



## To study the biographic sketch of William Wordsworth and Robert frost

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### Abstract

The purpose of this study is two-fold. It sets out, first, to show William Wordsworth and Robert Lee Frost as nature poets with all its ramifications of meaning. Obviously, William Wordsworth and Robert Frost both as a nature poet can be thoroughly enjoyed and adequately understood only by those who have gained from close study of their poems, a genuine respect for their intellectual genius. In the world of nature, different poets discovered a new level of beauty and wonderment. In their poetry, both William Wordsworth and Robert Lee Frost communicate their emotional reactions to nature's beauty and magic. They were both nature lovers who meticulously examined nature in all of her facets and articulated their feelings via poetry. In their poems, they extol the purity and simplicity of nature's innocence. In contrast to Wordsworth's love of nature, Frost's love of nature and his love of nature are both local and regional, which is significant to note. It is worth noting, however, that William Wordsworth and Robert Frost had very different attitudes about the natural world. These individuals have witnessed nature with their own eyes and have experienced and observed nature with their own hearts. In this way, they are somewhat distinct from one another in their approach of the environment. Frost comes to mind the fact that nature is difficult to find. We merely require a basic understanding of and connection with nature. In comparison, Wordsworth's poetry represent memories cherished since infancy and also crystallize the emotion of love for nature, which he revered and adored. The force of poetry is championed by Frost, who, like Wordsworth, deals unequivocally with the definition of the term in a Wordsworthian fashion.

**Keywords:** Comparison, Common Man, Local, Regional, Simplicity

### Introduction

Human nature is profoundly rooted in a love of nature. It has been a part of humanity since the beginning of time. The foundation of all fine arts has been a love of nature. In the poetry of various writers from all eras and nations, the beauty of nature has been fully expressed. Only with the aid of nature poetry may all sentiments, emotions, sensations, heartbeats, and brain stirrings find absolute expression in writing.

The two nature poets, who are from two different nations, clearly and visibly vary from one another. They have approached nature differently, and their differing perspectives on it are significant and shouldn't be overlooked by the perceptive reader who is sensitive to nuance. William Wordsworth, the greatest of England's Romantic poets of the 19th century, and Robert Frost, regarded as the best American poet of the 20th century, were both passionate about nature and the best poets of the 20th century. They must always receive intense and deserved awe for the way they depict nature in their works.

Frost is easily compared to William Wordsworth, the greatest Romantic poet and one of the finest poets of all time, for his skill in capturing nature. However, as a poet and thinker, Frost is in some ways more classical than romantic.

It's intriguing to note that, like Wordsworth, Frost's love of the natural world and of the specific location is limited to a certain area. His poems is set against the backdrop of the area north of Boston. Wordsworth was also influenced by the Lake District, although he only used his visual and auditory faculties to understand nature.

The Lake Poets, such as Wordsworth and their English successors, have largely shaped the modern reader's attitude toward nature poetry, therefore Frost's unique perspective on nature may not be immediately obvious. The majority of people interpret Frost's nature poetry in the same way as they interpret Wordsworth's because the act of writing about nature appears to imply a willingness to approach it as English poets have done since 1798. However, even Wordsworth's Cumberland lacks the bleakness of his terrain

and the imagery's clear outline. The distinction between locales cannot account for this. Wordsworth's "To a Skylark" and "The Oven Bird" are quite different types of poems, and the fact that the bird in one is American and in the other is English has little to do with the differences.

In the natural environment, several poets found a new wonder and beauty. Robert Frost and William Wordsworth both had a deep affinity for the natural world. They have written poetry expressing their emotional responses to Nature's beauty and wonder after closely examining her in all her facets. In their poetry, they exalt nature's purity and simplicity.

### Objectives of the study

1. To study the biographic sketch of William Wordsworth and Robert Frost
2. To study the delineation of nature a pragmatic overview of landscape by Robert Frost

### Research Methodology

The data required for the present research work has been collected from the following sources:

- **Primary Sources:** Primary data is collected from the poetry written by William Wordsworth, and Robert Frost as nature poets. Plato's works are written in Greek language so the data is collected from the translated works.
- **Secondary Sources:** The required data is collected from the secondary sources such as the reference books, critical books; journals, magazines, newspapers and web material are referred for the same.

### Results and Discussion

America's finest nature poet is regarded as Robert Frost. According to his popularity, he is a nature poet and preacher. His poetry is filled with images of various aspects of nature, such as forests, singing birds, water, earth, and the magnificent night sky. Because he has captured the lovely and appealing images of the New England environment, readers have always appreciated him as a unique nature poet.

However, Joseph Brodsky presents an alternative perspective on the poet. He talks about in his essay collection titled „On Grief and Reason“: “Frost has remarkably dark vision and his contention that nature for this poet is neither friend nor foe, nor is it backdrop for human drama; it is this poet's terrifying self portrait [1].”

However, Frost's poetry reveals the tranquility, quiet, and calm of nature as well as some of its most important moments. In addition to introducing readers to the wisdom and actual meaning of life-the "dark part of life"-the poem "Come In" opens with a celebration of the beauty and simplicity of nature. Beings' lives are pointless and worthless without peace, and human lives are full of pride when there is no other element present. People who lack this quality are unable to empathize with the suffering and struggle of others.

The poet employs the well-worn terms "Woods" and "Dark Woods." Woods are peaceful places, and for creatures, dark woods represent important times like grief and mourning. Even though the place is gloomy, melancholy, and enigmatic, it also has some priceless and worthwhile

pragmatic life philosophy. Through that, readers can discover their own inner light, love one another, and perform better under pressure. The poem "Come In" makes it apparent in the following lines:

“As I came to the edge of the woods Thrush music- hark!  
Now if it was dusk outside“ Inside it was dark.  
Too dark in the woods for a bird By sleight of wing  
To better its perch for the night Though it still could sing [2].”

In his many poetic facets, such as letters, short essays, literary criticism, and critical ideas, he portrays a great deal of nature. They demonstrate to the readers the practical approach in relation to the improvement of notions and lifestyle. Through their appreciation of nature's various variations and beauty, all of the poet's divine readers comprehend the ultimate truth of life. “Nature is a source of solace and tranquillity,” William Wordsworth once said [3]. The natural implications of the materialistic universe have been influenced by the works of T. S. Eliot, Ezra Pound, Robert Browning, and R. L. Stevenson. They have spoken out against the Victorian development's inevitable decline. The natural sustain and suspect, however, have been preferred by Frost. In the poem "Servant to Servant," he describes a closeness between "Men and Nature." It is a poetry that educates, instills, and instructs humanity. There are distinct implications and phenomena that are specific to "Men and Nature." It is cleared by the lines that follow:

“I didn't make you know how glad  
I was To have you come and camp here on our land.  
I promised myself to get down some day  
And see the way you lived, but I don't know [4]!”

Frost has frequently used letters and very brief essays to explain his poetry. He has not followed Stevens, Pound, and Eliot's path in the same manner. Frost has refrained from purposefully diverting attention from his poems through the pursuit of critical theory or literary critique. Despite this, he left behind a remarkable body of critical prose, and many of his ideas-such as sound sense, metaphorical education, and poetry as a temporary reprieve from confusion-have come to define not only his own but also some of the most important and peaceful issues facing contemporary society.

The poet consistently addresses the actual tribulations of contemporary society, such as the ambiguity, convictions, melancholy, and inventiveness with which individuals coexist and interact in this natural environment. This is how his poetry dramas of home reveal their domestic story. "Maple" is an intriguing and thought-provoking poetry. There are two parts to the poem's critical perspective: good reasons and terrible reasons. The "maple" refers to the inherent beauty of all people. Humans have experienced a variety of life's challenges, yet the maple tree exudes inner beauty. Without "maple," life has no purpose and no appeal. Frost has depicted the bond between a mother and an innocent kid in this poem. Nobody is aware of the significance of the bond between a mother and her child. A mother is a child's guidance. Who will look after the youngster without the mother? The poet shares his opinions in the verses that follow:

“Once they came on a maple in a glade,  
 Standing alone with smooth arms lifted up,  
 And every leaf of foliage she had worn  
 Laid scarlet and pale pink about her feet [5].”

Almost all of Frost's dramas about "home" are based around the name Maple. "All science is domestic science, our domestication on and our hold on the planet" is one of Frost's most significant quotes [6]. Frost has torn apart the house, enabling both men and women to communicate and for their words to influence one another's actions. When Frost is at his best, he lets us see the psychological dynamics at play as his men and women fight to preserve their authority and the precarious order of the home.

At their Lawrence High School graduation, Elinor and Robert Frost served as co-valedictories. Elinor's speech was titled "Conversation as a Force in Life." It could as well have served as the introduction to a large portion of Frost's most potent poems. Without providing a satisfactory answer to the question of what it means to be human, "The Fear," "The Death of the Hired Man," "Home Burial," "A Servant to Servants," "West-Running Brook," and "In the Home Stretch" permit discourse in general and the discourse between men and women in particular to develop. Frost is most theatrical in these poems, letting his characters show themselves and one another. More significantly, the poems develop into continuous philosophical dramas concerning the limits of home and the essence of humanity.

A pragmatic feature of the poems "Maple," "Home Burial," and "Servant to Servant" has been described by the poet. The poet has taken into account how people's lifestyles and customs have changed over time. All people are materialistic and economically oriented. Frost has provided an explanation of pragmatic occurrences that are essential to the entire world.

The poem "Home Burial" is lyrical and conversational. It might be among Frost's most personal and unsettling poems. Has anyone before examined the incredibly depressing state of a marriage following the death of a child? Given that Frost lost his son Elliot to cholera when he was three years old, he undoubtedly has some knowledge of it. We don't know exactly how long the child has been deceased or how long the couple has been fighting when we join the setting of this poem, which consists of Amy's and her unidentified husband's conversation as well as the narrator's remarks. As explained in the lines of "Home Burial":

“He saw her from the bottom of the stairs  
 Before she saw him. She was starting down  
 Looking back over her shoulder action fear:  
 She took a doubtful step and then undid it [7].”

The bond between mother, father, and son has been asserted by the poet. They are all emotionally and physically connected to one another. Each other's domestic sentiments are highly important and obedient.

As a poem progresses, more questions are raised that often lead to a reader's willingness to make moral decisions about how to grieve and how to treat others when tragedy strikes. Almost every line of the poem asks that we decide not just what Amy and her husband say to one another, but also how their words affect one another.

According to one popular interpretation, the pair doesn't comprehend one another. Others maintain that they have a great understanding of one another and that the discourse reveals underlying marital problems and power struggles brought on by the child's loss. Frost has seen human beings at pivotal moments. The poem "Home Burial" depicts the ambiguous nature of both men and women. People in today's culture have looked for tranquility, serenity, and quiet. However, everything vanishes in the materialistic society: "No tranquility, no peace, and no calm [8]". The poem "Home Burial" contains the following lines:

“He saw her from the bottom of the stairs  
 Before she saw him. She was starting down,  
 Looking back over her shoulder at some fear.  
 She took a doubtful step and then undid it  
 To raise herself and look again.  
 He spoke Advancing toward her: What is it you see  
 From up there always for I want to know [9].”

Frost's practical approach has overlooked the inherent conflict and difficulties. Mankind's mindset differs from nature's. The materialistic universe's ultimate power is nature. Eliot and Frost have supported the pragmatic philosophical solution to the conflict between nature and humanity. Robert Browning once said, "Nature is the mother of the human being [1].” Thus, they have noted the pre and post's natural evolution. Mankind is nurtured by nature. The poet states the following in "Home Burial":

“She turned and sank upon her skirts at that,  
 And her face changed from terrified to dull.  
 He said to gain time:  
 "What is it you see,  
 " Mounting until she cowered under him.  
 "I will find out now you must tell me, dear."  
 She, in her place, refused him any help  
 With the least stiffening of her neck and silence.  
 She let him look, sure that he wouldn't see,  
 Blind creature; and awhile he didn't see.  
 But at last he murmured, "Oh," and again, "Oh." [11].

Frost makes observations about the state of homes in contemporary culture in that line. Modernity's otherworldly and unspiritual inhabitants are ruthless and forward-thinking. In the contemporary household, love, sacrifice, devotion, and dedication have all vanished. Death is certain, sure, and always true, but modern men don't appear to consider the cycle of life and death; instead, they seem to be chasing the material goods that provide fleeting delight and pleasure. As a result, they avoid casual social meetings. Therefore, the pragmatism and pragmatic element are legitimate and relevant to the laws and regulations of nature. The following phrases demonstrate Robert Frost's practical thinking:

“Woods are lovely, dark and deep  
 But I have promises to keep”<sup>12</sup>

## 5. Conclusion

This study has two goals in mind. Its primary goal is to portray Robert Lee Frost and William Wordsworth as nature

poets with all of their meaning-related implications. It goes without saying that only those who have developed a sincere regard for the intellectual prowess of both Robert Frost and William Wordsworth via careful reading of their poetry can fully appreciate and comprehend them as nature poets.

The fact that Frost, unlike Wordsworth, is a nature poet is noteworthy. Since Frost properly captures elements of nature, he has even been referred to as a nature poet. The sole reason for this is his belief that "a poem starts with a lump in the throat; a love-sickness or a home-sickness." It is an attempt to express oneself and achieve fulfillment. When an emotion finds its thinking and the thought finds the words, the poetry is considered complete. Frost's writings frequently convey the true tone of the country dweller. But nature itself does not pique Frost's interest. In contrast, he sees no source of moral well-being, joy, or sustaining power in nature. On the other hand, Wordsworth's strength, self-control, mental stability, and everyday locations are all distinctive.

Frost is undoubtedly a superb poet of nature, but he does not follow in the British nature poet William Wordsworth's or other romantic nature poets of England's heritage. The brutal reality of a farmer who is well-versed in the ways of nature and devoid of illusions characterizes his love of nature.

Compared to Wordsworth and other English romantic poets, Frost has a very different attitude and philosophy about nature. According to him, nature is not a loving mother who watches over humans with kindness, nor does she have a divine design for the benefit of all people, unlike Wordsworth. Wordsworth believed that nature was an excellent teacher. Compared to the sages, nature teaches us more. For Wordsworth, nature is also a powerful cure. Wordsworth differs from Coleridge in this regard. According to Coleridge, when we are unhappy, nature cannot make us feel better. Wordsworth believed that nature had a sacred purpose. She considers the well-being of people at all times. She also acts as a go-between for God and humanity. Frost's poetry demonstrates a profound respect for nature and sensitivity to human hopes. His photographs of buildings, brooks, woods, and stars are typically shot from real-world scenes. Readers found it easy to follow the poet into deeper realities without being distracted by pedantry because of his grounded approach to his subjects. Frost frequently employed everyday speech patterns and terminology. According to Frost, man must continually fight against nature in order to survive because she is hostile and alien. Nature is harsh and desolate. Human loneliness is frequently emphasized by the desolate state of nature.

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