

A STUDY ON THE THEMES OF ROBERT FROST'S POEMS

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ABSTRACT

Robert Frost (1874-1963) was the most famous poet of 20th century. He was brought into the world in San Francisco, California on March 26, 1874. He is a notable present day poet. He is for the most part viewed as a poet, educator, and a man of shrewdness. Many Americans perceive his name, the titles of and lines from his most popular poems and surprisingly his face and the sound of his voice. He was granted Pulitzer Prize four times. Regardless of his famous image as a rancher poet, those ten years, which he spent after his granddad's passing, were the lone period of Frost's life where he worked earnestly at cultivating, and in the last five of them he likewise discovered it monetarily important to educate school.

He had a significant information on writing, history, science and theory. Thus he can be named as classicist of high request. Frost neither depicts the circumstances and states of life of current culture, nor does he expound on political and economic issues of his age. He doesn't standoffish himself from the contemporary society. He has entered from social activities to scholarly issues of his age. The current paper highlights the themes of the poetic works of Robert Frost.

KEYWORDS:

Isolation, Nature, Barrier

INTRODUCTION

Robert Frost was a poet who talked with rhyme and meter of everything natural, and in this manner plumbed the profundities of feelings of individuals on the whole different backgrounds. Louis Untermeyer best portrays Frost's work as "poetry that sings and poetry that talks ... his poems are individuals talking".

In portraying a straightforward demonstration of nature, the ordinary, or the sincere anguish of individuals, Robert Frost shows an understanding into the sometimes basic examples in our lives that when united establish our actual lives. One part of life that contacts everybody is demise, regardless of whether it is the passing of a companion, neighbor, or darling one.

A portion of Frost's most delightful work shows this distinct reality of life. Robert Frost is one of few poets in English writing that will never become obsolete in light of the fact that poetry is a reverberation of each delicate man's experiences and his limits. The fundamental theme of his poetry is the miserable condition of man in his life. Taking all things together of Frost's works, the reader sees typified in stanza, a profundity and level of human feeling that isn't effortlessly observed by the eye, yet rather felt and sustained in the heart. Frost utilizes nature at its generally wonderful to clarify life at its harshest.

"With his sensible way to deal with his subjects, readers thought that it was not difficult to follow the poet into more profound certainties, without being troubled with sophistry".

Robert Frost's central concern is with man. The spotlight in his poetry is on man's position and disposition and particularly on his emotions. Robert Frost uncovers a decent arrangement

about his origination of universe and outer reality in his poetry. Yet, what is imperative to him? It is man's idea, feelings and conduct as they decide or mirror his relationship with the universe. How does man respond, and how can he feel in a universe as dull as this? That is the focal inquiry for Robert Frost. The appropriate response is found to a great extent by the way that man is strongly restricted as Robert Frost sees him. Man is restricted both in his scholarly power and his mindfulness and comprehension. He has an alternate method of seeing this universe. He is distinctive in his idea and in his scholarly power.

Behind the generally unruffled public exterior was an individual life of incredible pressure and distress. None of the horrendous experiences of his own life discovered their path straightforwardly into Frost's poetry. To the expansive public, Frost might be a painter of enchanting postcard scenes and an entryway patio savant administering comfort and saltine barrel astuteness, yet behind these generalizations there is in Frost's work an unfortunate and (in Lionel Quavering's expression) a frightening poet, whose most profound note is one of unavoidable human isolation.

In a life more agonizing than most, Frost battled courageously with his internal and external evil spirits, and out of that battle he created what many consider to be the single most noteworthy group of work by any American poet of the 20th century. He utilizes conventional structures and structures while investigating current themes of alienation and isolation. All through his poetry, we discover themes of seasons, variation of night and day, natural phenomenon and provincial images. Frost's poetry is commented on as:

"A poem starts in enjoyment and closures in shrewdness, starts as an irregularity in the throat, a feeling of wrong, homesickness, lovesickness. No tears in the author, no tears in the reader."

Nature:

The ubiquity of nature in frost's poetry can in all likelihood be felt in the mountains that back high over man's head; in the bend of valleys; in the leaf-flung streets; in the swarming of trees; separately or in thick dim woods; in the blossoming of turf blossoms; in the streams that race downhill; in the cheerful portrayal of seasonal changes, taking consideration not to leave to minute insight about the progressions the earth wears.

The pattern of development, the light giving route for obscurity, the motorcade of stars terminating man's desire all go connected at the hip to outline Frost's essential world, where he contacts man's life at all focuses. Nature can without a moment's delay be a destroyer, causing dissatisfaction and disappointment. Frost driving a center way appears to announce, that man's connection to nature is additionally both together and separated. In nature, Frost unveils the presence of both the companion and adversary:

There is much in nature against us. But we forget:

Take nature altogether since time began,

Including human nature, in peace and war,

And it must be a little more in favor of man

Say a fraction of one percent at the very least.

Nature is a prevailing theme in the poetry of Frost, however he isn't a Nature-poet in the practice of *Wordsworth* or *Thomas Solid*. He is a nature poet of an alternate kind. His best poetry is worried about the show of man in Nature, though *Wordsworth* is by and large best when sincerely showing the natural world.

Frost himself said in 1952: "I conjecture I'm not a Nature poet. I have just composed two poems without a human being in them." In the memorial that Frost proposed for himself, he said that he had "a darling's fight with the world". This current sweetheart's squabble is Frost's poetic subject and all through his poetry there are confirmations of this perspective on man's presence in the natural world. His disposition towards nature is one of outfitted and genial détente and common regard. His portrayals of the natural articles are described by exactness and minuteness. In "*Birches*", we get a solid and devoted portrayal of the 'propensity for' birches and how they respond to a tempest:

*When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
-----They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.*

Frost's affection for nature is more extensive, many sided and comprehensive than that of Wordsworth. Wordsworth wanted to paint just the spring-time excellence of nature, or what Coleridge called "Nature ready", however Frost has a similarly sharp eye for the sexy and the wonderful in nature, just as for the harsher and the horrendous.

Frost likewise finds in nature; rather, it is they which give his tune birds, wild blossoms, creeks and braid their strong allure. The appeal of many of the nature-verses results from the clarity with which sweet, fragile things contrast the solemn foundation.

Frost puts a lot of significance on Nature on the whole of his assortments. On account of the time he spent in New Britain, most of peaceful scenes that he portrays are enlivened by explicit areas in New Britain. Nonetheless, Frost doesn't restrict himself to cliché peaceful themes like sheep and shepherds. All things being equal, he centers around the emotional battles that happen inside the natural world, like the contention of the changing of seasons (as in "After Apple-Picking") and the dangerous side of nature (as in "Once by the Pacific"). Frost likewise presents the natural world as one that rouses profound mystical idea in the individuals who are presented to it (as in "*Birches*" and "*The Sound of Trees*"). For Frost, Nature isn't just a foundation for poetry, but instead a focal character in his works.

All through Frost's work, speakers find out about themselves by investigating nature, however nature consistently remains unconcerned with the human world. All in all, individuals gain from nature since nature permits individuals to acquire information about themselves and in light of the fact that nature expects individuals to go after new bits of knowledge, yet nature itself doesn't give answers. Frost had faith in the limit of humans to accomplish accomplishments of comprehension in natural settings, however he likewise accepted that nature was uninterested with either human achievement or human hopelessness. In reality, in Frost's work, nature could be both liberal and malignant.

Man in Frost's poetry:

Robert Frost while contemplating significantly over man as an individual stresses that disregarding the genial socialization of man, he is fundamentally single and alone with his destiny. To him life covers both chance of fear and capability of magnificence. Man should instruct himself to know which it is to be. It turns into the essential undertaking of a man to

get him and his place in this world. This can be accomplished by perception and self-examination.

Dull depictions of collect and cutting and specifically, poems upon deserted abodes can be taken as proof for Frost's confidence in man's hapless situation in the steadily evolving world. Inside the frightfully restricted period of presence, he is bound to confront the progressions that occur in nearly everything around him.

The nature cycles lecture man that he is no unavoidable end, which breaks off the entirety of his deepest desires. What can't be modified should be perceived and acknowledged. Frost stresses in Acknowledgment, that man should figure out how to bow and acknowledge the 'end'.

Among the different themes of Frost, man's relationship to his colleagues can be considered as a curiously huge one as it involves both apartness and fellowship. Frost firmly advocates individualism. Man got inside the limits laid by nature, endeavors to accomplish with whatever abilities he has been allowed. Frost thinks if man is isolated, he can't be achiever. This isolation may lead man to egocentrism or even to forlorn frantiness. Frost continually being an arbitrator attempts to accomplish an ideal compromise between the individual and the gathering.

Frost's perception in regards to man's relationship to man is very contradicting. For example, The Turf of Blossoms discusses the bond that lies between the individuals affecting general fraternity:

*Men work together, I told him from the heart,
Whether they work together or apart.*

In most of his poems, we find Frost's people are quite willing to offer a friendly hand. A ***Time to Talk*** presents the farmer who responds to the invitation of his neighbor for a friendly talk, without any inhibitions.

When a friend calls to me from the road

I don't stand still

-----*I go up to the stone wall*

For a friendly visit.

Isolation

In a few Frost's poems, lone individuals meander through a natural setting and experience another individual, an article, or a creature. These experiences animate moments of disclosure in which the speaker understands their association with others or, then again, the manners in which that she or he feels isolated from the community.

A few poems highlight speakers who effectively pick isolation and isolation to study themselves, while the other return center to isolation, investigating how experiences and community just increase depression and isolation. This profoundly critical, practically cynical point of view sneaks into the most happy of late Frost poems.

Most of the characters in Frost's poems are isolated somehow. Indeed, even the characters that give no indication of melancholy or forlornness, like the narrators in *The Sound of Trees* or *Fire and Ice*, are as yet introduced as confined from the remainder of society, isolated on account of their interesting viewpoint. The old-style rancher in *Mending Wall* not just will not draw down the pointless barriers however, to exacerbate the situation, demands having the final word:

"Goodfences make good neighbors".

The young lady in *The Fear of Man*, who strolls energetically at 12 PM to her home, represents man's crowding for warmth and consolation. The shy educator in *A Hundred Collars*, his inappropriate doubt coming about up in isolation, sensationalize a recognizable human clash. The battle between the requirement for friendship and the intrinsic fear of the new turns out to be very noticeable. He disdains isolation, however he sees its certainty.

A worry with barrier is the prevalent theme in Frost's poetry. Man is continually raising and attempting to cut down barriers - among man and man, among man and environment. To Frost, these barriers appear to be good for shared agreement and regard. Frost demands perceiving these barriers as opposed to attempting to destroy them as in the cutting edge pattern. Also, he even forms them any place important.

Barrier between man and the universe:

To begin with, there is the extraordinary natural barrier, the void, the space, what isolates man from the stars. Man absurdly attempts to overcome this issue, however the entirety of his endeavors in this regard are of little consequence. Such endeavors just make him more aware of his own smallness. In the poem entitled Stars, the poet reveals to us how man gets pulled in by nature just to be baffled by it. Here, the stars sparkling in the sky at 12 PM don't loan any magnificence or state to the gazer. Or maybe, they produce a note of disenchantment:

*"And yet with neither love nor hate
Though the stars like some snow-white
Mine roars snow like marble eyes
Without the gift of sight"*

In another poem, we discover how shrewd human intends to set up relationship with nature are frustrated. The hero of *The Star-Splitter*, buys a telescope with the protection cash that he gets by torching his home. He looks at the stars yet can't get away from the inquiry that raises its monstrous head towards the end:

*We have looked and looked
But after all where are we?*

Barrier between man and nature:

Also, there are the barriers, among man and the prompt natural world,— the desolate and desert places—what man should overcome, recover and develop. He should continually wage a conflict against such unsettled areas, on the off chance that he is to make due in an environment which appears to be unfriendly to him, which at any rate, isn't intended for him and in which he is an outsider.

Says Marion Montgomery, "there are those spirits, obviously, who are substance to have a barrier remain as a consistent test which they never entirely acknowledge; such is the old teamster of The Mountain who lives and works in the shade of the mountain he generally expects to ascend yet never does. What's more, there are the individuals who acknowledge the demand and go down in disgrace; the abandoned town of the Statistics Taker with its emaciated and void structures is proof of such disappointment".

The woman in *A Servant to Servants* has missed out to the wild by losing her mental stability. Her days are spent in focusing on the house while the men are away, and the vacancy of the world has defeated her. There are others on the fringe of deplorable disappointment. *The Hill Wife*, however not crazy, actually has a fear of her home once she has left it, abandoned it, and needs to get back to it. At the point when she returns she needs to reconquer it:

*They learned to rattle the lock and key
To give whatever might chance to be
Warning and time to be off in flight.*

Fortitude is expected to recover at home. In *Generations of Men*, the kid and young lady meet interestingly at the vestiges of an old home spot, sit on the edge of the basement, and talk about families and the rotted spots. In the end they are enamored, or going to begin to look all starry eyed at, and have made a settlement to return and reconstruct the old home spot. Alone and powerless as he is, man should wage a steady conflict against his actual environment which is unfriendly to human presence.

The Otherness of Nature:

Thirdly, Man's actual presence itself is a barrier what partitions man from the spirit or soul of nature. While Wordsworth denied the actual presence of barriers among man and nature, for Frost a wide inlet isolates man and nature, soul and matter. In various poems he focuses on the otherness and lack of interest of Nature, and shows that it is vain to expect any compassion from the soul of soul which moves or administers the world. Individual man and the powers of nature are two unique standards, and the limits what separate them should be regarded.

A Minor Bird additionally focuses on the dynamic barriers among man and nature. The poet is exhausted by the bird which sings at his window and wishes it away:

*I have wished the bird would fly away,
And not seen by me have of day
Have clapped my hands at him from the door
When it seemed as if I could hear no more--*

Barrier between man and man:

Fourthly, there are barriers what separate man from man. Such barriers come in the method of social communication and absence of communication prompts social alienation and enthusiastic isolation and depression.

Mending Wall is an amusing comment on the individuals who raise walls among themselves and their neighbors, since they think, "goodfences make good neighbors". Peruse emblematically, the poem is a comment on racial, strict, public and philosophical barriers

what gap and separate man from man. Such barriers go to the method of human relationship; create strains, which bring about depression and enthusiastic unevenness skirting on madness. North of Boston is brimming with such genuinely isolated and distanced individuals.

In the *Home Burial* there is an appalling absence of communication between the spouse and the wife, and the mother's anguish develops into craziness. The shadow of their dead youngster is the barrier what partitions them and distances them from one another. The fundamental depression of the human soul is additionally communicated convincingly in poems like *Acquainted with the Night*, *An Old Man's Winter Night*, *Stopping by Woods* and so on

Provide, Provide inspires a horrifying feeling of alienation which no measure of bantering can weaken or survive. Nobody can miss the articulated appalling tone of the unexpected lines:

*Die early and avoid the fate
Or if predestined to die late
Make up your mind to die in state.*

Isolation/Separateness from God:

Fifthly, man's explanation and acumen is the barrier that distances him from God, his Creator. His reasonable predisposition denies him of the delight of fellowship with God. The theme of the *Masque of Reason* is that reason joined with confidence alone can prompt agreement and astuteness. It is just through confidence that man can work out his own salvation and make life pleasant.

In spite of the fact that barriers and alienation pose a potential threat in the poetry of Frost, it doesn't imply that he is against vote based system or the fellowship of man. Talking mentally, Frost's anxiety with depression is a statement of his seriously felt need for human love, compassion and cooperation.

Isolation of the Individual:

This theme is firmly identified with the theme of communication. Most of the characters in Frost's poems are isolated somehow. Indeed, even the characters that give no indication of discouragement or depression, for example, the narrators in "*The Sound of Trees*" or "*Fire and Ice*" are as yet introduced as separated from the remainder of society, isolated in view of their special viewpoint. Sometimes, the isolation is an undeniably more dangerous power.

For instance, in "*The Lockless Door*" the narrator has stayed in a "cage" of isolation for such countless years that he is too frightened to even consider noting the door when he hears a thump. This uplifted isolation holds the character back from satisfying his potential as an individual and at last makes him a detainee through his own effort. However, as Frost recommends, this isolation can be maintained a strategic distance from by communications with different citizenry; if the character in "*The Lockless Door*" might have forced himself to open the door and face an intrusion of his isolation, he might have accomplished a more noteworthy degree of individual joy.

*It went many years,
But at last came a knock,
And I thought of the door
With no lock to lock.*

----- -----
*So at a knock
I emptied my cage
To hide in the world
And alter with the cage.*

Theme of Affirmation:

Theme of affirmation is likewise found in a portion of his poems. Frost eventually presents the requirements for man to take advantage of his circumstance. Mindful of man's restrictions, he yet wants man to investigate and look for information and truth. Man ought to figure out how to acknowledge things and his limits merrily. He suggests stoical will and effort in face of adversity as in "**West Running Brook**".

In the face of the mystery and the riddle of life there is necessity for determined human performance.

*But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.*

Theme of affection is the key to Frost's poems. On the off chance that there is any power that can help man address the difficulties of the universe, it is love. In a few of Frost's poems, the meaning of affection among man and woman, or amicable love is brought out. It is when love severs down or blurs that life becomes horrendous particularly for women in Frost's poetry.

CONCLUSION

Frost doesn't manage the kind of themes which we run over in T.S.Eliot, however that doesn't imply that he is any the less current. Lynen notices: "Subject matter is a helpless proportion of a poet's advancement."

Frost's attachment with New Britain and country life for the most part cause a confusion of his themes. Subsequently various pundits imagine that Frost never needed to be portrayed by effective marks. He overlooks many of the mind-boggling subjects of the 20th century, to be explicit the two universal conflicts and the issues of urbanization and automation. However, a direct commendable toward be focused on here is that crafted by his contemporary essayists who are portrayed by effective marks got pale and obsolete as the year passed. In the mean time Frost's poems hold their newness, as they are less dependent on contemporary colloquialisms, occasions and individuals.

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