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POWER OF IMAGINATION IN THE POETRY OF ROBERT FROST.

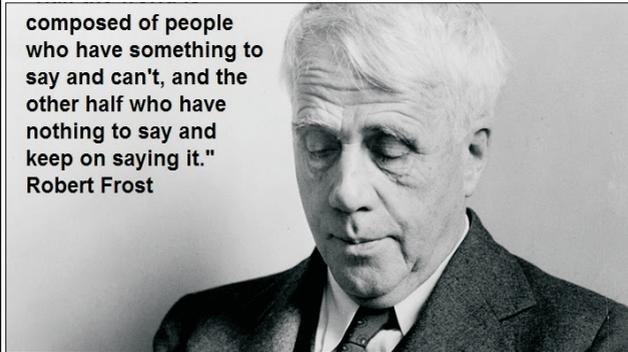
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ABSTRACT

Robert Frost takes our imaginations to a journey through time of year along with his two poems *Desert Places* and *Stopping by Woods on a Snowy Evening* Frost comes from a replacement European nation background and therefore these two poems replicate the gorgeous scenery that's gift in this a part of the country even supposing these poems each have winter settings they contain terribly completely tones One contains a feeling of depressing loneliness and the different a sense of welcome solitude. Robert Frost, through the power of his poetic language, works within a landscape of the mind as he wrestles with matters of the heart. In his poetry-, he describes theme of a conflicted man's constant, longing search for completion and clarity through truth and love, and he achingly records the despair and desperation into which his journey leads, and reveals

composed of people who have something to say and can't, and the other half who have nothing to say and keep on saying it." Robert Frost



some Delphic truth he has found along the way. In "For Once. Then Something," (1923) Frost reveals this internal search for clarity by metaphor. As the poem unfolds, he describes an experience when the speaker knelt at a well-curb, "wrong to the light, so never seeing/ Deeper down into well than where the water/Gives me back in a shining surface picture," when "Once... beyond the picture,/ Through the picture" that the speaker sees reflected back at him from the surface of the well, deep in the water, "a something white, uncertain,/... Something more of the depths" before it is "blurred" and "blotted out" ... What was that whiteness?

Truth? Certainly, if you are a believer in the power of metaphor and Frost's command of poetics, it was truth that evaded him. Frost uses the power of his poetics to conceal any truth that he Finds by searching from any unbeliever .as a poet whose breath of work stretches throughout his lifetime, Robert Frost, in different stages of his life, presents himself both as a perpetual seeker of truth in "For Once, Then Something," and then, twenty years later, he re-imagines himself as a now practiced guide to the imagined well-spring of crystalline clarity that is found in "Directive." (1947) The search for truth and clarity is a theme that Robert Frost carries throughout his

work and as he suggests maybe, the power of language and poetry is his healing Truth. In "For Once," Frost takes us down through "the too clear water" to look once more for truth and the well is "rebuked" by an angry drip for almost giving up the secret and the water is blurred and the "whiteness," the maybe truth, disappeared. And now. as we are allowed to join him again, we receive our first directive from an older Frost. The twenty-year old search for truth that led him down into the blurry waters of self-reflection in "For Once," proved fruitless, so now, our wizened commander leads us in a different direction to our fountain of Truth. This time, instead of "deeper." we must journey "Back."

KEYWORDS: Power of imagination , poetry of Robert Frost , power of metaphor and Frost's command of poetics.

INTRODUCTION: The speaker amid this

artistic piece is envious of the forested areas The forested areas around it have it – it's theirs The forested areas symbolizes people and need one thing that has a place with them one thing to feel of The forested areas has its place in nature and it's also of a much greater picture The speaker is so alone inside that he feels that he's not an area of something Nature contains a technique for transportation every last bit of her parts along to act together Even the creatures are an area of this wintry scene All animals are smothered in their lairs I am too absent-spirited to count The snow tosses its cover of white over everything and to him it's a feeling of side effect.

The dejection incorporates me unprepared The speaker has lost his energy forever He can't express his emotions effectively as a result of this sentiment deadness The speaker is likewise willfully ignorant about feeling alone He is at a phase where he simply does not think about a lot of and he is feeling somewhat distrustful They can't frighten me with their void space He is stating who cares how I feel I needn't bother with any other individual I have in me so much closer home To panic myself with my own leave puts The speaker was beginning to understand that he had stopped himself to the world He perceived that this winter place resembled his life He had given gloom and forlornness a chance to crawl into his life and absolutely assume control like the snow had crawled up on the plain and quietly secured it If he keeps on giving these sentiments a chance to run his life in the long run everything would be snuffed out much like the snow does to nature.

Halting by Woods on a Snowy Evening might be a bottomless more joyful and extra perky scholarly arrangement than Desert Places This artistic organization is concerning ceasing to favor life or in light of the fact that the bromide goes ceasing to take in the pleasant ambiance anyway I really have assurances to stay and miles to go before I rest The speaker amid this abstract creation was a truly bustling man UN office perpetually had commitments to fulfill and spots to travel a feeling of disappointment is blessing the individual might truly want to remain this individual nature scene longer anyway he knows about that he has elective things to attempt and do again Frost offers United States of America an appealing nature scene however now we have a tendency to appreciate welcome isolation The forested areas square measure wonderful dim and profound This artistic structure communicates the excite of nature.

The speaker looks included concerning what the rest of this general public would think concerning have certainty him just ceasing inside the center of indefinite quality for no obvious reason His steed speaks to society My next to no stallion ought to expect it strange to counteract while not a house near He concedes that essentially halting will seem odd he's moreover to some degree required about the individual UN organization possesses the forested areas the individual for all intents and purposes feels remorseful for attempting so affectionately at this option keeps an eye on woods He won't see Pine Tree State ceasing here to watch his woods recharge with snow i trust that the speakers life is additionally somewhat more upbeat since he halted to require a full breath and abound in all that fundamentally matters the simple things.

Ceasing by Woods a Snowy Evening is the inverse of Desert Places The settings were the very same quiet dull frigid nights yet they express entirely unexpected emotions Desert Places is an exceptionally discouraging ballad with a dim tone The other is extremely upbeat and it makes you wish that winter was at that point here.

These two sonnets square measure awfully entirely unexpected anyway they're conjointly a proportional in some routes in which They indicate two extremes of an identical feeling Being separated from everyone else will be sure or negative it basically relies on upon the condition of the mind Loneliness will be horribly discouraging or it will be an opportunity to assemble your contemplations while not the weights of the surface world fucking down Winter is that the phenomenal season to duplicate upon once communicating isolation Winter will make everything seem dead It will discourage time of year Snow covers everything living furthermore the chilly seems to unwind to the appallingly soul once in a while Winter be exceptionally climb It will wipe the slate clean with its immaculateness and it will be a period of starting over Snows colorless shading can in an exceedingly implies dazzle you with its excellence and make you dump your inconveniences Winter for me could be a period of quiet reflection I may sit for a considerable length of time and gaze upon the preparing snow.

Robert Frost makes two winter scenes with entirely unexpected results the essential Desert Places could be a troubled verse shape concerning depression and lost energy Stopping by Woods on a Snowy Evening could be a fairly rising verse frame concerning getting a charge out of simple things in life Frost seems to draw upon his encounters from living in rustic New England and believers those encounters into exquisite verse.

NATURE

Frost places a good deal of importance on Nature all told of his collections. attributable to the time he spent in

geographical region, the bulk of pastoral scenes that he describes square measure impressed by specific locations in geographical region. However, Frost doesn't limit himself to conventional pastoral themes like sheep and shepherds. Instead, he focuses on the dramatic struggles that occur among the plants, like the conflict of the ever-changing of seasons (as in "After Apple-Picking") and also the harmful aspect of nature (as in "Once by the Pacific"). Frost conjointly presents the plants together that evokes deep metaphysical thought within the people UN agency square measure exposed thereto (as in "Birches" and "The Sound of Trees"). For Frost, Nature isn't merely a background for poetry, however rather a central character in his works.

COMMUNICATION

Communication, or the dearth thence, seems as a major theme is many of Frost's poems, as Frost presents it because the solely potential break loose isolation and despair. sadly, Frost additionally makes it clear that communication is very troublesome to attain. for instance, in "Home Burial," Frost describes 2 terrible events: the death of a baby and therefore the destruction of a wedding. The death of the kid is tragic, however inability of the husband and mate to speak with one another and specific their grief regarding the loss is what ultimately destroys the wedding. Frost highlights this inability to speak by writing the verse form in poem dialogue; every character speaks clearly to the reader, however neither is ready to know the opposite. Frost explores the same theme in "Acquainted with the Night," during which the verbaliser is unable to drag himself out of his depression as a result of he cannot bring himself even to form eye contact with those around him. In every of those cases, the reader is left with the information that communication might have saved the characters from their isolation. Yet, owing to Associate in Nursinging temperament to require the steps necessary to form a relationship with another person, the characters area unit doomed.

EVERYDAY LIFE

Frost is incredibly inquisitive about the activities of standard of living, as a result of it's this aspect of humanity that's the foremost "real" to him. Even the foremost basic act in a very traditional day will have varied hidden meanings that require solely to be explored by a poetic mind. as an example, within the literary composition "Mowing," the straightforward act of mowing fodder with a scythe is reworked into a discussion of the worth of labor and also the traditions of the geographic region rural area. As Frost argues within the literary composition, by that specialize in "reality," the important actions of real folks, a author will sift through the excess components of fantasy and find out "Truth." Moreover, Frost believes that the stress on standard of living permits him to speak together with his readers a lot of clearly; they will sympathies with the struggles and emotions that are expressed in his poems and are available to a larger understanding of "Truth" themselves.

ISOLATION OF THE INDIVIDUAL

This theme is closely associated with the theme of communication. the bulk of the characters in Frost's poems are isolated in a technique or another. Even the characters UN agency show no sign of depression or loneliness, like the narrators in "The Sound of Trees" or "Fire and Ice," are still bestowed as detached from the remainder of society, isolated as a result of their distinctive perspective. In some cases, the isolation could be a way more damaging force. for instance, in "The Lockless Door," the verbalizer has remained in a very "cage" of isolation for thus a few years that he's too panic-stricken to answer the door once he hears a knock. This heightened isolation keeps the character from fulfilling his potential as a personal and ultimately makes him a captive of his own creating. Yet, as Frost suggests, this isolation is avoided by interactions with alternative members of society; if the character in "The Lockless Door" may have brought himself to open the door Associate in Nursingingd face an invasion of his isolation, he may have achieved a larger level of private happiness.

DUTY

Duty may be a important worth within the rural communities of latest European nation, thus it's not stunning that Frost employs it joined of the first themes of his poetry. Frost describes conflicts between need and duty as if the 2 should be reciprocally exclusive; so as to support his family, a farmer should acknowledge his responsibilities instead of take pleasure in his personal wishes. This conflict is especially clear in "Stopping by Woods on a Snowy Evening," once the speaker expresses his want to remain within the woods and watch the snow still fall. However, he's unable to deny his obligation to his family and his community; he cannot stay within the woods thanks to his "promises to stay,"

then he continues on his means. Similarly, in "The Sound of Tree," Frost describes a personality UN agency needs to follow the recommendation of the trees and build the "reckless" call to go away his community. At the tip of the verse form, the character doesn't prefer to leave (yet) as a result of his sense of duty to those around him is the roots that keep him firmly grounded.

RATIONALITY VERSUS IMAGINATION

This theme is comparable to the theme of duty, therein the tireless folks whom Frost describes in his poetry area unit forced to settle on between rationality and imagination; the 2 cannot exist at the same time. The adults in Frost's poetry typically maintain their rationality as a burden of duty, however there area unit sure cases once the hint of imagination is sort of too enticing in touch. as an example, in "Birches," the teller desires that he may climb a tree as he did in his childhood and leave the rational world behind, if just for a flash. This ability to flee rationality and loves the liberation of imagination is proscribed to the years of childhood. once reaching adulthood, the traditions of latest England life need strict rationality and an acceptance of responsibility. As a results of this conflict, Frost makes the verse form "Out, Out--" even a lot of tragic, describing a young boy World Health Organization is forced to go away his childhood behind to figure at a man's job and ultimately dies within the method.

RURAL LIFE VERSUS URBAN LIFE

This topic identifies with Frost's enthusiasm for Nature and way of life. Ice's aptitude experiencing childhood in topographical range presented him to a chose approach of life that seemed less difficult and regardless a considerable measure of importance than the lifetime of a town human. The agriculturists whom Frost depicts in his verse have a novel point of view on the planet yet as a correct feeling of respect and obligation as far as their work and their group. Ice isn't antipathetical to looking at urban life in his verse; in "Familiar with the Night," the teller is spoken to as being some person WHO lives amid a monstrous town. In any case, Frost has a considerable measure of chances to search out mystical which implies in regular assignments and investigate the association amongst gathering and nature through the looks of country life and cultivating groups that he communicates in his verse. Urban life is "genuine," in any case it does not have the standard and clarity of life that is in this way interesting to Frost in his work.

CONCLUSION

The fact that most readers seem to see their own beliefs reflected in Frost's poetry certainly accounts for his popular success, but this point also raises some serious questions about his poetic achievement. If his poems advance no universal truths, Frost may well be accused of having no philosophy—of being too vague and complex for any clear interpretation to be derived from his works. "Stopping by Woods on a Snowy Evening" is only one of many examples of a poem that has been read with many contradictory interpretations. Readers have variously explained its meaning, ranging from the serenity of a snowy night to the virtues of duty to the lure of death to self-mockery. A critic who reads Frost moralistically, believing that "Stopping by Woods on a Snowy Evening" is a lesson about keeping promises, has fallen into Frost's trap. Readers must be exceedingly careful not to impose their own ideas on the poems or to blindly accept any interpretations.

The place to begin an explication of Frost's poetry is with the narrative persona and dramatic situation, for it is here that Frost draws the reader into the poems and begins his illusions. Only a few of his poems have no dramatic context—most of his celebrated ones do, such as "Mending Wall," "Two Tramps in Mud Time," "Death of the Hired Man," "West-Running Brook," "Tree at My Window," and "Two Look at Two"—and except for such very short lyrical poems as "Nothing Gold Can Stay," the dramatic context offers the surest chance of discovering Frost's themes.

Robert Frost once wrote to his daughter that sorrow "overcasts my poetry if read a right. No matter how humorous I am, I am sad. I am a jester about sorrow." And later in life he candidly described (to editor and friend Louis Untermeyer) his disposition as a disease: "My disease I guess is accidia (Fr. acede) ... a loss of faith, undue retreat into one's self, a sense of futility and a paralyzing estrangement from God and man." This is essentially the condition of the true solitary.

Critic and biographer Jay Parini writes that for Frost, "Every major poem was ... a feat of rescued sanity as well as 'a momentary stay against confusion' as he memorably put it." The description of Frost's characters offered by Bidney as perpetually pursuing "lonely epiphanic searches" are searches for and away from solitude, hiding from solitude while seeking it, like nature's shapes and shadows. Even Frost's high-school essays reflected this somberness, as in the 1891 "A Monument to After-Thought Unveiled": "We are away beneath the sombre pines, amid a solitude

that dreams to the ceaseless monotone of the west wind. ..."

Throughout his earliest years, before the fame and folksy persona and the sobriquet of "poet-philosopher," Robert Frost dealt with the compelling themes of solitude, and so built his lasting reputation.

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