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## To study the nature poetry in American Literature and Robert frost as a nature poet

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### Abstract

Wordsworth was the most accomplished poet of nature among all of the Romantic poets. He is widely regarded as the "head priest of Nature" among the scientific community. He personally declared himself to be a devout follower of the natural world. His ancestors had a deep appreciation for the natural world. One of his most significant contributions to nature poetry is that he imbued nature with a soul, and the spirit of nature is all-pervasive. He also felt that through concentrated contemplation of the charms of nature, a communion between the soul of man and the soul of nature might be established between the two. There is a lot more that can be done than that. Actually, Wordsworth's love of nature, devotion to childhood, and mysticism are all intertwined in his poetry. During the Romantic era, there were significant shifts in philosophical thought, politics, and religion, as well as in the arts of literature, painting, and music, which the English Romantic poets both articulated and signified. There was a "revival" in the English romantic movement as well as "revolt" against it. Throughout the classical period, there was a resurgence of interest in the Old English masters like as Chaucer, Spenser, and others, as well as a resuscitation of a number of meters that had gone into disuse during that period. The Romantic Movement originated as a response against the dry intellectuality and artificiality of the Psuedo-classics, and it grew into a worldwide movement. The Romantic Movement, which began in the early nineteenth century and ended in the early twentieth century, is often referred to as the Second Renaissance. The 'return to nature' movement played a significant role in the resurgence of romanticism. They wished to return to the free and exciting life that they had experienced in the realm of leaves and flowers. This is not to say that their forebears did not write about nature or that they were ignorant of it. They did, but they had a tendency to appreciate things in a different way there.

**Keywords:** Community, Politics, Religion, Romantic Era, Renaissance

### Introduction

Although his lengthy and unremarkable life appears to be divided into four distinct phases, (I) his early years in the Cumberland Hills from 1770 to 1787 (II) a time of uncertainty, storms, and stress, including his time at Cambridge University, his travels overseas, and his revolutionary experience from 1787 to 1797 (III) a brief but important period of self-discovery and his work from 1797 to 1799 (IV) a lengthy period of retirement in the northern lake region, where he was born and where, for a full fifty years, he lived so close to nature that her influence is evident in all his poetry.

His mother passed away when he was barely eight years old, but not before she and nature left a lasting impact on him. For this reason, he would always think of her as the source

of all our knowledge and his passion for the natural world. About six years after his father's death, the orphan was taken in by family members, who enrolled him in a school at Hawkshead, which is located in the picturesque lake area. To understand this, one needs read Wordsworth's own account in "The Prelude." It seems that the unroofed school of nature drew him in more than the discipline of the classics, and he learnt more enthusiastically from flowers, hills, and stars than from his books. This poem is striking in three ways. First, Wordsworth enjoys alone and finds that nature seldom makes him feel lonely. Second, he senses the presence of a living spirit, real but invisible, kind but silent, much like any other child who spends a lot of time by himself in the fields and woods. Third, his impressions are wonderful and familiar, just like ours.

The victory of Romanticism is documented in the first half of the nineteenth century. It is important to keep in mind that writing must represent everything that is impulsive and unaffected in both nature and humanity, and it must be allowed to follow its own whims in its own manner. William Wordsworth was a rough, stern, and austere guy from the North who was consistent in all of his relationships and had a strict code of conduct that allowed his intellectual enthusiasm to "burn like an unconsuming fire of light." was a renowned romantic poet, and Wordsworth's artistic flexibility allowed him to delve deeply into everyday life. Like Shakespeare, he follows his instincts and discovers goodness in every natural object, sermons in stones, and tongues in trees.

Therefore, he gives the ordinary life of nature and the souls of ordinary men and women a wonderful importance that no other poet of the time could match. The romantic genius of their era is best embodied by Wordsworth.

He had neither money nor a clear goal or career at the age of thirty. Finally, he had cared for a young acquaintance named Raisley Calvert, who passed away from a case of cholera and left Wordsworth's heir a few hundred pounds along with a desire that he dedicate his remainder to poetry. Wordsworth was able to follow his genius and withdraw from the world thanks to the unexpected gift. He was impoverished all of his life and grew up in a culture that valued lofty thinking and simple living. Later on, the government named him Poet Laureate.

### Objectives of the study

1. To study the nature and the romantic revival
2. To study the William Wordsworth as a nature poet
3. To study the nature poetry in American Literature and Robert Frost as a nature poet

### 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

Some critics have characterized "romanticism" as a school of thought that emerged in opposition to the "new-classicism" style of art created in the immediately preceding century. It has also been said that romanticism was a school of thought that ran counter to the scientific and logical ideas of some of the emerging eighteenth-century philosophers, like Edmund Burke, David Hume, and Adam Smith. Such conventional wisdom is disputed by Marilyn Butler in *Romantics, Rebels and Reactionaries: English Literature and its Background (1760-1830)* in favor of a "inchoate" Romanticism.

We began with the received view that at some time at the end of the eighteenth century a Romantic Revolution occurred, which worked a permanent change in literature in the other arts, and scored a decisive victory over the classicism which was there before. In reality there would seem to have been no one battle and no complete victory

We are unable to define Romanticism precisely. Because the idea of Romanticism is too vague. American historian A.O. Lovejoy famously said that the term "romanticism" means so many different things that it was better to declare that it meant nothing. F.L. Lucas identified 11, 396 definitions of romanticism, while Cudden counted 186.

The French term "romantique" and the Old French word "romantic" are the closest and farthest roots of the word "romantic." However, the definitions of the terms "romantic" and "romanticism" have changed dramatically over time. Nonetheless, Friedrich Schlegel in Germany was the first to firmly establish the definition of the term "romantic." He claims that the romantic portrays emotional content in a creative way, and it is in this context that the term "romantic" is currently widely employed.

The term "Romantic" has been used a lot and for a variety of reasons. It cannot be reduced to a single interpretation. It is sufficient to apply this new definition to a period of English poetry that spanned from Blake's "Songs of Innocence" in 1789 until Keats and Shelley's deaths. This at least settles a historical era that is widely agreed upon to be the "Romantic Age." The Renaissance tradition's dominance in Europe ended during the Romantic era. It witnessed the disintegration of consciousness away from classical Rome's cultural authority.

One outcome was the blossoming of vernacular literatures and the rediscovering of local traditions. The word "romantic" had evolved to describe anything from fantastical or fanciful to outright excessive by the seventeenth century in England. Frequently, there were overtones of disapproval. However, it became more and more acceptable as the eighteenth century went on, particularly when describing landscape features. There are several reasons why poetry written between 1780 and 1830 is referred to as "romantic."

Along with advances in literature, painting, and music, the Romantic era also saw changes in philosophy, politics, and religion. the shifts that the English Romantic poets both described and represented. The eighteenth-century rationalism in philosophy was resented during the Romantic era. It was a response to the way that Locke's theories controlled the mental realm and science's growing control over the physical world. The emphasis on the tangible and "common sense" that had ruled the previous era was opposed by the Romantic poets. For the majority of them, there existed a more tangible order that they could only glimpse but that demanded their devoted loyalty. Similar to the well-known quotes from "Tintern Abbey":

... something far more deeply interfused,  
Whose dwelling is the light of setting suns, And the round ocean, and the living air, And the blue sky, and in the mind of man.

Beyond what may be inferred from ordinary observation or the approval of the public, the more visionary Romantic writers are focused on something more.

The French Revolution, which was a political manifestation of the Romantic age in literature, took place around the same time. It required escaping the constrictive habits of the past. It had an impact on the two generations of English Romantic poets. In 1789, the older generation-Blake, Wordsworth, and Coleridge-were dismissed because they had revolutionary ideas. Wordsworth eloquently recounted that period in "The Prelude" (1850):

But Europe at that time was thrilled with joy  
France standing on the top of golden hours,  
And human nature seeming born again.

However, disillusionment was all too quickly brought on by the Terror and Napoleon's ascent. Even so, some of these poets later turned to reaction. They were fortunate to have lived during a time that matched youth enthusiasm with something. The poets Byron, Shelley, and Keats, who were younger, had less luck.

They were raised in a culture where any call for freedom could spark a revolution.

It should come as no surprise, then, that the Romantic writers looked to nature. This is not to say that the natural world was not written about by their forebears. They did, but they had a tendency to value things differently there. In this sense, however, the Age of Wordsworth is the Age of the Revolution in the history of politics and the Age of what is generally referred to as the romantic triumph in the history of literature. We must keep in mind that naturalism also triumphed alongside romanticism.

The constructive coexistence of man and environment, which reflected wise governance and a kind Creator, was what the Augustans found appealing in nature. For nature to be fulfilled, man has to assist her. If not "wild," the natural scenes described by the Romantics are at least unaffected by humans. Nature provided many of the poets of this era with their most profound experiences. They believed that nature, not society, was the ideal environment for man. For a man to be fulfilled, nature has to assist him.

The romantic movement in England was a "revolt" as well as a "revival." It was a resurgence of interest in the classic English writers, such as Chaucer, Spenser, and others, as well as a resurgence of some meters that had been obscured throughout the classical period. Additionally, it was a "revolt" against the artificial poetic diction of pseudo-classicism in the 18th century and their obsession with "classical rules" of literary composition. Additionally, it was an uprising against the dominance of emotion, creativity, and inspiration over reason and intelligence. The romantics' appreciation of the world's perception is what matters most. Furthermore, Romanticism as a literary theory is rejected by certain critics. According to them, the so-called Romantic era was merely a passing fad in English literary history. It was merely a movement, or perhaps more accurately, a protest against the neo-classical era that had just ended. According to these critics, Romanticism lacks characteristics that are universally recognized. Byron is a Romantic poet, but not in the same way as Keats, Coleridge is a Romantic poet, but not in the same way as Wordsworth, and so on. Furthermore, during the 18th and 19th centuries,

Romanticism spread throughout all of Europe, exhibiting diverse characteristics in different countries. It was neither independent nor endemic in any one nation. The Romantic movement was not limited to literature alone; it also spread to other fields of thought and artistic production, such as philosophy, theology, music, paintings, and so forth, where it manifested itself in various ways. Therefore, it could be best to view Romanticism as a specific trend in people's cognitive processes rather than as a well defined notion.

Most people believe that *The Lyrical Ballads*, which was published in 1798, marked the beginning of the English romantic movement. It is widely acknowledged that the release of *The Lyrical Ballads* marks the beginning of a new era in the history of English poetry. Both romanticism and naturalism reached their ultimate maturity with the release of *The Lyrical Ballads*. Coleridge's lone work, "The Ancient Mariner," Goody Blake's naturalism, "The Thorn," "The Idiot Boy," and other works of a similar nature exemplified romanticism. However, giving it a specific date is a mistake. It was the outcome of a protracted and steady process of growth and development rather than an abrupt outburst.

Because Elizabethan literature is fundamentally romantic in spirit, the poets of the romantic school-Wordsworth, Coleridge, Shelley, Keats, etc.-were not even the first romantics in England. It is also brimming with the feeling of mystery and surprise, the passion for risk-taking and adventure, and the restlessness and curiosity that we identify with early 19th-century poetry.

The term "Romanticism" has been defined differently by different authors. Watts Dunton defines Romanticism as "the addition of strangeness to beauty." "Classicism is health: Romanticism is disease," according to Goethe. According to Stendhall, "all good art is romantic." "Romanticism, according to Victor Hugo, is "liberalism in literature." "Curiosity and the love of beauty are the essential elements of the romantic spirit," Pater continues.

The years 1798–1832 comprise the Romantic era. A time of transition (1750–1798) preceded it. Poets rebelled against Pope's classicism throughout this time of transition. There was a renewed interest in Spenser, Shakespeare, and Milton. Various material forms, such as the Spensarian stanza, the romantic couplet, and blank verse, were utilized in place of the heroic couplet. We reintroduced popular melodies and lyrics into poetry. Romantic themes such as the past, nature, and the impoverished were more popular. The poets of this era were Burns, Blake, Gray, and Collins. They could be considered the Romantic Revival's messengers.

Therefore, after the Elizabethan Age, the Romantic Revival was the "second great creative period" in English poetry. During this time, great poets flourished. They all made important contributions that enhanced the romantic tradition.

Thus, a number of factors had a part in the Romantic Movement's full development.

Romanticism's most enduring characteristics were a faint feeling of mystery, a fervent intellectual curiosity, and an innate understanding of life's basic simplicity.

The Second Renaissance is another name for the Romantic Movement of the early nineteenth century. Similar to the Renaissance, it was a time of fertility and fruition. The Renaissance's primary traits-love of liberty, humanism, romanticism, a resurgence of interest in the ancient Greek and Latin classics, as well as the resurgence of the ancient

forms of lyrical poetry, ballads, sonnets, amatory verse, etc.—also became the main features of Romantic poetry. In addition to this, the great Renaissance writers were eagerly and enthusiastically studied and reproduced. In many ways, Spenser's stanza is referred to as a Spenserian stanza. Shakespeare's plays and other works were promoted for study. The Elizabethan period, when the Renaissance was at its height, was as productive and varied as the Romantic movement. The dry intellectualism and artificiality of the pseudo-classics sparked a revolt that gave rise to the romantic movement. A contrast between this text and the Pope couplet that we previously cited:

Those rules of old discovered, not devis'd,  
Are Nature still, but Nature methodis'd,

will be adequate to demonstrate how Augustan and romantic poetry differ fundamentally in concept.

"Return to Nature" was a major factor in romanticism's resurgence. People longed for the freshness of nature because they were suffocated by the busy and claustrophobic city atmosphere. They desired to return to the realm of leaves and flowers, where life was free and energizing. For the first time, nature came into her own in James Thomson's "The Season" (1730). This is the first truly significant poem where the major focus is nature rather than nature's continued subordination to man.

### Conclusion

Robert Lee Frost is a notable American nature poet, much like William Wordsworth. Although they both adore the natural world, they have very different perspectives on it. His appreciation of nature is confined to specific regions, much like Wordsworth's. Perhaps the most Wordsworthian of Frost's poems is "Birches," where he decides to believe that "some boy's been swinging them" despite the evidence of nature to the contrary. He then clearly identifies himself with that lost youthful activity: "So was I once myself a swinger of birches / And so I dream of going back to be." However, the poet completely distances himself from ideas of escape after recognizing the repercussions: "May no fate willfully misunderstand me." 6. Aware of the fact that nature is experiencing an ice storm, he makes a feeble attempt at Wordsworthian wishful thinking, saying, "One could do worse than be a swinger of birches." In "Nothing Gold can stay," he bemoans the demise of both nature and humanity and the resulting losses they endure. In contrast to Wordsworth, however, he adores both her good and bad qualities. He finds pleasure in her sensuous beauty, just like William Wordsworth did. However, the primary distinction is that William Wordsworth is a mystic and spiritual nature poet, whereas Frost takes a practical approach to nature or embraces it as an objective reality in his poems.

Typically, Frost's poetry does not produce the lovely setting that Wordsworth was looking for. In order to avoid the emptiness of the present, Frost is far more concerned in the current experience of nature than in evoking a sense of reverie. Frost's emphasis on avoiding uncertainty does not imply nostalgia or the recall of earlier moments that are now illuminated by the current reality, which is on the brink of impending calamity.

The most well-known and adored poet of the century is most likely Robert Frost. The majority of Frost's poetry is

inspired by his observations of rural New England life and landscape. Frost detested free verse, yet his poetry was extremely regimented with conventional meter and rhyme schemes, despite his rustic upbringing. Frost's poems include a wide spectrum of emotions, from heartbreaking humor to tragedy, despite the relatively mundane nature of his subject matter. His poetry frequently addresses the relationship between humans and the natural world. Frost found nature to be both beautiful and dangerous at times. In fact, Frost is portrayed in his writing as a nature poet who primarily writes about the flowers and birds he adored. This feature of his writing is undoubtedly evident in his early poems, such as "To the Thawing Wind," in which he makes an appeal to the "Loud Southwester."

"Up! Up! my Friend, and quit your books" is reminiscent of Wordsworth's "The Tables Turned." In their own right, the world of literature and the inside is subordinated to the vitality of the flowers, birds, and wind. His poetry reflects differing perspectives on the nature of the universe and the ensuing ambiguity around man's position within it, as well as his appropriate role and attitude.

However, Wordsworth's poetry is distinctive not because he blended sensory perceptions of nature with more intricate concepts, but rather because of the unusual technique he created to extract the intellectual from the visual. In the windy darkness, he actually heard something in nature speak to him, and he is utilizing that experience to describe what he heard in the odd poetic language.

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