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Frost's vision and his language stylistic

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Abstract

Frost's is one of the noblest poets of America, one of the representative topmost poets of America, and a legendary figure who was awarded the Nobel Prize for literature. His life is the orchestration of loved life and he has presented his kaleidoscopic personality and a conglomeration of gifts as a poet and as a man as well. Noble and great themes engaged the pen of the poet. Illustrations from his 'Poetry Anthology' which is his Magnum opus show that he was both a revolutionary and traditional poet. It is he who purified the American English language and wrote poetry in a dramatic context in the most unconventional conversational idiom in the contemporary context of America. His stylistic devices have rare excellence.

Keywords: 'Poetry anthology', Nobel Prize,

Introduction

As Frost has worked through the medium of the conversational language, his poetry is replete with the pretty characteristics of the spoken tongue: breaks, pauses, unfinished utterances, ellipses, ejaculations, repetitions, etc. The speaker has no patience to round off a sentence, but breaks it up at a point. Where he feels that his meaning is conveyed, the speaker is too much excited to complete his meaning and breaks in the middle, or the speaker abruptly interrupts his speech to talk about something else, or to throw in side comments or an interjection. Frost introduces these stylistic tricks into his poetry for their Tonal effects. The most important things in poems like. "The Home Burial" "Directive," etc. are the breaks, the dashes, the account and the syntax, Such are, for instances, stylistic tricks in the following:

"Warren, I wish you could have heard the way
He jumbled everything. I stopped to look.
Two or three times-he made me feel so queer
To see if he was talking in his sleep.
He ran on Harold Wilson-You remember,
The boy you have in haying four years remember,
'You know where they cut off the woods-her me see
It was two years ago-Or no!-can if be
No longer than that?-and the following fall
The fire ran and burned it all up but the wall
He thinks I only have to say the word,
And she'll come back. But bless you, I'm her mother."
"I can't talk to her, and Lord if I could!
I didn't like the way he went away
That smile! It never came of being gay.
Still he smiled-did you see him-I was sure."

That Frost, Robert Browning, Landor, Hood and even Donne and Marvell employ the speaking voice and the conversational metrical device of his poetry because of the fact that most of his poems are about social situations ("Mending Wall," "A servant to servants." etc.) and they are either addresses to the audience either present or imagined..... (Monologues in dialogue situations) or clear dialogues.

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His poetry is resonant with the sound of sense modulation and moderation, and it is filled with his communicable ideas and sublime emotions. Frost is a witty poet. He himself has said, Emotion must be harnessed by discipline to the wit mill. It contains, of course, a great deal of downiest humor, a great deal of downiest humor-dry, homespun, shrewd, sometimes laconic (as his Yankees abundantly show, though contrary to all reputation), sometimes loquacious and sometime verbose. The wit strikes the reader as basically native, but it often contains, in addition, a toughness and ingenuity that ally it with the intellectual, "metaphysical wit of the seventeenth century." This is a subtle observation of the eminent critic Cleanth Brooks. "Really, Frost's poetry is peculiar to New England as his world is a New England world. So, the culture, specially the agrarian way of the said place has a deep impact on him" ^[1].

Frost very cautiously makes the punctuation device to mark in the pitch of utterances. He is indebted to British poetry for writing American poetry. To Frost, a living poem is that stays alive, Hence, his poetry has richness of insight and positive originality. His expression has no poetic garrulousness, no taint of vulgarity and no shoddiness at all. His stylistic craftsmanship is detached from romantic exaggeration and romantic languid dreams.

Frost has said candidly that the best reader is one who will read no faster than he can hear the lines and sentences in his mind ear as if aloud. Frequently poetry has slowed him down by its metric or measure pace." "Measure Pace" is a good description of Frost's prosody and its tempo. The vigour and strength of the poet match the vigour and strength of the verse. It is interesting to note that Frost employs overflow comparatively little, that the majority of his lines are end- stopped with an effect of tight organisation, chiselled language, control and strict enforcement of discipline in the utterances, So he uses poignant words with perfect awareness.

Frost is a symbolic poet. The more one contemplates, the more "The Axe-Helve" for example, becomes the richer and more complex its symbolic content. Most poems of Frost not only lend themselves to symbolic interpretations but actually require other indispensable elements as well. The celebrated critic Untermeyer means to say that "Frost's emotion has found the thought and the thought has found the words" ^[2]. It is a very significant remark that elevates him more than other poets. "Frost's poetry is mainly recognized by almost a group of critics for purity of expression" ^[3].

There are tremendous varieties of stanzaic forms and they show thought and art of organising the forms of such poems as goals of literary perfection.

Frost's is capable of spontaneous expressions but observes dignity and discipline in artistic expression and artistic forms. His lyrics are the personal utterances. In "The constant symbol," he has endorsed the view that poetry is a metaphor, that poetry is a classification of life etc. Really his poetic language has resemblance with the idea and language New England puritan and Puritan teaching have. Frost's is optimistic conviction was that the necessity of dramatic communication must be fulfilled for manifestation of an idea.

"Department" has an amazing musical quality. The lyric "fire and Ice" in the volume New Hampshire is a master piece of condensation and masterly exposition.

"Some may the world will end in fire
Some say in ice"

Frost depicts a kaleidoscopic picture of to-day's life in a Chiselled language. He is impulsive but the impulsiveness limited and circumscribed.

It is a candid view that Frost has a selected vocabulary. He relies on inspiration more than on impulse. Frost has positive originality; he is in no sense an imitation of Emerson, although influenced partly by Emerson and Thoreau.

Frost applied blank verse just for the purpose of dramatic communication but not at the cost of his untiring search of naturalness. He used the images and vocabulary of the modern poet but he did not boycott the common place subjects and he used pervasively the language of everyday, its colloquial diction and new verification with tremendous varieties.

He is epigrammatic and has ironical detachment, has no fantastic languid sentiments no wildness of logic, as is clear from his oracular sentences.

His "Morning" is classic example. He had a life of sublime simplicity and of perfect unanimity so is his divisionless colloquial vigour and deep concern with the texture. His poetic structure offers a new speech rhythm plus innovative approaches to poetry. He was an experimenter but he retained traditionalism.

A modern man is a man of the present time also so he is aware of contemporary values. He has a vision of language, and it is a rare and unique phenomenon.

Frost also believed that "the old order changeth yielding place to new." He has practiced it in words and action. Frost has natural poetic mission, natural integrity and new qualities, superior sensitivity and sensibility. Both Wordsworth and Frost have impassioned expressions in poetry for genuine appeal. In 1961, 'the Gift outright' was recited by Frost before the late president Kennedy. He has absolute fidelity to fact and has tone of impersonality. His poetry is self-revelatory, sonnets, dramatic poetry, Folk poetry, lyrics, one-actual narrative poetry, and great lyrics.

His language presents a form of deceptive simplicity. Frost is not a poet of statements but of suggestiveness. He has intellectual superiority and he has proved a better stylist than others. Reginald L. Cook remarks that "It is wonderful how Frost revitalised poetry" ^[4].

Conclusion

Really, Frost's poetry has tremendous varieties of elements of poetry that give his poetic art immense vitality and momentum. He is a genuine American citizen, a perfectly true poet and a perfect man for the reasons that his poetry as it has a divine mission impeccably leads to thoughts of salvation; and his poetic art proves that really he is a divine bard. Moreover, his poetry reflects national goodwill universalism.

References

1. Cleanth Brooks Living Masters of American literature", 202.
2. This suitable remarks is mentioned in the Kenyon Review, summer. 1939, 325.
3. Untermeyer's remarks is mentioned in his book of criticism "Frost's Poems, N.Y, 224.
4. Reginald L. Cook. "The Dimensions of Robert Frost", N.Y. 116.