Robert Frost, the Poet as Philosopher, is known worldwide for his technical dexterity, enchanting images, apt tropes and deft turns of phrase, and beautiful lyrics. Unlike such other modern poets as William Butler Yeats, Wallace Stevens, Ezra Pound, William Carlos Williams and T.S. Eliot, Frost generally refrained from formal self-commentary. He did not produce a significant body of criticism or auto-criticism that invited and facilitated the interpretation of his thought. He adhered to the Yankee code openly or to force our convictions on others.

Frost’s intellectual guardedness also reflected his belief that much in life is unknowable and his alarm at people who demand easy answers to complex questions. Frost believes that poetry, thought and science has its own way of encountering and making sense of the world. For him, the Truths poetry communicates are human and comprehensive, not partisan and dogmatic.
The present work is an attempt to establish the truth the so far as Frost is concerned, the purpose of the individual poem is not to expound fact or doctrine, but to attempt a fluid, existential engagement with experience. “It begins in delight and ends in Wisdom”, he says in “The Figure a Poem Makes”. A poem may ultimately produce, no less than a work of religion, economics, or chemistry, “a classification of life”. But even then, the poetic classification will be, according to Frost, “not necessarily a great clarification, such as sects and cults are founded on, but a momentary stay against confusion.” Frost may have wished to be understood; he felt the natural human disinclination t open up to a world that is not always sympathetic or supportive. As he puts it in the first two stanzas of “Revelation”, a lyric from his very first book:

We make ourselves a place apart

Behind light words that tease and flout,

But oh, the agitated heart

Till someone really find us out.

It’s pity if the case require

(Or so we say) that in the end
We speak the literal to inspire

The understanding of a friend

The feeling is virtually universal it pierced him with special poignancy. Frost is a dualist.

Dualism refers to the theory that reality is constituted of independent principles, or pairs of independent principles, such as good and evil, spirit and matter, particularity and wholeness. His poems are dualistic not only in structure, but in spirit. They do not raise and resolve questions. Instead, they explore problems. They dramatize conflicts between opinions or outlooks that are, though sharply opposed, more or less equally valid or comprehensible. Frost may be regarded as either a transcendental (ideal) monist. Emerson's pantheistic transcendentalism emphasizes the spiritual unity of all creation. Lionel Trilling seems accuracy when he observes: "The Universe that he conceives is a terrifying universe. Read the poem called "Design" and see if you sleep the better for it. Read "Neither out far nor in Deep" which often seems to me the most perfect poem of our time." Like Burke, Frost was a melodist. He was profoundly religious as
The present thesis has been divided into six chapters. The opening chapter of thesis is entitled as "Introduction". The second chapter entitled as "Making of the Poet" deals with the development of Frost's poetic genius. Chapter III is entitled as "Themes of His Poetry". In this chapter an effort has been made to assess the various themes of his poems. He liked to be the poet of common man-the cause of his immense popularity. He is a metaphysical symbolist.

Chapter IV, entitled as, "Symbolism". The present work endeavours to find out the sources of Frost's symbols. The thesis highlights how Frost could enrich the texture of his poems through symbols. How Frost's method is oblique and it ranks him with W.B. Yeats, T.S. Eliot and Ezra Pound? This Chapter attempts to resolve the issues.

Chapter V entitled as "The Art of Robert Frost" deals with analyzing Frost's epigrammatic terseness and condensation. How his poems passes the Yankee habit of understatement. How Frost's art is the result of an art that conceals are? The
regional quality of his diction is seen not in the choice of words, but in their arrangement.

Chapter VI entitled as “Conclusion” analyzes the findings and explorations of the present project.