

PalArch's Journal of Archaeology
of Egypt / Egyptology

THE IMPORTANCE OF NATURE AS A SOURCE OF HUMAN WISDOM

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The Importance Of Nature As A Source Of Human Wisdom , Palarch's Journal Of
Archaeology Of Egypt/Egyptology 18(10), 1272-1282. ISSN 1567-214x.**

Keywords: Nature, wisdom, poetry, Wordsworth.

Abstract:

The study in hand was carried out to analyze and conduct the importance of nature in increasing the wisdom of human. The verse of Wordsworth is loaded with nature. As somebody said "magnificence is, truth is excellence. This exploration depicts the consequences of research on observation esteems. The goal of the exploration is to acquire a model of human knowledge esteems. The analysts led the examination with inside and out perceptions of nature dependent on human intelligence, extraordinary medications during the time spent improving the knowledge of human instinct, and honourable qualities in regard for nature. As Baltes&Kunzmann (2003) considered shrewdness as un-uncommon human quality. As per Stenberg (2004) complex nature of shrewdness makes it tedious as well as costly. The discoveries show that the author Wordsworth and Robert Frost use palintangan to figure cultivating time with economical give unique regard to nature as the embodiment of the philosophical worth. The examination was exploratory in nature the subjective technique was utilized the majority of the sonnet Stopping by woods on a snow evening by Robert ice and My

heart Leaps up by Wordsworth utilized as the information. The substance examination utilized as the strategy of information investigation. " The forested areas are exquisite, dim and deep...."(Wordsworth). The forested areas speak to the magnificence of nature and this scene is extremely dazzling for the intelligence of human instinct. The words "dull and deep "define the trouble because of life end. "A rainbow in the sky....." (Robert Frost). The second sonnet by Robert Frost depict climate after the downpour and its impact on the human astuteness. The excellence of climate is tranquil for the spirit of people.

Introduction:

Nature is undoubtedly an important topic in writing and a source of entertainment for the sentimental personalities, especially whenever they want to exit from the plans of busy city life. Again and again the subjects which are relevant to

Advanced authors, on the other hand, have seen a similar topic reworked to emphasise the true nature of human life and its obligations. William Wordsworth (1770-1850) is unrivalled as a nature painter. He is a nature enthusiast, a nature connoisseur, or a senior minister. His passion for nature was unmistakable and communicated in a way that no other English writer had done before or after. In his sonnets, nature takes on a separate or independent role, and it is not handled as lightly as it had been by artists before him. Wordsworth had an unmistakable way of thinking about nature, a distinct and singular viewpoint. Robert ice (1874-1963), on the other hand, uses nature to convey his views on human life, as well as the detail he includes to make his poetry interesting and simple to visualise in our brains.

Both the English Romantic William Wordsworth and the cutting-edge American Robert Frost used "Nature" as the subject of their sonnets on a regular and frequent basis, but their individual medicines of a similar subject have striking differences in dealing with different themes, resulting in these two world-famous artists becoming elaborately distinct and enormous. The goal of this research is to show how "nature" is utilised as a subject in sonnets. The investigation's main goal is to deconstruct and reveal the significance of nature in increasing human intelligence. To build up the examination's suspense, followed by a novelIn conclusion, relevant publications by various education pundits and discussions by various specialists on the comparative topic were deemed to be the paper's most important contributions. In addition, a conversation has been conducted to demonstrate the distinctiveness in the use of "Nature" by the two artists involved in this inquiry.

Literature Review:

Poets have long been forced to adjust their lines to changes in the scenery, seasonal changes, and the everyday wonders that surround them. The Greek artist Theocritus began writing idylls in the third century B.C.E. to honour and adores the simplicity of nature by inventing noteworthy people like Lycidas, who has inspired numerous sonnets as the model of shepherd, including John Milton's famed sonnet "Lycidas." An idyll was originally defined as a short, peaceful, and tranquil poem, but it has now been expanded to include romanticized sonnets of classic experience set in the past. Lord Alfred Tennyson's "The Idylls of the King," a version of the Arthurian legend, is also featured. The Song of Songs in the Bible is also regarded as an idyll, because to its portrayal of worship and enthusiasm. That has a habit of drawing symbols out of the realm of featuresEclogue is the more well-known type of enduring peaceful verse which has

held its trustworthiness, a sonnet sensitive for the normal world and periods, put in the charming, tranquil, and rustic spot, and shepherds frequently talk in that. Vergil was composed the main eclogue in 37 B.C. Dante and Petrarch was the creator of most eminent eclogue that was the result of Italian Renaissance. It was became a prerequisite to the youthful writers, the structure needed by them to ace formerly leaving on extraordinary unique effort "Arcadia is a fictional character," writes Sir Philip Sidney in one of his poems "The Shepherd's Calendar" by Edmund Spenser is considered an English structural success; the first is based on the months of the year, which correspond to the transitions in a shepherd's life (Irwin, 1963). In "January," Spenser compares the shepherd's thwarted love to "the chilly ground," "the frozen trees," and "his own winter battered herds" (Moynihan, 1958). In "April," Spenser states, "April rains bring gushing tears." When William Wordsworth advised that poem "has its birth from sensation remembered in stillness, "he had that tradition of common verse as a high priority" – (Almiqdady, Abu-Melhim, & Al-Sobh, 2015).”This calm condition may be evoked most successfully if the artist goes out into nature, observes his surroundings, and breaks down his feelings and impressions into sections. Following that, visionaries like Henry David Thoreau, in his sonnet "Tribute on Intimations of Immortality from Recollections of Early Childhood," achieved exactly that (Lehman, & Jackson, 2019).

Motive of the research:

The goal of this research is to decipher the many definitions of the term "nature" before comparing and contrasting how nature is utilised in Robert Frost's and William Wordsworth's poetry. The focus of the study project was on how poets use nature, and research questions and objectives were written with that in mind.

Objectives:

1. To research the various historical definitions of the term "nature"?
2. To analyze the importance of nature as a source of wisdom through the poetry of Robert frost?
3. To examine the nature as source of human wisdom through the poetry of words worth?

Questions to Ponder:

The following questions will be addressed in this study:

1. What are some historical implications of the word "nature"?
2. How to analyze the importance of nature as a source of wisdom through the poetry of Robert frost?
3. How to examine the nature as source of human wisdom through the poetry of words worth?

Significance of the Research:

As clarified above, nature has consistently been a wellspring of inspiration for artists since the beginning in any event, in the realms of Roman and Greek. In present times, Frost is considered as "William Wordsworth of America" by various scholarly pundits because of his significance and wonderful stylistic qualities. Thusly, the present exploration is significant on the grounds that it reveals insight into the likenesses and contrasts between the Arab World English Journal (AWEJ) Special Issue on Literature No.3 October, 2015 The Concept of Nature in the Poetry Almiqdady, Abu-Melhim and Al-Sobh Arab World English Journal two artists as far as their

mentalities towards nature trying to acquaint the pursuers with the graceful styles of the two artists and their view seeing nature as a generally known wellspring of inspiration and motivation

Limitations of investigation:

1. The scope of this research is limited to a discussion between two poets, William Wordsworth and Robert Frost, about how nature is represented in their work.
2. It looks at nature in America through the perspective of Frost, to see whether it can be revealed in the same manner as Ralf Waldo Emerson's Transcendentalism Movement seemed to have done in the United States.
3. In the backdrop of the English Romantic Movement in the eighteenth century, this dissertation explores Wordsworth's attitude toward nature.
4. Each author is confined to only two sonnets: one particularly by each author, Wordsworth's *Wandered Lonely as a Cloud* and Frost's *"Halting by Woods on a Snowy Evening."*

Research Methodology:

Despite the fact that this is a theoretical study, it is based on a survey of a variety of approaches to the research issue. The experts recommended a large number of widely distributed literature on the issue. The use of many data sources, including the internet, was suggested. In addition, important material on this topic was gathered using scholarly lexicons and reference books. The poems *"My Heart Leaps Up"* by Wordsworth and *"Stopping by Woods on a Snowy Evening"* by Frost were used as examples. www.poets.org, archive.thedailystar.net, www.wikipedia.com, and www.shmoop.com were used to acquire knowledge on nature. This data was extensively examined and appraised in terms of its relevance to the research topic by the analysts. The data obtained from one specific place was compared to data gathered from other abstract sites. The data was subsequently sifted and accepted by the analysts. In presenting *"My Heart Leaps Up"* as an excellent model, the concept of nature was meticulously examined in terms of William Wordsworth's usage of it, as well as how it was used by English sentimental authors in summarising *"My Heart Leaps Up."* The concept of nature, on the other hand, was thoroughly studied, as Robert Frost did in the United States of America. Ice's use of nature was compared to how it had been used by American painters and authors before him. Ice's picture *"Stopping by Woods on a Snow Evening"* was used as an example. The use of nature by Ice was then compared to Wordsworth's use of a similar concept. An honest endeavour was made to see if nature was used in the same way in America as it was in England. In addition, the concept of nature in Frost's poem was thoroughly examined and found to be compatible with the visionary movement that swept the United States in the 1840s.

Population & Sampling:

The population was:

Short poems of WORDSWORTH and ROBERT FROST were used as population for this study.

The sampling of this research was:

The poem *"MY HEART LEAPS UP"* by WORDSWORTH

ROBERT FROST'S poem "STOPPING BY WOODS ON SNOW EVENING"

Analysis of data

When I see a rainbow in the sky, my heart skips a beat:

William Wordsworth compares his sentiments to a rainbow in the poem's first words. The poet has a strong connection to nature. "My heart rises up," he says. This is an odd reaction to a common occurrence in meteorology. Rainbows are generally seen to be lovely, however in this poetry, I feel the rainbow reflects all of nature. As I have stated, I believe Wordsworth's approach is a tad harsh. A rainbow does not elicit the same level of excitement in most adult males. He will argue throughout the poem that we should all feel astonished in the same manner. Thus it was when I was born; thus it is now that I am an adult; the poet recounts how a rainbow and nature in general have always given him the same visceral, joyful emotion. His feeling of amazement began when he was a child and continued throughout his childhood and adulthood. From the beginning, Wordsworth was a naturalist.

Allow things to happen as it will when I am older, or let me die!

With these lines, Wordsworth goes a bit too far. To begin, he expresses his desire to be captivated by nature long beyond his death. He concludes, "Or let me die!" One interpretation holds that the poet would sooner die than live in a world that is monotonous and devoid of beauty. It is preferable to die than to become a jaded cynic incapable of appreciating nature's beauty.

The Man's father is the Child;

This is, without a doubt, the most essential sentence in *My Heart Leaps Up*. As is characteristic of Wordsworth, he offers a deceptively simple metaphor with far-reaching ramifications. Because everyone was once a child to some extent, the statement makes sense. We are descended from children, just as children are descended from their parents. The inference is that a kid, like a parent, may be an excellent teacher and role model. Children see the world through their eyes as if it were the first time. Nature, and life in general, never fails to amaze and amaze them. Wordsworth is suggesting that we should keep our sense of wonder in the same way that babies do. The entire globe

And I may hope for an innate sense of holiness to tie my days together.

Wordsworth says in the poem's final two lines that he expects to be surprised by nature for the rest of his life. According to him, every day should have an underlying theme of love for the earth. The word "natural piety" implies that the poet held nature in such high regard that viewing a rainbow was almost holy for him.

Structure

Wordsworth thought that poets should abandon the previously employed complex and antiquated terminology. Instead, he believed that poetry could and should be written in common speech. The song *My Heart Leaps Up* perfectly encapsulates this idea. In comparison to other poems, this one has a fairly basic vocabulary and content.

The poem's rhyme scheme is likewise straightforward. With the exception of "man," which ends two lines and rhymes with "began," each line finishes with one of four sounds, each of which is repeated twice.

Historical Background

The Romantic Movement included Wordsworth. Painters of the period referred to nature as a part of the "sublime," or something of tremendous beauty beyond human comprehension. This piece reflects the artist's admiration for and passion for nature.

While vacationing at Dove Cottage with his wife in 1802, Wordsworth wrote the poem. The poet thought this to be a fertile field, as evidenced by the fact that he wrote numerous poems there. *My Heart Leaps Up* was written around the same period as many of the poet's other works. The poem was first published in 1806.

Visiting the Woods on a Snowy Evening:

Right now, the wooded regions are something to think about. Our speaker is enamoured with them, telling us that "the wooded regions are faultless, boring, and profound" (13), as if enchanted. They must be attractive and believable, given that the speaker is compelled to pause and stare at the wooded regions in the bitter, dismal winter nights. These woods have a puzzling air to them as well, and despite the fact that the speaker is alone, we get the sensation that he isn't alone. We instinctively perceive trees as opposed to human progress whenever we encounter them in literature (see Appendix 3). On the off chance that you have perused *The Scarlet Letter*, consider the forested areas Hester Prynne visits. Individuals additionally consider woods are baffling and laden from concealed deterrents, similar to the "Fire Swamp in *The Princess Bride*". There are a few dangerous forests, so the pursuer must be quick to figure out what the person in question wants. We'll offer a handful more suggestions below. Lines 1, 4, 7, and 13: As an all-inclusive depiction of death, certain decipherers in wooded places. Line no. 4: Considers the woods to be a decent, unique, and fresh image, as depicted by our orator, topped off with a day off. In "The Natural Universe," our presenter has been delving into the unique world. During the tender snowfalls surrounding him, spend time between him and his steed, with a cemented stream and the border of the woodland places. Our orator finds the cool perfection of his general surroundings more appealing than the town of ideas of the promises he should preserve of a form dwelling. We develop a sense of common world that is truly convincing and truly great at persuading the narrator to disregard human advancement with the "simple breeze and fleece drop," and we develop a feeling of common world that is truly convincing and truly great at persuading the narrator to disregard human advancement. Right now, the 'Nature' is incredible. Lines 6-8: Around dusk time, we construct a completely faultless image of the chilly forests and hardened stream. Line 11: In the similar sounding word use of "sound's the compass," the reader can almost hear the harsh sound of the air. Line 13: While the depiction of the forested areas as "beautiful, dreary, and profound" may not appear to be especially beneficial at first glance, it really helps us envision the forested areas much more vividly. Others: I'm completely alone. Our speaker is here on this chilly night. Why do we get the impression he isn't alone at that point? Is it his tiny pony, which appears to have its own thought, the landowner, who is content in his magnificent home in a pleasant town, or the closeness of something else entirely? Line 2: The "town" might be seen as a metaphor for civilization and progress. Is it true that horses have thoughts? It was evident right away. Along these lines, the farmhouse mentioned

by our speaker looks to be a symbol of mankind and development. Line no.10: describes the outfit clangs of shaking, and the pony reappeared as he inquired "whether there is any mix-up." Lines 15 and 16: Isn't "rest" a one-of-a-kind action? "Rest" might be seen as a depiction of death in the provided lines. Frost's poem, like Wordsworth's, echoed his use of rural environs to express his ideas in what appear to be straightforward stanzas, while spending most of his time in cities. The following thoughts are drawn from Helen Bacon's paper on Frost, "Frost and the Ancient Muses": "I nearly think a sonnet is generally notable for its ulterior connotations," Frost said in 1927. I've developed an anteriority complex," Bacon continues, implying that in Frost's most deceptively handcrafted New England sonnets, there are many more connotations, particularly incorporating the larger globe, all the while utilizing Greek imaginations and Greek and Roman verse Frost uses this concept throughout his Arab World English Journal (AWEJ) Special Issue on Literature No.3 October, 2015 The Concept of Nature in the Poetry Almiqdady, Abu-Melhim, and Al-Sobh Arab World English Journal www.awej.org ISSN: 2229-9327 158 later stanza in his first sonnet, The Pasture. Wordsworth, unlike Frost, is often easy to read, yet he lacks Frost's hidden profundities (Kirk & Klotz, 1963).

Legacy of Transcendentalism:

The Transcendental Movement had a huge influence on American literature, but maybe not in the manner that its proponents had hoped. Several authors were and continue to be influenced and directed by Emerson and Thoreau, and as a result of the scholastic and philosophical exercises they had learned, they have gone in new ways. Walt Whitman was far from the only writer to declare that he was "stewing, stewing, and stewing" until he came to a "bubble" after studying Emerson (Johnson, 2015). Emily Dickinson's idyllic heading was unique, but she was also a devout Emerson and Fuller follower. Even Frederick Douglass, in his own unique way, blended various exercises of Emerson's supernatural notions. This is significant in the context of the current study because it demonstrates how different writers perceived nature differently depending on how they experienced it. Various authors would move their attention away from introspective philosophy and toward authenticity and "hostile to introspective philosophy," or "negative Romanticism," as Michael Hoffman puts it. Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville found exceptionally inventive methods to oppose some parts of their otherworldly contemporaries even as they joined others. Few American journalists have been totally free of Emerson and Thoreau's impact since then, whether in reaction or imitation. This is only a list of books that have been published on the subject. The producing categorization of nature composing is maybe the most visible hint of supernatural ideas and structure nowadays.

Nature in Romanticism:

There were two types of Romantic connections between nature and spirit. On the one hand, the environment was regarded as an extension of human personality, capable of understanding man's emotional condition. Nature, on the other hand, was seen to be a vessel for spirit in the same way that man was; God's breath pervades both man and the ground. The enjoyment of unspoiled environment and the (ostensibly) innocent existence of rural dwellers was a favourite literary topic. This emotion for rural living is usually coupled with a broad romantic sadness, a sense that change is impending and that a way of life is being threatened (Johnson, 2015).

Discussion of the Findings:

The researchers in this article will dive into the research questions listed in the paper's first part's research questions section. In the sequence in which the questions appear on the screen, they will be answered.

The Naturalist Attitude of Wordsworth

This section tries to answer the question "What separates Wordsworth's attitude toward nature from that of other English romantic artists?" that was posed in the study's examination addressed section.

In English Literature, William Wordsworth is considered as a 'Father of English sentimental verse'. He critically viewed the nature. William Wordsworth considered the nature as a significant idea for him and for other English sentiment artists who belongs to his age and for ages after him as well. English sentimentalism considers the nature more noteworthy element of English verse and it is a more critical part of it. When Wordsworth and his companion Samuel Taylor Coleridge turns out to be exceptionally evident towards nature while taking a gander at expressive song and that was distributed without precedent for 1798. The second and third volumes, with identical content, were published in 1800 and 1802, respectively (Cop, 2014). The interpretation of nature and its consequences is always depending on the time, circumstance, subject, and age in which the work is presented, as previously said. These are songs or anthems that are enjoyable to listen to. Nature is extolled in the sonnets that have been remembered, and it provides the mind a fresh direction. Shepherds have a strong connection to nature, and these sonnets were given or sung by them. Shepherds devote more time and effort to their flocks in open regions of nature in remote parts of England. The language in the book had administered the straightforwardness of nature. To summarise the debate, Wordsworth held nature in high respect and offered himself as a teacher, saying, "Let nature be your teacher" (Cop, 2014). Other romantic authors have taken gender as a pleasurable endeavour to imitate Wordsworth's disposition. Wordsworth is a major source of inspiration for numerous writers and poets.

Ice's Approach to Nature

This section answers the investigation's third question: "What distinguishes Frost's attitude toward nature from that of English romantic writers?" Frost's worldview was fundamentally different in an effort, as seen by his attitude toward nature in comparison to the temperament of English sentimental painters. Frost's sonnet "Halting by Woods on a Snowy Evening" is an expressive ideal because of his unique perspective on nature, which differs from that of other English romantic artists of the period. The imaginative creation of Ice was influenced by Ralf Waldo Emerson. Frost-associated objects are unique in nature and are connected to otherworldly phenomena. This viewpoint is consistent with the 1840s notion of Transcendentalism as instilling individual confidence.

Frost pays respect to nature, as do other English romantic authors, but in his sonnet, he utilises it as an expressive example with motives for this thought. Frost's Transcendentalism shines brightest in the penultimate line, when he writes of the gorgeous, boring, and profound forest areas. He continues by saying that he has promises to honour and that he has a long way to go before he dies, suggesting that he has already died. Frost makes a link between nature, death, and the afterlife in this passage. That was in response to Emerson's way of thinking, which spoke

too plainly of the beliefs of people who support the Transcendentalist expansion (Van Doren, 1923).

Conclusion:

Considering the research questions plainly expressed in the exploration addresses segment of this examination, various significant ends can be come to. These ends might be outlined the following:

1. Nature does not have the same gravitas or convey the same feeling of grandeur as "nature." The value of nature has altered continually since the beginning of time. This research, which began with the Greek and Roman domains, outlined such semantic changes in prominence, indicating what nature conveys and signifies right now. The essay also showed how English emotional artists exploited nature through Wordsworth's unique proof, as contrasted to a comparable topic being used in America through unique evidence from 'Robert Frost.'
2. Wordsworth's attitude toward nature may be used as a source of stanza inspiration as well as a source of admirable quality. Wordsworth saw nature as something with which to connect, and with which a warm and impassioned bond might be formed. Nature is something that a certain link might be formed at the conclusion of the day. Information and direction may certainly be found in nature, according to Wordsworth. People might acquire so much from their general state and common things that they become alive in their genuineness. Wordsworth was the precursor of English emotional verse and the father of English sentimental section, and other English sentimental poets, such as Blake, Shelley, and Keats, shared his attitude.
3. When comparing Ice's attitude toward nature to Wordsworth's, the impact of Transcendentalism on his ideas may be seen. Frost liked nature and utilised it in his poems, but it also functioned as a method for reflection and a strong desire to attain a greater degree of otherworldliness and theory about life on Earth by incorporating what occurs after death (Ogilvie, 1959; and Pritchard, 1960). English romantic painters, on the other hand, regarded nature as a source of poetic inspiration as well as a pleasant location where a relationship could be formed and enjoyed via nature.
4. At last, it might remain inferred that albeit equally Wordsworth and Frost commended nature and set nature in an extremely extraordinary spot of their rundown needs, every one saw it in a moderately unique way. Wordsworth saw nature as a wellspring of motivation in the procedure of refrain. He took a gander as something that can be adored as well as appreciated. That was likewise a method for motivation and a cause which activates the utilization of creative mind that was pivotal of the way toward making verse. In examination, Frost was clearly affected from the convictions and standards of 'Transcendentalist' development spearheaded by 'Ralf Waldo Emerson' and got famous throughout the principal partial of nineteenth century of the United States. Frost was seen nature like a method for contemplation toyield him towards a more elevated level of otherworldliness. In this manner, Frost regarded nature as spiritual and flawless, whereas Wordsworth and other English romantic authors loved nature largely as a simple source of inspiration for composing stanzas, as well as its impact as a teacher and a rich fountain of human knowledge.

Recommendations:

The experts may offer the following recommendations, which can be applied for reasons that require additional research, based on the findings of this inquiry and the extensive explanation of the idea of nature in earlier sections:

1. English writing teachers should give the notion of nature a lot of attention in their writing lessons before cultivating topics linked with English poem and composition. The phrase "English writing" is used here as a catch-all term for any form of English-language writing, regardless of the author's nationality or the site of production. A detailed analysis of the notion of nature, as well as an explanation of the term's many connotations, should be supplied.
2. To examine if nature was utilised similarly or differently in British writing, analyse it not only as it was used by English emotional painters, but also as it was used by writers throughout the English Romantic Movement.
3. Scholars and researchers should investigate how the notion of nature was employed in the United States of America during Robert Frost's period. The notion of nature as employed by early American journalists like as Anne Bradstreet and Edward Taylor, as well as creators after Robert Frost should be compared and contrasted.
4. Because the use of nature in poetry has historically received a lot of attention, the notion of nature as it has been utilised in English literature should be given more study.
5. Finally, the use of nature in poetry that reflects on the Bible should be investigated, particularly that produced by early frontier authors, as already indicated. Verse created by writers affiliated with the visionary movement should be compared with reflection verse and the use of nature by artists who exploited this specific topic.

It is sheltered to infer that nature has obtained various implications since forever. This idea has generally been utilized in experimental writing from various perspectives and to accomplish various different abstract impacts. This utilization of nature isn't using any and all means restricted to English writing, yet surely surpassed that to incorporate the writing of different dialects and societies. This suggests there are general implications and impacts related with the idea of nature all through the world and throughout the hundreds of years. Despite the different implications related with the term nature, and paying little heed to the various capacities associated with it in writing, the idea of nature is very significant and assumes an incredible useful job in English writing as a rule and English verse specifically.

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