

## **Nature: A Notable Feature of Robert Frost's poetry**

Muna Shrestha<sup>1</sup>

<sup>1</sup>Assistant Professor, Mahendra Multiple Campus, Tribhuvan University, Nepal

### **Corresponding Author**

Muna Shrestha

Email: muna.shrestha123@gmail.com

### **ABSTRACT**

The aim of this present article is to examine Robert Frost's poetical theme and its values which explain the voice of Nature and also to highlight the treatment of Nature in some of his selected Poems. Frost is a famous American Poet and his poems are mostly autobiographical in subject. During this period, when modern poetry is becoming more complex, Frost gets success using his poetic style with refined and simple language. He has been mostly influenced by the environment around him while composing his masterpieces. He uses different phrases and thrill in poetry. His central theme doesn't concentrate on the typical rural life but on the dramatic conflict happening in the natural world. He expresses deep love and sympathy towards Nature and utilizes it to express his viewpoint and to make his verse fascinating. He thinks Nature is not only the source of pleasure, but also an inspiration for human wisdom. His poems contain symbolism, hidden meanings, sounds, rhyme, meter, metaphors and more.

### **KEYWORDS**

Inspiration, Nature, Nature poet, Poetic style, Robert Frost, Rural life

### **INTRODUCTION**

Robert Frost was a leading American poet who started writing in the Nineteenth century and emerged as one of the most significant poets of the Twentieth century in America. His entire career was highly profile in his age therefore he received admiration for his literary works. He was honoured by a declaration of the United States Senate and the library of congress selected him their expert in poetry in 1958. Frost received over 40 honorary degrees, including ones from Princeton, Oxford and Cambridge universities, and was the only person to receive two honorary degrees from Dartmouth College. He was four times awarded the Pulitzer Prize for poetry in 1924, 1931, 1937 and 1943 and also a recipient of esteemed awards. ([http:// www. pulitzer. org/ by cat/ Poetry](http://www.pulitzer.org/by cat/ Poetry))

He was one of the most well-known poets of America and also known as the purest classical poet. He was all the time on the move in search of quality and resources in poems. His conception of poetry was compared with the renowned poets like T.S. Eliot, W. B. Yeats and Ezra Pound. He was introduced as a modern poet and modern reformer with a good attitude. He

was a reputed scholar of his period and began several aspects of newness in modern poetry. He discovered truths about human nature and the original sorrows of the heart while writing within the traditional forms of poetry. He did not write to change society, but merely to reveal the continuing qualities of humanity. Frost says, "Complaint is a form of impatience and sorrow is a form of patience" (Coles, *Robert Frost's Poetry*, p20).

Frost had his own poetic world and that world had many similarities and difference with the worlds of other poets. His world was a pastoral world of rustics and it was located in New England. He had some similarities with Wordsworth's world because both were Nature poets. But both of them had the two different attitudes of viewpoints about Nature. Frost view of Nature was really strange. Instead of exploring the margin where emotion and appearance blend, he looked at Nature across a closed gap, where he saw the image of unfriendly reality like man's physical needs, the danger facing him, the realities of birth and death and the limits of his ability (Lyne, John F. *The Pastoral Art of Robert Frost*, p145-146).

The Romantic poet, Wordsworth's description of Nature was totally different than Frost's view. For him Nature was like a devotee in the temple of God which provided a protective umbrella under which he could enjoy perfect peace, tranquility and happiness. But for Frost, there was no room for fanciful glorification and romantic idealization of Nature. His Poetry was filled with the imagery of Nature, but to think of him as a Nature poet in the fundamental sense was to disfigure the image of his poetry by overlooking its dark complexities. Frost did not sing joys of Nature life like Wordsworth. But no doubt, in his poems *Mowing*, *Putting in the Seed*, and *Two look at two*, he had expressed joys in Nature.

Frost was also attracted towards the Nature like other Romantic poets and did not trust Nature as his friend, guide and protector. He was all the time suspicious of Nature's wickedness. Therefore, his used of Nature was the single most misunderstood element of his poetry. Frost himself said over and over that he did not consider himself a Nature poet and pointed out the fact that few of his poems expressed his feeling for Nature. Due to this, many critics of his poems were also confused to understand his position. According to critic Robert P. Tristram, Frost presented Nature with people trapped into it where they belonged and that he treated people in a good nature and far from accuracy (Robert P. Tristram Coffin, p58). Another critic Robert J Langbaum remarked that Frost made man and Nature interrelated so that they seemed equal which ignored the individuality of Frost's characters (Robert Langbaum, p.158). And in his book, *The Major Themes of Robert Frost*, Radcliff J. Squires asserted that Frost would like Nature to harmonize with human intuition more than it was willing to do and that he was successful only in seeing Nature as a friendly mirror in poems that merely record (Radcliff J. Squires, p.22).

As a whole, Frost's view of Nature could not be separated from his work. His concept, attitude, pattern of Nature and doctrine was imposed upon his work. He was always inspired by Nature which most richly provided the images to him. His real capability reclined in finding new thoughts with the support of traditional views and gave the weight of this tradition to new ideas.

He knew the mystery of words, their mythological and associative values, sound postures, beauty and ugliness. Concerning his style, the rhyme patterns were skillfully produced and he was even more skillful in matters of meter and rhythm. His poems are precious with a lively view of daily life.

His themes were always universal and very simple in surface meaning. But he could not get respect in his country because of his rigorous style of writing. In England, he became familiar with literary personalities like Edward Thomas and Ezra Pound and was encouraged by them. Finally, he published his first collection of poems, *A Boy's Will* in 1913. This collection was well received and he started gaining reputation. His other major collections of poetry were *North of Boston* in 1914, *New Hampshire* in 1915, *Mountain Interval* in 1916, *West Running Brook* in 1928 and *A Witness Tree* in 1942.

### **Life of Robert Frost**

Robert Lee Frost was one of the most remarkable men of letters of the nineteenth century. He was also known by different roles such as teacher, cobbler, editor and also a farmer. This great and well-known modern poet was born in San Francisco on March 26, 1874. He was generally regarded as a poet, teacher, and a man of wisdom. He was best known for his use of colloquial language, familiar rhythm, and symbols taken from the simple and ordinary life. He devoted almost his full life to writing literary works and teaching English. Many Americans recognize his name, his best-known poems, his face and even the sound of his voice. He was awarded the Pulitzer Prize four times.

His father, William Prescott Frost held the position of director of school in Lewis Town and later he became an editor of the San Francisco Evening Bulletin. His mother, Isabelle Moodie was a school teacher and of Scottish descent. After his father's death due to tuberculosis in 1885, the family moved to New England and his mother had to take care of the family. Frost's ancestors were originally New Englanders so that move was actually a return. His mother returned to the classroom as a teacher to support her young children and Robert entered a formal school for the first time at the age of twelve. Life in New England was difficult for them because money was hard to come by. Robert started working in a farm and obtained through personal experience a lasting knowledge of the New England character and way of life. During his free time, he roamed the countryside gaining first-hand familiarity with the fields, flowers, trees, and birds of the region, all of which he later transmuted into his poetry (Miguel Lene Gomez, *The unabridged tie between man and nature in Robert L. Frost literary work*).

Frost was graduated from Lawrence High School in 1892. When he was in a high school, he published his first poem in his school's magazine. Frost studied at Harvard University and earned good grades during his courses of Greek and Latin. But he left Harvard University due to his illness. He studied to prepare and teach in high school. He helped his mother by teaching her class of disorderly boys, and also doing various jobs like delivering newspapers and working in a factory. But he did not enjoy these jobs and realized that his true passion was poetry.

After selling his first poem, *My Butterfly: An Elegy* in 1894, he felt proud in his own achievement and proposed marriage to Elinor Miriam White. But she objected because she wanted to finish her college first. Then Frost went on an excursion and when returned back, he again asked her about marriage. She had completed her graduation and they were married at Lawrence in 1895. His grandfather bought a farm there, shortly before dying, for them where he worked for nine years. They had two children during their stay in New Hampshire but his first son died just before moving.

Despite his popular image as a farmer-poet which he spent after his grandfather's death, was the period of his life in which he worked seriously at farming. He produced many famous poems at that time. But at last his farming proved unsuccessful and he again returned to the field of education as an English professor for financial support. He had a deep knowledge of literature, history, science and also philosophy. He neither described the situations of the modern society, nor wrote about political and economic problems of his age. That doesn't mean, he made a distance from contemporary society. He went through from social actions to intellectual problems of his age (<http://www.learner.org/resources/series57.html>).

Robert Frost's personal life was overwhelmed with grief and loss. When he was 11, his father died leaving the family with just eight dollars and his mother died of cancer in 1900. In 1920, he had to admit his younger sister Jeanie to a mental hospital, where she died nine years later. Mental illness apparently ran in Frost's family, as both he and his mother suffered from depression, and his daughter Irma was committed to a mental hospital in 1947. His wife also suffered from depression. She had heart problems and breast cancer, and died of heart failure in 1938. His son Elliot died of cholera, daughter Lesley and son Carol committed suicide, daughter Irma and Marjorie died of fever after childbirth and daughter Elinor died just three days after her birth.

Although his life was full of trouble, he made some friends in Great Britain including Edward Thomas, T.E. Hulme, and Ezra Pound. And Pound was the first American to write a favorable review of Frost's work. Frost also befriended with many current poets in England after the publication of his first two poetry volumes *A Boy's Will* and in 1914 *North of Boston*. He did a great job in the field of poetry which has to do with nature and man. When he was 86, he read his well-known poem *The Gift Outright* at the inauguration of President John F. Kennedy in 1961. His poems were used by President Kennedy for his election campaign. Unfortunately, he took the last breath on 29 January 1963 in United States. His departure meant a tremendous loss for the entire American society and the literary world. He was buried at the Old Bennington Cemetery in Bennington, Vermont. His epitaph quotes the last line from his poem, "the Lesson for Today: I had a lover's quarrel with the world."

### **Nature: a symbol of glory and inspiration**

Nature is the thing which attracts everyone and includes many things in it like rivers, sky, sea, birds, trees etc. Nature is something that has inspired poets of all generations who use Nature in

their many valuable works. These creative writers have some different angles to see Nature so they portray it in a very beautiful language. The environment is a constant source of inspiration that has changed and challenged some of the greatest thinkers and writers of all time. Nature and the environment are great inspirations for any poet who wants to connect to the everyday landscape.

According to Alexander Pope, Nature is beyond human beings' control or grasp but it is essential in influencing their literary creation. It seems to be a more divine source of inspiration than personal skills or individual talent. Nature has the capability to communicate "life, force and beauty" to art. Literary creation and appreciation is refined and regulated by Nature. It stands by its own law, which is also conformed to by other survival in the world. It is a divine symbol, functioning no less amazingly than thinkers in literary creation and criticism. To acquire a better judgment and refined taste of literature depends on Nature which is 'just,' 'unerring,' 'divinely bright,' 'clear' and 'universal' (Pope, *Alexander Pope: Selected Poetry And Prose*).

Romantic poet Wordsworth's view on Nature is no less glorious than that of Pope's concept of Nature. Nature is the material world that serves as a holy place of peacefulness for poets to pursue deeper mediation and to consider their primitive feelings and passions. It also inspires poets to encourage their feelings and arouse their inner voices. It provides them a supreme place to grab the pure and original things and to identify the natural emotions. Wordsworth argues in his renowned work *Preface to Lyrical Ballads* that "the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language" (Wordsworth, Coleridge, and Martin Scofield, *Lyrical ballads and other poems*). Feelings which develop within this natural simplicity are not only complicated but also melodious. Within Nature, poets can achieve a pleasant coexistence which is an important level for their creation.

According to Philips L.Gerber in his book *Robert Frost*, Nature is sometimes inhuman, savage and whistling its cruel invitations to disaster. The poet feels a deep human inadequacy facing such active evil. In this situation, one can only try to live from day to day struggle, but the uncertainty of the struggle leaves only worry and confusion. He has a doubt whether Nature is to arise with the day or leave ourselves without help. Nature is at one cruel and also kind. So a man turns a middle path either he may be a radical or a conservative. Man's relation to Nature is both together and apart (154).

However, Wordsworth also suggests that Nature functions as a certain criterion and standard to regulate and refine human beings' original feelings and emotions. Nature is a significant figure in human's life. It is everything and it is not made by man and it can't change by individual. It helps us from numerous points of view due to which we effectively survive. It changes consequently and it changes each day but it is an essential thing in the environment. So Nature is not only very important in human's life but also a fascinating subject of art. As Wordsworth suggests, true poets struggle to mirror genuine simplicity by choosing incidents and

situations from common life and throw over them a coloring of imagination (Wordsworth, Coleridge, and Martin Scofield, *Lyrical ballads and other poems*).

Emily Dickinson, an American Romantic poet, has also the same feeling of relief in associations with Nature. She loves Nature. The colors, the fragrances and the forms of the material world mean to her a divine symbolism. According to Polly Longworth, "Nature provides her key to the secrets of life, and in its annual revolution she recognizes the age-old pattern of birth, death and rebirth". Not only that, Nature is the medium of releasing her tension and anxiety also (Wells, H.W., *Introduction to Emily Dickinson*). Nature as a theme has an inseparable relation with poems, written almost in every language. English poetry is no exception in this regard. Nature haunted many great English poets like Wordsworth, Yeats and Hardy. Generally, Nature poets have two types of tendencies. Either they were tired of the city life and found relief in Nature or they started feeling oneness with Nature.

Nature is the first and most important characteristic of Frost's poem and he utilizes it as a foundation. He places a great most important on Nature in all of his collections. The majority of pastoral scenes of New England inspire him due to which he does not limit himself to stereotypical pastoral themes. Instead, he focuses on the dramatic struggles that occur within the natural world, such as conflict of the changing of 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.

### **Stylistic Features in Robert Frost's Poetry**

Robert Frost has been acknowledged as one of the renewals of the speaking language of modern poetry. His poetic art should rightly be regarded as a trick. It is in every sense unmistakable and well-studied. It contains the sound of sense and sound of meaning. His poetic art arranges the relationship between dramatic tone and accent of sense. It contains both monster throat voice and quality of voice. Auden accepted Frost's music as "always that of the speaking voice, quiet and sensible." He found that Frost managed to make "this simple kind of speech express a wide variety of emotion and experience, and had auditory chastity" (W.H. Auden, *The Dyer's Hand and Other Essays*, p342).

Frost was the first to acknowledge his limitations. He determined to make his deficiency a virtue and raise conversational speech to the level of poetry, going down to a level of everyday speech. In this determination, he discovered the sentence which was central to his poetic theory and gave emphasis in modern linguistics on the connection between structure and meaning. He said symbolically and suggestively what stylistics has since been able to say more precisely that the form of a sentence determines as elementary modes of understanding and sentences have a good deal to do with the hidden meaning of literary work. He drew his images constantly from Flowers, fire, darkness, birds, human body and the sea. His early images were transformed into the later images and possessed more meaning and improvement in his handling of imagery.

Sometimes he utilized literal and non figurative imagery in which the meaning of a word was not changed (Richard Ohmann, *Literature as Sentences*, p150).

Symbolism was one of the medium of frost's to express his views in poetry and also communicated through them. He attempted to live life fully and devotedly was more than achieved. He utilized his symbols as leading means of changing conditions of his region. His images were distinguished by concreteness, simplicity and silence. His strategy of style was to mean rhyme, irony, wit, personification, simile, metaphors, symbols and allegories. His all means were original in presentation and expression. He creatively and stylistically brought the reliability of speech into his poetry. He had the ability to write on any subject under the sky. He gave his subject matter a new treatment and engaged himself in a sort of language and obvious style.

Frost didn't like the traditional pseudo-literary language and wrote in the natural speech of New England. He was an innovator and left most of the things for readers' imaginings. He carefully chose tight, Firm, hard and strict words and phrases. He portrayed the rural communities of New England in his poetry so hard work for survival, interest and dedication to duty and responsibilities were seen in most of his poems. He expressed the theme of importance of duty and responsibility in *Stopping by Woods on a Snowy Evening* and the importance of physical labor in *After Apple Picking*.

He composes his poems in a conversational style with perfect ease and skill. This conversational tone expressed meaning, sense, emotional and interpretative quality. The worldly activities never tend to a successful end unless there is a proper communication among the subjects involved in the communication process. Frost's poetry reflected the need of this communication in some of his poems. He tried to show the absence of communication only brings tragedy in his poem *The Home Burial*.

The activities of everyday life of human beings were also found in most of his poems. It showed his interest in the real aspects of human life associated with truth and sent his message to his readers very clearly. His poetry was highly remarkable for its quality and versatile meaning. Frost's style was highly criticized for his liberalism different from the classical rules. He can still be considered an unauthorized poet Laureate of America. He always put importance to the meaning that he wanted to convey to his readers and then chose a suitable style for the subject. He never employs the same measures for any of his two poems in order to keep his readers more conscious of the theme rather than the form.

The readers got pleasure and were impressed by his style of presentation of autobiographical elements. He drew out many events from his own life and experiences and presented them adding a little more metaphysical color to compose his poetry a bit deeper in meaning. He mentioned about his life which was not a very blessed one. He experienced the death of many of his own children and the other family members which left him sad and lonely. In spite of all these heartbreaking incidents in his life, he never stopped his composing poems.

In Frost's poetry, Nature was seen not only as a background tool to add beauty and charm but also a more inspiring element both in constructive and destructive ways. His view was to face the music in the real world instead of taking a temporary shelter in an imaginary world. His aim in writing poetry was to achieve the good sense and wisdom that the poetical works of Chaucer, Shakespeare and Milton offer. He struggled hard to attain simplicity, directness and effectiveness in his language and took pleasure in portraying ordinary people's clean and wholesome life. His rhymes came effortlessly and without any strain. He used frank, direct, straight-forward and simple words and abominated every sort of artificiality, unnaturalness or dishonesty. His poetry had natural and effortless outgiving of the highest accomplishment in language. Frost's poetry is acknowledged and adjudged as new poetry not because it adopts newer and freer forms but because of its freshness of thoughts and freshness of approach toward life.

### **Frost's love of nature in his poem**

Frost says, "The land is always in my bones..." (Cook, Reginald, *The Dimensions of Robert Frost*). The beauty of Nature always attracts many poets. Frost spent most of his life time observing and appreciating the wonder of Nature. Nothing in Nature escaped from his sensitive eye. Everything had its purpose so all surface of the world surrounding man were precious to him. His experience of Nature was reflected in nearly every poem he composed. These poems were just like toys scattered about in order to trip the reader into unexpected ideas about the life. (Sohn, David A, *Frost and his Poetry*).

Emerson and Thoreau were the leaders and the interpreters of things natural in the nineteenth century and Frost was influenced through the tradition they dominated. Thoreau's *In the woods* was Frost's most favorite book and he was considered to be Thoresonian because his subjects were similar to Thoreau's subjects (Gerber, Philip L. *Robert Frost*). Frost was influenced by Emerson who had been called Frost's "intellectual and spiritual godfather". He was impressed by Emerson's saying in his Essay on *Nature*: "The stars awaken a certain reverence, because though always present... but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance" (Bode, Carl, *The Portable Emerson*).

Influencing with Emerson, Frost used Nature elements in his many works. He was very much interested in natural things because he found beauty in a common place. He had deep love and sympathy towards Nature. However, the typical pastoral life was not the central theme in his poems. Instead, he concentrated on the dramatic conflict happening in the natural world. His poems usually started with an observation in Nature and proceed to the connection to human psychological situation. People will get the enlightenment from observation, thus Nature becomes a central character in his poetry rather than merely a background (Yuanli Zhang, *Analysis on Nature in Robert Frost's Poetry*, p25-30).



The time which he spent in New England, also inspired him to describe the majority of rural scenes in his poetry. But he didn't limit himself to stereotypical pastoral themes such as sheep and shepherds. In place of that, he centered on the dramatic struggles that occur within the natural world in *After Apple-Picking* and the destructive side of nature in *Once by the Pacific*. He presented the natural world in the form of the source which inspires individuals for the deep metaphysical thought in *Birches* and *The Sound of Trees*. For him, Nature is not simply a background for poetry, but rather a central character in his works.

*Birches*, one of the best known poem was not about birches, mainly, but about the desire of escaping from the world, if only temporarily, "I'd like to get away from the earth a while", he writes, "And then come back to it and again over" (Squires Radcliff). It symbolized man's longing to escape into a dream land. Here it is significant to note that like romantic poets. His approach was not escapist but he balanced the escapist tendency with earthly realism. He evaluated the most loved recreation time movement of country New England kids. His childhood got a kick out of swinging on the birches recommended to him a portion of the essential issues about existence. The poet was tempted to climb the birch tree, he climbed it but soon he was slipped back to earth. A properly chosen birch tree will lower a person back to earth, if he climbs too high. The poem shows no great feelings for such a tree, or for any tree. The poet was tired of thought and said that life was too much like a pathless wood. By sharing his consideration and emotions, he urged the reader to relate to the lyric and search out their own particular sociability.

In Frost's poems, the cycle of the seasons seemed to be bent on destruction. This pattern moved from birth (spring) to maturity (summer) through ageing (autumn) to death (winter). It reached its height with the maturity of summer and then declined into the death of winter. In his poetry, however, the downward movement began immediately. It seems as if the earth is unfriendly to the delicacy and beauty that human beings value. His poem *Nothing Gold can Stay* provided a clearest statement to this theme:

"Nature's first green is gold  
Her hardest hue to hold  
Her early leafs a flower  
But only so an hour  
Then leaf subsides to leaf  
So Eden sank to grief  
So dawn goes today  
Nothing gold can stay." (Complete Poems of Robert Frost, p 272)

In the poem *Fire and Ice*, Frost used two contradictory words, Fire-with the emotion of desire and ice with hate. *Fire and Ice* is straightforward in its message that emotions become destructive when they are too extreme, destructive enough even to end the world. In the first two lines "Some say the world will end in fire/Some say in ice" (Lines,1-2). The comparison states that Frost saw desire as something that took over and brought destruction. Ice also has the tendency to take in things and cause them to crack and break. The final line of the poem asserts

that these two cruel forces are evenly great. Fire consumes and destroys quickly, leaving ashes. Frost talked about how two opposites like fire and ice or passion and hatred can easily be linked together. While ice or hatred, destroys much slower. It causes objects to become so lifeless that they crack from the pressure created.

Frost considered poetry as a form of life and each poem had the truth. And that quality allowed it to seem familiar and recognizable to the reader. It was this truth that Frost knew represented beauty of its height. William James wrote in *Pragmatism* that the beauty of a poem was reflected in its usefulness which was itself a sign of truth. He continued to say that universal conceptions have no meaning if they have no use (Burber, Martin., *Between Man and Man*, p52). Frost showed his profound understanding of this concept, as he composed each poem and with portrayed a universal concept, useful to man.

In his sonnet *Design*, Frost described a simple scene from Nature. A spider on a flower is holding a moth that has captured as its prey. But his portrayal was filled with gothic imagery, including the fact that all three elements: the spider, the flower and the moth are transparent, which here seems to symbolize, not clarity and goodness, but deadly obviousness. He made the scene sound cold-blooded and terrible, and then used it to suggest the larger design of Nature is equally heartless or spiteful. The last part of the poem even advise that Nature has designs on living things, in which it sets up events to facilitate killing and death. The poem has the powerful rhyme and ironic comment which horrified the reader at what appear to be the sinister world of nature.

In *An old man's Winter Night* , he expressed a darker attitude of Nature. Indeed the word dark occurred in its various forms with remarkable frequency in Frost's natural poetry. It begins with the line: "All out of doors looked darkly in at him." In this poem, Nature seems to be watching the Old man's position like an enemy waiting for a sign of weakness. The Old man is only human; he struggles as much as he can to keep going, but his powers are declining while that of Nature remains constant. He is fighting a losing battle. The tale of the Old man expresses the helplessness of the man before the omnipotent and unsympathetic forces of Nature.

In *The Hill Wife*, Frost gave stresses on Nature's opposition towards man. There is a young couple on a remote farm and turns it into a nightmare of loneliness and fear. The wife has all the resources of nature at hand, but she can find no solace or satisfaction in them. Then she complains to her husband.

"To have to care  
So much as you and I  
Care when the birds came round the house  
To seem to say good bye;  
Or care so much when they come back  
With whatever it is they sing." (Frost' *The Hill Wife*)

The readers were impressed, reading his poems which represented local issues related to his experiences as a New Englander. He described how he was influenced by rural life and also

his everyday activities while composing poems. He portrayed his poetic images from his personal experience and observations. He preferred to make use of subjects and imagery drawn from the countryside. And the constant source of his imagery was state, statesmen, nature, lovers, love, and religion. He portrayed the real people with real struggles in real life in his poems *Stopping by Woods on a Snowy Evening*, *Mending wall* and *The Road not Taken*.

Frost' *Mending Wall* was a symbolic poem which described about two neighbours who differ over the need of a wall to separate their properties. The poet is against all sorts of barriers between neighbour and neighbour, nation and nation and between man and man. Here the "Wall" symbolizes all sorts of barriers like physical, mental or psychological which the poet suggests to break down. It signifies unfairness of race, caste, creed, gender and religion. He presented his thought of barriers between people, communication, friendship and sense of security that people obtain from building barriers. That leads people to the emotional separation and loneliness. But the Nature doesn't like the existence of wall and something makes the frozen ground to expand under the wall and create a gap through which two people can pass together.

*The Road Not Taken* by Frost was considered to be the first and finest poem published in 1916. It is about the choosing of choices between two possible routes. The speaker in the poem is travelling through diverged yellow woods. One way seems as if it is having been travelled many times and it is frequently used. The other road is not frequently used and a risky one to travel on. He ends up selecting the less-path travelled by to continue his journey. It pictures the beauty of yellow woods and autumn season and the bush covered less travelled path symbolizes the beauty of Nature.

Similarly, Rachel Carson compares this poem with almost the most travelled roads which consider depression. There are two diverge roads but they are not equally fair. The smooth superhighway road which we move with great speed is misleadingly and end has disaster. But the other one in which we traveled less, offers to reach a destination that assures the preservation of the earth. Robert frost is very keen on the paths of new visions selectively with Nature (Carson 240).

The poem *Stopping by Woods on a Snowy Evening* deals not only with Nature, but with man in Nature. The speaker is travelling at night through the snow falling woods and pauses with his horse to watch the snow-covered woods. He is attracted to the beauty of the woods through which he is passing. He feels compelled to move further into the snowy woods but that he has more responsibilities before his death. The snow falling in the dark deep wood, the cold winter season soothes his mind and contemplates the element of Nature. The season has been the witness of man's mood and his thoughts. Season on right swing carries every mirth and miseries of human thoughts. The woods and the dense forests are always the beacons of promising care to the entire human life. Thus, he articulates, "The woods are lovely, dark and deep, But I have promises to keep" (Frost, *Stopping by Woods on a Snowy Evening*).

In the same way, Frost's poem *In Winter in the Woods Alone* also focuses on Nature. It is winter and snow has covered the ground. The man has gone into the woods in order to "lay a maple low". This symbolic act conveys to the reader that life is a cycle. One maple has been cut down and another will replace it. This is why Frost sees for Nature no defeat. Frost knows that he too will die and another human will be born. Neither the cut down of the maple nor the moves away of the poet figure are final. Nature will continue and Frost, himself, will live-on-his verse forever immortal.

Of all his poems, *Spring Pools* is, perhaps, the purest nature poem. It reminds springtime in New England, when the snow has melted and has formed pools be jeweled by wild flowers. Here, Frost conveys to the reader his knowledge of the intimacies of Nature. He knows that the trees hovering over these springtime pools will soon absorb the water inside them. Frost manifests his enthusiastic desire to extend the beauty of these short-lived pools. There is an unbroken process taking place in Nature: the spring pools will be sucked away at this season but, they will make their appearance once again the next year. This is the cycle of nature (European Journal of English Language and Linguistics Research).

## CONCLUSION

Robert Frost places a great deal of importance on Nature in all of his collections. He is a survivor in life from his childhood. He suffered many tragedies, but he has faced them with great courage. We know that he has the feeling of love to the Nature and he gets a source of inspiration from the beautiful landscapes of New England. His poetry is full of sensitivity of his personal life, conduct, and philosophy. Except that he has also written simple stories about the everyday life of common man using conversational language.

His poetry reflects a complete vision of the universe. After reading his poetry we find out that he is not affected by war time or political changes. He doesn't care about the Political freedom so there is no mention of any historical event in his poems. His main themes are about his great love of Nature and his philosophy. For this reason, he is considered a pastoral poet and his poems are full of visual and auditory images and metaphors. He is a Nature poet, philosopher, a poet of man and a realist. His poems are not artificial and they bloom beautifully and smoothly like a bud into a flower. His poems have preserved their freshness and universality. That is why he remains till date to be one of the most referred and quoted poets in academic and social circles.

In the beginning of his career, he isn't renowned but later he contains a very successful career and becomes one of the most loved and acquired poets of twentieth century. Nowadays, his poetry has a great influence on the poets and playwrights. And, his poems are studied at all educational levels. His poems demonstrate different aspects of Frost's style. Some are long narrative works and others speak from his sharp sense of irony and literary brilliance. His poetic

language is the language of the common man. His poems show the deeper meanings of everyday activities, the rural landscapes, the truth of real people and real struggles. His poems also contain autobiographical elements. Whatever he has experienced, suffered and done, he expresses in his poetry which gives several feelings in us. He is an example of a person who survived through determination and love.

Finally, his poetry has the conversational and plain style. It seems up the past and cheers up the present for a happy and wise future. It is universal in its appeal. It is powerful enough to express both things and thoughts. It is symbolic and it plays on the modern technique of contrasts and suggestions. Reader will get the enlightenment from observation, thus Nature becomes a central character in his poetry rather than merely a background. Holding us with sharp turns and racy quips like a piece of ice on hot coals his poetry melts on to its ultimate goal- beginning in delight and ends in wisdom.

## REFERENCES

- Auden, W. H. (1948). *The Dyer's Hand and Other Essays*, New York: Random House, p342
- Burber, M. (1955). *Between Man and Man*, Boston: Beacon Press, p52
- Bode, C. (1981). *The Portable Emerson*. "Nature", Penguin. p 9
- Coles, Editorial Board. (1991). *Robert Frost's Poetry*, Rama brothers, New Delhi, p20-21
- European Journal of English Language and Linguistics Research (2017). Vol.5, No.8, p44-54
- Frost, R. (1964). *Complete Poems of Robert Frost*, Holt, Rinehart And Winston, p279-280,  
--- *Storm Fear*, p.13  
--- *The Hill Wife*, p.160  
--- *Stopping by Woods on a Snowy Evening by Robert Frost*, Poetry Foundation, n.d.,  
Web. 24 Aug, (2019)
- Gerber, L. P. (1969). *Robert Frost*, Bombay: Popular Prakashan, p158, Robert Frost: Revised Edition. Boston, <http://www.pulitzer.org/bycat/Poetry>, 1989
- Lathem, E. C. (1966), *Interviews With Roberts Frost*, New York, p9s
- Lyne, J. F. (1964). *The Pastoral Art of Robert Frost*, Fourt Printing, January, , p145-146
- Miguel, L. G. (2018). *The unabridged tie between man and nature in Robert L. Frost literary work*, Santiago, Dominican Republic
- Pope, A. (2002). *Alexander Pope: Selected Poetry And Prose*, New York. NY: Routledge
- Radcliff, J. S. (1963). *The Major Themes of Robert Frost*, Ann Arbor. p22
- Richard, O. (1969). *Literature as Sentences*, In Glen Love and Michael Payne, eds.  
Contemporary Essays on Style, New York: Scott, Foresman, p150
- Robert, L. (1961). "The New Nature Poetry," *Robert Frost: An Introduction*. edited by Robert A. Greenberg and James G. Hepburn, New York, p158
- Robert, P. and Tristram, C. (1938). *New Poetry of New England: Frost and Robinson*, Baltimore, p58
- Sohn, D. A. (1989). *Frost and his Poetry*, New York

Squires, R. (1963). *The Major Theme of Robert Frost*, An Arbor Mich. Second Printing, p.37

Wells, H.W. (1947). *Introduction to Emily Dickinson*, Hendricks House Inc.

Wordsworth, Samuel, C., and Scofield, M. (2003). *Lyrical ballads and other poems*,  
Hertfordshire: Wordsworth Editions

Zhang, Y., Ding, W., Lixia, J. (2017). *Analysis on Nature in Robert Frost's Poetry*, English  
Language Literature & Culture, Vol. 2, No. 3, p25-30