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QUEST FOR NATURAL IMAGERY IN THE SELECT POEMS OF ROBERT FROST

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ABSTRACT

There is an undeniable relationship between literature and environment. Nature has always been an inspiration for the writers. The modern man has become fully materialistic and totally insensitive towards his inseparable part i.e. Nature. Robert Frost has been the most widely known and perhaps the most fully appreciated American poet of the Twentieth Century. Nature is the most distinguished feature in Robert Frost's poems. This paper is an attempt to analyze with the help of a few poems like "Birches" and "Stopping by Woods on a Snowy Evening" of Robert Frost, how far the poet has succeeded in synthesizing these Eco-concerns with his philosophical ideas. This study enables us to understand Frost's poetical theme and values that would explain his hidden voice of nature and examines human inner mind, exposing its conflicts and harmony through it. Furthermore, this study discusses his series of concrete images which echo his poetry and intensify clarification of human life on the conceptions of the world of nature.

Key Words : Robert Frost, Nature, poetry, "Birches", "Stopping by Woods on a Snowy Evening"

Introduction

Robert Frost's poems are socially and academically very relevant in today's globalized world. Frost is a multi-potentiality, whose works are multi-dimensional and he cannot be labeled under one category. Frost was primarily a nature poet but with a difference, to put it in the words of Virginia Woolf, Frost's nature is not the 'rainbow' nature of Wordsworth but 'granite' nature. Man plays a significant role in his poems and man is not a mute witness or blindly in love and awe with nature. Robert Frost takes the recognizable objects as the topics of his poetry yet makes them very suggestive and symbolic to speak to some general knowledge. Frost's poetry possesses large amounts of every single natural thing like pastures and plains, mountains and rivers, woods and gardens, groves and bowers, fruits and flowers, and seeds and birds etc. Be that as it may, Frost treats every one of these components of nature uniquely in contrast to the English romantics. In spite of the fact that Frost is always connected to the stone-marked hills and woods of New England, he treated a few themes that have general interest.

Frost did not idealize Nature and his nature poems are marked by realism in conception and description of nature. He conceives nature as merely matter. "In Frost's nature poems," says John F. Lynen, "the technique quite obviously results from his desire to recognise the validity of science."

Frost is a nature poet with a difference. No discourse on nature poets or nature poems is possible without a mention of one the greatest nature poets, William Wordsworth. The brightest star of the Romantic

Age, Wordsworth, is a nature poet par excellence. A brief comparison between Wordsworth and Frost is attempted to serve as a sieve to bring out Frost – the pragmatic philosopher.

Robert Frost's state of mind is conflicted. He draws his theme from Nature and the wide open and is by all accounts assimilated with a profound love of Nature. The rhythms of nation life hold him hypnotized. Be that as it may, he never gives us a fake picture of nation life seen from a library. Then again, he depicts Nature from his own understanding. He is a regular "nation man" in his portrayals of Nature. In "Birches" he reviews the most loved recreation time movement of country New England kids. His childhood get a kick out of swinging on the birches recommends to him a portion of the essential issues about existence. Despite the fact that the scene is depicted with logical exactness, the human component is not gotten over too delicately. The artist reviews the encounters of youth and philosophizes on it; the finishing up lines of the poem move towards a comprehension and shrewdness touched base at through a moderate examination of a straightforward amusement. Nature is in this way, not a ways to get out from the boring substances of life, yet the wellspring of delight and intelligence to Frost, the Poet. The poems in which he makes utilization of the natural viewpoints to recommend a symbolic importance are *Mending Wall*, *The Road Not Taken*, *Stopping by Woods by Snowy Evening*, *Birches* and so on.

Simply look at Robert frost Poems' titles 'Birches', 'An Old Man's Winter Night', 'Stopping by the Woods on the Snowy Evening', 'Goodbye and Keep Cold', 'Dust of Snow', 'A Patch of Old Snow' and 'Fire and Ice'. It is sure that Birches just develop in coldest atmosphere, for the most part in Northern Europe, Northern U.S and Canada.

Robert Frost's frigid "Birches" is something beyond the affectionate ramblings of a nature lover. It is additionally an individual journey to accomplish adjust between various universes. Frost communicates this thought utilizing birch trees as an expanded illustration and the repeating theme of a vivacious fellow climbing and swinging down on them. By transparently sharing his contemplations and emotions, Frost urges the reader to relate to the lyric and search out their own particular amicability. We manage such a variety of desires, substances and obligations in our everyday lives; now and again we lose concentrate on the plain delight of living. Birches at that point winds up noticeably pertinent today, tenderly reminding us to discover a desert spring of quiet and refreshment that one can take advantage of when circumstances become difficult.

The title is "Birches," yet the subject is birch "swinging." And the topic of sonnet is by all accounts, all the more by and large and all the more profoundly, this movement of swinging. The force behind it originates from opposite pulls—truth and imagination, earth and paradise, Concrete and soul, control and relinquish, flight and return. We have the earth beneath, we have the universe of the treetops or more, and we have the movement between these two poles.

In "Birches," Frost joins thoughts from two comparable customs. The first is the Romantic custom; poets like Wordsworth, Coleridge, and Keats frequently set their characters in Nature (see the capital N). The character (frequently male) would set out on enterprises or long strolls. Some of the time Nature would move him. Different circumstances he would have delighted minutes and feel one with the regular world. At times these associations with Nature got startling, yet the blend of dread and euphoria made the character deserving of doing awesome things (Shmoop, 2008.)<sup>1</sup>

"Birches" is one of Robert Frost's most well-known and adored poems. However, similar to such an extensive amount his work, there is much more event inside the lyric than first appears.

Obviously there is another side to Thoreau with which "Birches" does not strife. A Thoreau more suitable to Frost shows up in a *Journal* passage six months before the striking ice tempest of December 31, 1852. He expresses: "Nature must be viewed humanly to be viewed at all; that is, her scenes must be associated with humane affections, such as are associated with one's native place, for instance. She is most significant to a lover. A lover of Nature is preeminently a lover of man. If I have no friend, what is Nature to me? She ceases to be morally significant" (163). For Thoreau this sort of valiantly humanistic estimation welled forward most obviously on an early summer's day. The dead of winter, we have seen, could bring out different emotions. In any case, Frost's humanism turned into a harder, more solid thing in its midwinter setting of ice and snow (UP of Kentucky,1988)<sup>2</sup>

Frost doesn't look for an escape into the arms of Mother Nature, however there is the interminable clash between man's feeling of obligation and his inclination to escape from man's everyday unremarkable presence and furthermore from the turmoil of life. Frost was never a dreamer, not escaping from the substances of life. He is to a greater extent an explorer, a globe-trotter, all enthusiastic and eager to suck in the excellence of nature, additionally mindful of the threats, mercilessness and damaging energy of nature. He needs man to appreciate the appeal and puzzle of nature however doesn't need man to surrender his common life as well. In the delightful poem, *Birches*, he needs man to be 'a swinger of birches' (Dr. K.Pramila, 2016: 110-114)<sup>3</sup>

*I'd like to get away from earth awhile  
And then come back to it and begin over.  
May no fate willfully misunderstand me  
And half grant what I wish and snatch me away  
Not to return. Earth's the right place for love;*

Frost finishes up with something of a modest representation of the truth in the poem's last line:

One could do worse than be a swinger of birches.

This underlines Frost's point that communicating with nature energetically is in reality more compensating than the obligations that go with grown-up life.

In great composition there are normally various conceivable topics. It relies upon how the reader sees the function. In "Birches" we may state that the subject is something like "the memory of the joy of youth is a relief from the cares of adult life." Or, on the off chance that one wanted to work the possibility of nature into a topic, we may state, "The interaction of man and nature imbues our lives with more meaning than the expectations of society."

Frost additionally displays the natural world as one that motivates profound otherworldly idea in the people who are presented to it (as in "Birches" and "The Sound of Trees"). For Frost, Nature is not just a foundation for poetry, yet rather a focal character in his works.

In the poem, the demonstration of swinging on birches is exhibited as an approach to get away from the hard sanity or "Truth" of the grown-up world, if just for a minute. As the kid moves up the tree, he is moving toward "paradise" and a place where his creative energy can be free. The storyteller clarifies that climbing a birch is a chance to "make tracks in an opposite direction from earth temporarily/And then return to it and start more than." A swinger is still grounded in the earth through the underlying foundations of the tree as he climbs, yet he can reach past his ordinary life on the earth and reach for a higher plane of presence.

*Birches* is a poem that brings you into the forested areas and almost up to paradise. It is a standout amongst the most mainstream of Frost's clear verse manifestations and was first published in 1916 in his book *Mountain Interval*.

Robert Frost's 'Stopping by Woods on a Snowy Evening' delineates the theme of obsession and the achievement of that fixated psyche to dispose of its obsession contemplating the guarantees which the speaker must keep. Here the most important part lies in the imagery of 'conscience' by the 'little stallion'. This conscience constrains the badly fixated brain to think and in its prosperity the mind considers and realizes the pointlessness of being fixated. Frost shows the speaker of the sonnet as a stallion rider who is enticed to stay longer stopping by a dazzling scenario of a snowy evening. Yet, his little stallion' understanding of the worthlessness to stay there and shaking of its body, shakes the psyche of the traveler and he realizes the draw of obligations and the considerable distance yet to be traveled. This stopping looks like the theme of obsession as a fixated mind quits reasoning of anything else without the coveted protest and the realization of the brain in the last stanza recommends its accomplishment to dispose of the obsession.

Frost uses nature as a background to reveal his concept of the human relationship to nature. For instance, he ventured at the contrast between the persona's capacities to connect with others be it with other individual, an animal and his experience of isolation. In some of his works in poetry, the persona wanders through a natural setting and encounters others; these encounters usually culminate a moment of revelation where the speaker of the poem has come into a profound realizations of himself so as to have a good introspection and ultimately discover a firm connection to the world around. One of the major poetry works of

Frost that touted the above proposition is his poem "Stopping by Woods on a Snowy Evening". This poem is the most popular among his collections as it shows the most revealing mirror of man's personality expressed in verses. More to that, the universal appeal of Frost in this poem shows how conflict is represented between obligations and responsibilities in life and imperturbability of death as Tyagi, Khan, Raffique, Saddique and Zhang stress in agreement. However, this paper argues that this poem is a reflection of Frost's personality, attitude, and downfalls of life. Thus, the overriding aim of this paper is to analyze Robert Frost's poem "Stopping by Woods in a Snowy Evening" via biographical theory<sup>4</sup>.

Figure 1 shows the study's schema reflecting the interrelationship among the variables: the "Stopping by Woods on a Snowy Evening" as the independent variable and Frost's husbandry and fatherly qualities, and downfalls as the dependent variables.

Upon initial reading, "Stopping by Woods" appears to be a poem about a man stopping amidst a wooded area to appreciate nature. While this is not entirely true, the significance of the speaker's simple action towards building the poem's conclusion cannot be disregarded. Frost hints at the significance of the speaker's experience of "stopping by woods on a snowy evening" by devoting three stanzas and a verse to its details, even though in the end it is not the main point. Also, consider how the opening verse inverts traditional sentence structure ("Whose woods these are / I think I know" instead of the normal "I think I know whose woods these are"). This inversion immediately grants the reader a view from behind the speaker's own eyes, giving the "woods" the honor of the first bit of at tension (DiYanni,811)<sup>5</sup>. The speaker's desire to stay and contemplate the loveliness of nature is a situational example of the larger theme of man being drawn to his own desires. Bestowing ample limelight on this theme sets the stage for the last concluding lines. Towards the end stanzas, the woods take on a more hypnotic character ("easy wind and downy flake...lovely, dark, and deep"), amplifying the seductive power of man's personal desires against which resistance is elevated from simple sacrifice to a noble, heroic act (Poirier)

The first three stanzas are also riddled with imagery, rich in symbolic meaning that both absorb the reader's attention and allude subtly to factors outside of the poem. For example, the image of the "woods" in the first stanza conjures danger, fear of losing one's way, or confusion amidst a maze of obscure paths. This could very well point to Frost's own predicament of choosing paths or making strike-in-the-dark decisions like moving his family to England in pursuit of poetic recognition. "Frozen lake" brings to mind a deceptive calmness: an image of surface calm masking a continuous churning underneath. This is a rough reference to Frost himself: how he prefers to project a "more congenial, folksy side" and how he "refused to read his darker, more sceptical poems in public" (DiYanni, 954)<sup>5</sup>. "Darkest evening" brings to mind a tragedy, a devastating occurrence, or the ending of life that may mean the terrible misfortunes within Frost's own family. Such richly connotative words stall the reader, sinking him with the poem's persona in his "desires" and ensuring an increased jolting effect when the speaker finally decides to leave his desires and attend to his responsibilities.

In the poem, Frost uses a verse to tell his love, appreciation, and respect to nature. In the first and second quatrain, the speaker of the poem prefers to watch the snow falling in the woods even with his horse's exasperation. Here, the speaker doubts to his horse, because he himself stunningly believes that it is too weird to stop one's horse for no reason in the middle of nowhere and just watching the snow falling in the midst of the dark. Moreover, Frost does suggest that the speaker is attracted to the woods because the environment is in complete silence where, ironically, he is able to enjoy his moment of isolation and contemplation.

"Stopping by Woods on a Snowy Evening" is a sonnet brimming with the air of harmony and beauty. No wonder, there is a literal Interpretation about it, which can be that "it speaks to a snapshot of relaxation from the onerous adventure of life, an Almost stylish pleasure and appreciation of natural beauty which is healthy and restorative against the chaotic Existence of present day man. The poetic imaginary is really pulchritudinous. In any case, the ballad has the beautiful Artistic conception as well as profound and supportive philosophical ideas or the themes, that is, the realization of value is the Most important thing in our life and everyone ought to bear his responsibilities and rush on with his life travel Instead of only getting a charge out of the life at all expenses. The psychological trip of "I" in this sonnet just mirrors the Psychological

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conflict of present day people between boring their responsibilities and getting a charge out of the natural beauty.

To conclude one can say that this is an elegant lyric. It is by no means the most psychologically rich sonnet Frost at any point composed, yet in its starkness and clarity we can profit. Perhaps the principal thing we see is that the lyric is an inside monolog with loads of natural images. The principal line establishes the tone of a person considering unobtrusively to himself on the situation before him and the main line contains natural imagery: "Whose woods these are I think I know." He pauses here on "the darkest evening of the year," the point in time balanced between the day and the night, amongst consciousness and unconsciousness, amongst waking and dozing, amongst life and oblivion, there are natural images for all these. There is a slight lack of surety in the speaker saying to himself, "I think I know," along these lines again connoting the gathering ground between what he knows and what he doesn't. These antimonies, his lack of certainty, and the quieted feeling of passion give the tension by which the ballad operates and utilizes diverse types of natural imagery.

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