



Received: 28.12.2022; Revised: 12.01.2023, Accepted: 02.02.2023, Published Online: 10.02.2023

## NATURE AND PHILOSOPHY: A COMPARATIVE STUDY OF WILLIAM WORDSWORTH AND ROBERT FROST

**Dr. Ambreen Safder Kharbe**

Assistant Professor, College of Languages and Translation, Najran University

[askharbe@nu.edu.sa](mailto:askharbe@nu.edu.sa)

### Abstract

William Wordsworth, English Romanticist and Robert Frost, American National Poet celebrate nature as their subject matter. The paper tries to compare the ideas of nature and its philosophy in both poets writing. Though there are obvious similarities between the two poets' takes on the subject, their perspectives on Nature couldn't be more different. Wordsworth is without a peer when it comes to nature poets. He holds a high reverence for the natural world and considers himself a priest or devotee. He has developed an entire philosophical system, a fresh perspective on the natural world. However, Frost is not into nature for its own sake. Unlike Wordsworth, he does not perceive nature as a source of strength, happiness, or moral well-being. Nature provides the same inspiration for both writers but in very different forms. Frost keeps his distance as an artist while Wordsworth is invested in the themes of his poems. Frost appears uncomplicated but is quite complicated compared to Wordsworth. Frost is a realist, an observer of the world, and an opponent of romance. On the other hand, Wordsworth is a transcendentalist, romantic, and mystic. Compared to Wordsworth, whose poetry is equally delightful at its beginning and end, Frost's poetry is more joyful at the beginning and more wisdom at the end.

**Keywords:** Nature, Philosophy, Wordsworth, Frost, Romanticism

### Introduction:

There is no denying that nature is an important topic for writers and a great way for sensitive types to relax and unwind, especially when they need a break from the stresses of urban living. William Wordsworth was either an avid outdoors man, an accomplished naturalist, or an esteemed pastor. His love of nature was palpable, and he expressed it in a way that no other English author had. In his sonnets, nature is not treated with the same casualness as it had been in the works of previous artists. Wordsworth had an original and unrepeatable manner of looking at the natural world. However, Robert Frost used nature to convey his thoughts on humanity, and the specificity of his descriptions makes his poetry engaging and easy to picture in our minds. William Wordsworth and Robert Frost frequently and routinely used "Nature" as the subject of their sonnets and poems. Still, their respective medicines of a similar subject have striking differences in dealing with different themes, leading to the

development of two artists who are both world-famous yet utterly unique and monumental in scale. This study demonstrates how their poems frequently feature scenes from nature. The primary objective is to demonstrate how nature and its philosophy have similarities in their subject matter, yet the poets' perspectives on Nature are distinct.

Wordsworth is unparalleled as a poet of the natural world. This man is a high priest or devoted follower of Nature. He has developed a whole philosophy, a fresh perspective on the natural world. Conversely, Frost does not value nature in and of itself. Unlike Wordsworth, he does not see nature as a source of strength, happiness, or moral well-being. There is a shared experience between the two poets, but it is expressed in very distinct ways according to each poet's unique perspectives on Nature. While Wordsworth seems to fully immerse himself in the themes of his poems, Frost keeps an objective distance from his work. Frost appears uncomplicated but is quite complicated compared to Wordsworth. Frost is an anti-romantic realist with a global perspective. On the other hand, Wordsworth is mystical, romantic, and transcendentalist. Unlike Wordsworth, whose poetry is consistently delightful throughout, Frost's poetry begins with delight and ends with knowledge.

Award-winning American poet Robert Lee Frost. "Fire and Ice," "Mending Wall," "Birches," "Out Out," "Nothing Gold Can Stay," and "Home Burial" are some of his most well-known works. Throughout the United States, his poem "The Road Not Taken," written in 1916, is a staple during commencement exercises. Poet is widely regarded for his mastery of American vocabulary and his ability to capture the everyday lives of regular people in his verse. To celebrate his inauguration as president in 1961, John F. Kennedy asked him to perform his poem "Dedication." William Wordsworth was a famous English poet who played a significant role in developing Romantic literature in his country. William co-authored *Lyrical Ballads* with Samuel Taylor Coleridge in 1798. The Romantic movement in English literature is generally credited to William Wordsworth. In North West England, the Lake District is home to some of the country's most beautiful lakes, mountains, and forests. And thus, even as a little boy, he already felt a deep connection to and respect for the natural world. His enthusiasm for the outdoors profoundly influenced his demeanour and productivity. Wordsworth represented the pinnacle of Romantic thought and literature.

### **Research Findings:**

William Wordsworth placed a premium on continuing the tradition of common verse, believing that a poem's origin is in a sensation remembered in silence. To achieve this state of serenity, it can be helpful for the artist to spend time in natural settings, where he can take in his environment, reflect on his emotions, and organise his thoughts. After that, future-thinking artists like Henry David Thoreau did it in his sonnet "Tribute on Intimations of Immortality from Recollections of Early Childhood." The Romantics made two distinct links between the natural world and the human spirit. On the one hand, the environment was thought of as an extension of man's personality, one that could read his mood. Alternatively, the natural world was viewed as a conduit for spirit, much like a human being, with the belief that God's breath permeates humans and the earth. A common theme in literature is the protagonist's or protagonists' discovery of and delight in a pristine natural setting and a simple, carefree life in rural isolation. This sentiment is often accompanied by a general sense of romantic melancholy, a fear of change, and the realisation that one's way of life is in danger when one lives in the country.

The terms, Father of English Emotional/Sentimental Verse and Father of English Romanticism are often applied to William Wordsworth. He examined the environment with scepticism. Like other English romantic artists of his period and subsequent generations, William Wordsworth saw nature as a central concept. Regarding English poetry, sentimentalists place a premium on nature as the most important subject. As was previously stated, the time, place, topic, and audience all play a role in how nature and its repercussions are understood and presented in any work. The recollected sonnets all celebrate nature and its ability to give one's thoughts a new focus. Wordsworth's language had administered the simplicity of nature. In "The Tables Turned," Wordsworth proclaimed his reverence for nature and offered his services as a teacher by declaring, "Let nature be your instructor." (Line 16) To capture Wordsworth's temperament, other romantic writers have turned to gender as a fun endeavour. Many poets and authors credit Wordsworth as a key influence.

Robert Frost's outlook on nature starkly contrasts with that of English sentimental artists; this is just one example of how his worldview diverged from theirs. Since Frost's perspective on nature is distinct from that of other English romantic poets of the time, his sonnet "Stopping by Woods on a Snowy Evening" stands as an expressive ideal. Ralf Waldo Emerson inspired the fanciful invention of ice. Things with ties to Frost are one-of-a-kind curiosities with ties to paranormal occurrences. This idea is in line with the 1840s belief that Transcendentalism boosts self-assurance. Wordsworth suggests that poets should stick to everyday words. A "selection of words truly utilised by men in lowly and rural" (Gardiner 67) is what he thinks poets should be using. He decides to rid poetry of conceits and bombastic phraseology to convey the truth more clearly. All of Lucy's poetry provide outstanding examples. Even a seemingly straightforward poem about daffodils can be incredibly effective.

On the other hand, Robert Frost's poetry appears straightforward but is quite complex. The poems he writes appear straightforward at first glance. He adopts the persona of the wise Yankee farmer, well-known for his insightful comments about rural life, wildlife, and the passage of the seasons. Frost's keen understanding of the most basic human drives is clear in these poems. Frost, in his simple prose, conveys the complexity of country life. It's challenging to make sense of his monosyllabic words since they are packed with hidden meanings. The bulk of his poetry is clothed in a mundane garment, yet underneath it is messages that require introspection to decipher. Frost conveys his meaning or his teachings through the use of natural symbols. Frost's language may seem simplistic at first glance but conceals profound complexity. The vast bulk of his poetry can be read in various ways. The poems' rich richness makes them seem endless. "Stopping by Woods on a Snowy Evening" and "Birches" are excellent examples. Frost's stance at the end of "Mending Wall" is ambiguous, as the poem can be read in a variety of ways. Through his poetry, he shares intimate insights into his inner life. A strong sense of subjectivity marks his poetry.

On the other hand, Wordsworth's poem, "Ode: Intimation of Immortality," is deeply personal to the poet. In this passage, he laments the loss of his youthful ability to see the stars. What Wordsworth has to say about it

It is not now as it hath been of yore  
Turn wheresoever's I may, By night or day,  
The things which I have seen, I now can see on more. (Lines 34-37)

By T. S. Eliot's terms, Frost as having "artistic detachment" (168), which Frost himself embodies. Frost does not always put himself in the centre of his poems, especially outside of elegies. Wordsworth's love for people is boundless. The rural poor and peasants still maintain a close relationship with the land fascinates him. Wordsworth stresses the connection between humanity and the natural world. Wordsworth bases his philosophy on the idea that man is an integral part of Nature, the "life of her life." The natural world dominates Wordsworth's poetry and depicts a harmonious relationship between humans and various elements of the natural world. Nature has been relegated to the status of a servant to humankind in Frost's rural world. If we use Wordsworth as the benchmark, it is difficult to characterise Frost as the poet of nature. Even Frost concedes: "We have had nature poetry for a hundred years." (Haresnape et al.)

He is fascinated by looking for connections between the natural world and human society. As it turns out, both writers looked to the outdoors for inspiration and comfort. Best exemplifying the poet's ability to combine observation and imagination, reality and fantasy, emotion and insight is the poem "Birches." When life gets too much, the poet says he wants to return to his old hobby of swinging from birch trees. "I'd like to get away from earth awhile And then come back to it and begin over." (Line 12) When the stresses of life get too much, he needs a momentary reprieve, like a birch swinger. His main reason for not wanting to die is that "Earth's the proper location for love." (Line 14) Attempting to run away will not help you find the happiness you're seeking in life's significant relationships.

Additionally, it appears that there is no other realm where one can find such perfect satisfaction as on Earth. Nature never did betray the heart that loved her, according to Wordsworth. Frost views nature as hostile, evil, and malignant because it impedes the efficient completion of human and social responsibilities. Frost is on par with such authors as Thomas Hardy and W. B. Yeats when viewed in this light. The natural world is a threat and a nuisance. Frost writes that despite the beauty of the woods, which he describes as "beautiful, dark and deep" (Line 13), people should not spend too much time there because they have miles to go before they sleep. (16) In this section, Frost draws parallels between the natural world, mortality, and the hereafter. That was Frost's method of responding to Emerson, who suggested that the way he saw the natural world contrasted sharply with the temperament of sentimental painters in English.

Wordsworth believes that one's own spiritual or mystical experience is the predicate of writing poetry. Life events trigger verbalisation, which evolves into an unplanned eruption of emotion. According to Frost, poetry has a deliberate beginning and an unconscious finale. Wordsworth imagines a spiritual power permeating all things in nature, a "presence that disturbs me with the low of high conceptions," whose home is the sinking sun, the ocean, the living air, the blue sky, and the mind of man ("Tintern Abbey" 62). Wordsworth saw nature as a conscious being. In many of his poems, nature functions as a curative force and an instructive guide or moral watchdog. He is a devout follower of nature and a high priest of the natural world. Critic Cazamian describes Wordsworth's natural surroundings as "the educator of senses or minds alike" and as "the rain in our hearts of the deeply laden seeds of our sentiments and beliefs." (525) He thinks contentedly of the time he will spend in woods and valleys and along the banks of streams whose gentle murmur will put him to sleep. In

“Tintern Abbey” Wordsworth writes that he believes nature has curative powers. Given that he says the Wye gave him “tranquil restoration” “in lonely rooms and mid the din/Of towns and cities” (Line 56), this seems like a reasonable inference to make. There’s also the part when he tells Dorothy to “let her Memory be as a dwelling-place for all pleasant sounds and harmonies.” (Line 62)

oh ! then, If solitude, or fear, or pain, or grief.  
Should be thy portion, with what healing thoughts  
Of tender joy wilt thou remember me,  
And these are my exhortations!

.... “never did betray the heart that loved her”. (Lines 127-132)

Frost states in his poem “Come In,” “But no, I was out for stars: I would not come in.” (Line 16). According to Frost, there are barriers between people and the environment, between people, and between God and his creation. Frost’s penultimate paragraph, in which he describes the lovely, boring, and profound wooded sections, is when his Transcendentalist ideals show. He then implies that he is already dead by claiming that he still has many obligations to do before he finally passes away. And yet, he does not stop working; rather, he seeks to accommodate himself to the obstacles that nature has thrown his way. He thinks poetry would be more interesting and relevant if it represented innovation and initiative. The surprise of recalling knowledge one had forgotten about is what gives a poem its originality and freshness; this is what the poet calls the flow from delight to wisdom.

Wordsworth’s poetry begins in delight and ends in knowledge, while Frost’s begins in delight and ends in wisdom. Frost’s iconic statement from “Mending Wall” sums up his sage advice perfectly: “Good fences make good neighbours.” (Line 16). It says that he is anti-romantic, worldly, and practical. Wordsworth belongs to the transcendentalist, romantic, and mystical traditions. Unlike Wordsworth, who is willing to transcend earth’s boundaries, Frost maintains himself confined to the earthly region with ordinary things. Despite popular belief, Frost is not a mystic. That man is not a nature romantic at all. When he writes about the natural world, the objects he describes are not used as metaphors for the supernatural or as jumping-off places for fantastical scenarios; rather, they are tools and resources that man employs in his pursuit of material prosperity. In Frost, man and nature are two separate entities that can coexist but never merge into a single whole. Frost retreats to the country to soak up the beauty of nature, but he also has to leave it behind when he has social, family, or governmental responsibilities to attend to.

“Stopping by Woods on a Snowy Evening” is a classic illustration of Frost’s adherence to the form of a heavy-duty poem. According to Frost, he spent all night working on his epic poem *New Hampshire* and then penned the poem that morning. Whether readers associate Frost with this poem because of the author’s claim that auto-intoxication and sheer exhaustion served as inspiration or because of some other, more ethereal influence, it has become the poem most people associate with Frost. No finer example exists to illustrate what Frost may have meant when he spoke about a poet’s dedication to tradition and form. The woods are beautiful and thick, but he has commitments to keep and miles to travel before he can rest. As a person, Frost is relentlessly in favour of motion, action, and movement. In his view, a person’s only purpose in life is to carry out the responsibilities placed upon them by God or their fellow humans. Both “Mending Wall” and “The Road Not Taken” reveal how, despite frequent excursions into the great outdoors in search of relaxation and rejuvenation, the

poet quickly turns away from the outdoors and heads back to the office. He expresses this sentiment in *New Hampshire*, saying, “I would hate to be a run-away from nature.” (76). The poet has unfinished business here on Earth and is not ready to leave just yet. It is not acceptable to abandon one’s duties to one’s community, one’s country, and one’s planet before their time.

The way both writers view the natural world is fundamentally different that there is no supernatural force that causes Frost to cause rain or wind. Philip Gerber argues that Frost’s poetry is still relevant today since it does not deal with topics of the day but rather tackles timeless and universal human experiences. Frost’s “Dust of Snow best illustrates the defining characteristic”:

The way a crow  
Shook down on me  
The dust of snow  
From a hemlock tree

Has given my heart  
A change of mood  
And saved some part  
Of a day I had rued. (Lines 1-8)

Wrapped up in his own humanity’s problems, the narrator feels down, but an unexpected visit from the pure and fun natural world lifts his spirits for a while. In this sense, Frost is often compared to the Romantic poet Wordsworth, and he has bestowed a certain pastoral ideal on rural New England in his writing. Frost’s appreciation for the natural world and his romantic interests are very localised. Both are aware and respectful of nature’s wildness, and he served as a spokesman for New England. Unlike the late Romantics, Frost did not believe that some topics were inherently more poetic than others. Similar to Wordsworth’s portrayal of the English countryside and its inhabitants, Frost focuses on the pastoral settings of New England.

Frost argues that the fact that we are material beings creates a wall between us and the spiritual essence of the natural world. On the other hand, Wordsworth argued that there was no artificial divide between humans and the rest of the natural world. Through his nature poetry, Wordsworth aspires to bring about peace between humans and the natural world. The first few lines of “Tintern Abbey” explains everything will become crystal clear. The opening twenty words, in which he warmly welcomes back the Wye’s picturesque environment, demonstrate the strength and intensity of delight with which he captured and retained a landscape even when he had only seen it once, for a few fleeting moments and for this, he expresses gratitude.

According to William Wordsworth, the human mind reflects the best and most interesting aspects of nature. He defends the worth of dreaming. However, Frost does not view nature or its expressions as ideal or glorified. He has a more realistic stance than that romanticists when it comes to nature. Wordsworth takes on the perspective of a mystic when he writes about nature, and his writings often have a spiritual undertone. Surprisingly, Frost is not a mystic. In Frost, Man and Nature are separate entities that can coexist but will never merge into a unified whole. The Wordsworthian idea is completely foreign to Frost. One cannot doubt Frost’s status as a great poet of nature; nonetheless, it is interesting that he is not a nature poet in the mould of Wordsworth and the other

romantic nature poets of England. His appreciation for nature is tempered by the pragmatic, no-nonsense outlook of a farmer who knows the land well and has no romantic notions about it.

Like the romantic poets before him, Frost has a tendency to address inanimate objects in his poems. According to Marion Montgomery, what is profound to Wordsworth is merely whimsical or humorous to Robert Frost. (20) And so, she denies that Frost is an American poet at all, calling him instead the last of the great Britons. He, too, is a fan of the good and bad in nature, much like Wordsworth. While he appreciates the sensual beauty of nature like William Wordsworth did, he is also aware of and so reacts to the harshness, bleakness, and barrenness that permeate the natural world. He does not turn a blind eye to her meanness.

It has been attempted to demonstrate that the primary distinction between the two nature poets is that Robert Frost is more grounded in realism, and William Wordsworth is more mystical and spiritual in his approach to nature. It is worth noting that Wordsworth can find poetic inspiration anywhere—in the sky, on the ground, or in the depths of the ocean. His gaze blesses whatever it rests upon. He gets down on his knees and thinks deeply about things until they reveal all their hidden wonder to him.

Wordsworth produced a great deal of writing. Wordsworth occupies an unusual position in the canon of English Romantic writers. He shared the view of the philosopher Jean-Jacques Rousseau that a normal, poetic, and ethically sensitive human being may develop solely in the bosom of nature or that nature alone teaches him how to be human. As an intimate record of his own philosophy or his love of nature, “Ode on Intimations of Immortality from Memories of Early Childhood” is widely regarded as the pinnacle of Wordsworth’s artistic talents. Wordsworth’s conviction in the Platonic doctrines of eternal life, reincarnation, and soul transmigration was hazy at best. He held the view that man, nature, and God are all interconnected. He cherished nature and despised the “Palsied Age” of “endless copying” in which he lived.

The child is the father of the Man;

And I would wish my days to be

Bound each to each by natural piety. (Lines 182-84)

The 207-line poem “Ode on Intimations of Immortality from Recollections of Early Childhood” (also known as “Immortality Ode”) may be summed up in just three lines. ‘Mountain’ has been selected for a brief examination because it is representative of his popular poems in which nature is shown accurately and in the setting of the American background of so many poems.

Frost’s worldview or outlook on nature is very different from that of Wordsworth and other English romantic poets. Compared to Wordsworth, he sees nature not as a caring parent who watches out for her children but as an indifferent force that lacks a “holy design” for the sake of humanity. Wordsworth sees nature as a fantastic educational resource. Nature is a greater teacher than any of the ancient philosophers. Wordsworth also sees nature as a powerful therapeutic tool. Wordsworth disagrees with Coleridge on this point. Coleridge argues that we can’t turn to nature for solace in times of despair. Wordsworth believes that there is a “Holy design” behind nature. She is constantly concerned with the well-being of mankind. Also, she acts as a go-between for humanity and the divine. Frost’s poetry reveals a profound respect for the natural world and a sensitive understanding of human aspirations. Woods, stars, buildings, and brooks are common motifs in his work. His readers

appreciated his no-nonsense approach to poetry since it made it simple to follow the poet into deeper realities without any unnecessary jargon. Frost frequently employed the cadences and language of conversational speech. According to Frost, the natural world is inherently hostile and foreign, and human beings must constantly fight against her in order to thrive. We live in a harsh and desolate natural world. The desolation of nature is frequently invoked to highlight the isolation of humans.

Unlike Wordsworth, though, he appreciates both her attractive and repulsive qualities. He appreciates her sensual charms just as much as William Wordsworth did. The key distinction, though, is that Frost takes a more realistic view of nature than Wordsworth, accepting it in his poetry as a proven objective truth, whereas Wordsworth, as a Nature poet, is more mystic and spiritual. Frost's poetry typically fails to evoke the sort of idyllic setting that inspired Wordsworth. Frost is less concerned with re-creating a sensation of reverie to escape the emptiness of the present than he is with the immediate interaction with nature. Frost's emphasis on hold against confusion indicates neither reverie nor the recalling of former patches of time to be lit by the current environment on the point of frightening calamity.

Robert Frost is often regarded as the century's most popular and widely read poet. Much of what Frost wrote was inspired by his observations of rural New England. Frost detested free verse, and while coming from a rural background, his poetry was highly structured using traditional metre and rhyme schemes. Frost's poems include a wide spectrum of emotions, from tender humour to heart-breaking tragedy, despite their ostensibly mundane subject matter. His poems frequently explore the relationship between humans and their natural surroundings. When it comes to Frost, nature is stunning but also very dangerous. Frost is portrayed as a nature poet in his canon, with many of his poems focusing on the flora and fauna he cherished. The flowers, birds, and wind in Wordsworth's poetry have more life force than anything found in a book or inside. Uncertainty over man's place in the cosmos and his rightful posture in it permeate his poems. What makes Wordsworth's poetry special, however, is not that he blended sensory experiences of nature with more complicated thoughts, but rather, the unusual approach that he established to draw the intellectual from the visual. In truth, he has experienced a revelation of sorts, as though Nature had spoken to him in the blustery night, and he is utilising this revelation to characterise what he has heard via the odd utterance of poetry. And he goes on to say in *Prelude*, Book I, "the earth/ And the common face of Nature speak to me /Rememberable things." (87) Though Robert Frost and William Wordsworth had quite different perspectives on nature, it is fair to conclude that they shared a single creative spirit. There are clear distinctions between the poets' ideas. To the amazement, however, the unique features of each individual were assimilated to bolster their defining faculties.

Frost was not a systematic thinker, although he did once state the foundation of his beliefs about humanity, the universe, and the course of history: "I am a dualist" (Stanlis 314). Frost's view of dualism, in contrast to monism's view that reality consists of just one element, spiritual or material, was that it consists of matter and thought, or, as he preferred, matter and spirit. Frost, following Aristotle's philosophy, held that matter and spirit were equally real and that all reality was made up of both, in contrast to the pure idealism of Platonism on the one hand and simple materialism on the other, "things in pairs ordained to everlasting opposition" (Stanlis 3).

Frost's work was similarly grounded in dualism. Stanlis establishes, in the study's essential



“Preface,” the connection between Frost’s dualism and his evolving artistic philosophy. At the age of twenty-one, Frost came to the realisation that he wished to dramatise the conflict of voices, personalities, and ideas in an open-ended dialectic irresolvable into any neat monism using the medium of “talking poetry.” (314). This kind of poetry might help make sense of life’s paradoxes, but it would only be a temporary reprieve from ambiguity. All the contending forces at work, both seriously and playfully, inexperience can be captured by poems anchored in human interaction, including the sound of sense underlying the actual words. Another formative realisation for Frost came when he realised that poetry was more than just an outlet for his feelings about life or a description of reality, “perceive truths in terms of symbols and the whole range of metaphorical language beyond literal-minded beliefs” (314). Frost’s dualism and his desire to compose poems that provoke thought were ideally aligned with his conviction that metaphor and symbol are at the centre of both poetry and a philosophical perspective, which “says spirit in terms of matter and matter in terms of spirit” (314 ).

Following the establishment of this philosophical and aesthetic groundwork, Frost’s mind and art were impacted by key intellectual breakthroughs in science, politics, religion, social and educational theory, and art during the course of his lifetime. The debate over Darwin’s theory of natural selection and the evolution of species was the most significant scientific development of the time. In contrast to Thompson’s oversimplification, Frost’s reading of Darwin, William James, Alfred Weber, Thomas Henry Huxley, and others during and after his time at Harvard gave him a sophisticated understanding of Darwin’s theory. Frost agreed with Darwin’s broad theory of evolution, but as a dualist, he placed more emphasis on the role of the human mind and volition in shaping the world around us. Frost made a witty observation after noting that Darwin did not rule out the possibility of a creator, “You say God made man of mud, and I think God made man of prepared mud” (Darwin 30). However, Frost maintained that “there was a difference in kind, not merely in degree, between man and other animals” (Darwin 37). In time, he came to regard Darwin’s theory as an epic metaphor for the difficulty, variety, and need of living through the “trial by existence.” Frost, who shared Darwin’s complexity, fought against Thomas Henry Huxley and other scientists who, despite its flaws, came to dominate twentieth-century science by reducing Darwin’s theory to a materialist monism. Specifically, Frost took issue with how the Huxleyites extended their monistic worldview into the realm of social theory, praising science as the only way to inexorable development. Frost, a dualist with a deep understanding of the wickedness and mystery of humanity, criticised their simplistic view of evolution as synonymous with progress. Frost’s political and social views were likewise shaped by his dualism. For him, the struggle between an individual’s needs and those of society was the overarching problem. Character strength, he believed, could be attained most effectively in a rural setting, and thus he lauded the New England values of independence, autonomy, and bravery.

Wordsworth questions the Lockean premise that the mind is passive and the neoclassical paradigm of consciousness as a hierarchy of faculties, with reason being the most essential and influential, throughout *The Prelude*, his most prolonged work specifically concerned with mental processes. Wordsworth suggests that a well-functioning mind has two parts: an analytical and a holistic part. He calls these two halves of the mind “Two consciousnesses” (56), and he describes how they interact with one another to form the whole of the mind. His theories on the nature of consciousness as dualistic rather than hierarchical pave the way for the development of contemporary philosophical

and artistic practices. Moreover, many of the techniques used in poetry and fiction in the 20th century may be traced back to his painstaking and, at times, fruitless attempts to create a literary form that dramatises brain processes as he views them. It was Wordsworth, not William James, who first thoroughly investigated the idea that thought processes are more akin to a stream.

**Summation:**

English romantic artists of his period saw nature as a central concept. William Wordsworth was a famous English poet who played a significant role in the development of Romantic literature. His enthusiasm for the outdoors profoundly influenced his demeanour and productivity. Wordsworth's language had administered the simplicity of nature. The sentimentalists place a premium on nature as poetry's most important subject matter. Robert Frost's poetry appears straightforward but is actually quite complex. The bulk of his poetry is clothed in a mundane garment, yet underneath it is messages requiring introspection to decipher. A strong sense of subjectivity marks frost's poetry. Wordsworth stresses the connection between humanity and the natural world. Frost draws parallels between the natural world, mortality, and the hereafter. Wordsworth's natural surroundings as the educator of senses and mind alike. Robert Frost is often compared to William Wordsworth, the greatest Romantic poet of all time.

Frost's appreciation for the natural world and his romantic interests are very localised. Both are aware and respectful of nature's wildness, and he served as a spokesman for New England. Frost's appreciation for nature is tempered by the pragmatic outlook of a farmer who knows the land well and has no romantic notions about it. While he appreciates the sensual beauty of nature like William Wordsworth did, he is also aware of and so reacts to the harshness, bleakness, and barrenness that permeate the natural world. Wordsworth's conviction in the Platonic doctrines of eternal life, reincarnation, and soul transmigration was hazy at best. He held the view that man, nature, and God are all interconnected. Frost's poetry reveals a profound respect for the natural world and a profound appreciation for humanity. Frost's poetry is less concerned with re-creating a sensation of reverie to escape the emptiness of the present than he is with the immediate interaction with nature. Frost takes a more realistic view of nature than Wordsworth, accepting it in his poetry as proven objective truth.

Frost's ability to describe natural settings is sometimes compared to that of William Wordsworth, the greatest Romantic poet and one of the finest poets of all time whose reputation has never waned. No other 20th-century American poet can compare to Robert Frost in terms of the number of awards and honours bestowed upon him. Robert Frost's popularity and literary influence have only grown in the decades after his death, and he is now the most often-cited American poet. In spite of these major contrasts in their outlook on the natural world, they share many similarities.

Based on Stanlis's research, which is a masterpiece of perfect scholarship, is to be remembered as the final word on Frost, the philosopher-poet. Stanlis has a deep understanding of the Western philosophical canon and political, scientific, social, and literary theory, which is necessary for doing justice to the poet's complexity. All the simplistic criticism and popular misconceptions of Frost are finally laid to rest thanks to the author's power of logic, clarity, and persuasiveness. It is backed up all the way through with several quotations from poems where Frost's dualism is most apparent. Overall, Stanlis's book is a remarkable culmination of a life's work and a ground-breaking addition to our understanding of this great American poet. William Wordsworth was either an avid outdoorsman, an

accomplished naturalist, or an esteemed pastor. Robert Frost used nature to convey his thoughts on humanity, and the specificity of his descriptions makes his poetry engaging and easy to picture in our minds. There are similarities in subject matter, yet the poets' perspectives on Nature are distinct.

### Works Cited

- Cazamian, Louis. "Symbolism and Poetry." *University of Toronto Quarterly*, vol. 5, no. 4, University of Toronto Press Inc. (UTPress), July 1936, pp. 520–43. *Crossref*, <https://doi.org/10.3138/utq.5.4.520>.
- Darwin, Charles Robert. *The Origin of Species*. Penguin Books, 1993.
- Eliot, T. S. *The Sacred Wood*. Cambridge University, 1997.
- Frost, Robert. "Dust of Snow." *Poetry Foundation*, [www.poetryfoundation.org/poems/44262/dust-of-snow](http://www.poetryfoundation.org/poems/44262/dust-of-snow). Accessed 14 Jan. 2023.
- Frost, Robert. "Birches." *Poetry Foundation*, [www.poetryfoundation.org/poems/44260/birches](http://www.poetryfoundation.org/poems/44260/birches). Accessed 14 Jan. 2023.
- Frost, Robert. "Come In." *Robert Frost*, [www.robertfrost.org/come-in.jsp](http://www.robertfrost.org/come-in.jsp). Accessed 14 Jan. 2023.
- Frost, Robert. "Mending Wall." *Poetry Foundation*, [www.poetryfoundation.org/poems/44266/mending-wall](http://www.poetryfoundation.org/poems/44266/mending-wall). Accessed 14 Jan. 2023.
- Frost, Robert. "Stopping by Woods on a Snowy Evening." *Poetry Foundation*, [www.poetryfoundation.org/poems/42891/stopping-by-woods-on-a-snowy-evening](http://www.poetryfoundation.org/poems/42891/stopping-by-woods-on-a-snowy-evening). Accessed 14 Jan. 2023.
- Frost, Robert. *New Hampshire*. Penguin Books, 1923.
- Gardiner, Alan. *The Poetry of William Wordsworth*. Edited by Bryan Loughrey, Penguin (Non-Classics), 1990.
- Haresnape, Geoffrey, et al. "The Poetry of Robert Frost." *Books Abroad*, vol. 38, no. 2, JSTOR, 1964, p. 185. *Crossref*, <https://doi.org/10.2307/40118711>.
- Montgomery, Marion. "Wordsworth, Eliot, and the 'Personal Heresy.'" *South Atlantic Bulletin*, vol. 32, no. 4, Nov. 1967, pp. 17–24.
- Stanlis, Peter J., et al. "Robert Frost: Modern Poetics and the Landscapes of Self." *The New England Quarterly*, vol. 49, no. 2, JSTOR, June 1976, p. 320. *Crossref*, <https://doi.org/10.2307/364516>.
- Wordsworth, William. "Lines Composed a Few Miles Above Tintern Abbey." *Poetry Foundation*, [www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798](http://www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798). Accessed 14 Jan. 2023.
- Wordsworth, William. "Ode: Intimations of Immortality." *Poetry Foundation*, [www.poetryfoundation.org/poems/45536/ode-intimations-of-immortality-from-recollections-of-early-childhood](http://www.poetryfoundation.org/poems/45536/ode-intimations-of-immortality-from-recollections-of-early-childhood). Accessed 14 Jan. 2023.
- Wordsworth, William. "The Prelude." *The Four Texts (1798, 1799, 1805, 1850)--A Parallel Text*, edited by Jonathan Wordsworth, 1995.
- Wordsworth, William. "The Tables Turned." *Poetry Foundation*, [www.poetryfoundation.org/poems/45557/the-tables-turned](http://www.poetryfoundation.org/poems/45557/the-tables-turned). Accessed 14 Jan. 2023.