

Explore the Natural Beauty of Robert Frost's in his Poetry

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ABSTRACT

Nature is the most excellent attribute of Robert Frost's poetry. Frost has a profound affection and compassion towards animals. However, traditional rural life is not the main focus of Frost's poetry. Frost reflects mostly on the extraordinary struggle that has taken place in the natural environment. His poems typically begin with the observation of Nature and continue to connect with the human psychological condition. According to Frost, Nature is not just a source of joy but also an impetus of human intelligence. People should be educated by thought, such that Nature is the main character in his poetry rather than only a backdrop.

Key words: Analysis of Nature, Description beauty of Nature and poet of Nature

INTRODUCTION

Robert Frost was one of the most commonly translated authors in American literature in the 20th century. Talking of Frost, people can claim that he was a great poet who was the first poet ever asked to read his poetry at the presidential inauguration. It is an aesthetic pleasure for many people to read Frost's poetry, mainly about art. During his long life in the countryside of New England, Nature quickly became his main focus. Researches on the essence of Frost's poems have been extensive since the poet was famous. Some scholars concentrate on the creative methodology of poetry composition, while others are involved in meaning and themes. Some scholars devote more considerable attention to the poet himself, his ideology. These scholars are helping to push the Frost analysis to a substantial height.

This paper explores Frost's understanding of reality so that we can better grasp his original poetry and better appreciate his literary sculpture. What is more, by delving into Frost's vision of Nature, we will understand more about his original poetry and more about the meanings behind natural settings, and know more about the natural world around us. According to Wilcox and Barron, Robert Pink Sky, the 1999 poet laureate of the United States, "has undertaken a year-long study of Americans, calling for their favorite author, and Frost has captured the nationwide vote by a broad and remarkable margin." It demonstrates well that Frost has been well received in his land, if not the world as a whole so far, and that "his poetry appears to be part of American culture." The Robert Frost Society was established in the early 1980s to promote and facilitate his life and career research. The es-

tablishment of the Robert Frost Review in 1999 and the first major scientific symposium on Frost in 1997 demonstrate that Frost's investigation has acquired a great deal of interest and has drawn more and more scrutiny from commentators across the globe. Robert Frost's Pastoral Art, by John F. Lynen, is worth reading in its entirety for insight into the usage of pastoralism as a literary tool. Lynne's assertion that Frost utilizes Nature in his poems is especially valuable. [1]

In Theory of Literature (Third Edition, 1956), Austin Warren reflects on Robert Frost's natural symbolism to prove that, in several of his poetry, there are natural symbols that are challenging for readers to understand, so it is because of the inherent symbolism that he has gained a broad audience all over the world [2]. This is possible that Frost is keen on using natural metaphors because, according to Robert Richardson, Nature in Robert Frost's view represents spirit. As he publishes something about Nature, he does not explain it but instead utilizes real phenomena or occurrences as metaphors to expose and convey something more meaningful.

In "The Universe of Nature" gathered in Robert Frost's Human Values in Poetry, George W. Nitchie reflects on Frost's understanding of reality, noting that Frost's ideals and experience of reality are closely linked. [3] Robert W. French reveals in Robert Frost and the Isolation of Existence that there is an impenetrable boundary between man and Nature [4].

ROBERT FROST AND HIS VIEW ON NATURE

The Pulitzer Prize was frequently won by Robert Lee Frost (1874-1963), and he was the first author ever to recite his

poem for a Presidential Opening, at the United Nations, four times. Robert Lee Frost, raised in San Francisco, was modeled for Robert E. Lee, the defeated Confederate General. After his father's death, the revolutionary son of a cautious, hard-working, prosperous Massachusetts family, he relocated with his mother and sister to East Massachusetts near his paternal grandparents.

Profoundly informed by his young encounter, Robert Frost has a special place in contemporary poetry. He was generally accepted by the public, though his poetry did not gain close objective judgment. Such deficiency is attributed in large part to the essence of his poems. His writing appears to lose the sophistication that one wants to encounter in the middle of the best contemporary literature. His verse style is conventional, his sentences are often simple, and his vocabulary is always similar to the speech of the day. The simplicity allows discovery by several readers end here. Throughout comparison, existence is also depicted throughout the art. Frost rejected being an author by presence. "I am not a poet by art," he once wrote, "There is almost always a mortal in my poems [5]."

ROBERT FROST'S NATURE POETRY

Robert Frost became America's first human and pastoral author. Most of his poems are about the dimension of existence. He became interested in natural things; in particular, he considered elegance. While he understands the environment, Frost does not want to show natural settings and beautiful country life. His poems deal with the human psychological position. Robert Once wrote, "To the natural world, other people term my poem to art. However, I am not a poet for Nature; my poems involve much importance as well. [6] Robert Frost utilizes Nature to demonstrate the internal battle people fight in their daily lives. His poetry typically starts by studying Nature and refers to the human condition, such as isolation, helplessness, uncertainty, and various social relationships. To Robert Frost's poetry, Nature is the most excellent characteristic of all. Frost has a profound passion for animals and an appreciation for design. He used to wander through the forest with his children and gazed before sleep into the starry heavens, from which Nature offered him a divine sense. However, Frost's poems do not dwell on traditional rural life.

Frost then concentrated on the dramatic tension in the realm of Nature, like uncertainty and the problem of life and the risk in development, in "Exposed Nest." In that manner, Frost centered on the dramatic dispute in the real environment. According to Frost, existence is not just an influence on human knowledge; it is an encouragement. The illumination of discovery (as in the "Birches") should come to men. In his verse, existence is more than history, the main character. In Frost's poetry, existence is used as a symbol. This identifies the real phenomenon and contrasts the viewer. Frost's poetry, when his interpretation is correct, is concise and straightforward practice. However, the natural environment cannot be registered.

Through sharing the tales of Nature, he makes an example to the human situation. While it never compels the reader

to consider, it assumes that it is similar to the narrator. Frost's writing has its origins in his philosophical curiosity and is represented through a real substance representation. Frost is utilizing the skillful, imaginative, and figurative vocabulary for wasting time portraying them sensitively and deliberately. His works are robust instances in which he explores the usage of pictures and writing.

ROBERT FROST'S VIEW ON NATURE

Wordsworth and Emerson will be called here before we begin to speak about the art of Frost's heart. While we know, they are also known for their natural viewpoints. The reader's mindset towards Nature is well defined by the poets of the Lake and their predecessors in English. Wordsworth is a pantheist who claims God resides all over the earth. Compared to him, evolution harmonizes with humanity; existence is in divine unity with the human being. In his book *Nature* (1836), Emerson stresses his interpretation of reality. He believed in God's immanence of existence, close to Wordsworth. Nature is representative of the spirit in Emerson's mind. We note that Frost expresses a deep belief in Nature in much of Frost's works with Wordsworth and Emerson. However, Frost has a more nuanced understanding of reality than her.

THE BRIGHT SIDE OF NATURE

There is a positive aspect of reality in Frost's poems. Throughout my poetry, the joy of the poet of Nature is written with such love of his plants, fields, and animals; his characters are packed with such pleasure. His essence is full of grace and goodwill. The poet's love for the elegance and goodness of Nature is known completely. "Eden Winter" may be a perfect reminder of the wonder of Nature. See a winter garden in an alder marsh, where cones now sunshine and tears, as near as possible to a paradise that does not shake snow or begin a dormant pine.

This lifts a point higher than the earth on a frozen plane, a plane similar to the high heaven, and the berries this year are bright scarlet gold. It raises a gaunt lavish beast to extend and to keep its most top feat with the youthful tender bark of a wild apple tree, which can be evidence of the robust girdle of the year. Too near to paradise, both pairing ends: here lovely birds flock as winter mates. We think we are saying growing buds are leaf and are flowering. This Eden day is two o'clock. A hammer-feather offers a double blow. An hour of winter can look too small to make your life worth getting up and playing. This poem deals with winter in the seasonal cycle and how winter symbolizes the process of growth, which marks the changeover into rebirth. In the snowy forests, we will find inspiration or lift the mood with a bird tune. Throughout this poem, Frost gives us a lovely, fun, and festive picture, counter to winter's common perception of darkness, death, and dimness. While "on a snowy ship," the winter garden is beautiful, where "the beers last year are brilliant scarlet red." With their several tricks, the animals in the garden are involved. As mates, the birds swarm. It truly is a lovely and peaceful sight, a Winter Wonderland, as Frost

says. She is not only willing to satisfy a benevolence, but it is also ready to console a human being. Trees at my glass, a glass vine, and my sash are reduced at night; still, never let a curtain drawn Between you and me be there! Let's look at another Frost's poem, "Forest in My House" Vague dream heads were taken off the earth, and the most common aspect about the cloud will be dark with just the bright tongues communicating aloud. Then while I was asleep, you saw me when I was carried when I was washed, and all was missing, but you saw me. Fate had her vision; her mind was so obsessed with the outside, Mine with the house, the environment. She set her heads in place. The poet contrasts himself from the window with the forest. When you pull the curtain in the evening, he expects to see each other and remain good buddies. The tree branches look like a wavering "vague" head in the breeze. The leaves' running could be pointless discussions so that the poets will make little sense. However, the poet saw the tree tossed in the wind, and the tree saw the poet in his visions swirling in the rain. The poet's Fate is directly connected to the leaves, and each other, who struggle against their struggles, has deep compassion. The poet feels that he is friends because the tree rises in the real world, and the poet sits in his inner environment. We have already read several poetry in which Frost exalts Nature's rhythm; it is the personification of grace and goodwill. However, these are just one element of Frost's understanding of reality. There is the other hand, still.

THE DARK SIDE OF NATURE

Frost was described as a "terrifying author" by Lionel Trilling, who portrayed a "terrifying universe"[7] at a dinner party celebrating the 85th birthday of Frost. Trilling's speech revisited Frost's poems through many commentators, who are strong and positive opinions they once felt. In reality, Frost's poetry has a "shadow" quality so extraordinary that it can never escape from our sight. [8] The consistency of "darkness" adds to Frost's poetry the grim side of reality.

Throughout Frost's original writing, the term "night" also appears in different ways. "Into My Own," Frost's first book's first line, *A Boy's Will*, are gins: Another of my dreams is that such shadows, so ancient and strong, barely reveal the bride, is not the most in-depth mask yet, as it were, extended out to the verge of death. Increasingly, we will see Frost's poetry as a shift from tree imagery. "Dark woods" in "The Onset" have become "black forests": still comparable, even at a fateful time. Finally, the snow collected becomes white like in the snowy forests, and with a song, it will not be rendered any further in the season. Moreover, in "Come In," the woodland will become a "pillar black," from where a thrush's melody becomes perceived. The dark pillared Thrush's music was more like a call to the night, and dreaded Silence typically exposes uncertainty, illness, and fear. The poem depicts the author standing at the trees' edge, listening to an unseen bird's music. The bird's music is beautiful, drawing the poet into the deep woods. However, he is not going back, fighting temptation. Their shadow stops him from the light. Throughout Frost's verse, existence is always twofold, that is, luminous and black. He may be a

man's mate but also an aggressive individual. This can even be an adversary, but from time to time, it is compassionate.

NATURE AS A SOURCE OF HUMAN WISDOM

"How long did Franklin thunder until he took the lead? How many apples fall to the head of Newton until he hinted? It tips at us all the way. It is still saying again and again. So we immediately seize the hint. "Robert Frost Nature is a message to us all the time. This always implies before we see the sun unexpectedly. Franklin captured the sign of thunder and the lightning bolt created. A fell apple was taken from Newton, and the Rule of the Universal Gravity was created. Each one of us has natural advantages. We bring ideas of Nature and refine our awareness. We may not be like Franklin or Newton, but we can be wiser. Man's intelligence is a reflection of existence.

CLOSE RELATIONSHIP BETWEEN MAN AND NATURE

Man and Nature are closely linked. Also, if we live our entire lives in a major city, we cannot exist without Nature. In a sense, humans become part of the design. As all those animals, we are regulated by the same laws. Person and woman in Frost's poems and design and person are mutually contradictory equivalents. [9] The one from the other cannot be separated. He gives Nature a source, and he depicts the elegance, affection, and even meanness of existence. Still, eventually, each poem's path ends in man's problems, and human psychology answers that issue. Frost's poetry, in which the subject of inconsistencies is discussed, is ordinary. Throughout these poems, the person poet is not an entity but a kind of all human beings who have to live with Nature to win subsistence, but not only subsistence. We are growing farmers, but they are trained farmers, citizens who are as critical as their lives when seeking a solution to their problems. Because they work profoundly and carefully to find an answer to their challenges, it is an endless cycle for them.

The more you read, the more you know before you realize like studying is an interminable operation. Therefore, as long as a human reads and considers life, Frost's poems will reveal man-to-nature relationships.

SYMBOLIC QUALITY OF NATURE

A mark is used to represent or suggest something more to an entity or behavior (a sign) [10]. Poets frequently include their thoughts in explicit sentences, thus granting the topic an implied meaning. Symbolism, then, implies a veiled style. A poem may have a sense on the surface, but it can also signify more profoundly that the listener just knows by reading the more theoretical significance of the terms and sentences used [11]. The general form of a specific situation often introduces Frost's poetry. The example of the symbolic Poem of Frost after Apple Picking. "After Apple-Picking. The poem reflects the speaker's tired feeling after he has gathered a huge amount of apples in his orchard tree. Apple harvest is a sign of daily life work. The speaker also expresses his

interpretation as: "The nature of sleep in winter is at night; the apple scene: I am drowsy." The speaker is mindful of the winter after the harvest in autumn. It is a regular cycle to adjust the seasons at the primary stage because sleep is all you have to get through the night. Winter is a sign of mortality in the most profound context. The speaker realizes he grows old, and death comes to him eventually. The speaker thought that once the research was done in life, he walked down, suggesting that he was ready to die. The literary vocabulary of Frost is understandable, and in his poetry, the real universe is valid. The meaning, though, which he conveyed, can only be accomplished through symbolic perpetration.

FROM DELIGHT TO WISDOM": NATURE'S INSPIRATION TO FROST

"It (a poem) starts in pleasure; it is inclined towards momentum; it takes a course in the first line; it runs through lucky occurrences, and it finishes up in a clarity of existence not inherently by a great explanation in which doctrines and cults are centered, but by a momentary stay from misunderstanding." Robert Frost writes: a poem "comes with pleasure and contributes to knowledge" in a preface to his *Published Poems of 1939*. [12] Here, happiness does not carry on the pure sense of joy, but instead, the wonder at any inspired vision. Frost is sometimes seen as beginning a poem with the "delight" of seeing a specific natural scenario; then he slowly switches to contemplation on the meaning of a natural scene, and eventually. He finishes his poem with "wisdom." The motivation is Creation, to Frost. "The Pasture," Frost's poem, which Frost placed in each book of his poetry at the outset, maybe a perfect illustration of his common sense style as well as the source of pleasure and knowledge. The farmer of the village, who is the 'guy' of the poem, talks clearly of his daily tasks with a sense of joy and at the same time informs of the lovely rural atmosphere in the sights of 'pasture season.

However, every stroke ends in wisdom, meaning a deep understanding of existence that expresses the limits of human life: "I am not long gone." The farmer has a smooth operation in his farm's field, even though he cannot move outside it: I will go out to clean the spring of the pasture; I will only pause to rake away the leaves (and wait to see the sea clear, I may): I will not be gone too long. You are always moving here. I must go out to get the little calf who stands at the mother's side. He is so fresh, and once she licks her lips, it transforms tumultuously. I am not out yet; I am not far. You come too. You come too. "You come too," the farmer says to himself, welcoming others. The beauty of the common sense of the verse and the universal theory of life offer readers a feeling of pleasure and knowledge. The insight of Frost became well recognized. He is a wise shepherd, a knowledgeable artist, an intelligent individual, and a mighty seer, knowing what others do not see. Frost's insight primarily derives from his contact with Nature; it is clear. Though, as we noticed in his paper earlier, he rejects being an "earth poet," he does not dispute being a poet continually influenced by the earth.

THE IMPLICATIONS OF ROBERT FROST'S VIEW ON NATURE

People enjoy Robert Frost's poetry since by reading them, they will still think about life. Reading his poetry will explain the effects of Robert Frost's outlook on humanity. I may take a move forward in this segment to discuss the implications of Frost's opinions on development.

DIALECTICAL MIND TO VIEW NATURE

The first result I am discussing here is that existence needs a dialectic mind for itself. In other terms, if we want to handle her correctly, we will have a dialectic mentality. The contradictory character of existence decides this. We addressed Frost's interpretation of life at 2.2, i.e., the light and dark aspects of reality. All sides are contrary to one another but cannot be isolated. We must mention all sides and keep a dialectic mind and look at reality. They should be mindful that, in fact, there is no straightforward distinction between good and evil. The snow-filled land scene is beautiful due to its cleanliness, and calm, yet cold, and desolation are the pleasures. Such a mind is a debate to look at reality. The Romantic approach or post-Darwin's view of Nature is extraordinary. The Romans appeared to overestimate the devotion and benevolence of God. We are also disillusioned and depressed as we understand the temporary Nature and hardness of truth. Examples of this can be found in Wordsworth and Emerson, who sung in their early songs much appreciation for Nature's beauty and compassion, but both were somber at the end of their years by acknowledging the bad in Nature [13].

The post-Darwin culture authors are often so stupid many that are profoundly inspired by Darwin's theory of evolution. We underline Nature's coldness and helplessness to the terrible truth of reality. The dullness of the countryside, along with the tragedy of those withered flowers and men, is always evident in the lyrics from Hardy's story.

Thus Frost's attitude to Nature is distinct from the sentimental poetry and those of post-Darwin. He is a negotiator for the two. He may admire the glory of Nature, but he is still mindful of the horror of existence. Frost attempts to juxtapose, in essence, favorable and adverse. We should have a dialectic mentality to handle her correctly.

NATURE AS A BOOK

A second inference I am exploring here is that it is necessary to read Nature as a novel. We should not be ignoring the meaning of Frost's existence, as can be seen in the book, 'the hill that he climbed had the slant of a novel kept in front of his eyes (And a text while created of plants).' [14] Frost's appreciation of the abstract character of existence is what lies underneath this image. The icons are made of life. Any mark has a precise meaning for the human race. It can only be translated and interpreted as a document with these symbols. Frost, as we learn, shares a great deal of time with Nature. His interaction with Nature is proof of his "outdoor education," which is just as essential to him as "indoor preparation." [15]

The novel is composed of vivid pictures rather than written words: plants, cliffs, sunlight, and snow [16]. Both these images are sophisticated and able to activate our sensory organs. They are symbolic, most importantly. A plain red rose may be a token of love; a mighty storm is a sign of strength, yet disaster often. In vibrant pictures and rich definitions, we see Nature as a novel. This is meaningful and enlightening for humanity and a foundation of moral understanding. Nature is available to everyone, as a novel, but not always for us; it is a simple text. This is never described but implied in its definitions. It is complicated and unpredictable, however. [17] We have to be watchful, consider, and evaluate to be good students. In this way, Frost offers us a clear illustration. He is an excellent nature reader who likes to teach, ponder, and know. Additionally, he also wants to communicate what he heard with us. Frost is looking forward to watching what he did and understanding what he knew. Still, he encourages us as a reader to read and examine behavior.

CONCLUSION

In contemporary American literature, Robert Frost is, without a doubt, a remarkable author. The usage of the universe of his poems is part of his individuality. Frost fails to be a poet of art, but he never seems sick of using animals in his poetry. During his life, he has composed several nature poems. Nature is used for different purposes in his poems: it is the environment, at times the subject, and at times the symbol for a specific human condition. People praise his poems for their insightful language usage, but the poet's perception of speech behind his poetry does not pay much attention. Frost is, in truth, an essential part of his inheritance to us in his view on Nature. This makes one appreciate the poems of Frost. It offers us a valuable glimpse into our natural environment. This also deserves a review. Man's intelligence is a reflection of existence. Culture is beautiful, and religion still hinders us, as Frost says.

Frost claims that man and woman have a close friendship. We cannot exist without existence because, like the other animals, we are regulated by the same natural laws. He believes even in Nature's symbolic consistency. He portrays Nature as a metaphor for the creation of man in several of his poetry poems. He always ends a poem with Nature's joy and finishes with man's "Wisdom." The thoughts of Frost regarding Nature are vital to us. We ought to have an ar-

gumentative attitude about existence regardless of its dual character. We will juxtapose opposing aspects and instead reasonably handle them. Second, we will read and examine Nature as a novel, as Nature is a source of knowledge.

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