



## THE FEAR ELEMENT IN ROBERT FROST POETRY

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### Abstract:

This study analyzes the presence of dread in Robert Frost's literature. Both he and the readers are struck with dread by his magnificent writing. Frost's characters, like Keats', are brimming with "negative capability," which they use to enhance scenes of mystery and doubt. His protagonists contemplate ethical and philosophical issues at home and in the countryside. Every single one of his poems possesses a breathtaking sublimity that allows for deeper insights into the subject matter. The religious phenomenon permanently imprints impressions of lofty emotions. Readers are drawn into his "ulterior meanings" by his use of legendary subject matter. Death, in particular, is a topic that inspires awe and horror in readers of Frost's poetry. Subtle nuances at the base reveal obscured nooks and crannies on a surface reading. As we read his poems, we are shocked by the enchanted influence of something lurking in and outside the settings, creating the feeling of being watched predatorily. This paper explores the terror myth by reading some of his well-known poetry, which is why Frost's poetry is such a pleasant expression of the outdoors. Even though we are familiar with the woods and our surroundings, we cannot help but feel a sense of dread as we go through the familiar yet secret trails. Despite the gloom of authoritarianism, we also have a welcome breath of fresh air that grounds us in reality.

**Keywords:** Frost Poetry, Sublime, Keatsean, Ulterior, Underlying, Terror.

### INTRODUCTION

The bird would cease and be as other birds  
But that he knows in singing not to sing

Frost's poetry has much irony and hidden meaning because of his skepticism's apparent turn. Robert Frost, a poet from the United States, gives his views on modern America with a subtle undercurrent of suffrage, using all the cognitive uniqueness at his disposal. As one of the 20th century's most famous poets, millions have read his works. When we think back to when he first got married and had a family, we see that he had his share of bad luck. His loyalty to his family was shaken on multiple occasions. In 1900, his first son was killed in a cholera epidemic. Their daughter Carol, who later committed herself, was born to Elinor after this tragedy. Irma had a mental illness, Marjorie died in her twenties while delivering delivery, and Elinor was born healthy but passed away a few weeks later. His difficulties were repeated failures to establish a stable career.

Despite enduring several devastating setbacks, Frost settled down in the country. However, his inner anguish and sorrow are most noticeable in his descriptions of the natural world. He sees nature as less benign than Romantics do. It is severe, unbending, and impenetrable. Birds sing, but unlike the Keatsian Nightingale, their songs do not put us in a peaceful trance.

### PROWLING DARK ENERGIES

Frost explores the many facets of "life," according to the "gurus" of contemporary literary criticism. All alone in an "indifferent universe," his protagonists endure agonizing despair. (Nelson). "North of Boston," his harshest novel, is just one example of how he frequently wrote about the grim realities of rural New England and how its inhabitants devolved into insanity due to their isolation. (Frost) Most reviewers saw Frost as a "dark, terrible poet" because of his work. His poems, Trilling argued, revealed his "own dark potential." (Frost). His language choices throughout his poems always bring the reader closer to the subject matter. Almost every poem has a setting that is described as "dark," "darkness," "darken," or "black." There is death and darkness, with the starkness of snow as a metaphor. The somber themes are also lexically linked to the natural world.

We get the same feeling of lingering powers in his most famous poem, "Stopping by Woods on a Snowy Evening." To escape these forces, it does not matter if one's mission on Earth is finished; one must give up all pleasure at that moment. It is the ultimate truth of existence. Staying here will ensure we finish our urgent work. "However, I made a commitment that I must fulfill. Still, a long way to go before we can rest. (Frost). Frost's usage of the word "sleep" and reviewers' interpretations of that has led to much confusion. Having to go through it is the same as dying. Or it is if you are seriously considering "suicide." (Gargiulo)  
Dark Idyllic Background – "Prefiguring his own death."

The "mystery" that Frost's lyrical inferences reveal is the source of his poetry's beauty. F.D. Reeves, Frost's travel companion in Russia, has written a compelling account of Frost's shadow side. I sensed....that Frost was foretelling his demise. (Reeve) So the shadows here point to legitimacy, and Frost's thoughts never left his final moments. Even amid the picturesque pastoral setting, he knew that these were only brief moments until the cold, hard face of reality would once again be stared down. As the saying goes, "It gave him a boost." (Reeve).

The poet Robert Frost prefigures the transition from life to death in his lovely poem "Acceptance," which appeared for the first time in "West-Running Brook" in 1928. The dark energies at work in the background are so palpable that even a casual reader will notice them. A "spent sun" is a lifetime in which one's spirit has departed, and one's body has decayed into little more than ashes. There is "no voice in nature crying aloud about what has transpired." (Frost) Frost understood, on a deeper level, how humanity must eventually give in to its predetermined destiny. Ultimately, he must give up on what has always been in front of him: death. Death - at any age and under any conditions. When the clock strikes the hour, it has to trickle down to the human level. In the face of his impotence to alter the course of events, he sighed, "let the night be gloomy for all of me." (Frost) To (Frost) retire with the words "let - for all of me" is to do so with honor. Let fate take its course. A sudden shift in perspective leads him to shift from passive surrender to the magnificent admission of the Will of God (Frost). The poem's title, "Acceptance," gives away its hidden meaning.

Thus, death is "quickly gaining on" as the central theme of Frost's poetry. Death's constant presence leaves lasting impressions of isolation and loneliness in his psyche. With the disappearance of his picturesque surroundings, he would be completely alone. Frost feels more at ease when he is outside in Nature. Once he loses contact with the natural world, he will no longer feel emotional or spiritual ties to it. This grief is seared deeply into his psyche and emerges later, in the shape of eloquent poetry, as a blatant, unmistakable hallmark of his writing.

Even among his detractors, Frost garnered praise as a "great ironist" from some. However, he does not see the humor in irony. There is no hint of hidden or alternate meaning in his writings. If he chooses a theme, he sticks to it wholeheartedly. As with his poem "Come In," the genuine sentiment revolves around mortality. Even in the first few lines, "Now if it was night outside, inside it was dark," the sense of isolation is palpable. Frost enjoyed "the delight of ulteriority," which he found in the "naïf and sophisticate" (Schulz).

His most recent poems, such as "Nothing Gold Can Stay," a portrayal of spring transforming into summer, nonetheless deal with the awful reality of death. The poem's final line, "So Eden sank to grief," is the poet's reaction to this stage of nature, typically associated with maturity and happiness. The final note in his cosmology of nature is always one of despondency, grief, and the worst features of things. Compared to "the Child's mound," in the final scene of "Home Burial," his dark side becomes even more apparent.

As Trilling calls him, the "poet of dread" finds death everywhere. However, deep within him is a strong desire to purge the negative emotions that are the direct outcome of his life's circumstances. "One of my hopes is that those gloomy trees, So old and sturdy they scarcely show the breeze, were not, as 'twere, the merest mask of gloom," the author of "In My Own," writes. (Frost) The further we venture into the cold, dark evenings, the more horrified we get. That pale eye appears to perceive a sigh in every blossom, announcing the impending end. Accordingly, his poems have "pessimistic and frightening overtones which are often not acknowledged, not studied." According to Khan, "death" might also mean "the continuation of another life." (Lakshmi) As Frost's poem "Something for Hope" so eloquently expresses. The thought of returning home was always a possibility in Brown's mind. (Frost) Although death is unquestionably superior, a fresh start is always possible. Brown may be Frost or any other man; he is not a specific fictional figure. Those who seek refuge from the elements never lose faith that the next existence will be better than the one they left behind, complete with its daily routines and wicked propensities. Frost believes it is best to "submit with grace to natural law" (Frost) and anticipate nothing but the best, even in the hereafter. Despite his "fears of fire and loss," he writes poems that give the word "Hope" a new meaning. (Frost)

Death's horrors are not unique to Frost; John Keats's poetic formulations give us a similar sensation. Similar undertones can be found in Keats's "When I have worries That I may cease to be." Like other Romantic writers, Keats was inspired by the outdoors and sprinkled his poetry with imaginative flourishes and "rational Thoughts." Sometimes I worry that I will not make it to the end before my pen drains my overflowing brain: "Till love and faith to nothingness do sink." Keats expresses the terror of being declared dead at any moment. Within the "before" time frame, he had completed his task. In his view, the "magic hand of chance" is at work in everyday life. While Keatsian dread and modern-day Frostian fear are similar, they are viewed from distinct perspectives. Keats's health was indeed in jeopardy; he was suffering from TB. His impending death is something he is increasingly afraid of. His most significant concern, though, is not death itself but rather the prospect of being deprived of the ability to put into words the many thoughts and feelings he currently harbors. With him, his works can be read. There is regret that he will no longer be able to feel the natural world, "a thing of beauty." (Keats)

On the other hand, Frost acquires his morbid perspective through his life events. Several members of his family had tragic deaths, including two infant children.

On the other hand, the "Element of Uncertainty" is shared by the two. Frost's poem "The Road Not Taken" is a metaphor for the many paths he could choose. However, his freedom to pursue his preferred course of action is severely constrained.

Once again, Frost's "yellow wood" (his declining years) verifies his fears. There are two potential futures in front of you: immortality or death. Ultimately, he can only go in one way, knowing it is the road to death. No matter how much "better claim" the route to immortality may have, it is not recommended for him. (Frost) He thinks he will never return to the other grassy route now that he has taken the one less traveled. "I doubted if I should ever come back," he said, and it would remain a mystery to him forever. (Frost) Moreover, as Frost puts it, it has been the deciding factor for him.

### MAN AND NATURE – COHORT REACTION

Please do not put too much faith in me. In the past, (Stafford) Frost said. In his spare time, he "Thought questions that had no answers," suggesting a fondness for enigmas (Frost, Tuft of Flowers). This is especially seen in his brilliant pairing of man and environment. These unknowns lurk in the shadows, precisely where the connections to people are said to be made. "Frost is prone to mood swings, and he has his share of foes and triggers." (Schuessler) We get a truly one-of-a-kind synthesis of man and Nature through his ebb and flow of emotion. To that end, it would be incorrect to generalize that Nature is always harsh.

The root of this horror can be found in the state of humanity. Death comes to man; he is sick, isolated, and lonely. Therefore, in an archetypal sense, the inside hues of moods are also reflected externally. If a person is joyful on the inside, he will experience an echo of that joy in the natural world and vice versa. In the right frame of mind, even the coldest winter can be bearable. As noted by Joseph Warren, Frost "completely recognizes that nature is indifferent to man, often even seemingly hostile to mankind." (Beach)

From this vantage point, Frost's character appears cold and menacing. Humanity feels tiny in the presence of such a vast and powerful force. Accordingly, the presence of humans is corroborated by the data we collect when we study Nature. Due to its depth and breadth, Nature can reflect man's inner feelings and exacerbate his suffering. The titles "Bereft" and "Sad Dunes" reinforce this idea. One of the themes of "Bereft" is a bitter and lonely protagonist. He can feel the world pressing in on him when he is in this shape. It is as if the feeling of isolation were amplified. There was "something evil in the tone" that, "told me my secret must be known" (Frost). When he is sitting on his porch by alone, it is as if the whole world has decided to launch an attack on him. The blustering gusts are warning him of something powerful approaching. The outdoors scare him. In a more informal context, he can convey his emotions through the natural world. Something there is that does not love a wall is a metaphor for man's free will. Frost, Putting Up New Walls. The man despises confinement and resistance, which is why he opposes walls and barriers. Frost's poetry focuses thematically on this enigmatic bond with Nature. In contrast to the Romantics, Frost does not ascribe any religious or spiritual value to the natural world. Nature is not indivisible from the human spirit; instead, it is an objective reflection of man's shifting emotional state. Shelley feels a similar breeze, and he writes, "The trumpet of a prophecy! Can Spring be Far Behind, O Wind, If Winter Comes? She brings good news (Shelley) and ushers in a time of renewed optimism.

In the same way that "Storm" in King Lear highlights King Lear's ill mental condition, the Nature of Frost in "Bereft" does the same. As well as Tennyson's "Break, Break, Break," in which the crashing waves heighten the poet's mood. However, a day's worth of loving grace is gone forever and will never return to me. (Tennyson).

Guilty feelings are a typical response to the traumas and fear Frost's characters face. The Witch of Coos" and "She Fear" fit this description. A feeling of unease pervades the natural environment. They are the night owls among Frost's characters. They enjoy the night's natural beauty and sense nature's enigmatic hand at work. Without a doubt, the dark side of man is reflected in nature. This finishing touch shows another aspect of Frost's poetry. Accurate depictions of the modern male can be emotionally and physically cruel. Frost's best poetry, according to Cleanth Brooks, has the framework of symbolist metaphysical poetry. More so than many contemporary poets. (Brooks) One apparent trait of contemporary man is his propensity for fragmentation, disillusionment, and isolation. When it happens in the wild, it is as if his inner self is being reflected in him. Those feelings of animosity, confusion, and profound isolation against the natural world are reflected.

Although the protagonist's age is not given, "old age" is conceptualized in "An old man's Winter night" (Frost, Complete Poems of Robert Frost); Frost writes about a man who is, in essence, eternally old. Even in the heavens, the man's isolation is reflected: "different stars" and "empty rooms" imply that he is alone. Modern man is similarly lost in the vast expanse of technological developments. To illustrate how far the material race has taken him, leaving him devoid of human feelings and emotions, the author writes, "he stood with barrels around him - at a loss." A beacon just for himself, he shone for no one else. (Robert Frost, Collected Poems)

The novelty of this new universe has worn his man out. To stay with life, he has to put in much effort, but eventually, he will tire of the race. It is a hallmark of modernity that he wants to stop working so hard and relax for a while. Because I have picked too many apples and am exhausted from the bumper crop, I sowed the seeds. ("After Apple Picking," by Frost). Getting a "great harvest," or huge predicted profits, is something that modern man craves. However, despite his hard work, he is unhappy with his life.

Critics like Alvarez refuse to acknowledge Frost's status as a pastoral poet. To them, he is the quintessential poet of the rural West with an agrarian leaning. Woods are beautiful, but they also have a "dark" side. So, here we have the opposites of man's universe side by side. It is beautiful, but it has a gloomy undertone. Frost's superpower is modernity. Do not mistake this for "modernity" (Tiwari). One of his "Mending Walls" characters is quite forward-thinking. A "something" exists "that does not love a wall."

## INFERENCE AT THE END

"Then an end?

End is a gloomy word." (Frost, "In the Home Stretch")

Robert Frost, a mystifyingly enigmatic pastoral and contemporary poet, has been at loggerheads with himself his whole life. He showed us what man is like or what we might feel inside. Nihilism is always there. However, nihilism no longer appears to be nihilism due to the way it is portrayed. Despite their ominous presence, the pastoral world's mysteries hold a particular allure for those with keen perceptions.

The potential for horror is present, but the environment itself poses no threat. Instead, it is a metaphysical depiction of the human spirit. The fear myth reflects man's perspective on himself and his environment. As Ernest Holmes so aptly put it, "Life is a mirror, and will reflect the thinker what he puts into it." (Holmes).

In a metaphorical sense, man creates his difficulties rather than them coming from the outside world. "External conditions mirror interior situations, thus arranging your environment resolves internal disarray," write Charlene Belitz and Meg Lundstrom, echoing a similar sentiment. To quote: (Meg Lundstrom). Whether intentionally or not, man is altering his environment. The reality is that the intangible, which resides in man's subconscious, has created this world we can touch and feel. It is up to each individual to decide whether or not he will see the world as a "bed of flowers" or a "pit of sorrow."

A man makes Frost's Nature harsh, gloomy, and cruel. Every moving line and phrase of Frost's poetry reveals the modernist exemplar. Indeed, Albert Einstein was spot-on when he said, "We cannot address our problems with the same level of thought that caused it." Therefore, Nature can comfort man, but he is unwilling to accept it. He has a pessimistic view of Nature's responsiveness. Everything is working against him. For him, the wind is menacing, and winter is unyielding. According to Frost, one must eventually reach the end of one's life. Our perspective is entirely up to us, with a dark glance or a secretive intent.

"The question that he frames in all but words

Is what to make of a diminished thing." (Frost, Complete Poems of Robert Frost)

## CONCLUSIONS

The fearful feelings that permeate Robert Frost's works are the focus of this investigation. His masterful prose inspires fear in him and his readers. Similarly to Keats, Frost's characters overflow with "negative capability," which he employs to significant effect when building suspense and uncertainty. At home and in the countryside, his heroes ponder philosophical and ethical questions. There is a beautiful sublimity to all of his poetry that opens up new perspectives on the topics they explore. There is a lasting impression of uplifting feelings left by the religious phenomena. His use of mythical topics attracts readers searching for "ulterior meanings." In particular, Frost's poems about death evoke awe and fear in his readers. Upon closer inspection, the finer details at the foundation reveal the hidden depths beneath. When reading his poetry, we are taken aback by the hypnotic power of something skulking in and around the settings, giving us the uneasy sensation that we are being watched. The paper delves into the fear myth by reading some of his famous poems, which is a pleasure because Frost's poetry is a positive depiction of the outdoors. Our familiarity with the forest and our immediate environment do not prevent us from feeling apprehensive as we follow the well-worn paths that lead to the forest's hidden depths. In contrast to the shadow of authoritarianism, we have a refreshing breeze that keeps us firmly planted in reality.

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