Preface

Robert Frost is one of the modern poets whose creative imagination progressively worked on the lines of the ancient mythmakers: both of Greco-Roman and Judaeo-Christian traditions. This aspect of Robert Frost received least critical attention. Robert Frost's poems particularly become vibrant and ecstatic when he makes an aesthetic confluence of both the Greco-Roman and the Judaeo-Christian methods of mythmaking. It is therefore, intended to make an extreme case of one aspect of Robert Frost's poetry, i.e. Mythopoesis.

Needless to say, the Greco-Roman and the Judaeo-Christian mythological counters are opposed, if not contradictory, to each other. Whereas the Judaeo-Christian theological phenomena and the mythmaking processes are other-worldly in their spiritual counters, the Greco-Roman religious traditions and the mythmaking processes concern themselves mostly with this-worldly preoccupations. During the middle ages the Judaeo-Christian theology was most prominent in the European countries. With the advent of the Renaissance in the fifteenth century the Greco-Roman philosophies of life became part of European thought and action.

However, the other-worldly complexities of orthodox Christianity prevailed in the minds of the intelligentsia simultaneously. As a result there emerged a sort of practical dualism; and the people at large received both the complexities very freely. The other-worldly and this-worldly preoccupations prevailed side by side simultaneously. Robert Frost inherited this mixed intellectual culture, and exploited the same for the dramatic purpose of his poetry. The mythmaking faculties of both the Greco-Roman and the Judaeo-Christian counters prevail prominently as dramatic juxtapositions in a number of
his poems like "Stopping by Woods on a Snowy Evening," "Home Burial," "Mending Wall," etc.

The primordial manner of the dramatic characters in his poetry instinctively and instantaneously discover for themselves the above life-giving mythological dimensions. Working in the New England primitivist cultural background, they almost rediscover for themselves the invaluable life-giving properties of the institutions like family, society, fellowship, and gregarious properties of the humans. In all these institutional properties the ancient mythological forces remain as unconscious and non-conspicuous phenomenal particulars, which are uniquely presented by Robert Frost all through his poetry.

Robert Frost is very often described as a poet of nature. In his poetry the influences of Virgil and Wordsworth are prominently brought out by the critics. Frost's nature poetry gives a significant individual personality to the properties of nature. The trees, as well as various creatures, in his poetry, prominently appear to him as endowed with a conscious involvement into anthropomorphic aspirations and hopes. This is all just like the humans behaving themselves. Instead of Pantheistically and Deistically looking upon nature like Wordsworth, Robert Frost attributes humanistic tendencies into the objects of nature. In short, he humanizes and anthropomorphizes the trees, the animals, and the birds in such manner that they too are involving into life in a sort of mythical apprehensive manner, with aspirations born of primary concerns.

These aspects of Robert Frost are critically examined by way of following the explicatory methods of appreciating the individual poems. The thesis makes an original attempt of reading in Frost's poetry mythological parallelisms and parodies in the context of the ancient Greco-Roman and Judaeo-Christian mythological counters.
The whole thesis is divided into six chapters preceded by an "Introduction" and followed by a "Conclusion." The introductory chapter is an attempt to introduce Robert Frost as a modern poet who created his poetry in the exact imaginative manners of the ancient mythmakers. This chapter also introduces him as a symbolist who inherited the mixed intellectual heritage of the Judaeo-Christian and the Greco-Roman traditions and exploited the same for the purpose of his poetry. These two traditions are opposed, if not contradictory, in being other-worldly and this-worldly respectively, in spiritual and philosophical preoccupations. Frost makes an imaginative confluence of the mythmaking techniques of those mythmakers.

Chapter one asserts Robert Frost as a poet who always performed himself in the Romantic manner of reviving and recalling the facts of life from out of his hidden memory, which is a storehouse of the entire property of his cultural past; and quite naturally his past itself extends back to the primeval times of the Greco-Roman and the Judaeo-Christian mythological backgrounds.

Robert Frost prominently evolves for himself a metaphoric journey into the strange and sensational surroundings. In his poems the characteristic poetic journeys are in themselves such products of archetypal imaginations, which closely conform to the mythmaking patterns of the past. This aspect is critically examined in Chapter two.

Ever since the dawn of prehistoric man, both life and death preoccupied his imagination much more than anything else. Robert Frost too considers life and death as extremely sensitive points of his poetry like the mythmakers of the yore. In Chapter three a critical analysis of the life cycle, as given by Frost, gets attended to with illustrations and examples.
Life, as considered by philosophers and metaphysicians, faces many impediments and startling obstructions. Robert Frost evolves the metaphors of Walls and Barriers symbolizing these impediments and obstructions in an archetypal manner. The poems in which these walls and barriers are poetically celebrated are critically analysed in Chapter four.

Being-in-the-universe appears to be a mere consequence of being-in-the-world. But, it needs a great leap of imagination for which man has to temperamentally evolve for himself an imaginative set of mind that can give the needful spiritual and aesthetic fulfilment. This, according to Robert Frost, is the final gist and meaning of life in the world of existence. Chapter five analyses this philosophical aspect of Frost as revealed in his poetry.

The mysteries of pre-nativity, coupled with the fear of impending inevitable death in the future twain life into a matter of existential anxiety and crisis. In order to meet this challenge, life and its creative force has to be stretched beyond the mere prospects of surviving like creatures accepting and adjusting to the blue print of nature. Chapter six critically examines a number of poems in which Frost convincingly propose 'eternal life' as an assured certainty for the humans in the poetic holdings by inventing an imaginative poetic connection between the pre-nativity and after-death prospects.

Many critics do not give Robert Frost the status of a great poet. And also, somehow, these critics do not consider Frost as a charming mythmaker, and his poetic art on these lines. A summation is attempted in the concluding chapter to regard Frost as a symbolist who considers ancient myths, mysteries, fairy tales, and folk tales in a very delicate and suggestive manner and creates his poetry on the lines of ancient mythmakers.
For the format and mechanics of writing, documentation, citing sources in the
text, abbreviations, list of works cited, bibliography, and such other technical aspects, this
work closely follows the rules outlined in the fourth edition of *MLA Handbook for
from the primary sources are taken from *Complete Poems of Robert Frost*, 1949.
Parenthetical reference to the individual quotations from the poems is given at the end of
each quotation by using the abbreviation ‘CP’ followed by the relevant page number.
Any other references for the extracts from Robert Frost taken from other sources are
promptly indicated. As a matter of fact, it is not very easy to acknowledge all the
sources, particularly by way of making references. Many of the ideas came to my mind
as chance reflections and reactions while reading the poems of Robert Frost intensely,
and the critics on him quite attentively. But, however, references and acknowledgements
are made as and when felt necessary.

Durg

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