

Style of Robert Frost

Robert Lee Frost was an American poet. He holds a unique and almost isolated position in American letters. His work is known for his realistic depictions of rural life and his command of American colloquial speech. Frost frequently wrote about settings from rural life in New England in the early 20th century, using them to examine complex social and philosophical themes. Frost expresses his ideas and feelings in a simple and graphic language. He introduces speaking voices in his poems. Most of the poems are simple, truths are revealed through technical subtleties and symbols. Others have written about people but Frost's poems are the people. They converse and tell their stories with the freedom of common speech. His treatment of man is significant. He gives humanity a better place than nature in his heart and poetry. His treatment of mankind is based on realism. He doesn't idealize or glorify his men and women. He covers many subjects and themes, the core themes of Robert Frost poems narrow down to nature and humanity, human love. Isolation, mortality, rural life self-realization etc.

Frost is mainly interested in contradictions which his characters show in their makeup. He believes that life itself is a bundle of contradictions. He let them express their views freely and frankly through the medium of dialogue in the poems. **Mending Wall** is both a plea for doing away with the wall "**Something there is that doesn't love a wall**" and a plea for its retention "**Good fences make good neighbors**". **Though the neighbor's attitude** is Conservative rather than progressive, the poet says due respect to his traditional standard. The speaker of "Mending Wall" is a person, likely a man (though, to be clear, this is not ever stated in the poem), who lives in rural New England on a farm with an "apple orchard." The speaker's farm seems to be relatively remote, the speaker mentions having only one neighbor, and their properties are separated by a stone wall that must be repaired every spring.

Since the poet, Robert Frost, was living on a farm in rural New Hampshire at the time the poem was written, some people have taken the speaker to be Frost himself, or a version of Frost. Certainly, the speaker seems—like Frost—to have a strong education in classical mythology and an awareness of the history of English poetry.

There are a number of literary devices employed by



Robert Frost in this poem e. g **assonance, consonance, enjambment, imagery and symbolism** etc. **Assonance** is the repetition of vowel sounds in the same line such as /e/ sound in

'To please the yelping dogs.

The gaps I mean, No one has seen'.

Enjambment refers to the continuation of a sentence without a pause beyond the end of a line, couplet or stanza such as,

'And he likes having thought of it so well

He says again,

'Good fences make good neighbors.'

Imagery is used to make the readers perceive things with their five senses. Frost has used visual imagery in his poems such as,

'And some are loaves and some so nearly balls',

'He is all pine and I am apple orchard' and

'Not of woods only and the shade of trees.

The literary analysis shows that Frost has masterfully used these literary devices to talk over the intense and profound subject of limits and boundaries between human beings and relationships to make them more intense.

"Mending Wall" is an example as Frost work does not follow a particular poetic **form**. It isn't a sonnet. Instead, it is simply a single stanza of 46 lines. Though "Mending Wall" is a metrical poem, its **meter** is often imperceptible, and is certainly unobtrusive. It can most broadly be thought of as iambic pentameter, with most (though certainly not all) lines have ten syllables. Line 9 is an example of perfect iambic pentameter.

To please the yelping dogs. The gaps I mean

"Mending Wall" is in blank verse. Though the poem does not have a regular **rhyme scheme**, it does contain occasional slant and perfect rhymes, which often serve to emphasize moments of particular literary intensity.

The speaker of the poem is clearly educated and fluent in literary tradition, the speaker is willing to forgot the poem's unpretentious plainness in favor of a more elegant style. This happens, for instance, in lines 41 and 42, when the speaker rhymes "me" and



"trees" in a couplet:

**He moves in darkness as it seems to me,
Not of woods only and the shade of trees.**

Robert Frost has used an interesting [style](#) in '*The Road Not Taken*'. Robert Frost has penned the poem in the [first-person point of view](#). So, it's a [lyric poem](#). It comprises five verses encapsulated in four stanzas. Frost uses several literary devices in '*The Road Not Taken*'. To begin with, he uses [anaphora](#) in the second, third, and fourth lines of the first stanza. Another important device of this piece is [enjambment](#). It can be seen in the third and fourth lines. Using this device, he maintains the flow in between the lines as well as connects them internally.

Readers can find the use of [metonymy](#) in the phrase, "a yellow wood". It refers to the season, autumn, and its effect on nature. There is a [symbol](#) in the usage of the word, "undergrowth". It stands for the undiscovered regions of the future. In the second stanza, readers can find the use of irony in this line, "And having perhaps the better claim." This device is explained further below. Apart from that, Frost uses [alliteration](#) in the phrase, "wanted wear".

The third stanza presents an [inversion](#) or [hyperbaton](#) in this line, "In leaves no step had trodden black." The line also contains a [synecdoche](#). In the following line, readers can find a [rhetorical](#) exclamation. In the last stanza, the poet uses [repetition](#) for emphasizing a particular idea. For example, the phrase, "ages and ages" emphasizes the continuity of life's journey. While the repetition of the word, "I" in the end and beginning of the third and fourth lines are meant for the sake of highlighting the speaker's hesitation. Such repetition is also known as [anadiplosis](#). Lastly, the poem ends with a [paradox](#).

Frost uses several metaphors in this poem to bring home his innovative ideas. For example, the title of the poem, '*The Road Not*



Taken contains a metaphor. In it, the “road” is a metaphor for the choice we make, there is another metaphor in the “yellow wood”. In this phrase, the poet implicitly compares the **idea of change** to the yellowish wood. He compares the speaker of this piece to a traveler who is struck while choosing the best option to carry on his journey. Likewise, readers can find another metaphor in the last stanza. Here, the road **“less traveled by”** is a metaphor for the choices less preferred by humans. It refers to unconventional things that pragmatic society doesn’t follow at all. However, some people choose such unconventional options. So, in the speaker’s case, he has not opted for the rarest choice.

The use of imagery, in this piece, makes it an interesting read. Frost begins directly with the primary image of the poem that is of the **“two roads diverged in a yellow wood.”** By using this visual imagery filled with the color of autumn, the poet depicts the place where his speaker is struggling to make a decision. He further describes that the roads bent in the undergrowth. It means that the speaker cannot see what is there ahead of the road. In this way, Frost paints a beautiful picture of two long roads going in two different directions in the woods.

Summing up a poet’s entire body of work in a few words is challenging. However, what makes a noted poet like Robert Frost stand out is his typical style and form. Robert Frost’s poetry style could be described as conversational, realistic, rural, and introspective.

