utterances are full of poetical wisdom. But the poems in reality have deep significance, and show Frost's penetrating insight into the primal instinct of man. He reveals the complexities of rural life in the garb of plain words. Many of his monosyllabic words are difficult to comprehend as these are charged with symbolic meanings. The body of his poetry wears an ordinary garment but beneath it remain messages that need one to introspect for clear understanding. He uses symbols taken from nature to express the

intended meanings or messages. Frost's diction is simple but behind the simple is great art. A majority of his poems offer more than one interpretation. The rich texture gives the poems an inexhaustible quality. **Wordsworth** has a superabundant enthusiasm for humanity. He is deeply interested in the simple village folk and the peasant who live in contact with nature. Wordsworth emphasizes on the kinship between man and nature. Wordsworth's philosophy of human life rests upon his basic conception that man is not apart from Nature but is the very "life of her life". In childhood man is sensitive to all natural influences; he is an epitome of the gladness and beauty of the world. He explains this gladness and this sensitiveness to Nature by the doctrine that the child comes straight from the Creator of Nature. This kinship with nature and with God, which glorifies childhood, ought to extend through a man's whole life and ennoble it. This is the teaching of *Tintern Abbey* in which the best part of human life is shown to be the result of natural influences. According to Wordsworth, society and the crowded unnatural life of cities tend to be weaken and pervert humanity; and a return to a natural and simple living is the only remedy for human wretchedness. Like the poetry of Thomas Hardy, the subjects of Frost's poetry are local or regional; their poetry springs from specific areas. The subjects of Wordsworth's poetry are universal, and are true of all people of the world. Frost wrote about ordinary people, farmers and workers were the subjects of his poems. Woods, flowers, birches, weeds, birds and trees showed up frequently in his poems. The rural landscape and wildlife form the content of his poetry. Because of his interest and love for rural people, he emerged as a national bard and a poetic sage of America. He has written on all conceivable objects but his central subject is humanity. For Wordsworth, poetry is the outcome of personal, spiritual or mystical experience, where experience is the antecedent, and the poems are the

consequent. In fact, experience causes expression, and expression becomes a spontaneous outburst. For Frost, poetry begins consciously and it ends unconsciously. Wordsworth conceives of a spiritual power running through all natural objects the “presence that disturbs me with the glow of elevated thought” whose dwelling is the light of setting suns, the rolling ocean, the living air, the blue sky, and the mind of man. He considered Nature as a living personality. In most of his poems nature is constructed as both a healing entity and a teacher or moral guardian. He is a true worshipper of nature; nature’s devotee or high priest. To Frost, there are barriers between human and nature, between humans and humans, and between the creator and the creation. Yet Frost does not cease to work; he rather tries to adjust himself with the barriers created by nature. In addition to that, to sum up this part, the title of this thesis is *The Concept of Nature in the poetry of Wordsworth and Frost*, it attempts to investigate the various concepts for the term Nature. Also it seeks to identify the major similarities and dissimilarities in the use of nature in the poetry of both poets. Both Frost and Wordsworth are, by all consent, considered as nature poets. Nature finds a unique expression in their poems of requisite beauty. Wordsworth is the high priest of nature whereas Frost’s attitude towards nature is sometimes described as modern. Wordsworth, on the other hand, experiences the presence of a Divine spirit behind all the objects of nature and Frost, on the other hand, does not spiritualize nature. On contrary, Frost does not glorify or idealize nature. He strongly believes that nature is beautiful and enjoyable but the duties and responsibilities which people have on their shoulders are more important than merely the enjoyment of nature. Moreover, being the pioneer of the Romantic Movement in England, Wordsworth is rightly given the credit for being a romantic poet of the first generation. His nature poems bring the readers to the airy-fairy world, to the world of

imagination and make them feel the romantic aroma therein. The condition is a little dissimilar in the case of Frost's treatment of nature. Since Frost harbors a modern sensibility, his treatment of nature is realistic, and as a realistic, he does not find any benevolent spirit pervading in nature. His portrayal of the disintegration of values in modern life and disillusionment of the modern man through his nature poems make him essentially a modern poet with an acute modern sensibility. Apart from this, Frost has a tendency to philosophize but is free from didacticism, which is sometimes not so in case of Wordsworth. Actually, all this does not mean that Frost and Wordsworth have only these points of dissimilarities or differences. As a matter of fact, both of them bear a great affinity or similarities with each other. For instance, for both Frost and Wordsworth, what is necessary for creative power is a kind of 'detachment', which seems quite perceptible in their poems. Besides this, both of them go parallel in their use of the language of common people for poetic expression.

4.4.3.4 The difference between Frost's attitude towards nature and that of other English romantic poets?

The fourth question of this study concerns Frost's attitude towards nature versus other English romantic poets "What differentiates Frost's attitude towards nature from that of other English romantic poets?" In trying to compare Frost's attitude towards nature to the attitude of other English romantic poets, it is so clear and may be fair to claim that his attitude was clearly and significantly different. Using his poem "Stopping by the Woods on a Snowy Evening" as an illustrative example, it may be shown that he looked at nature in a different view point from that held by other English romantic poets who resided in England. Frost seemed to be influenced by the transcendentalist movement pioneered by Waldo Emerson. Nature

to Frost was somehow associated with the spiritual and supernatural. This view goes in line with the view of those who believed in the teaching of Transcendentalism of the 1840s. Although Frost celebrates nature in a way similar to that of the English romantic poets in this poem his influence by Transcendentalism becomes obvious in the last stanza when he talks about how the woods are lovely, dark and deep, but concludes that he has promises to keep and a long way to go before he sleeps, meaning before he dies. This signifies the relationship that Frost establishes between nature and death and the life here-after. This goes along the same lines as Emerson's school of thought represented specifically by the beliefs held by those who follow the Transcendentalist Movement, while other romantic poets like Wordsworth, Shelly and Keats are priests of nature, true lovers and, admirer of nature. They state nature has bestowed, unwearied joy to mankind. Nature works as source of inspiration. And it works as a source of generating happiness and is a best guide for human beings to live a happy life. Wordsworth approaches nature as a power of beauty and balm for happy, peace and calm. It might be said that where Wordsworth's imagination isolates and focuses and John Keats fills in and enriches, Shelley's dissolves and transcends. These three romantic poets have tried their best to bring happiness to humanity and shake all their sorrows through natural beauty and rural setting in their poems. They believed that nature has answer for all unanswered questions. They celebrate the beauty of nature in its various dimensions. Their message is that nature is our best guide, source of inspiration to lead a happy and prosperous life.

4.4.3.5 In what ways does Wordsworth and Frost's poetry reflect humankind's relationship to natural environment?

The fifth question of this study concern ways in which the both poets poetry reflects humankinds relations to natural environment. In what ways does Wordsworth and Frost's poetry reflect humankind's relationship to natural environment? Both poets show and demonstrate that 'The self' and humankind is only strengthened through an engagement with nature. Nature has been and will be the cradle of human's livelihood and civilization, hence the poets notice that humankind depends on nature for survival. Nature in the poems of Wordsworth and Frost, is shown as a giver of tranquility, comfort, a harmonious place and a place of respite. They show that nature is the place where living organisms get sustenance, joy and comfort as well as relief from pain and grief. In addition to that, both poets believe that nature nourishes, comforts and thereof it will not cease to comfort and provide tranquility to its inhabitants. Through their poems, they demonstrate that nature never betrays its inhabitants. The poems reveal intense feelings of adoration in humans towards the environment, humans and the environment have a mutual relationship of quid pro quo. Therefore, human beings must strive to safeguard nature from all man-made dangers and it will in turn continue to guard, nurse, and guide them.

Nature can be an abode of exasperation and agony. Natural elements present danger as well, and the same elements which depict joy can also depict deprivation, melancholy and distress and the same elements can also be both obstacle and aid. Nature as a bounteous treasure of horrid emotions and feelings, may lead humans to lose sensitivity towards nature and may depict relationships in a negative manner. This may break the bond between human beings and nature since humans may become

indifferent which in turn may lead to the destruction of nature. The poets view nature as the source of nourishment, health and cheerfulness. Nature appeals to the senses of human beings in aesthetic ways, calms and makes them exultant.

Wordsworth sees nature as a close companion and all of those reflect that he is in complete harmonious interconnectedness with nature. Nature can support humans in different ways, and thus needs to be treated as sacred and this generation and the next depend on it. Furthermore, nature can exist on its own without humans, but humans cannot live anywhere in this galaxy but on earth. But since the environment is burdened with carrying some ungrateful inhabitants that destroy nature, it however has to count on human beings to conserve, maintain and preserve it. The poets, through their depiction of nature as a harmony, educate human beings to live noteworthy regarding the sustainability of nature. In addition, the poems also communicate that people should establish a better world and as a result, better lives will ensure, and it teaches how a close relationship with nature should be created in order to establish a peaceful and harmonious world. Nature does not need people to rule over it, but runs itself very well and better without humans. They are taking more and more, and returning too little back to restore and keep the life system that support them. In *Nothing Gold can stay* Frost creates a memorable impression by the presence of Nature. Mountains rearing high above man's head, valleys curving to man's inquiring eye, roads, open or leaf-strewn, crowded trees, dense dark woods, hills of snow caving in heavily, tufts of flowers and many more. He uses nature as a background to reveal his concept of the human relationship to this planet upon which the human race is destined to live out its days. Rural scenes and landscape, homely farmers and the natural world are used to illustrate psychological

struggle with everyday experience faced by men but met with courage, will and purpose to keep moving on. Secondly, *Tree at My Window* expresses a man's love for a tree. The poet loves the tree at his window and feels its presence in his life even when the tree goes out of his sight as the poet lowers down the window sash. He says 'let there be never curtain drawn/Between you and me'. Amidst nature man learns life's lessons and the poet's realization comes 'Your head so much concerned with outer,/Mine with inner' that both of them are destined to suffer. In an age when unplanned urbanization and deforestation are on rampant, man's love for trees can save the environment. Robert Frost gives an insight that modern man or modern people should have a greater understanding and appreciation of the importance of trees to maintain an ecological balance. Trees are essential to all life. They absorb vast amount of carbon dioxide and other pollutants from the atmosphere replacing them with oxygen. Forests help regulate excess water flow and can reduce the effects of flooding and soil erosion. Trees influence weather pattern by increasing humidity and generating rainfall. Continuous interaction between humans/animals and trees/plants is required to sustain life here on Earth. Wordsworth believed nature was the trinity of humanity, rationality and deity. Nature was the teacher and the guider of the human. So, it is of great significance to reinterpret Wordsworth's work from this point of view. He formed a unique concept of nature, which contained the aspects of natural sublimity, natural cruelty and natural beauty. This concept has both aesthetic significance and ecological significance. He believed that since the sublime offers emotions of exaltation and awe, man should adopt a humble and modest attitude towards nature. He had a profound understanding of nature's value. He highly regarded nature as "anchor of thought, the nurse, the guide, the guardian of heart, the source of happiness and wisdom" In his

opinion, natural beauty symbolized love and gentleness, so it was the best medicine for man's wounded soul. He cared for the masses, their material life and spiritual life. He foresaw the dilemma of human existence, and tried to solve this problem by means of poetry. He resolved to save man's soul and human nature. He tried to achieve ecological balance on the earth and in human mind. As a great poet, thinker, and philosopher. Wordsworth is a complicated figure to deal with. In general, this is study a simple attempt in the study of William Wordsworth's ecological consciousness, because it is written from a simple aspect. Which is how to put these theories into practice.

Frost is the poet who is known for his realistic depiction of the natural surroundings. Being environmentalist, he too tries to spread awareness among the human beings towards our environment and the message he conveyed through the medium of his poetry. Frost shows that nature is harsh and indifferent towards men. Ambika (2011) adds that "Nature for this poet is neither friend nor foe, nor is it the backdrop for human drama; it is this poet's terrifying self-portrait" (p.11). He opines that man should accept troubles thrown by nature. His prospective becomes prominent as he says that humans are to survive by being courageous and fearless in the face of natural barriers, but he never meant that men should cross all limits. Whatever they do individually or in group, it becomes a collective in building their environment. People take from nature in abundance and return to it very little. So Frost makes people aware that they must be Ecofriendly and must be aware of what is hidden in the lap of nature which their eyes are unable to perceive but they can comprehend through their common sense. But, despite of many movements like World Wide Life Fund, which were organized for the betterment of our environment, it is still going on polluted. In fact, the Green House Gases are chief cause

in making our environment disastrous. People should not ignore the fact that for the overall development of the human race, the purification of Nature is an essential need and therefore the Eco- critics try to make them aware towards the very abode of human beings i.e. Nature, as it focuses on the Eco-oriented industrialization, development. Ecology also provide a theory that how it should be implemented in the contemporary world, for example it tells that we should try to avoid using things that is made of plastic and which is harmful to the environment. Thus, ecology accentuates, on the environmental study and the poems of Frost accomplish it a lot.

4.4.3.6 How far are the representation of nature expressed in Wordsworth's and Frost's poems consistent with conserving the natural Environment?

The last question is concerned with whether the ideas expressed in the poetry of both poets consistent with conserving the natural environment “How are the representation of nature expressed in Wordsworth's and Frost's poems consistent with conserving the natural environment?”

There was no doubt that both Wordsworth and Frost's representation of nature expressed in their poetry and poems are consistent with conserving the natural environment, which is so crucial and important for them. As it was mentioned in the above part of this research, one can put both poets, for instance, with the rural areas of their countries, Wordsworth in the beautiful Lake District of England, Frost in the Farm lands of New Hampshire. They are both considered as Nature poets. And both of them develop a great love for nature through their lives, seek the natural world for comfort, solitude, inspiration and tranquility. The love of nature was instilled in them at early ages by their mothers. Therefore, it's natural and

necessary to find that their ideas and poems are consistent with nature and natural environment preservation. And they have cautioned and warned human being not to destroy the natural environment. The relation or interaction between the human world and the natural world is one of the major concerns of the Romantics. Wordsworth claims that being in tune with nature in a state of contemplation and silence can be much more informative than learning books. The poet maintains that wisdom comes from nature, rather than from human realm. Wordsworth's nature poetry restores the connection between man and natural environment through engenderment of respect for non-human world, and contributes to make him stand in line with other environmentalists and ecologists of modern world. He is generally known as the greater nature poet in English literature. He realized the importance of natural environment in human life. On the other hand, Frost also is a nature lover, through his poems, he invites people to take much care of natural environment. In his poem *Stopping by Woods on Snowy Evening*. He begins with the very pleasant setting of Nature, and concludes with the ideas that desires of conquering Nature has always been in the human hearts, but nature still finds its way somehow. People in order to improve our standards of life, try to destroy Nature through urbanization. It results in an imbalance of Nature. He invites people to think, evaluate and reconsider their idea of development. He is inkling towards the falling of woods by industrial growth. The woods are "lovely, dark and deep". He is admired by the beauty of the woods and not ready to leave the place. The calm, scene and beauty of wood enraptured him. He couldn't resist it but rather succumb to it. It is an invitation for all human being, to enjoy, preserve the natural environment instead of destroying and exploiting it. The heavy burden of earthly life has captivated human being in such a way that man has isolated himself from nature and does not pay attention to it. In *Tree at*

My Window gives an insight that modern people should have a greater understanding and appreciation of the importance of trees to maintain ecological balance. Frost was against modern people's materialistic attitude that neglects humanity. If humans continue damaging the natural environment and go on indifferent to this crucial issue, the days are not far away when they themselves will be *out, out* from the earth. Frost in this poem is warning against the exploitation of nature and labor in a capitalist economy that leads the world to disaster. *In West Running Brook* Frost, like a true environmentalist, presents streams as an emblem in which a young couple recognize the running water as completing the triumvirate of their marriage. It becomes the stream of life for them. In today's world pure and fresh water is going to be scarce more and more. The poet expresses a concern for the preservation of water as he says "we love the things we love for what, and they are". Here, Frost refers to the brooks. He urges his readers to take care of water, the fount and source of life on earth. Social and non-human nature is the universal field of Art and literature. Without connecting with physical environment or nature, no literature in the world can be enriched. The relationships between physical environment and literature are the central discussing issues of Eco-criticism. In modern literature, the elements of eco-criticism have been used. Frost is a modern American poet who didn't use nature same like other romantic poets especially Wordsworth but the physical environment and nature have been presented as a background in his poems that is the fundamental features of eco-criticism.

4.4.4 Summary

In this chapter, the researcher has discussed Data Analysis and Discussion of this thesis. The chapter has addressed the two Poets of Nature's marked Similarities in their lives and works, William

Wordsworth, Robert Frost, and Nature in the Poetry of Wordsworth: an Analysis. In addition, the chapter also has shown Nature in the Poetry of Robert Frost: An Analysis, Critical Approaches, and Classical Traditional to Romanticism. Thus, New Criticism to Romanticism, The Concept of Eco-criticism, and the researcher addressed Applying Eco-criticism to the Works of Wordsworth and Frost. Hence, Applying Eco-criticism to William Wordsworth, Applying Eco-criticism to Robert Frost, and also in this chapter, the researcher has presented and analyzed the Findings of the research questions. The researcher has answered the questions according to the research questions. First, what are the Different Definitions of the term Nature throughout the History of literature? Second, the Difference between Wordsworth's Attitudes of Nature and that of other English Romantic Poets? Third, how does Wordsworth's view of Nature Differ from that of Frost's? Fourth, the Difference between Frosts' Attitude towards Nature and that of other English Romantic Poets? Fifth, in what ways does Wordsworth and Frosts' Poetry Reflect Human kind's Relationship to the Natural Environment? And finally, how far are the Representations of Nature Expressed in Wordsworth and Frosts' Poems consistent with conserving the Natural Environment?

CHAPTER V

SUMMARY, RECOMMENDATIONS&SUGGESTIONS

5.0 Introduction

In this conclusive chapter, the researcher presents a summary and concludes the discussion of Nature in the poetry of William Wordsworth and Robert Frost. The chapter closes with some recommendations and suggestions for further studies in this area.

5.1 Summary

This chapter deals with the core of the study, which is Nature in the poetry of Wordsworth and Robert Frost. The study attempts to investigate the various concepts of the term 'Nature'. And it seeks to identify the major similarities and dissimilarities in the use of nature in the poetry of William Wordsworth and Robert Frost. The importance of the natural description used in literary works, in this case Wordsworth's and Frost's poems, can be studied through the discernment of the exposure of their twofold nature. Thus, the Eco-critical study is proposed to use content analysis in analyzing the ecological nature features in Wordsworth and Frost's poems. Eco-criticism examines the relationship between writers, texts, and environment. Thus, the main reason that led the researcher to choose this study is to highlight the strong relationship between nature and humankind, and to present an approach to the different concepts of nature as seen by William Wordsworth and Robert Frost. As it was highlighted and discussed, this study is a desktop content analysis. The discussion of the findings is presented according to each question. A thematic system approach was therefore utilized to analyze and present the data. The results shows that there are considerable similarities and

dissimilarities between Wordsworth and Frost in their uses of the term 'nature'.

Furthermore, the research concludes that the term 'nature' does not always have the same meaning or carries the same level of significance. The meaning of nature has continually changed throughout the history of literature. The research also specifies how nature was used by the English Romantic poets with special reference to Wordsworth compared to how the same concept was used in America with special reference to Robert Frost. Frost's attitude towards nature in comparison with Wordsworth's can be viewed in terms of the impact that Transcendentalism had on his views. Although Frost enjoys nature and uses it in his poetry it was a means of meditation and religious inspiration for him to reach a higher level of spirituality and philosophy towards the life here-after. In comparison, English Romantic poets looked at nature only as a source of inspiration to write poetry and a comfortable place in which a bond can be created and enjoyed with nature.

Finally, this research is limited to the discussion of the Concept of nature in the poetry of only Wordsworth and Frost. It discusses nature in America through Frost's attitude towards it and attempts to see if that can be explained in relation to the Transcendentalism Movement in America pioneered by Ralph Waldo Emerson. And it compares that to Wordsworth's attitude towards nature in relation to the English Romantic Movement in the 18th century.

5.2 Recommendations

In the light of six research questions previously stated, in, a number of important Recommendations can be summarized as follows:

1. Since environmental literature plays a vital role in the ways of tackling the modern world's environmental crisis, it is imperative that educational authorities should provide ideas for teaching students how to live and co-exist with nature.
2. Taking both poets' concept of nature as the place where living organism get sustenance, joy and comfort as well as relief from pain and grief, teachers of Romantic poetry may provide clear examples of this from their own native environment.
3. Efforts should be made by teachers to help their students observe Wordsworth and Frost's representation of nature in their poetry and how is this consistent with conserving nature and the natural environment.
4. The concept of nature as used by early American writers as Anne Bradstreet and Edward Taylor may be studied, analyzed and compared to how it was used by authors who came after Robert Frost.
5. Nature in British literature should be explored and studied, not only as it was employed by English romantic poets, but as it was used by authors before and after the English Romantic Movement in order to see whether nature was used in the same way or in a different manner.

5.3 Suggestions for Further Research

For further studies in the same vein, based on the findings of this research and the humble discussion of the concept of nature in the poetry of Wordsworth and Frost, the researcher may suggest the following for further studies:

1. The researcher suggests further studies in the Concept of Nature as it is used in Modern English Fiction.
2. The Relation between Man and Nature in William Wordsworth's Poetry.
3. The World of Nature and Human Experience in the Poetry of Robert Frost.
4. Man's Search for Freedom: A continuing Theme in the Poetry of William Wordsworth and Robert Frost.
5. William Wordsworth's Poems: Signs of Eco-criticism and Romanticism.
6. Eco-criticism for Educational Sustainable Development in Sudan.

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Appendix 1

From The Prelude [Lines 452-489] Skating

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cave, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
And growing still in stature the grim shape

Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark,-
And through the meadows homeward went, in grave
And serious mood; but after I had seen
That spectacle, for many days, my brain

Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

Appendix2

Tintern Abbey [Lines From 1-100]

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
Which on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which, at this season, with their unripe fruits,
Are clad in one green hue and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild; these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem,
Of vagrant dwellers in the houseless woods,
Or of some Hermit's cave, where by his fire
The Hermit sits alone.
These beauteous forms
Through a long absence, have not been to me,
As is a landscape to a blind man's eye:

But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration:—feelings too
Of unremembered pleasure; such, perhaps,
As may have had no trivial influence
On that best portion of a good man's life,

His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world
Is lightened:—that serene and blessed mood,
In which the affections gently lead us on, -
Until, the breath of this corporeal frame,
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:

Appendix 3

Birches by Robert Frost [lines from 1-46]

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay.
Ice-storms do that. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
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.
They are dragged to the withered bracken by the load,
And they seem not to break; though once they are bowed
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in
With all her matter-of-fact about the ice-storm
(Now am I free to be poetical?)
I should prefer to have some boy bend them
As he went out and in to fetch the cows--

Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground.
So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping

Appendix 4

The Road not Taken: by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference. (Samson, 2018).