CHAPTER V

CONCLUSION

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C O N C L U S I O N

So far as the practical analysis is concerned I
have examined Frost's four lyrics and four sonnets. When
we think over them we notice that his statements regarding the
art of poetry and the " form " are contradictory. In some
poems he practices the theory that he/put forth but in
some he is exactly opposite of it.

Frost's attitude towards music in poetry was ambiguous.
According to him music and poetry are separate art forms.
Mixing of the musical concepts in poetry leads the poem to
confusion. So the really important thing was the nonmetrical
sound of " the talking voice. " But we have seen that his
famous lyric " Reluctance " is predominantly musical in
the traditional sense. " Reluctance is the work of a
consumate lyricist: in it theme, metaphor, meter, rhyme
and structure are inseparable. But the sound is not distin-
ctively Frostian. It is an exercise in traditional form,
giving no indication at all of the " tones of the speaking
voice " that he was trying to capture. "[1]

The other three lyrics have the fine combination of
the traditional meter and the "talking voice. " In "Bereft "
he violates the rules of the traditional lyric form. The
poem is not divided in stanzas. We also do not notice any

division on $\overset{the}{\wedge}$ thematic level, such as giving the theme in
the first stanza, developing it in the next stanza and
summarising it in the last. The rhyme scheme is also
asymmetrical. In " Neither Out Far Nor In Deep " though
the structure is beautiful he has given an unusual dimension
to the lyric form by presenting the theme of " terror ".
" Come In " has, more or less, all the characteristics
of the traditional lyric. Its rhyme scheme is also more
regular than the other lyrics.

The stricking quality of Frost's sonnets is his
taste for classical form at a time when poetry was moving
away from conscious structure. To Frost " form " has two
levels of reference. On one level it refers to rhyme,
rhythm, stanza pattern, meter, etc. These prosodic
concerns were the essence of writing poetry. " Free verse,
he claimed, was like ' playing tennis with net down.' "[2]
On the second level ' form ' is the uniting mental process
behind all the technical elements. In some sonnets Frost
strictly followed the traditional form; for example, "The
Silken Tent " where he follows the Shakespearean form.
In some he uses Shakespearean rhyme scheme and Miltonic
structure; for example " Putting in the Seed. " In some
he uses Petrarchan form, for example, " Design ". But in
some he modified the traditional sonnet form and gave his
own innovations of it , for example, " The Oven Bird ".
But when we consider the sound and metrical level we notice
that he strictly follows the traditional form. All the four

sonnets are ten syllabic and he uses iambic pentameter throughout all the sonnets.

Thus, we can conclude that though Frost was one of the new poets, he never abandoned the " tradition ". He experimented his " sounds of the talking voice " within the range of traditional form.

I have made an attempt to explore Frost's theory of poetry and Frost as a poet with the help of some of his representative poems. Within the limited scope of this dissertation. The method used by me, while analysing the poems of Robert Frost, demonstrates in a limited way how stylistics extends linguistics beyond the sentence to the description of structures and recurrent features, mainly, on the level of phonology which spans sentence sequences and even whole texts.

NOTES AND REFERENCES

1. Elaine Barry, Robert Frost (New York: Frederick Ungar Publishing Co., 1973), P. 24.
2. Ibid., P. 81.