

SYMBOLIC SIGNIFICANCE OF THE NATURE- POETRY OF ROBERT FROST

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Abstract— Robert Frost is one of the greatest of American poets, his poetry was a source of comfort and inspiration. Frost is a modern poet in many ways than one. He may not depict the outward conditions and events of modern life. But the central facts of life. His mode of expression is symbolic and indirect. Robert Frost's technique of communication is essentially symbolic and oblique. His poems are all symbolic and reveal layers within layers of meaning on a careful reading.

Keywords— Comfort, indirect, communication, layers.

I. INTRODUCTION

Robert Frost once said that nature is "infinitely unfriendly" to man. He meant by this that nature acts according to its own principles without regard to human purposes. He had no belief in "Nature's holy plan," no conviction that nature linked his human soul to her fair works. He did not "lie in the lap of immense intelligence" with Emerson or "in Abraham's bosom all the year" with Wordsworth's children of nature. Neither, however, did he agree with Matthew Arnold's assertion, in "In Harmony With Nature," that "Nature is cruel." Both terms of the phrase "infinitely unfriendly" are precise. Nature is not hostile to man, for hostility would imply in nature a consciousness of specifically human concerns. But nature does not oppose man's purposes; it simply enacts its own tendencies: it is not friendly to man. Its unfriendliness is infinite, for it extends through all the circumstances that environ man. It is true as much of the creature neighbors of man, such as the phoebes in "The Need of Being Versed in Country Things," whose song sounds "as if" they sympathize with human desires and sorrows, as it is of the remote stars in the early poem "Stars," that look down "as if with keenness for our fate."

Robert Frost method of communication is essentially suggestive, oblique and indirect, and such explicit and direct statement do not square well with it. Frost is a great metrical artist, as well as a great artist with words. He has turned the living speech of men and women into poetry. His poems are people talking by his sensible use of symbols.

AIMS AND OBJECTIVES:

The main objective of the articles is as follow to know the mode of expressions of Robert Frost is 'Symbols.' To understand that his poems are people talking by his sensible use of symbols.

HYPOTHESIS:

Robert Frost depicts the Central facts of life. His mode of expression is symbolic and indirect.

II. MATERIAL AND METHODS

The research is based on the secondary data collected through various recourses like journals, books, and web.

“SYMBOLS”-THEIR NATURE AND SIGNIFICANCE

— Symbols are essentially words which are not merely connotative, but also evocative and emotive. In addition to their meaning, they also call up or evoke before the mind's eye a host of associations connected with them, and are also rich in emotional significance. For example- The word “Lily” merely connotes a 'flower' but it also evokes image of beauty and innocence. It also carries with the emotional overtone of pity resulting from suffering or oppression. In this way, through symbols make the language rich and expressive. Concepts which by their very nature are inexpressible can be conveyed in this way. Thus a symbol can be used to convey, “pure sensation”, or the poet's apprehension of transcendental, mystery. Thus, symbolism as a general term came into use right from the times immemorial for expression of thought, ideas and feelings concerning religious fervor, cultural, spiritual and natural interaction and experiences by way of objectified images in art and literature. Edmund Wilson point out that: “symbolism may be defined as an attempt by carefully studied means a complicated association of ideas represented by a medley of metaphors to communicate unique personal feelings.”

COMPLEXITY OF FROST'S SYMBOLS----- SYMBOLIC IMAGERY.

Frost's poetry is easy and simple, but this apparent simplicity of his poetry is deceptive and misleading. In reality, he is a very complex and intricate poet, and this complexity arises from his extensive use of symbols. As he himself tells us in his article The Figure a Poem Makes, “he is by intension a symbolist who takes his symbols from the public domains.” It is by the use of symbols that Frost enriches the texture of his verse and reveals the full significance and deeper meaning of particular situations and events. It thus becomes possible to read his poems at different levels. On the surface there might be merely a plain and simple narration or description, and the poem may be enjoyed as such. But careful reading reveals the hidden and deeper meaning. When interpreted symbolically

the scope widens, and the full implications of what Frost says are brought about. In his use of this oblique method, Frost is at one with such modern poets as T.S. Eliot and W.B. Yeats.

R.FROST REGIONALISM: IT'S SYMBOLIC SIGNIFICANCE.

Robert Frost's is a great regional poet and the scenes and sights, characters and events of New England form the basis of his poetry. He does not depict all even of this limited region. There is a constant selection and ordering of material. Even of New England, he deals only with the region that lies North of Boston, and of this region, too, only with the countryside and country dwellers. The result of this sifting and selecting of material is that his regionalism acquires a symbolic significance. The region of North of Boston becomes a microcosm of the world at large, and his Yankee characters become symbolic of human nature in all ages and countries. Emotional responses of his dramatic personae acquire a deeper significance as being symbolic of basic human responses. For example, the emotional agitation of the mother in Home Burial, and the fate of the servant in The Death of the Hired Man, are symbolic of the emotional stress and strain, isolation and alienation, which are the lot of humanity in the modern age. In this way, he is able to embody vast concepts and infinite depths within little space. Vast vistas are thus presented to the mind's eye, and the effect created is one of unlimited expansion. It thus becomes possible to read even the simplest of his poems at a number of levels.

'NATURAL SYMBOLISM'----

Warren Austin uses the term 'natural symbolism' to describe Frost's symbols, for they are all drawn from the ordinary, commonplace objects and phenomena of nature, and from the common everyday events and situations of human life. Such symbols have been used by all poets through the ages, because they come to the mind naturally and spontaneously. Frost's symbols are simple because they are drawn from the simplest sources, but they are also complex, for they express more than one concept, at one and the same time. A brief analysis of this poem, "Stopping by Woods on a Snowy Evening", has an equally rich texture and admits of several interpretations. The Darkness is also a common symbol in the poem of Frost. Here the Dark woods refer to the profundity and incomprehensibility of life and the world. In Design darkness is used as a very effective symbol of the dark or gloomy and horrible universal pattern as opposed to the supposed benevolent pattern. In the lines—"The Woods are lovely, dark and deep", and as he gazes into the soft, silent whiteness, he is tempted to stay on and on, allowing his mind to lose itself in the enchanted grove. "His consciousness seems on the shadowy blank, but his mind holds back from this." He remembers that his journey has a purpose. He has promises

to keep and many miles to go before he can yield to the dream – like release which the woods seem to offer. Finally, we find Robert Frost's poetic career divided into three phases. On the first/early phase---- R. Frost chooses the symbols from his experience to denote the cultural transformation or the conflict between two contrary forces. But at the same time as a progressive, liberal man he observes:

"What I was Walling in or Walling out,
 And to whom I was like to give offense.
 Something there is that doesn't love a Wall,
 That wants it down."

Frost uses the symbols to depict nature, the relationship between the Man and Nature. Frost does not observe nature as heal-all and or perennial source of solace. But unlike the Romantics he witnesses nature's conflict with man on various levels. At the same time, he does not deny the beauty of nature and benedictions for man. In the poem "My November Guest," sorrow is personified as a woman dearly loved.

She symbolizes the process of re-occurrence of sadness in man's life. It is as like a seasonal cycle of nature, which denotes the agony of man. The autumn rain is symbol of man's bad-fate, sadness precursor of the winter /snow that corresponds to the physical elimination, end and inevitable fact of the death:

"Think these dark days of autumn rain
 Are beautiful as days can be;
 She loves the bare, the withered tree;
 She walks the sodden pasture lane."

After this brief analysis of Frost's early phase, we can conclude that, his symbols are drawn from socio-psychological interaction in immediate natural world, which is a deciding and a domineering force. All this increases to authenticity an originality of his technique.

On The Second Phase—

Up to the middle phase of his poetic career, Frost achieves maturity as a poet. His undertone in this phase is that of a moralist. His sole purpose has become to predict and comment on the commercial technological society and its socio-economic values their influence upon the life of the common man. His dramatic and narrative quality becomes more lucid and intensified. In this phase, Frost grows more philosophical and now he sees the complexity of the life in relation to new values. On the one hand, there is simple and peaceful rural life in the lap of nature, i.e. man's survival in natural setting. On the other hand, is the competitive, fast and mechanical urban life? But due to the new conditions Frost's art tends to be satiric in tone. Thus, the middle phase of Frost's poetry proves that Frost is not a simple poet. He uses deep and varied symbolic patterns to convey his ideas and experience. In this phase his mind does not remain on the limits of knowledge about earth but he

observes man's existence in relation to the vast universal phenomenon.

On The third Phase----

Towards the old-age, he became more moralistic more philosophical, more satiric by nature. On the other hand, the multiple deaths in his family disturbed him. On the other hand, the political, sociological and philosophical changes all over the world and in America influenced his thought process. Thus, in his final phase of his life, Frost becomes more philosophic and deeply spiritual. His deep vision is reflected in his later works. Although, Frost's undertone was philosophic yet he is poet of man and nature, his main effort is to depict the relationship between the two. To communicate his experience he uses the same symbolic technique. His canvas is broaden from earth to sky, from physical to spiritual and from particular to general. However, the final phase of the poetry of Robert Frost is not so simple. He depicts the everyday life experience in which his undertone is moralist under the cover of philosophical, exposition.

III. CONCLUSION

To sum up, it may be affirmed that the whole of the work of Robert Frost may regarded as a book of life of the people. It is deeply rooted in the American socio-cultural set up and in vitally Puritan idiom. He has a message of hope and Struggle for the whole of humanity, at large. He earned a place of distinction, his symbolistic method of communication is essentially suggestive, oblique and indirect and his symbolic poems reveal layers within layers of meaning on a careful reading.

IV. REFERENCES

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