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Human Relationships in Robert Frost's Selected Poems

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Abstract

Robert Frost (1874-1963) is one of the most renowned American poets of the 20th century. He is well known for his mastery of poetic form and his exploration of the human existence and experience. His oeuvre is fraught with the exploration of the existence of the barriers between individuals. It examines the complexities of human relationships and the obstacles that hinder interaction between people. In his poetry, Frost portrays some characters who cannot overstep these barriers; others are aware of their existence and can overcome them. The research aims at examining Frost's poignant exploration of human nature and his portrayal of mental and emotional connection and disconnection between individuals. The world witnessed transformative leaps after the advent of the materialistic spirit and the world wars which changed the norms of society and created concrete barriers among people. These barriers rendered man isolated and consumed by sense of loneliness and lack of communication. Materialism, social conventions and expectations of society, miscommunication, and misunderstanding stand as barriers that hinder people to communicate with others. The poems chosen for analysis are: "Provide, Provide" (1936,) "Mending Wall" (1915,) "Home Burial" (1915,) and "West Running Brook" (1928.) The paper concludes with the

note that understanding, love, and trust enable people to have mature interactions that enable them to rise above mental and emotional barriers.

Keywords: Barriers, Interaction, Understanding, Love, Trust

Introduction

The American poet Robert Lee Frost (1874-1963) is one of the prominent poets of the twentieth century who won the Pulitzer Prize four times. He is well known for his simple and direct poetic style and subtle and profound thought. Behind his narration and description of specific personal experiences in the rural region of New England lurks a deep insight into the human experience and the conflicts in human life. His poetry always reflects man's desire to understand the truth of his existence and his relation to its different aspects in an era of radical changes in the technical, economic, intellectual, and social life.

Human relationships attract the attention of the modern writers who sense its deterioration within the social and familial environment. The decline in social connection rendered a wide spread of barriers and a sense of loneliness that man tries to overcome. In his poetry, Frost explores some of the more complex aspects of human relationships in modern days. His poetry reveals different cases of human relations, giving the reader various views. He is known as the poet of barriers because his poetry examines different sorts of barriers, for instance his investigation of the barriers that separate man from the universe and man from nature which carries big questions.

However, the barriers that separate man from man carry an equal significance in his poetry. This research deals with these barriers, what separates people from each other, and what brings them together despite the contradictions in their perspectives and ideas. The poems chosen for discussion are: "**Provide, Provide**", "**Mending Wall**", "**Home Burial**" and "**West Running Brook**".

Human Relationships in Robert Frost's Selected Poems

Frost views aloneness as an important element of human condition; hence, man attempts to cherish a sense of communication with others to avoid being swallowed up by the dangerous potentialities of excessive aloneness which leads to loneliness. More significant is that man is naturally a social being whose urge for social cohesion is instinctively felt. In "A Time to Talk" (1916,) Frost shows how the farmer responds immediately to the invitation of his neighbor to have a friendly talk that his sense of utility does not overcome his sense of communion. The poet says " When a friend calls to me from the road / ...I thrust my hoe in the mellow ground, /... And ... go up to the stone wall / For a friendly visit. (Frost, 156.) Here, Frost shows that the desire to communicate is a human instinct that brings individuals together in an atmosphere of friendship, familiarity, and closeness.

However, Frost senses the confiscation of values society had before the invasion of the materialistic spirit of the modern age. In his poetry, he portrayed spiritual frustration and moral desolation, which enhanced man's separation from his fellowmen and made him alienated and lonely. In "Provide, Provide" (1936,) Frost satirizes modern possessiveness and materialism, both of which have an ephemeral nature. The poem explores themes of the relentless pursuit of wealth and power.

Abishag, the renowned actress who was "The picture pride of Hollywood" (Frost, 404,) has fallen into an ugly old woman washing "the steps with pail and rag." (Frost, 404.) Expediency, no longer beautiful and rich, she is left in neglect as a "prey" (Taha, 53.) The poem starts with contrasting images of the past and the present: the beautiful who turned to be a "witch" in old age. Frost implies here that past glory and success cannot compensate the future failing and eventually cannot avoid negligence and indifference of the society.

The tone of the poem is cautionary and contemplative. He shocks the reader by the image of Abishag to let him think about himself. This "State" of Abishag is a warning to the reader. The transience of youth, beauty, wealth and their consequences personified in Abishag, can happen to "you," the reader. The speaker advises the reader to avoid falling from greatness

into poverty and misery and eventually die in obscurity. He urges the reader to "Make the whole stock exchange your own" (Frost, 404,) or to "occupy a throne," so as to die in a "state" of dignity.

In a materialistic community, morality is of little importance. Human relations are treated as goods to be bought. The reference to purchased friendship and the final catchphrase "Provide, provide" is highly ironic "Better to go down dignified / With boughten friendship at your side / Than non at all. Provide, provide!" (Frost, 404) The poem attacks the materialistic barrier that separates people from each other and renders them neglected by the indifference of society.

This superficiality is the norm of materialism which is built on false relationships. Implicitly, Frost refers to the significance of authentic and genuine friendship which provides man with sense of security and safety and strengthens his ability to face the hardships of life. Relentless pursuit of wealth and power and boughten friendship built concrete barriers between people whose urge for genuine social relationships drives them to go beyond these barriers for authentic interaction.

In "Mending Wall" (1915) Frost explores the possibility of destroying the barrier that separates man from his neighbor. He employs the literal act of mending a physical wall and saturates it with a symbolic representation of the social barriers people erect among themselves to have a sense of privacy, protection, and security. The very title of the poem, "Mending Wall," implies Frost's purpose to introduce a permanent barricade in human relationships, symbolized by the image of a wall. Two neighbors engage yearly to repair the wall that separates their estates. The poem is built on their opposite points of view: the narrator feels that "something there is that doesn't love a wall" (Frost, 47,) while his neighbor insists on his ancestors' saying that "good fences make good neighbors" (Frost, 47.) The former's view opens the poem while the latter's closes it which gives the poem a vacillating movement so as to trigger his reader's mental activities as the persona of the poem tries to do with his hard-headed neighbor.

On his part, the narrator does not limit his thinking to the traditional and proverbial domain; instead, he desires to think beyond or "go behind"

(Frost, 48) what is accepted and taken for granted to be true. He tries to wander among ideas and desires his neighbor to accompany him through a give-and-take conversation. He yearns for a reasoning discussion of the significance or insignificance of having a wall between them, taking advantage of their yearly meeting to repair the wall that separates their estates to enhance a neighborly friendship. Ironically, it is not the wall defender who initiates the fence-making; rather it is the speaker who seems to denounce this needless boundary. In this respect, the critic Richard Poirier, explains that

While admitting that they do not need the wall, it is he [the speaker] who each year "lets my neighbor know beyond the hill" that it is time to do the job anyway, and who will go out alone to fill the gaps made in the wall by hunters. . . . Though the speaker may or may not think that good neighbors are made by good fences, it is abundantly clear that he likes the yearly ritual, the yearly "outdoor game" ... if fences do not make good neighbors the making of fences can (Hadas, 13.)

The narrator has many attempts to draw his neighbor into a friendly conversation to discuss and perhaps share ideas and points of view. His utmost wish is to "put a notion in his head" (Frost, 47) to let him think and exchange ideas so as to achieve a sort of communication. He tries to find a logical reason for having the wall between them. He inquires about his neighbor's unresponsive assumption that "good fences make good neighbors"(Frost, 47) wondering

Why do they [walls] make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence (Frost, 47-48.)

Humorously, he mocks his neighbor as a tactic to provoke him to trigger his mind:

There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him (Frost,
47.)

However, the only response he gets to his provocation is the repetition of his proverbial cliché: "He only says, 'Good fences make good neighbors'" (Frost, 47.)

The neighbor's taciturnity and unwillingness to have a give-and-take conversation with the narrator indicate that he feels communicating or exchanging ideas with his neighbor is unprofitable, "there is nothing to be gained through" (Kemp, 7.) According to his belief, fences are good, then, too much togetherness with neighbors is not desirable. Indeed, his relation with the speaker is limited; it does not go behind the annual meeting to mend the cracked stonewall as there is no indication in the poem of any communication during the year save this meeting. His stubbornness and taciturnity imply his satisfaction to confine himself behind his personal wall.

The neighbor with pine trees is stubbornly content with what he believes in; "Good fences make good neighbors." His reliance on traditional wisdom holds back his inquisitive and ruminative propensities which the speaker tries, in vain, to nudge. He does not concern himself with reexamining the validity of the wall; rather he is much more satisfied with its simple practical effectiveness. The wall provides him with a sense of security that he desires to "wall in" (Frost, 48) the personal space and privacy of the individual, perhaps to make himself less vulnerable to his fears or to "wall in" what he does not like to share with others. His estate is a representation of his privacy, and the wall functions as a barrier against intrusion by others.

As a matter of fact, the speaker does not direct his objection to the proverb itself; instead, he attacks "the unwillingness or inability of the other to think for himself" (Hadas, 12) to "go beyond his father's saying" (Frost, 47.) In this concern, Frost does not show a preference for one idea against the other; the two points have equal claims in the poem as they are both repeated twice. Frost is not concerned much with taking sides but with stimulating thinking,

investigation, and reexamination. This is what the poem performs as it stimulates the reader's mental capacity to examine the validity of the variant barriers that separate man from his fellowmen to decide for himself (Raab, 15.)

As the speaker's attempts to let his neighbor think prove to be futile, he views him at the end of the poem as looking

... like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbours"
(Frost, 48.)

What separates the two is not only the physical fence but also the mental wall that holds back their communication. The speaker argues that his neighbor "moves in darkness," which indicates his mental darkness. He stubbornly refuses to think and find light for himself instead of sticking to his ancestors' wisdom, which better suits their time but not necessarily his.

In the long run, the wall signifies, as an instrument, double functions; it works as a separator and joiner. The gaps in the wall represent the bridge that brings the two men together, and filling these gaps suggests closing off possible physical and mental meetings and the creation of new gaps among them. The critic Lawrence Raab comments on the notion of the double function of the wall, explaining:

The wall in the poem is not "the barrier between human contact and understanding." Certainly a wall may be just that, but it can also serve precisely the opposite function ... The repetition of between should give us pause and remind us of its two equally common meanings: between as separation, as in "something's come between us," and between as what might be shared and held in common, as in "a secret

between two people" or "a bond between friends."
The wall divides but it also connects (Raab, 15-16.)

The idea of mending a wall has its classical roots, which go back to the god of walls in Roman mythology. On February 23, a festival called Terminalia was celebrated annually by the Romans in honor of the god Terminus (Latin for "boundary stone".) The critic, George Montiero, describes the celebration by saying:

The neighbours on either side of any boundary gathered around the landmark [the stones which marked boundaries], with their wives, children, and servants; and crowned it, each on his own side, with garlands, and offered cakes and, bloodless sacrifices. In later times, however, a lamb, or sucking pig, was sometimes slain, and the stone sprinkled with the blood. Lastly, the whole neighbourhood joined in a general feast (Montiero, 1-2.)

Not only does this ritual reconfirm borders, but it also provides the occasion for predetermined traditional festivities among neighbors. Frost does not indicate an overt link to the myth of Terminus in his poem; however, being a good student of the classics affirms his acquaintance with the myth.

If "Mending Wall" shows the physical, mental, and psychological separation among neighbors, in "Home Burial" (1923,) Frost explores the emotional barriers and lack of understanding and estrangement in the marital relationship, which is one of the fundamental relations in human life. The poem is highly dramatic as it deciphers the sources of tension between Amy and her husband. The disparity springs from their inability to understand one another's emotions and modes of thinking, which highlights their tragedy. Amy's oversensitivity is counterbalanced by her husband's apparent insensitivity.

The young couple's opposed personalities are measured by the impact of the death of their first-born child on them and by their consequent different attitudes towards this crisis. The tension arises from their strikingly

dissimilar ways of handling their grief; each one responds in accordance with his/her character and self-expression. Neither of them ever comes to terms with the emotional dimension of the other. Thus, they fail to fill the gap between them and find solace and consolation in grief. Separation becomes an inevitable doom (Marcus, 47-48.)

The poem opens with the couple's inability to "see," which illustrates their lack of insight into one another's personality:

He saw her from the bottom of the stairs
Before she saw him. She was starting down,
Looking back over her shoulder at some fear.
...
He spoke
Advancing toward her: "What is it you see
From up there always?---for I want to know."
...
He said to gain time: "What is it you see?"
Mounting until she cowered under him.
"I will find out now---you must tell me, dear."
She, in her place, refused him any help,
...
She let him look, sure that he wouldn't see,
Blind creature; and a while he didn't see (Frost, 69.)

Being utterly plunged into her sorrows, Amy does not see her husband or recognize his existence immediately. On his part, the husband fails to understand what she looks at in fear through the window. Thus, from the very beginning of the poem, the reader senses the psychological barrier that separates the two.

Death is one of the most disturbing events, which has to bring people together and enhance their relationship instead of separating them. However, Amy is so utterly immersed in her grief that she desires nothing but to mourn her dead infant. She gives her life over to the sorrow of her loss, and she condemns her husband for what she perceives as his callousness and indifference to that loss. Her angry silence at the beginning is her moral reproof to what she considers his lack of involvement in the crisis of their

loss. Hence, she denies him "any help, / With the least stiffening of her neck" (Frost, 69.) After much urging, she gives voice to what upsets her since the day of burial. She is terrified of nonchalant burial activities and talks of "everyday concerns." Neurotically, she accuses him of lacking

... any feelings, you that dug
 With your own hand---how could you?---his little
 grave;
 I saw you from that very window there,
 Making the gravel leap and leap in air,
 Leap up, like that, like that, and land so lightly
 And roll back down the mound beside the hole.
 I thought, Who is that man? I didn't know you.
 And I crept down the stairs and up the stairs
 To look again, and still your spade kept lifting.
 Then you came in. I heard your rumbling voice
 Out in the kitchen, and I don't know why,
 But I went near to see with my own eyes.
 You could sit there with the stains on your shoes
 Of the fresh earth from your own baby's grave
 And talk about your everyday concerns.
 You had stood the spade up against the wall
 Outside there in the entry, for I saw it" (Frost, 70-71.)

She is shocked by his sight of digging the grave vigorously as if he were performing one of his daily chores on the farm. Actually, Amy is so sensitive that she is utterly removed by her loss, by the idea of death, and eventually by her husband's response to their loss. She could not endure the impact of these platitudes that each one of these conspires within the limited boundaries of the house which becomes an aura of suffocation from which escape becomes an indispensable necessity (Poirier, 125) for her: "I must get out of here. I must get air" (Frost, 70.)

Amy fails to understand that her husband is incapable of mourning his loss the same way she does i. e. to mourn overtly and make his whole life an expression of grief. She fails to understand that her husband's preoccupation

with "everyday concerns" (Frost, 72) is a strategy he follows to control himself and manage his grief, which, if creeps and deepens into him, will consume his life. He is content that death is inevitable for people, hence life must go on. He accepts life as it is, and he does his best to reduce his emotional response to the platitudes of life. He wants his wife to stop running away and share her grief with him; that way, they can put the past behind them and move on with their life together instead of separating (Poirier, 130.)

His demand of her to let him share her grief is an attempt to bridge the gap that separates him from her, he asks her "Tell me about it if it's something human. / Let me into your grief. I'm not so much / Unlike other folks as your standing there" (Frost, 71.) these efforts to break the emotional distance are shown by asking questions and trying to understand her grief so as to be a support to her, but she is reluctant to let him into it because she is overwhelmed by her grief and sense of isolation.

The burial of the deepest emotional bond of their marriage is expressed in the husband's comparison of the sight of the graveyard from the window upstairs to a bedroom: "The little graveyard where my people are! /So small the window frames the whole of it. / Not so much larger than a bedroom, is it" (Frost, 69)?

The husband is able to reconcile himself to his loss, finding love for his wife an adequate consolation. In this respect, Frost says that the husband's attitude is "more practical and matter of fact about death than the woman." (Pack) This practicality is well emphasized in his vigorous physical activities on the day of burial. The man exorcizes his pain by digging the grave of his infant and busying himself with daily concerns. However, his speech of the fence is not without a metaphoric implication "for the way nature, if only by some accident of weather, will erode whatever human beings might make to protect themselves from the reality of change and death" (Poirier, 130.) Amy could not read what lurks behind his words, concentrating her attention on the literal meaning. She condemns him as she views the spade and the stains on his shoes as signs of his unfeelingness and indifference, while these signs "show his bond to the process of life and death" (Marcus, 17.)

However, the husband's inability to offer an analytic answer to her accusations (perhaps he feels too proud to offer) and his grimly oblique irritation, "I shall laugh the worst laugh I ever laughed. / I'm cursed. God, if I don't believe I'm cursed" (Frost, 72,) widen the gap between them even more (Marcus, 17.)

In her criticism of the poem, Katherine Kearns speaks of the "failure of language to communicate adequately the bereaved couple's shared dilemma" (Kearns 18.) They both accuse one another of his/her inability to use language effectively. This condemns both of them as being ineffectual. The husband complains that "I don't know how to speak of anything" because his "words are nearly always an offense" (Frost, 70.) Amy argues that he has no right to ask because he does not know how to speak or to ask. Actually, Amy's initial taciturnity and her later agitated speech which "has a driven and dissociated quality" (Poirier, 133) indicate that she herself is incapable of articulating her despair adequately so as to let her husband share her grief. While accusing her husband of lacking decorum, she is sure that whatever she says of her grief is insufficient (Poirier, 133.)

It is significant to mention here that during the whole course of the poem the door is gradually opening more and more, something which suggests how the gulf widens between the husband and wife. That the poem ends with the husband's threat of bringing her home by force illustrated by his exclamation "I will" (Frost, 73) shows that she has escaped through the door. The couple fails to communicate and find a bridge between them; each one believes that her/his attitude towards handling grief is true and valid and they portray their inability to discern the nature and perspective of the other and approach it appropriately.

Like the married couple in "Home Burial," the young married man and woman of "West Running Brook" (1928) are separate and each one of them retains her/his own characteristics and perspective. However, the contradiction between them does not result in a tragic conflict, as it does in "Home Burial;" rather it seems to be complementary as it unifies the two for they both have a mutual understanding, respect, trust and love. The correspondence between them is held effectively because they achieve a

degree of communication by mutual concession gained through holding a placid argument and sorting out their differences (Potter, 82.)

The couple's different personalities and approaches to life are indicated by their different reactions to the familiar sight of a brook in the country. The unfamiliar thing about the brook is that it flows westward while all other brooks of the area run eastward. The image of the river is a familiar symbol of life and one of Frost's recurrent images to which the young married couple responds revealing their different visions of life.

The wife in the poem views life intuitively, emotionally, and personally. All her thoughts are directed towards her marriage and her relationship with her husband, Fred. She is utterly fascinated by the oddity of the flow of the stream that she makes a connection between the opposite flow of the brook and their relationship. She gives her reasoning of the natural phenomenon stating that

It must be the brook
Can trust itself to go by contraries
The way I can with you-and you with me-
Because we're-we're- I don't know what welding are.
What are we?'
 'Young or new?'
 'We must be something' (Frost, 327.)

Her rumination of the opposite flow of the stream results in discovering a correspondence with the contrary personalities of her and her husband. Despite their differences, they are able to love and trust each other. She is unable to express the nature of the difference and the bond between them, yet knows that the natural fact of the river parallels the spiritual fact of their marriage (Pishkar, 494.)

Becoming more fascinated by the correspondence she has offered, she proceeds to make another connection between them and nature. She suggests that she has a new perception of their human experience, that to say, they are three instead of two; they are two connected to nature. Their marriage bond is metaphorically extended beyond the human one. The brook serves as the conduit of ideas, dreams, and commitments that flow between them. The

bridge represents their union built on understanding, love, and trust where they enjoy a realm of emotional and mental union.

We've said two. Let's change that to we three.
As you and I are married to each other,
We'll both be married to the brook. We'll build
Our bridge across it, and the bridge shall be
Our arm thrown over it asleep beside it (Frost, 327.)

Her fanciful character is revealed even more when she imagines that the white wave in the dark stream waves to them as an indication of hearing her speech. She draws her husband's attention to it: "Look, look, it's waving to us with a wave / To let us know it hears me" (Frost, 327.) She sees "an annunciation" (Frost, 328,) a divine proclamation in the movement of "(The black stream, catching on a sunken rock, /Flung backward on itself in one white wave" (Frost, 327.)

To the husband, Fred, his wife's fancy represents a feminine way of seeing things which he attributes to a "lady-land" romance. In contrast to her, Fred's vision of life is more abstract, philosophical, and impersonal. His speech implies profound philosophical undertones encompassing wider correspondences with human existence, life, and death. Hence, Fred does not see the same lovely romantic vision of his wife. He does not perceive any direct relation of the brook's double movement of flow -westward- and counterflow -of the wave- to their marriage. Thus, he denies her romantic vision and talks of the fact that the river and wave have been this way forever and it has never waved to them: "That wave's been standing just off this jut of shore / Ever since rivers, .../ Were made in heaven. It wasn't waved to us" (Frost, 328.)

Fred regards the westward motion of the brook as a general symbol of existence. The river moves constantly forward toward the ocean. Similarly, life never stops; it moves constantly toward its inevitable end, that is, " The universal cataract of death / That spends to nothingness - and unresisted, / Save by some strange resistance in itself (Frost, 329.)

Not only does the flux of existence run into nothingness, but it is also generative of nothingness: "It seriously, sadly, runs away /to fill the abyss'

void with emptiness" (Frost, 328.) The backward motion of the wave in midstream is shaped by the resistance of the water to the rock. This resistance symbolizes the human will that strives to create form and meaning to the human life perceived as chaotic and meaningless (Lentricchia, 56.) The critic Kian Pishkar adds that it represents "those forces of life which give shape and seeming permanence to the flux. It is man's acting, man's desire to give order, which gives shape, form, and meaning to his life" (Pishkar, 494.)

The husband views death as an agent of separation. He tells his wife that existence "flows between us / To separate us for a panic moment" (Frost, 329.)

Frost combines the lyrical and dramatic characteristics to differentiate between the two voices in the poem. The lyrical tone is more appropriate to the fanciful feminine voice, which is undercut by the male voice, which carries a more down-to-earth tone (Brower, 193.) Thus the two voices create a harmonious unity when they both express their appreciation of one another vision; to the woman: "Today will be the day/ You said so" (Frost, 329) and to the man "No, today will be the day / You said the brook was called West-running Brook" (Frost, 329.) Eventually, the poem ends with the note that "Today will be the day of what we both said" (Frost, 329.) which brings the two contraries in a unified expression.

Thus, the pair's final exchange establishes a balance of contrary terms. Potter attributes this balance achieved between the contrarities of man and woman to their "mutual love," adding that "since their relationship is symbolic of all existential contrarities, love may be taken as the answer to the world's confusion. Obviously, love is not always attainable, but it at least existed for Frost as an ideal" (Potter, 142.) They are two different people but united because their differences blend and work harmoniously.

Conclusion

Robert Frost's poetry examines the variant personalities of individuals with different natures and opposite points of view. Some of his characters are aware of these barriers and try to examine them to apprehend their necessity

and validity; others insist on keeping them in existence as an inheritance passed to them by their fathers.

Some characters are deficient because their narrow-mindedness fails them to have insight into the other's nature and mode of thinking. Their incapability to understand each other enhances the solidity of the barrier between them, so their relationship is doomed to destruction. However, others are more aware of their differences that their opposite visions and attitudes do not separate them; instead, they unify them because they work together to create a harmonious relationship, the thing that makes life more acceptable and tolerable.

Frost sends a message to his readers to examine the blindly accepted norms and discern the validity of the barriers, concluding that mutual understanding, trust, and love are essential components in any successful relationship.

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العلاقات البشرية في قصائد مختارة لروبرت فروست

زينب محمد عباس

جامعة بغداد / كلية اللغات / قسم اللغة الانكليزية

المستخلص

يعد الشاعر الامريكي روبرت لي فروست (1874-1963) احد الشعراء الأمريكيين المشهورين في القرن العشرين ويعرف بتمكنه من الشكل الشعري وسيره أغوار طبيعة الإنسان وتجاربه الإنسانية . تتناول اعماله الشعرية بعمق عوائق التواصل بين الأفراد كما تستكشف العلاقات البشرية المعقدة والعقبات التي تعرقل التفاعل بين بني البشر. يُظهر فروست في شعره بعض الشخصيات التي لا تستطيع تجاوز هذه الحواجز، بينما يدرك البعض الآخر وجودها ويستطيعون تجاوزها التغلب عليها. ان الهدف من هذا البحث هو تحليل استكشاف فروست لطبيعة الإنسان

وتصويره للتواصل وعدم التواصل الفكري والعاطفي بين الأفراد. لقد شهد العالم طفرات تحويلية بعد شيوع الوازع المادي والحروب التي شهدها العالم والتي ادت بالتالي الى تغيير معايير المجتمع وخلق حواجز ملموسة بين الناس، مما عزل الإنسان عن بني جلدته وادخله في دوامة الوحدة وانعدام التواصل. ان حواجز المادية والمعايير الاجتماعية وتوقعات المجتمع وسوء التواصل والفهم تعيق الناس عن التواصل مع بعضهم البعض. القصائد المختارة للتحليل "Provide, Provide" 1936، و "Mending Wall" 1915، و "Home Burial" 1915، و "West Running Brook" 1928. تخلص الدراسة إلى أن الفهم والحب والثقة تمكن الناس من التفاعل الناضج الذي يمكنهم من التغلب على الحواجز الفكرية والعاطفية.

الكلمات الدالة: العوائق، التفاعل، الفهم، الحب، الثقة