



## NATURE POETRY AND MODERNITY: A CRITICAL REVIEW ON ROBERT FROST POETRY

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### ABSTRACT

Robert Frost is an awesome modern poet. He is the contemporary of T.S. Eliot, WB Yeats, W.H. Auden, Ezra Pound, and so on. There is a Controversy among a progression of critics who decipher or misjudge Frost. A few critics like Granville Hicks, William van O gun imagine that Frost isn't a modern day poet yet a customary poet since his poetry shows his conventional legacy of American Civilization. One thing which additionally demonstrates modernity of his poetry is his psycho-explanatory approach towards the portrayal of characters in his poetry psycho – Analysis is one of the elements of modernity. His ballad 'His Burial', the over created mother who is laughing out loud under a weight of melancholy finished her youngster's demise. Along these lines his poetry is the genuine portrayal of modernity. Therefore, his poetry reveals the part of modernity as it were. The frightening idea of a portion of his sonnet is one of the parts of modernity. Lionel Trilling calls him 'A frightening Poet' and says that "The Universe that Frost considers is a startling universe".

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### Introduction

The modern elements of his poetry are those of private enterprise, the conceit of the mordents man, the exhausted presence, segregation, quandary, and imagery. The two ballads that appeared to me most striking modern in nature were The Death of the Hired Man and Home Entombment. The two sonnets are comparative in nature that in them two there is a convict between the husband and the wife. Here the husband's wife speak to a perspective of life which is extremely antithetical to spouses'. In the previous ballad, there are three characters: Warren, Mary and Sills Robert Frost hold an extraordinary and relatively detached position in American letters. "Despite the fact that his profession completely traverses the modern time frame and however it is difficult to talk about him as something besides a modern poet," writes James M. Cox, "it is hard to put him in the fundamental

custom of modern poetry." one might say, Frost remains at the intersection of nineteenth century American poetry and modernism, for in his verse might be discovered the zenith of numerous nineteenth century inclinations and conventions and parallels to crafted by his twentieth century peers. Taking his images from general society space, Frost created, the same number of critics takes note of, a unique, modern maxim and a feeling of unequivocal quality and economy that mirror the imagism of Ezra Pound and Amy Lowell.

Robert Frost is a standout amongst the most prominent of American poets and remains generally read. His work is misleadingly straightforward, yet uncovers its complexities upon close perusing. The investigation in the past pages endeavors to put Robert Frost and his poetry in its appropriate point of view versus Modernity. So far I have inspected and talked about how Frost's the

universe of nature typifies his tireless thought in his chose ballads. As specified over, his ballads are worried about subjects other than the common world and his perspective of nature had a steady moral or magical measurement of exceptionally significant significance. In any case, Frost does not put forth a reasonable expression of his hypothesis on nature; he says that he would rather not read any hypothesis whereupon he may should compose. These discoveries propose that Frost is more similar to Keats than Wordsworth since Wordsworth writes about nature in its crucial wellspring of qualities. However, Keats writes without limitation of biased hypothesis, thus frosts.

In the words of Parini (1999), "the poet takes away with one hand what he has given with the other," with his intelligence he was aware that need overrides love in situations like the one posed in the poem. He refuses to let go, instead, makes a generalisation how, "love and need are one," even though the situation in the poem demanded it. It is pointless to complain, as Malcolm Cowley does, that the speaker in the poem should have offered these homeless men some work if he was too selfish to give up the chopping himself.

Wordsworth is a poet of contemplation and meditation while Frost stresses on activity and mobility. Unlike Wordsworth's poetry of the self letting the tranquil transcendence of nature conquer its existence, Frost's protagonist, in spite of his love for nature's sights and sounds, is never oblivious of the world at large and the duties he ought to perform in it.

Frost's poetry does not usually create the picturesque landscape that Wordsworth sought. Frost is far more interested in the present encounter with nature than in recreating a sense of reverie to elude the emptiness of that present. Frost's emphasis on a "stay against confusion" suggests not reverie nor the recollection of past "spots of time" to be illuminated by present emotions and thoughts, but momentary encounter with a natural world at the present moment on the verge of threatening chaos (*Centennial Essays*, p. 90).

Frost's poems have intellectual content and nature is related to a composite sense of man, but

he is less concerned with metaphysics than with behavior and attitudes. However, 'nature' is expressed simply and he is persistently aware of this in his poems. One of the distinctive characteristic of Frost is that his writings are concerned with human relation to nature. Obviously, the elements of the world of nature in his poems are recognized as trees, birds, flowers and snow. These elements represent the human mind and society, and the poet expresses his wide range of human experience. Contrasting and a few pictures and images, he parodies on human covetousness and greed. Subsequently, Frost is unique in relation to different poets who trust that life is close to home or social.

Above all, the findings in this study suggest that his poems are communicative-counterpart between the human and the natural world. Although he was criticized for his grim approach to the life at the beginning of his career but in later years, he was known as an excellent poet. Some critics approached him as a terrifying poet and believed him to be a pessimist or, a dark naturalist. However, Frost has remarkably imposed his poems into a positive attitude. As a consequence, his view of nature is deeply vigorous and fresh where human situation is always exited.

Samuel Coale, "The Emblematic Encounter of Robert Frost," *Frost: In both Eliot's and Frost's poetry*, one of the major factors responsible for the tragedy of modern existence is the sombre lack of communication. In some of Frost's poems we come across the usage of a technique akin to Eliot's objective correlative.

Many of his poems, particularly "Stopping by Woods on a Snowy Evening," "Mending Wall," "The Road not Taken," "Provide, Provide," "Acquainted with the Night," "Death of the Hired Man," are true portrayals of the doubts, insecurities, fears; the obligation to keep our promises, our duties and other compulsions; the inner questionings; loneliness; lovelessness; the lack of mutual trust, communications and understanding that perpetually permeate and make our lives problematic, things that will always be relevant to our existence. The same effortlessness with which he transcends the geographical limits of the New England territory and moulds his localised poetry into one that reflects unsettling universal truths, Frost seems to void all attempts to relocate him

under any rubric and emerges as a poet for all ages and times.

"The Oven Bird" is likewise like Frost's other poetry since he utilizes nature to put over a thought. "The Oven Bird" is a strange work, Frost utilizes an old, acknowledged poetry style to express these new and strong thoughts, the offbeat rhyme conspire likewise accentuates these new thoughts. This is another nature of Frost, to take a specific style of poetry and make it his own.

We can make an estimate after reading Frost's poem "Stopping by Woods on a Snowy Evening" that even at the time of suspense and darkness he could create such an interesting poetry which is, perhaps, missed even by the great worshipper of Nature, William Wordsworth. Robert Frost always picked up simple and ordinary subjects and made them extra-ordinarily brilliant with his creative genius and talent. That's why many of the critics call him superior to William Wordsworth in the field of nature poetry. Overall, his contribution in English poetry is remarkable and extra-ordinarily brilliant. No doubt, both are extra-ordinary and genius yet there are some differences between them. It cannot be denied the fact that both employ beautiful aspects and majestic subjects for their artistic creativity. Both write about mountains, rivers, streams, seas, flowers, rustic life, stars, moon, peasantry life or pastoral life. Robert Frost looks beyond the local to the universe so that he may find universal truth in his poetic talent. According to him, man should be factual and should act according to the needs of the human beings. The present poem is, thus, a recollection of a horse rider's soul-awakening journey that drives him into the world of continuity. For the time being, he stops, enjoys beautiful objects of nature, and then realizes his mistake of stopping in the woods and restarts his journey to experience the cyclic process of birth-death- rebirth. Thus, restarting his journey indicates his rebirth in the woods and he accepts it from the core of his heart by following his voice from inner to external. This is, in real sense, a journey from ignorance to knowledge; from darkness to light and of course from imaginary to the realistic world.

Frost is a great lover of Nature. His love for nature is primarily owing to his mood and secondarily to his background. He was a farmer and a poet. "Nature had been his stationary companion

since his youth as it had been with Wordsworth." He followed in it throughout his life. But most of the romantic poets loved Nature for its own sake, for its colors and went to it with a bumping heat as though caught it, where as Frost looked Nature as a realist and classicist. However, the poem has not only the beautiful Artistic conception but also deep and helpful philosophical ideas or the themes, that is, the realization of value is the Most important thing in our life and everybody should shoulder his responsibilities and hurry on with his life journey Instead of only enjoying the life at all costs. The psychological journey of "I" in this poem just reflects the Psychological conflict of modern people between shouldering their responsibilities and enjoying the natural beauty.

"Mending Wall" talks of barriers between people that disrupt the human relationships. It talks of communication, kinship and also the feeling of security that people gain from barriers. Being a philosophical poet Frost has cleverly intertwined the literal and metaphoric meaning into the poem using the wall as a symbolic representation of barriers that separate neighbours in their friendship.

Such a valuable message of life and so conveniently conveyed. The narrator in "Two Tramps in Mud Time" is adept at chopping and his axe is falling with full accuracy. Looking at the tramps the narrator immediately knew what they were thinking and the very thought that they wanted his job for pay, made him love his task more. "And smooth and moist in vernal heat" (48) Then comes the climax – the last two stanzas that put the matter straight, "My right might be love but theirs was need" (62) and when it came down to love against need, it was need that was more important. This is the final political and moral point, but Frost's speaker does not leave off here, he believes in Darwin's theory of "Survival of the fittest," so he says,

"Birches" connects poetic aspiration and physical love. It begins with a fanciful image ("I like to think") of a boy swinging on and bending birches. It then shifts to a brilliant description of ice-laden branches blown by the wind that "cracks and crazes [suggesting cracked glazes] their enamel." Inspired by medieval cosmology and by a famous passage from Shelley's "Adonais" (an elegy for Keats, about poetic power cut off in mid-career by death), Frost

writes of all the broken ice-glass: "You'd think the inner dome of heaven had fallen." He then returns to the swinger-of-birches theme as the boy, like the future poet, launches out at the proper time, keeps his poise and climbs carefully.

Frost's conclusion—'One could do worse than be a swinger of birches'—suppresses a dark irony in that man in actual fact does much 'worse than be a swinger of birches': he goes to heaven, but does not—so far as Frost can tell—get back. For this reason, 'Birches' ('Earth's the right place for love') is a sacrilegious text, for it cannot see how a heavenly existence can be 'better' than an earthly one and expends its imaginative energy trying to elude a 'fate' worse than life.

The poem 'The Oven Bird' does not have a solid answer, there is no definite conclusion but only a question - what to make of a diminished thing - the bird's song an instinctive expression of being, the poet's words an uncertain and sensitive attempt to frame 'momentary stays against confusion.'

After closely analyzing the poem "The Oven Bird" by Frost, I can conclude that my first reaction is similar to the actual meaning of the poem. The poem is actually written through the eyes of a wood pecker. One reaction that the got after closely analyzing the poem was that poem's purpose was to teach the reader that life is too short to being waiting around for something to happen. For example, the bird is constantly waiting for summer to arrive but once it does it goes by quickly. According to the bird it is important to make every moment count.

In conclusion, the wall in Robert Frost poem "Mending Wall" represents the life duality, the theme of destruction and creation, which go along with each other. And here we see that destruction is not always bad if we are talking about something that prevents good neighbors' relationship; and creation is not always good, if we create something not useful, more to say, something that estrange people from each other. The Frost's wall is a symbol of ambiguity, separating and uniting two people at the same.

Selected poems in the present research work are not exhaustive as far as Frost's use of nature poetry to convey his contempt. Of course he is not limited to using nature poetry in this sense, or from using nature poetry to convey other messages.

A deeply heartfelt man, Robert Frost touches all of us in one way or another. He expands our humaneness and reminds of things we would have rather left unchecked. Perhaps we should all be swingers of birches, uproot ourselves a bit, and join the cow in silent reverie in a snowy wood? It wouldn't hurt us, and might just do us good! Therefore, so long as man is thinking, and he will think forever, the poetry of Frost will remain expose relationship between man and nature.

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