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ROBERT LEE FROST'S POETRY AS AN INTERNAL COMMUNICATOR BETWEEN HUMAN AND NATURE

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Abstract:

Robert Lee Frost's poetry proves to be a communicator between human beings and nature. He strongly believes that nature talks to human beings and gives each and every message on the action and reactions of all individuals. He depicts this communication in many of his poems. In this paper the researcher has tried to show how nature acts as communicator and guides the human beings from his within.

Critics of the poet tend fondly to consider him to be the voice of New England, the plain man talking basically of simple things, or the voice of sound judgment, or disapprovingly, they change that he isn't actually contemporary, since he doesn't manage science and machine progress or with the issues emerging out of these two deciding components of our age, however with rural people, birds, blossoms, blizzards, others, the Neo-Humanists come nearer to understanding his idea when they acclaim him for having the perspicuity to see the rightness of their position and the ethicalness to connect himself with it.

Keywords: 1. Communicator- a person who is able to convey or exchange information, news, or ideas, especially one who is eloquent or skilled, 2. Entirety- the whole of something, 3. Blizzards- a severe snow storm with high winds, 4. Perspicuity- refers to something that can be seen through.

1.1 INTRODUCTION:

In spite of the fact that Robert Frost's wonderful position appears actually that protected of any contemporary writer, the philosophical perspective reliably communicated in the entirety of his verse has never been sufficiently set against the thought flows about the past and of our day.

In Frost's verse, terms identified with nature like blizzards, birds, lakes, trees, bluffs, and particularly woods draw in much consideration. The poems that will be broke down in this proposition are chosen arbitrarily, without being analyzed profoundly so the result of the

examination will be more solid. The poems are "An Old Man's Winter Night", "Nothing Gold Can Stay", and "The Most of it".

1.2 OBJECTIVE:

The objective of the present paper is to attract the attention of the readers to the fact that nature is an internal communicator of human being and mentors all his actions.

1.3 RESEARCH METHODOLOGY:

The original text-books of the selected works of Robert Frost in language learning have been gone through and studied by the researcher for the present study. The analytical and contextual research methodology has been used by the researcher. The approach of the present paper is whole inter-textual.

1.4 THE POETIC ANALYSES OF THREE POEMS OF ROBERT FROST

The poems have been taken randomly from Frost's vast number of poems by the researcher so as to be able to observe and better understand the role of Frost's poetry as internal communicator. One of the poems "An Old Man's Winter Night" is from Frost's *Mountain Interval* (1916). The other one, "Nothing Gold Can Stay" is from *New Hampshire* (1923). The last poem, "The Most of it", is from his additional poems that are uncollected in any books.

1.5 "AN OLD MAN'S WINTER NIGHT"

With the title of this poem which is "An Old Man's Winter Night", Frost gives the reader the air – an elderly person, night, frigid climate, dimness... The reader effectively has the inclination that the man is old, and afterward he is most commonly living with recollections. Moreover, obviously the man is separated from everyone else. It is evening time when the everyday work has completed, so there is nothing to do except for to think. The climate, his being separated from everyone else and the upsetting quietness power the man to think. Now, an inquiry happens in the reader's psyche: 'What is he suspecting as much profoundly about?' The appropriate response is absolutely not straightforward at the earliest reference point of the poem. In any case, 'old' as a modifier in the title helps the reader to remember being truly powerless or sick, depression, despondency, the state of missing numerous individuals or potentially minutes behind, and feeling that demise is a lot nearer than all previously, and as the most noticeably terrible one; in any event, feeling abandoned.

I All out of doors looked darkly in at him

Frost consistently specifies about obscurity in his sonnets, however for the most part he shows the light to the reader even in the most profound murkiness. Here, the man is going to kick the bucket so life takes a gander at him like everything.

He is envisioning immediately the thing they might be doing all together in their home. A progression of models totally cover his brain: perhaps having tea after dinner or playing bingo joyfully or watching a parody with chuckling. As a matter of fact, it doesn't make any difference

what they are doing. What is important is that they are in good company in the house and having the delight of being together. This is the thing that he begrudges most. Along these lines, it is certain that forlornness is profoundly felt by the reader with the utilization of this metonymy since the word 'all' puts accentuation on his depression.

2 Through the thin frost,empty rooms.

Frost utilizes the word 'stars' as an image to allude to the elderly person's expectations. All individuals have desires to proceed with their life and furthermore ought to have desires to do that as passing on don't just mean leaving this world genuinely. On the off chance that an individual loses his expectations, it implies he is as of now dead mentally. Here the dejection and disengagement of the elderly person is underscored.

He is thinking profoundly to such an extent that he can't resist the urge to take a gander at the stars. He is feeling the loss of his glad days in which he grinned heedlessly or even tough situations in which he needed to battle. Whatever it is, he is missing them as it was genuine that caused him to feel that he was living, with the two its battles and simple occasions.

He stood with barrels round him -- at a loss.

'At a loss' here implies unsure about what to do, befuddled, and barrels may allude to hindrances throughout everyday life. Besides, in the event that it is 'like beating on a box' and the container represents final resting place, at that point clearly his home is additionally representing a casket. Living alone and having nobody to bring for a situation of crisis mean for an exceptionally elderly person to bite the dust alone, also and all the more pitiable not to be found by anyone for quite a long time after such a passing.

All things considered, life is an excursion which ought to be found by the individual himself. The reader has the confinement of the man with the utilization of 'light' since elderly individuals are capable and can offer light to the youthful however he affirms that he can enlighten just himself for being distant from everyone else.

18 He consignedthe broken moon

The poet communicates his sentiments about the moon and obviously he loathes the moon for being late to emerge by utilizing the action word 'consigned' and a sensation picture 'so late-*arising*'. For an individual living alone, evenings are in every case more troublesome than sunlight. At the point when the sun goes down, blinds are attracted all houses. This is when dejection is most profoundly felt for individuals who live alone.

23 The log that shifted with a joltbut still slept.

The old man is in a sleep of death. He is sleeping on the way to slowly dying and even the little sound of a part of wood in the stove disturbs him as it is easily heard in such kind of a silence – this time it is the silence of both loneliness and isolation.

The last three lines of the poem are very important for the whole meaning of it as they sum up the whole poem:

26 *One aged man* -- *winter night*.

Here, the voice gets extensive as it moves from 'aged man' to the conventional man. They are isolated by expressive runs; at that point the change goes on from house to cultivate to the bigger open country, as though it is going to break under the heaviness of this outsider nature. Ice would not like to send the reader out into a genuine universe of a forlorn, matured man on New England cultivates yet once again into the graceful life given sound and shape in a specific, request of words and sentences. It is there that any house-keeping, or life-keeping should be refined.

The last line of the poem again underlines the reality of death by giving 'winter' as the season. In writing, spring is compared to resurrection of nature and everything. Summer is the ideal opportunity for becoming both for plants and individuals. Pre-winter is the ideal opportunity for starting to get more seasoned and it is an indication of death coming nearer. Nonetheless, winter is the last season when everything is dead and surprisingly covered under the snow. Ice intentionally utilizes winter to connect it with dead in this poem.

1.6 "NOTHING GOLD CAN STAY"

"Nothing Gold Can Stay" is a complex and resonant short poem first published in the *Yale Review* (1923) and later on Frost's collection *New Hampshire* (1924).

I Nature's first green is gold, gold can stay. (Frost, 1923)

"Nothing Gold Can Stay" presents the second in late-winter when the vegetative world is initial breaking into bloom. As a title, it negatively affects the reader in light of the fact that it incorporates a negative word 'nothing' which transforms all the significance into negative: 'Nothing can stay as it is'. The poem starts with a sentence similarly as logical data is being given about nature. In the principal line, the definite voice of Frost is effortlessly heard yet it makes the reader uncertain as far as understanding as the initial line is incredibly questionable.

The poem starts immediately in paradox: 'green is gold...leaf's a flower'. Green is the primary characteristic of spring, the confirmation of life; yet indeed the main flush of vegetation for the New England birch and the willow isn't green however the murkiness of fragile gold. Consequently green is a hypothesis or indication of spring; gold is the reality. Gold, valuable and lasting as a metal, is here not considered as a metal yet as shading. Additionally, 'Her hardest hue to hold', the shade of gold which is utilized to portray nature is guaranteed as the most troublesome shading to keep same or undestroyed essentially. It appears to be clear enough about birch and different trees in New England during spring. Clearly 'hardest hue to hold' alludes to that the primary yellow or brilliant turn of the buds is passing. Gold as a shade of nature in spring in New England is fairly transitory and transient.

The poem uncovers the outcomes of nature's tumble from gold. Following an hour of brilliant guarantee, the poem pronounces '*leaf subsides to leaf*'. As seen, the word '*leaf*' is utilized twice in one line. Taken in a real sense, the line proposes that the leaf has consistently been planned to be just a green leaf, not a brilliant bloom. The bloom keeps going just for 60 minutes, yet the leaf endures longer, which implies a branch may bloom for just seven days yet leaves stay for quite a long time. In the case of something is lasting, it loses all its appeal in the eye of an individual as he gets acquainted with seeing it, so starts not seeing its magnificence any longer. Momentarily, it is the motivation behind why blossoms are preferred considerably more than leaves. This is the common level of the sonnet. On the off chance that it isn't taken just in a real sense, this fleeting craving of people might be compared to the one forever, also. In the event that people don't realize that it will end with a specific goal in mind one day, the longing and delight of life at that point vanish, or even don't exist.

Nothing gold can stay.

The last line of the poem is somewhat intriguing as it is likewise the title of the sonnet. Ice put accentuation on the temporariness of everything on the planet and life. In reality, the poem comprises of numerous models on this temporariness. Initially, the way that nature's first tone – whenever taken as just the shading in New England where Frost composed his sonnets – can't remain gold and goes to green. Also, nature's blossoms in spring transform into leaves as they can't remain something very similar. Thirdly, leaves can't remain as green after summer and they start rotting and transform into earthy colored. Fourthly, even people can't remain alive constantly and they transform into dead one day similarly as Adam and Eve couldn't remain in Eden everlastingly and shipped off the world. Ultimately, sunrise goes down for another day to start. Subsequently, the cycle incessantly proceeds with every day, yearly, and surprisingly spiritualist. The outcome is rationally gold is green; bloom is leaf; Eden is distress eventually.

Individuals like brief things as told previously. Bloom is more cherished than leaves, world is more adored than Eden by people. Accordingly, readers are incited to acknowledge each change as a shift to great instead of as a lessening in esteem; yet each change includes an appearing reduction, a fall pushed just as in the implied misfortune in shading and magnificence of leaves.

In sum, nature's change from green to gold symbolizes how nothing can stay and live forever. Everything must come to an end. Nature is a constant reminder to human beings of their limited time on this earth and Frost uses this fact to illustrate the power and beauty of their existence to the reader.

4.5. "THE MOST OF IT"

"The Most of It" demonstrates how exalted an idea of the human mind and how awesome a view of reality the contrast between man and nature expresses. Frost explores whether nature alone is sufficient to satisfy human spiritual yearnings.

THE MOST OF IT

I He thought he kept the universe alone; —and that was all.

The poem starts with a man, who is an anonymous individual in a puzzling and unidentified area. No data is given about the man and where he is. All things considered, the principal line of the poem is an open and certain assertion of the man's assessment on keeping the universe. The explanation that the man thought he was the solitary proprietor of the universe is truly self-assured and testing as billions of individuals, creatures, plants and perhaps numerous obscure things together offer this universe. Now, it is seen that the man's as a rule self important comes out this time on the word '*universe*'. It isn't the world the man claims possessing alone yet the entire universe.

The man has quite recently shouted out to realize if he is separated from everyone else; as the line proposes '*For all the voice in answer he could wake*'. As the man is giving a cry to scrutinize his confinement in nature, at that point he should be some place outside; in an open region, for example, on the highest point of a mountain. Upon his cry, the man holds up an answer from nature.

It is seen that the man starts to burn through energy to discover a voice other than his reverberation. As he keeps searching for a voice, it is all in all correct to guarantee that truth be told he is attempting to track down an individual or a voice of a person since, in such a case that he would not feel himself detached. So he would not keep on his journey. All things considered, he is in nature. The region is covered with trees and tree-covered up precipices and there is additionally a lake underneath. To be specific, he would not feel segregated in the event that he approached nature with deference.

He is unsatisfied with the outcome of his efforts, so he cries out in anger and disappointment that he does not wish to be mocked by repetition of his own words; as the line suggests '*He would cry out on life, that what it wants*'. He desires the presence of love and life of another sentient being. He needs not '*its own love back in copy speech, but counter-love, original response*' as in the seventh and eighth line set forth. The man's search for a sign of love from nature is a bit depressing. Yet the man is wise enough to realize that what he wants is '*counter – love, original response*' rather than a mere reflection of his own love.

The man's cries bring no desired result but as time has passed, the poem moves to an unexpected event. As the twelfth line suggests '*And then in the far distant water splashed*', there is somebody swimming and so approaching to the man slowly. Actually, in this line excitement is at a high level for both the man in the poem and the readers.

Excitement and the effort of both the man and the reader to guess what the approaching thing entirely come to an end; as the line suggests '*As a great buck it powerfully appeared*'. The word '*buck*' puts an end to all the questions in the reader's and the man's mind. At this point, the emphasis is on the fact that it is an animal instead of human being. The man assumes that his cries for love and

companionship are going to yield him another human being, but instead nature yields only an animal. Actually, nature implies that the man should perceive the buck's presence, as being better than anything. However, it is obvious that the man indeed is going to continue being disappointed and feeling lonely unless it is a human being. By sending a buck, nature clearly makes it clear that she wants to be given value, at least as valuable as a human being in the man's viewpoint. Still, as the man is not pleased with the buck's coming, he does not hold the nature in esteem.

The greed of the man is obviously seen at this point as he is not satisfied with what nature sends him. This symbolizes the greed of human beings in general, as they all the time want the more and the better.

The buck's stumbling through the rocks with its horny tread is both a visual and kinesthetic image as the verb 'tread' means putting your foot down in the action of walking. The buck is so strong in the poet's point of view that he describes him as stumbling but not falling off completely. With the mentioned power, nature wants to support the man and again make him feel that he is not alone.

Throughout the poem, nature seems as if she is trying to make the man love or give value to her. Actually, it is the human being who is in need of nature – not the nature herself. Despite this fact, nature continues her efforts to have that value until the end of the poem. Additionally, nature keeps on holding the human being in esteem by replying the man's cry. Clearly nature considers the man as one of her 'children'; one of her part, or one of her types whereas the man regards nature as something on his opposite. For this reason, he continuously thinks of himself as being isolated or lonely. Namely, the man opposes to being a part of nature. On the contrary, he chooses to be one of 'others' for nature, just as an enemy or a destroyer.

The poem '*The Most of It*' represents that nature is not able to fulfill a supportive role in the lives of humans, this brief encounter representing the most the man could have hoped for. In fact, the buck which swims towards the man from the lake is '*The Most of It*' – ALL NATURE CAN GIVE. Nature directly tells the man that he should make the most of it; the most of what is given him by nature. On the other hand, man's true nature is seen, which symbolizes the impersonal force of matter, and his blindness to it is really a measure of his spiritual strength. As the man transcends nature through ignorance, the speaker transcends it through knowledge.

FINDINGS AND SUGGESTIONS:

Many words '*frost*', '*stars*', '*night*', '*tree*', '*branch*', '*moon*', '*sun*', '*countryside*', '*winter*', '*snow*' related to nature are used in the poem "An Old Man's Winter Night". These words are not literally used; instead, they are used to refer to some concepts related to human beings, such as oldness, hopelessness, loneliness and death in the end. The poem even if consisting of words related to nature is not about the nature but about the haunting isolation of an old man. It is clear that the

paper is proven to be true for in this poem nature is used as a vehicle to reach some humanistic feelings.

“Nothing Gold Can Stay” asserts that everything in life and the world is in a cycle of constant changing. Although it is a very short poem, there are many words related to nature: ‘*nature*’, ‘*green*’, ‘*gold*’, ‘*leaf*’, and ‘*flower*’. These words contribute to a message related to human beings, not to the nature back. This message is that nothing can remain the same. Everything is temporary and even human beings like the things which are impermanent.

The poem ‘*The Most of it*’ is about an anonymous man who is in an unidentified location; somewhere in nature and seeks for another human being so as to prove that he is not alone in this universe. Many words from nature are used in this poem: ‘*universe*’, ‘*tree*’, ‘*cliff*’, ‘*lake*’, ‘*beach*’, ‘*water*’, ‘*buck*’ and ‘*waterfall*’. These words are used to explore if nature alone is sufficient to satisfy human being’s yearnings according to human beings. The paper is proven to be true since these words related to nature are used only in order to imply the greed of the human beings as the man in the poem is not satisfied with what nature gives to him – the buck – but is greedy and wants more all the time.

CONCLUSION:

Namely, nature in his poetry never serves for nature itself but contributes to the messages and moral meanings related to life and human beings. Actually, nature is a metaphor for life in his poetry. The psychological aspects that Frost chooses to use for his nature poetry may be hidden to the reader upon first inspection. Yet, nonetheless they are there beneath the surface waiting to be interpreted. After a close analysis of his poetry, it is clearly seen that nature is obviously secondary to contrast and conflicts between man and nature, human dilemmas, isolation – which are the main themes in many of his poems.

Briefly, Frost’s poems seem simple at the very first beginning but once we begin analyzing them, many deep psychological meanings appear. Frost may be considered as a pastoral poet as he uses nature as a vehicle to arrive in ‘human beings’.

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