

Critical Analysis Of Robert Frost Poem: “The Road Not Taken”

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ABSTRACT:

Robert Frost is one of the supercalifragilisticexpialidocious American writers of twentieth Century. He won four Pulitzer prizes during his life time. He acquired part of fame not just in entire Europe. His verse managed components of nature, individual and social part of people. His topics are extremely rousing and creative. The point of this paper is to analysis Robert Frost’s sonnet “The Road not Taken”. This examination is useful in understanding the fundamental idea of sonnet that presents a difference among good and bad decisions throughout everyday life.

KEYWORDS: Life, choice, decision, analysis etc.

INTRODUCTION: “The Road not Taken” was first published in 1916, in the volume of sonnets entitled Mountain Interval. It has been recognized as one of the best and most well known sonnets of the volume. In the sonnet, we track down an uncommon mix of 'internal verse vision and the external scrutinizing narration'. The artist's inventive staff gets breathed life into when he deals with the issue of picking one of the two streets at a bifurcation. Here the artist takes his risk and remarks on the trouble and significance of having to settle on a decision. As G. W. Nitchie points out, this poem has for its theme, one of the major themes in Frost's poetry-the problem of having to make a choice.

DISCUSSION: Untermeyer gives the analysis of the poem in the following manner. Relating the sonnet to the truth of Frost's experience. Untermeyer says that Frost has headed out in a different direction. It was not he that picked his fate. He was unavoidably guided towards his objective by some soul, some inconspicuous powers that continue to deal with man. This certainty, which obviously has a component of decision is acquired this frequently cited and frequently misjudged sonnet The Road not Taken. In this sonnet, Frost discloses to us that as he was voyaging alone one day he wound up to have arrived at a point where the road isolated into two. Frost thought that it was troublesome deciding to remove one road from the two. He was uncertain and waited on for quite a while. At last he had the option to pick one road- the road which he thought was frequented by less individuals than those that took to the next road. In any case, the artist likewise acknowledged right away that there was no genuine distinction since his going through the road would have worn it about the equivalent. Indeed, even at this essential snapshot of having to settle on a decision, the writer knew about the significance of the decision in general just as specifically. By and large, the writer understands that an individual has all the time to settle on options. One can't generally have the best of everything. It is in settling on a decision that one need to arrange

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one's needs furthermore is tried. Specifically, the writer has an instinct that one day he will think back everything considered and maybe be happy that he took the less frequented road. Furthermore, this is the thing that has made distinction to the artist. "Also, that has had a significant effect". The artist's distinction is a trademark part of him and is in him, instilled in him-even before he dispatched on his profession as a writer. The road that Frost took, (however not completely of his decision) was not just a 'alternate road it was a forlorn road, not very many individuals took to it. In any case, as predetermination had it, it was the correct road for Frost, the road he, will undoubtedly take. George Nitchie brings up that the issue of decision is one of the significant subjects in Frost's verse. It resembles a resting-point to which Frost continues to return on and frequently. Alongside this sonnet, Frost has composed numerous sonnets in which the subject of settling on a decision is the main issue decisions that must be made necessarily, decisions that have been made, and decisions that couldn't be made. Significant minutes when decisions must be made are particular spots of time in human existence and henceforth find repeating notice in writing directly from Homer down to our current day fiction. In any case, their steady repeats in Frost's works have more to them than the conspicuous certainty that Frost is an author. With Frost, these minutes become the actual topic, not simply a prop or a setting for building up his subjects. Maybe, whenever asked, Frost would characterize man as a decision making creature.

From birth till death, he needs to settle on decisions at each progression he picks, purposely and in the best of men, it (this demonstration of settling on a decision) is frequently combined with an intensive information on the results suggested in making the decision.

In The Road not Taken, the issue of decision is rudimentary. There are no conspicuous purposes behind Frost favoring one road to the next. There are no deposits of confidence, moral commitment, not even interest in Frost's inclination of the road he at long last took. In interviews, conversations and lectures, Frost always stresses that though the road he had taken had:

“.. Perhaps the better claim,
Because it was grassy and wanted wear,

From Mountain Interval
Though as for that, the passing there
Had worn them really about the same...”

Henceforth, we track down that the artist's decision was consistently unimaginable also, shows up entirely subjective, unconventional and unsure. In any case, maybe it was not without a natural impulse that it was spurred.

Yvor Winters has saved no agonies to talk in solid, disparaging terms about this sonnet. He has shown the fury and anger of his furious brain through his staggering pen. In his notable exposition, "Robert Frost; or the Otherworldly Wanderer as Writer", in one decisive victory. Winter has scrutinized, alongside this sonnet, a few others like The Sound of the Trees, The Slope Spouse and The Conveyor of Malicious News Winters feels: "All have a solitary topic: the, whimsical, unplanned and boundless nature of the developmental choice, and I could like to bring up that in the event that one takes this perspective on the developmental choice, one has cut oneself off from seeing a large portion of human experience, for in these terms there is not something to be perceived". At somewhere else (in the same paper), Winters says

that in *The Road not Taken* and *The Sound of the Trees*, Frost is confusing eccentric motivation with moral decision, and this screw up darkens his agreement and we get an inclination that his temperament as to estimation of the whole business is exceptionally unsure. Winters reasons that Frost may be dubiously apprehensive that by and by he might be neither wrong nor right. Straightforwardness, clearness, epigrammatic power and curtness are the trademarks of the refrains, each comprising of five lines. Each line has eight syllables with slight varieties to a great extent to give familiarity and easygoing quality of tone. It is an individual verse and is without the enclosures, the runs, the stops and shouts that are found in the sensational verses. Speaking about the stanza form in this and some other poems, Thompson says that "an entirely different modification occurs when the four-stress lines are used in certain forms which are related to the ballad; the five lines-stanzas, the six lines-stanzas, or the combined five and three stress-lines. One pattern of rhyme is established in the single stanza of the five lines-epigrams in *Neglect*, thus: a-b, a-a-b-; it is used again in *My November Guest*, *In a Vale*, *All Disclosure* and *The Road not Taken*."

Allow us to perceive what Frost himself needs to say about this poem. He says that this sonnet was about Edward Thomas, his English writer companion who was murdered in The Second Great War, very right off the bat in his life. "This has something to do with a similar inquiry of being perceived and not being perceived. It is one of the incredible ones of artistic analysis. There is an old school of craftsmanship that demands on the option to be misjudged by everyone. Some say that we should demand that we compose for no crowd by any stretch of the imagination. There should be a crowd of people, a crowd imperceptible, a mix of the relative multitude of intriguing individuals whom I have managed with".

We ourselves, as pursuers feel that however the choice of the artist unimaginable, his dilemma is absolutely recognizable to us. We likewise feel despite the fact that the sonnet is very acceptable, Frost is avoiding duty. He lays on the pursuer, the weight of basic knowledge, which, appropriately talking ought to be borne by the writer.

CONCLUSION: *The Road not Taken* shows Frost's specialty and adaptability walking ahead out and about of progress. Incidentally, it is the primary individual speaker himself who openly introduces himself to us, with every one of his flaws and weaknesses. Unselfconsciously he uncovers himself to us as one who is Hamlet-like, who is excessively canny and cognizant to do anything without considering (all in all too much) on the advantages and disadvantages of it. Yet, in contrast to Hamlet, he laments the decisions he makes. At the point when he has settled on his decision he thoughtfully longs for the elective which he has been compelled to dismiss. He has not yet settled with the way that Man should figure out how to acknowledge and live with his restrictions. We notice that when the road forks, the storyteller laments that he perhaps can't travel the two roads since he is 'one voyager'. He adapts horrendously that Man can't have things his own entire particular manner; he simply will undoubtedly make a decision yet additionally that the decision he makes is unavoidable. One should trust to get the best of everything. Man's vision includes complex more than what he can get in his arms. Indeed, one may consistently look skyward a try for the stars yet one should always remember that one needs to walk on the earth.

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