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Frost and his people

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Abstract

The age of Robert frost's age was an age of artistic innovation and experiments, of Imagists but he remained unaffected by the Imagists and other contemporary movements. Robert Frost was not affected by the revolutionary movement even though he lived in the age of the Imagists, and wrote amidst them. The period of his poetic endeavours was a time of much industrialism. Frost wrote most of his poems during the period between the two world wars. That period was famous especially for technical innovation being done in the style of writing poetry. Frost conquered the minds of the people when Walt Whitman's popularity declined and Emily Dickinson was also so famous.

Keywords: Frost, movement Robert, contemporary

Introductions

The age of Frost gave birth to several poetic proliferations but Frost didn't get affected. Frost is a modern poet but to a large extent he is not comparable to modern poets of to-day. Frost was of the company of Emerson, Thoreau, Emily Dickinson. "Frost's poetry is more regular than that of most contemporary poets, say the editors of" Living Masterpieces of American Literature.

By Poetic integrity he has made his poetry accessible to all poetry lovers and Penetrating readers hence Frost's poetry offers in exhaustible delight. He is capable of careful manipulation of words and his succulence structure is like illustrative quotations and he conquered American people by his same verdicts.

Whitman said "If you live ok into divine eloquence, then you are a poet. Frost has affinity with words with but he has distrusted his view of Nature as a divine force. Frost disapproved Whitman's conception of poets as divine eloquence. Frost is a poet of the rustic people with Whitman and Frost are mass poet, hence world-poetsleut Frost is He ruminates.

Whitman poetic ideal is democratic tradition whereas Frost's war the age of poetic proliferation.

Frost has written on apple picking, landless slippery slope, sweet dreams of the village folk, enjoyments of sun's mirth, sunny winter morning, chopping of the wool, splitting the wood, snowy-crust, grief of the poor, creating heartless persons, loveless man. Penniless man, wool-birds, yankee farmers, hired hands, been of the wood, flowers in full-blood etc. giving a magic touch etc.

Frost is a universal poet. He did not believe in poetry for poetry's sake, as he makes strenuous effort to bring out the very heart beat of human beings in his poetry free from fanaticism. He told the whole truth and established himself as a naturalist like Thoreau and transcendental like Emerson the Imagists should "use no superfluous word. no adjective, which does not reveal something" and that they should avoid obstructions. The Imagist movement spread in England and America and in addition of Ezra Pound, other poets who were included in this group were F.S. Flint, Richard Aldington, James Joyce, Amy Lowell, F.M. Hauerter, Allan Up ward, H.D (Filda Doolittle), William Carlos Williams. Reproduction of the qualities of the ancient Greek and Chinese Poetry was done by the Imagists. Frost has a tone of Impersonality and made poetry as a source of exploration and revelation.

Robert Frost was not affected by this revolutionary movement even though he lived and wrote amidst the Imagists. He didn't align with Amy Lowell but preferred to remain a lone strikes. The period of his poetic endeavours was a time of much industrialisation and shifting of people in America. The nostalgia and the urge to go back to the past. When the countryside had much beauty and calm well suited as themes for Frost's Poems.

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People regarded his poems as their own impressions and Robert Frost wrote most of his poems during the period between two world wars. This period was famous for the experimentation being done in the style of writing poetry. The Imagists were involved in various kind of experiments. T.E. Hulme the originator of the Imagist movement in an article in 1909, declared his preference for precise and disciplined thing" he advocated hardness and precision of imagery together with subtler and more flexible rhythms. In laying the foundation for the imagist movement. Hulme also got help and co-operation from Ezra Pound. Defining the imagists. Pound wrote in 1912; "They are in opposition to the numerous and unassembled writers who busy themselves with dull and interminable effusions and who seem to think that a man writes a good long poem before he learns to write a good short one, or even before he learns to produce single good line." Pound emphasised that response. But he had a basic conservation to discover "old ways to be new". He believed that a poem "Begins in delight and ends in wisdom. It leads to "a clarification of life." not necessarily a great clarification, but what may be called" a momentary stay against confusion." Frost believed that an idea had to be a little new to be at all true and that if you say a thing three times it ceases to be so. There is a difference between genuine poetic "newness" and a false the Robert Frost the poet emerged during the period of transition when America was coming out of the old order and to become emergent. He then took decision to write in the natural speech of New England.

Every new look published by Frost became a major event in the country and by the middle of the twentieth century the new England poet came to occupy a position very much like that of Whitman who was recognized as the ideal poet of the future. His volume of poetry *A Boy's Will* 1913 and *North of Boston* 1914 acknowledged as the great volumes of this century and they proved him to be a mature poetic genius. The figure *A Poem* *Makes* has a preface written to the enlarged edition of the collected poems (1949). He lacks the stilted pseudo-literary language.

Frost has created a laconic speech, picturesque phrases a stiffness of lips a quizzicality of attitude, a trustiness of approach to thought, hunting measures abrupt opening, a regional flower. It is unique as rare that Frost turn the living speech of man as woman in genuine people, although his poetry lacks in rhetoric lent his economy of express his frequent use of words in their root sense and frequent application of funs, spontaneous outbursts etc. To him, Rodry is not a mere metaphor disspreading and prevailing notions of trust in his age that he liecauiea custodian of the traditions of lyrical poetry. Singing of the "simple life".

"Poetry in this book seems determined once more, just as it was in Alexandria, to invigorate itself by utilizing the train and necessities of amon life, the habits of amon speech, the minds and hearts of common folk," wrote Hascelles Abercrombie in his view of "North of Boston", and dozens of other ovities followed his lead in expressing the saws opinions," Sententious have solid foundation.

He was genuinely "a peasant poet" a beard of patjarchal view England" His quarter a harmonious integrated preparation of the world was undoubtedly Lascelkes Aberconibie in the new of North Frost led the American language to purgation and established in poetry listune of impersonality with super poetic skill, and thus shaped poetry by purification of the prevelent language. He gave poetry

utonest creative worth, life affirming prinuple, affinity with transcendentalism, metaphysicals, incessant search for perfection, insight and truthfulness. He disciplined his artistic expression and became the idd of mass-worship.

Frost's poetry has natural purpose in view of the dynamism of the stormy age and faced a civilization of material wealth and material wealth lent of spiritual poverty and anguish. Frost's philosophic serenity was a unique phenomenon for an epoch in which poet" ran wild in the quest of new ways to be new", an epoch governed by the spirit of reckless poetic experimentation. But post wrote poetry without punctuation, without capital letters, and wrote poetry of meditative contexts His presentation was very dramatic.

Frost emerged in his age predominately as a peasant poet', and he remained far more from the distemper of his times and he strove cautiously to speak not of the transient but of the eternal. Later on became national American poet whose poetry agitated the heart of America. Frost created in his turbulent age what is popularly known as the "Quietest of poets" and as the" stubborn optimist with unimpeachable faith in the external spiritual values of the toiling crowd.

Frost thus became the shelter of the cool, calm and tranquil Nature which became the shelter of the externally lovely. New England woods. He stands on the sidelines of the poetic movements and remains conservation and an anarchist ethical or moral possibilities to the fullest. The essence of Frost's methods is to study of character's response to a situation. This situation may be a moment of crisis. A confrontation or fast a point of reflection-but it is a state in which the mind is revealed in all detail in a crisis of realization or awareness. Thus, as Alfred Kazin has moral balance of the passer-by who has fallen into the situation. He makes poetry out of the dramatic, starting contest with the negative blackness that begins every where outside the nard own human order."

What Frost emphasizes, then, is the significance of an even to the mind. In other words, it is not the incident, the theme, that is of importance, but its dramatic possibilities. Most of Frost's poems open in the middle of an incident because for purposes of dramatic present men it is not the beginning or the end of a situation that is significant but the points where the characters are poised for action the points which excite the greatest revolution in minds of the character. The in tensest part of the drama for the characters themselves and for themselves is precisely these movement which represent the essence of their experience.

Conclusion

To Frost, poetry is a classification of life and this conception has resemblance with the ideas of North England puritans and the Puritan technique. Anoted critic green berry, Robert A has revealed the canfling trends of frost's age and of the rate of Frost's masculinity.

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