DIALOGIC AESTHETIC DYNAMICS IN ROBERT FROST'S POETICS: A BAKHTINIAN SKETCH

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Abstract:

It is through poetic dialogues that modern poems open wide prospects for readers to find magic technical touches and creative thresholds that appeal to human taste. Such dialogic poetic dynamics are realistic and reliable human tools that express the poetic experiences. This paper explores the poetic techniques of dialogue and monologue in modern poetry. In the light of the premises of monologism and dialogism, the paper traces Robert Frost's dialogic and monologic poetics. The paper concludes that the dialogic style in poetry is a result of creative desire to renovate modern human poetics in structure and content. This critical application of Mikhail Bakhtin's theoretical concepts of the dialogic and the monologic enables Frost to insightfully create a poetic flavor that is more capable of expressing and portraying the spirit of the modern life.

Keywords: Dialogue, Modern Poetics, Monologue, Narrative and Dramatic Dialogue.

Introduction

Modern poetics remain a tributary of culture, a symbol of the development of human literature, and a treasure of human civilization. They are influenced much by experimented techniques and aesthetics that enable modern poets to enhance their artistic consciousness and skills. Dialogic dynamics in modern poetic texts constitute aesthetic styles that mainly include both monologues and dialogues full of excitements, suspense, and surprise. Such dynamics comprise both direct voiced reciprocity and interwoven "discrete voices of physically distant speakers," that exchange ideas and feelings (Macovski,1997, p. 7). Relevantly, poetic dialogue is a modern expressive device that is characterized with sensitivity, refinement, honesty, and artistic aesthetic performance. The Russian literary critic Mikhail Bakhtin views dialogue as a characteristic of human life that "by its very nature is dialogic" (2002, p. 293). Thus, dialogue is a communicative discourse that traditionally takes place between the speaker and the speaker with other characters or with his inner self, manifesting the aesthetic and thematic vitality of poetry. Also, this poetic modern dialogue represents a persuasive factor and achieves artistic delight based on the structure of the poem.

The style of poetic dialogue may include various forms such as internal and external monologues, metaphysical and dramatic dialogues on which the poetic themes decide. Meanwhile, the monologue enables the poet or the poetic mask to talk with his inner self, expressing a subjective experience and disclosing the contrast between individual man and the poet who lives between two interlocutors or more. Thus, this internal monologue constitutes a dialogic pattern full of intentions and experiences internalized in the poet's mind and another internal dialogic pattern that embodies the poetic discourse addressed to the inner self. Further, poetic dialogue is a communicative dynamic for "addressing and even overcoming separation" between two persons or interlocutors in cultural, historical, political, and individual contexts (Hart, 2010, p. 78). This voicing diversity means that dialogic dynamicity is not casual or contextually purpose-based; rather, it is a basic poetic style that aims to express the overall collective or individual themes and feelings.

In fact, Frost's dialogic poetics reveal human personal internal emotions and thoughts; translating modern artistic techniques into a poetic reality characterized with its distinctive aesthetics. Thus, modern literary criticism embraces a new set of critical techniques in poetic texts, such as poetic narrative, dialogic structure, dramatic structure, intertextuality, polyphony, multiplicity of pronouns and voices. For Bakhtin, poetic dialogues include a "multiplicity of social voices and a wide variety of their links and interrelationships" (2002, p. 263). Consequently, Bakhtin asserts the validity of various voices rather than one single voice in poetic texts in order to exist, communicate, and socialize. Meanwhile, Bakhtin argues that poetry is ordinarily monologic, that is, the text has one voice that can interact with other voices, producing a variety of reflections and ideas. For the American critic William W. Batstone, a dialogic poem entails a "poetic practice in which the self is polyphonic and interpersonal. This interiorizes the external dialogue … into the self-fashioning dialogues that are constitutive of the life of the mind" (2002, p. 104). Then, dialogic style grants the poem the very vigor of genre of poetry.

Moreover, the circuit of the poetic dynamics of dialogue should be completed with both a reader and a text. Thus, these dialogic dynamics require "responsive and responsible" speakers to be engaged in a process of "recreation" (Pope, 2005, p. 85). Idiomatically, a dialogue has two or more persons to debate about particular human events, ideas, and issues that may end up either positively or negatively. Dialogue dynamically involves asking questions and exchanging answers, in which "a person … invests his entire self in discourse, and this discourse enters into

the dialogic fabric of human life, into the world symposium" (Bakhtin, 2002, p. 293). In this light, a dialogue is also the exchange of views between two characters heading the truth. Thus, dialogue may be one of the most effective methods of human discourse to guide and teach people morals and values. In this respect, Frost constructs his own innovative and artistic dynamics of didactic dialogic discourse to express his human ideas and feelings. Dialogues are discourses that entail aptitudes, in which poetic artistry asserts the political, historical, and social aspects of the content. In this regard, this poetic aesthetic includes dynamic "dialogic nature of language" (Pope, 2005, p. 55). Further, modern poetic dialogue entails poetic images and ideas arranged systematically and aesthetically. Such a poetic dialogue "enters the world of the author, of the performer, and the world of the listeners and readers," constituting the dialogic discourse in Frost's poetics (Bakhtin, 2002, p. 252). In this regard, Frost's dialogic poetics require stylistic processing of their social discourses and voices in order to identify and present human identities, dreams, and voices. Frost's web of poetic voices offers suggestive instances that illustrate Bakhtin's notions of polyphony and dialogism. Accordingly, this paper traces the dynamics of dialogue in Robert Frost's modernistic poetics, their techniques, innovations, and motifs based on the concepts of monologism and dialogism.

Seemingly, in dialogues, modern poets find a wide aesthetic and stylistic scope for expressing their human experiences and passions. For the American writer Sarah Hart, dialogues are "reciprocal, responsive interactions" between two or more characters or voices (2010, p. 21). Thus, poetic dialogue is a bilateral dynamic that requires an addresser and an addressee as self and other. Frost is one of these modern poets; he devises dialogic poetics and dynamics that remarkably represent poetic modernism. In his modern poems, Frost presents three forms of dialogue: direct dialogue, polyphony and monologue to create an aesthetic musicality suggestive of the poet's poetic visionary. In this regard, Frost engages his characters in direct dialogues, in which he resorts to the internal monologue to expose provocative issues such as intellectual miscommunication, social immorality, and hopelessness. For instance, the dialogic poetics in "The Death of the Hired Man" fuse character exploration, thematic presentation and dramatization of human psychology. Mary argues with Warren,

"Home is the place where, when you have to go there,

They have to take you in."

"I should have called it

Something you somehow haven't to deserve." (L. 122-125) *

Ostensibly, it is a dramatic dialogue between two opposing voices of a "conflicting situation" that implies feelings of both anger and sympathy. Also, this situation manifests a conflict of ideas that suggests an immoderate intensity of human emotions. Thus, this poem puts readers before the style of the dialogue with its intellectual developments, fantasies, and language associations manifesting the poet's vision towards human life.

Stylistic Dynamics of Poetic Dialogue in Frost's Poetics

In the era of modernism, poets realize the significance of poetic dialogues through which they invade readers' consciousness and thought. The American critic Michael Macovski argues that literature "characteristically represents" dialogues of eminent and ramified voices (1997, p. 8). In this respect, Frost offers dramatic poetics full of simple dialogic discourse. For instance, the speaker in "Home Burial" narrates in an explicit dialogic tone and presents the characters Amy, the wife, and her rural husband, disputing on the issues of the death of their child and

marriage. The speaker depicts the tough situation the characters experience and exposes the actions in a dialogically didactic and moralistic manner.

Moreover, "The Death of the Hired Man" is structured around the central speaker, Mary, and exposes human interpersonal and intrapersonal conflicts on life and human values of communication, solidarity, tolerance, empathy, and forgiveness (Edezhath, 2010). Explicitly, Frost exposes husband-wife relationships as a major theme, dramatizing the familial class conflict by exploiting artistic devices such as dramatic monologues and inter-dialogues. In a word, Frost dialogically diversifies and intensifies his poetic voices to expose human psychological world to his public modern readers and listeners. Artistically, Frost prepares for the poetic dialogue and presents original stereotypes of modern man living in exile and alienation. In this regard, Frost describes Mary in a way that suggests her internal tense psyche that controls her dialogue with Warren,

She ran on tip-toe down the darkened passage
To meet him in the doorway with the news
And put him on his guard. "Silas is back."
She pushed him outward with her through the door. (L.3-6)

Here, the lines imply that lack of communication and human sense of alienation and fragmentation are the real cause of human modern miseries and crises. Eventually, Frost ends his poem with a call to both characters to reconcile and tranquil their anger and conflict,

But, Warren, please remember how it is:
He's come to help you ditch the meadow.
He has a plan. You mustn't laugh at him. (L.163-165)

Obviously, the scene here is a kind of embodiment or abstraction, as if the poetic self is not the poet's that converses with the readers through this dialogic voice.

In addition, Frost's poetic dialogues suggest that communication is drastically hard to attain in modern human life. He presents this miscommunication through poetic dialogues, in which a character addresses readers, but in an absurdist way. In its broken dialogic tone, "Home Burial" presents speakers of a tragic event that "poisons their ability to communicate with each other" (Fogarty, 2015, p. 3). In this sense, the grieving wife, Amy, tries to escape her stringent reality, but her husband gets furious and raged, "I'll follow/and bring you back by force, I will!" (L.58). Thus, there are two conflicting voices: the husband's escalating enraged voice and the wife's voice of submissiveness and misery. Frost's poetics are characterized by the use of such problematic dialogues with significant poetic sense marked by lofty aesthetics. Consequently, Frost's poetics has "internal dialogism" in which a spoken word entails a specific answer to soothe the situation (Bakhtin, 2002, p. 280). Thematically, Frost presents his dialogic poetics that entail certain questions and situational answers that resolve tense dialogics.

Clearly, Frost's poetic dialogues fulfill multiple functions: informative, representative, stimulatory, and persuasive. Another qualifier for Frost's dialogic poetics is an interaction between "stratified languages and voices;" between the reader and the text (Batstone, 2002, p. 109). Therefore, stylistic dynamics depend on a variety of factors that control the forms of dialogues. First, it is the nature of the dialogue in the poetic text, in which it diversifies its diction and images based on the poetic themes of religious, social, cultural, and political grounds. For William Fogarty, Frost's offers political poetic dialogues in which "a political poetry locates itself "as part of a long dialogue with the elders and with the future" (2015, p. 187). In other words, dialogue is viewed as "a compositional form in the structuring of speech," whereas monologue is a kind of interwoven dialogue that permeates literary text's structure (Bakhtin,

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2002, p. 279). For Frost, such artistic techniques are essential for his poetics to cast the truths that engulf human multifaceted life. The second significant factor that derives from poetic rhetoric is the influence of the style of the dialogue, which affects human personality and society in favor of its moralities and values. Poetic dialogues may arouse truths and decisive evidence in order to influence people and convince them of the desired morals and values. In their modern context, such dialogic poetics tend to move readers' sentiments and entail human identification with either pleasures or pains. Frost's dramatic narratives are epistemological dialogues that have an intellectual and philosophic nature with realistic presentations of daily human life, challenges, truths, and conflicts.

Furthermore, Frost fuses his poetics with dialogues and monologues in which he manifests Bakhtin's concept of dialogism to offer "a plurality of unmerged voices" (Haldar, 2016, p. 259). Stylistically, the poetic monologue "presumes only passive listeners" and has no actual interlocutors to exchange ideas and feelings with (Bakhtin, 2002, p. 274). In this aspect, Frost uses dialogic poetics to deliver controlled tones and voices. Indeed, Frost substitutes his style of monologue with that of dialogue, in which he uses fragmented polyphonic sentences. For instance, Frost starts "Home Burial" with monologic voice, "He saw her from the bottom of the stairs" (L.1). Soon, he moves to a lengthy dialogue between Amy and her husband, " What is it you see, From up there always? —for I want to know" (L. 6-7). This technical shift allows the speakers to voice their own feelings differently. In this view, Macovski argues that poetic dialogue is a conversation between two or more speakers "using natural language in a definite space and time" that produce dynamic communication process (1997, p. 82). Thus, poetic dialogue should state the idea/s of the poem objectively and specifically to make it perceptually acceptable to human spirits and tastes. It also means that humans' dynamics of communication imply human existence, in which "The very meaning of man (both internal and external) is the deepest communion. To be means to communicate" (Bakhtin, 2002, p. 287). Hence, Frost creates his own means of communication among the speakers so that they can exchange their own ideas and attitudes.

Actually, Frost's poetic narratives have certain technical and aesthetic tools such as poetic dialogue, plot, narrator, and conflict. Frost's dramatic dialogues begin with "a few lines of narrative comments introducing the setting and the characters," followed by a smooth dialogue between identified characters who seek the life truths (Edezhath, 2010). This dialogic maneuver happens in the poetic structure of "Home Burial" as illustrated before. For Bakhtin, truth is "born between people collectively searching for truth, in the process of their dialogic interaction" (Bakhtin, 2002, p. 110). Accordingly, a dialogue may analogize other poetic styles, enabling the listener's reason to contemplate and think of this truth. Frost maintains his aesthetic dialogics among specific speakers to highlight words that signify the truth of their perspectives.

Structurally, Frost innovates his poetical sense by voicing dialogic dynamics and invoking voices in dialogic intimate structure. For example, "Directive" offers a dialogic mural in which the narrating voice dialogically appeals to the public taste and identification. The speaker addresses his readers to imagine the poetic mural he portrays, "There is a house that is no more a house/Upon a farm that is no more a farm" (L. 5-6). Here, the dialogically poetic voicing of images of the "house that is no more a house" and the "farm that is no more a farm" implies a dialogic reciprocity that beautifies the poetic scene of these lines. Similarly, in "who only has at heart your getting lost," Frost addresses his readers to search for solution and refuge when they are lost in life journey (L.9). In addition, the American critic Maurice Charney explains that "Directive" is a wittily mysterious poem that involves "the reader in his mythic,

fairy-tale-like directions" in a dialogic and smooth tone (2001, p. 156). Likewise, the speaker tells readers that once they are lost "pull in your ladder road behind you" (L. 37), suggesting that travelling and cruising places can guide people to understand human own thoughts and feelings.

Furthermore, in poetic dialogues, the emotional and sentimental side incorporates several provocative events that trigger readers' feelings and senses. In this respect, Hart argues that textual or oral dialogues denote conflicts between "presences and absences" of human identity (2010, p. 24). Frost's poetics embody modern poetic structures of dialogues and monologues, in which he fuses major human tones, ideas, and emotions. Astonishingly, Frost's dialogic poetics are thematically full of human tensions and limitations. To exemplify, in "The Fear," the wife's dialogic voice says to her addressee husband,

> You understand that we have to be careful.
> This is a very, very lonely place.
> Joel!' She spoke as if she couldn't turn. (L. 99-101)

Frost employs dialogic poetics between a wife and a husband that raises a set of sub-questions about the dramatic context of familial fragmentation, tensions, and miscommunication. Poetry, even plainspoken narrative verse, needs to intensify language beyond its normal state. In this respect, Bakhtin views poetry as a lofty form of artistic discourse which is "an expression of the speaker's ultimate semantic authority" (2002, p. 199). In a word, Frost thematically and aesthetically employs the essential modernist techniques of fragmentation, ellipsis, and juxtaposition. In this view, the poetic dialogue in "The Fear" terrifically escalates when the panic woman shouts at her husband, but he does not reply,

> "You're not to come," she said. "This is my business.
> …
> Listen! He kicked a stone. Hear that, hear that!
> He's coming towards us. Joel, go in—please.
> Hark! —I don't hear him now. But please go in." (L.41-45)

These lines represent another instance of dialogic miscommunication in Frost's poetics. This is natural as long as it excites its audience on the conflict between two dialogic forces. Macovski argues that humans tend to create a conflict between "I" and "you" in their dialogues in order to converse "for pleasure, for play, out of politeness" (1997, p. 208). When self-dialogue shifts from a monologue to a dialogue, it becomes a poetic play of pronouns. On his part, Rob Pope argues that dialogic reactivity is "a kind of aesthetic and ethical responsibility/response-ability" that enables speakers to exchange various views and ideas (2005, p. 279). Thus, Frost's poetic dialogues evoke poetic words that develop his events and actions in a realistic way. In addition, this poem involves a moral dialogic discourse about human fear, loneliness, mood, and misunderstanding.

Frost's Poetic Polyphonic Dialogism

Frost's poetics are polyphonic; their structures are based on the multiplicity of dialogic voices. Modern poets have the skills to evoke different voices and fuse them in dialogic structures in which the sole speaker controls the poetic discourse. For Bakhtin, polyphony means having multiple voices, in which "a single literary text may contain several different perspectival voices" not subjugated to the author's voice (Bakhtin, 2002, p. xix). The American scholar Sonya Petkova argues that Bakhtin's pattern of polyphonic dialogue represents "the unity of an individual act by a unitary will" in which voicing dialogic dynamics go independent in an aesthetic way (2005, p. 2). Technically, dialogue is a hybrid technique that enables Frost to

diversify and renovate his aesthetic poetic structures. In this sense, the American critic Pope argues that Frost's poetically polyphonic dialogues portray realistic images and convey universal themes and significations (2005, p. 259). In fact, Frost fuses a set of artistic dynamics of dialogues such as "tropes, images, themes, rhythmic structure of verse" in an aesthetic poetic structure that voices his national character (Rawashdeh, 2015, p. 18). Such structures make Frost in a middle center that maintains the radiance of his poetics that fuse hybrid voices to express his human themes that appeal to critics and scholars.

Evidently, Frost's poetic dialogues and monologues use multiple voices that address a passive audience who get indulged in these voices. For instance, the speaker in "Mending Wall" provides us with the farmer's conservative ideas and feelings about human life experiences, "there is something that does not love a wall" (L. 33). This line anticipates a conflicting dialogue that establishes spoken confrontation between two speakers on the reason of keeping a wall between them. Dialogically, Frost's poetic voices include conflicting positions of the farmer, a helper, and two hired men. The Indian scholar Mrinal K. Haldar argues that Frost's poetics have pastoral narrative mono-dialogues that have "the structural device of … dialogue" to convey the intended ideas and themes (2016, p. 263). Clearly, the poem presents a friendly poetic argument between the poetic mask and his neighbor as they walk along their joint wall to replace the fallen stones. Both dialogic characters express their differing tones toward physical and social barriers in a symbolic significant manner. In their modern sense, Frost's dialogic poetics involve aesthetic and thematic arguments uttered by several voices. Frost's poetics are structured in artistic dramatic monologues, in which one voice tells a story, or in dramatic dialogues, in which two voices talk about an inter-conflict.

Subsequently, Frost's poetic narratives, dialogues, and melodies establish his poetic performance to express his thoughts, visions, and feelings in a polyphonic way. As Macovski states, in such poetic dialogues or monologues, "each speech act creates a space of possibilities of appropriate responses" to deliver individual ideas and life experiences (1997, p. 238). Likewise, Frost's poetic discourse is manifested in his monologic and dialogic poetics which he shifts the from a more neutral register toward a closer center of communicative immediacy. For example, "After Apple-Picking," is a monologic poem, in which the speaker recounts past events and his expectations when asleep. For instance, the speaker admits, "For I have had too much/Of apple-picking: I am overtired/Of the great harvest I myself desired" (L. 27-29). In his monologic tone, the sole speaker was excited for harvesting, and then he got exhausted in body and soul. Yet, he has a desire for future to complete his tiring work of picking apples. Moreover, the poetic dialogue suggests strong feelings of "a highly characterized speaker" (Charney, 2001, p. 151). Based on such views, Frost is a careful observer of nature and writes incredible poetic dialogues, in which he innovates his dramatic dynamics of dialogues. Furthermore, Frost's "Home Burial," presents a fiery argument between Amy and her husband on their only son's death. Frost's poetic style is characterized by a highly complex combination of voices and tones. The dialogue maintains its multilayered tone,

> 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 (L. 9-12)

Here, Frost's thematic presumptions suggest that the speaker's voice offers his ideas through two major dialogic voices of "He" and "She." Dialogically, Frost raises the major theme of

miscommunication in "a social environment troubled by a deterioration of relationships in a context of rural decline" in modern fragmented human reality (Rawashdeh, 2015, p. 86).

Ostensibly, Frost evokes poetic voices in his dialogues based on the unity of time and place. The character-centered approach is manifested in Frost's dramatic monologues and dialogues in which there is a "multiple dialogue of voices" as dramatic masks that exchange poetic modalities of communication" (Edezhath, 2010). Correspondingly, "The Death of the Hired Man" is dramatically dialogic and presents Silas to readers through the dialogue between the two voices of both Warren and Mary. The dominant theme of their dramatic dialogue is the identification of Silas's identity and self for Mary tries to make Warren understand the basic human self-respect of Silas. Frost's thematic characterization of the contrasting voices introduces Mary with human forgiveness towards Silas while Warren standing on the opposite extreme against Silas. Here, Frost documents the dialogue between two different voices: Mary's sympathetic desire to help Silas and Warren's feelings of displeasure over Silas's suspended contract. For Haldar, Frost offers "representative poetic voices" that refer to both the human past and present in a poetic dialogical way (2016, p. 267).

Coherently, on Warren's arrival, he and Mary start a colloquial dialogue about the return of Silas, "'Be kind,' she said/ 'When was I ever anything but kind to him? /What good is he? Who else will harbor him" (L. 7-15). Here, Mary tells Warren "Be kind" with the child, but Warren replies that he is kind but he does not want him back anymore. The argument continues, and Warren eventually accepts harboring Silas in an ironical way, as the latter dies. In this stance, Warren shows a sort of transformation towards Silas; manifesting readers' wish. In addition, this didactic poetic dialogue instructs readers to embrace values of tolerance, acceptance, and forgiveness. Accordingly, this dialogue represents two classes of people or two paradigms of human characters who might reconcile. This significant dialogue is self-interpretive as it implies a thematic generic tension between Warren and Mary and intensifies human individual seclusion and miscommunication.

Similarly, in "Home Burial," the main speaker uses a simple colloquial poetic discourse in an aesthetic way to describe the characters of Amy and her husband. Moreover, Frost presents two poetic voices that show miscommunication and contradict each other on the mourning of their child and their own lives. In "Help me, then. Her fingers moved the latch for all reply" (L. 46-47) and "There you go sneering now! I'm not, I'm not!" (L. 70-71), Frost fuses the dialogic and the narrative epitomizing parts that construct the whole poem. In this respect, Charney describes the inter-dialogue as a "climactic conversation" on the significance of home and solidarity (2001, p. 155). Eventually, the last few lines signify a dramatic poetic climax of both the mini monologues and the frenzied dialogue,

> "You—oh, you think the talk is all. I must go—
> Somewhere out of this house. How can I make you——"
> "If—you—do!" She was opening the door wider.
> Where do you mean to go? First tell me that.
> I'll follow and bring you back by force. I will! —" (L.116-120)

Frost's point of such a monologic-dialogic structure is deconstructing the theme-bearing poetic discourse. In a sense, these lines are a manifestation of Frost's poetic dramatic dialogism, in which the speakers talk about their motives and feelings, conflicts, and expectations. These phonic transitions in the poetic discourse rise because the hidden voices reshape the poetic moment out of space and time. Petkova argues that the diction of dialogic poetics has "multiple social voices [that] come forcefully together in the discourse, even though some of these voices

remain unacknowledged" (2005, p. 2). It seems that in Frost's previous lines, there is a clear imbalanced dialogue of fragmented voices of the wife and the husband on the intended issues. Equally important, Frost's poetic narrative moves towards a dialogic style to attain the surprise of the poetic discourse and delight the listeners. Such poetic dialogues seek "to please and plead with audiences as much as rhetoric does" in philosophical discourses (Hart, 2010, p. 7). In this way, Frost forms his poetic plot on which the text leans, releasing itself from monotony towards the flow of the poetically dialogic language through intensive methods of narration, reasoning, suggestion, ambiguity, displacement, referentiality, and condensation. Then, readers find Frost's poetics symbolically a narrative mural in which the poetics are displaced and the scenery narrative transforms into a descriptive portrait. Such a poetic narrative foreshadows an abrupt conflicting dialogue between the wife and the husband. In this view, Pope asserts that Frost's prevalent "linguistic creativity is the capacity of speakers to refresh and extend social relations through "give-and-take" dialogues (2005, p. 276). Thus, poetic dramatic mono-dialogue is an example of a poetic persona that the poet evokes to be his own voice or identity, with distinct interpretable subjective qualities.

However, the poet and his poetic persona have not one voice; the former may have similar thematic views of persons and objects, leaving a distance from the other voice as "a created character" (Haldar, 2016, p. 262). For example, Frost's "Design" is a mono-dialogic poem in which the sole speaker talks about religion, death, isolation, diversity, and God's creation of man, nature, and universe. Monologically, Frost questions himself,

>   What brought the kindred spider to that height,
>   Then steered the white moth thither in the night?
>   What but design of darkness to appall? (L. 11-13)

These lines suggest a featured dramatic monologue that includes a speaker, an audience, and a psychological conflict to reveal the speaker's internal personality. In this respect, Frost's image of the spider suggests the vicious aspect of the designer that arouses human fears and suspense. Here, each speaker consciously provides his poet-based vision in a dialogic manner that has a scenic description of setting of time and place. Moreover, Petkova points out that Frost's dialogic poetics are "descriptive and has the dialogical powers of language" (2005, p. 7). Such poetics intend to express the reactions of imagined characters behind whom Frost hides.

Furthermore, Frost maintains bestowing a dramatic intensity on his poetic monologues and dialogues mainly in the stances of lonely and solitary characters. Similarly, the man in "Stopping by Woods on a Snowy Evening" maintains the poetic dramatic moment that enlightens the poet's present moment. In "My little horse must think it queer," the speaker implies that his words are addressed to this personified horse, the companion and the witness (L. 5). The speaker fuses these words with words from the last stanza,

The woods are lovely, dark and deep.

But I have promises to keep,

And miles to go before I sleep. (L. 13-15)

Noticeably, the speaker-mask illuminates the inner psyche in his present action, mainly when the horse is personified as a guide of the promises that the speaker has to fulfill. In addition, Frost's poetic dialogue engulfs rural nature as a stage for the act of revealing the unique relationship between man and nature. Haldar views Frost's rustic signs and images as manifestations of human "complex modern psychology" which suggests the common political mood (2016, p. 265). For this task, Frost employs dialogic aesthetics of cultural, political, social, and spiritual themes. For instance, he evokes a rural mask that expresses his religious devotion and implies his

mystical spirituality. Meanwhile, the communicative dynamics in this poetic dialogue dramatizes human rural values to "faithfully articulate the sense of place" (Rawashdeh, 2015, p. 80). Obviously, Frost keeps recalling several voices to question the significance of human existence and survival, using poetic dialogues that match his artistic vision. In its quasi-dialogic and monologic tine, "Stopping" presents an implied speaker-character who is controlled by natural woods symbolically full of ambiguities and reluctances.

Polyphonically, Frost's dialogic voice of the poetic ego infiltrates into the poem, whispering to draw an idea or a vision or to form the architectural polyphonic structure of the poem. This egoistic poetic voice draws the qualities of two correlative characters to expose their paradoxes. Frost manifests this technique in his poem "Song Be the Same," whose poetic voices dialogically represent both nonhumans such as birds and spiritual such as Eve. The speaker says, "the birds there in all the gardens round/From having heard the daylong voice of Eve/Had added to their own an oversound" (L. 2). Here, the fused polyphonic dialogue of both the birds and Eve has multiple voices with "pure sounds" that deliver a metaphysical capacity of spoken discourses (Fogarty, 2015, p. 1). In this view, the dialogic poetics signify a mixture of Eve's voice upon the birds' voices that intersect with the narrator-poet's voice. This dialogic scene reveals the unspoken in the poet's consciousness and proves that poetic dialogism is an artistic technique to draw the landmarks of a tranquil image to the speakers. Yet, repeating the verb "say, saying, and said" of the poet's egoist voice in the third person entails a dialogue that exposes the nature of a similar character or a character that stands against the poetic self.

The second stylistic dynamic in Frost's modern poetics is the metaphysical and dramatic dialogue, which arises between heaven and human by way of supplication or invocation. Frost evokes the metaphysical dialogue through seeing heaven in all things; humans, flowers, animals, rocks, and brooks. In his metaphysical dialogic dynamics, Frost portrays modern man as alone, fragmented, and isolated in an absurd incurious universe. Inspired by nature, Frost presents nature as a dynamic dialogic figure and a source of metaphysical thoughts. In "The Road Not Taken," Frost uses poetic monologue to create "symbolic meaning or doubleness of meaning" by evoking binary codes such as "Two roads" and "one traveler." Meanwhile, the poetic persona expresses Frost's feelings towards rural places in which some human communities spiritually live. He monologically addresses his implied listeners, "Two roads diverged in a yellow wood" (L.1) … "In leaves no step had trodden black" (L.12). Such natural spatial imageries suggest an ascending path to spiritual illumination that the poetic voice aspires to achieve. Such places remain objects of inspiration and communication that Frost highlights in the poetic dialogue of the poem. Frost poeticizes such rural places as "major landmarks on his spiritual journey" (Rawashdeh, 2015, p. 54). No doubt, the poetic dialogic language transfers the general atmosphere of the poem from its rhetoric reality into a more objective and dramatic reality. For Macovski, literary dialogic language voices the immediate link between "micro- and macro-versions of dialogue" (1997, p. 9). Hence, mono-dialogic voice moves to surface to reveal the longing of the poetic soul. Thus, nature gains a strong mutual influence with man manifested in its relationship with the poetic self. This poetic maneuver bestows an artistic value on the poem structure.

Furthermore, the poet's evocation of human qualities to attribute them to nature is an aesthetic metaphysical way to glorify human dignity and humanize nature. Thus, expressing the poetic mask's human feelings of freedom and dignity is one of the most prominent qualities that characterize the dynamic poetic structure. Significantly, "The Death of the Hired Man" involves Frost's readers in the heart of the poetic event that signifies an analogic communicative dynamic

to end Mary's tragic episode of isolation and fragmentation. Here, Frost seems to attribute this dialogic style to the fact that the evoked signs belong to the world of human subconscious and his own imagination that generate the aesthetic semantic and expressive binaries. In this respect, Petkova explains that "the dialogic imagination" is vitalized by the dynamics of a mutual dialogue in modernized poetry (2005, p. 3). Therefore, dialogic poetics in modern literature offers the voicing speakers an independent freedom to express his or her views and feelings. Using a dialogic voicing tone, Frost depicts a metaphysical moment of everyday activities and the relationship between human and nature in rural life that disintegrates human values in modern life. Accordingly, readers realize that Frost evokes characters that monologically represent a standing "conflict engendered by a clash of two different value systems: the rural and the capitalistic" (Rawashdeh, 2015, p. 80). In this light, Frost states his ideas and views as a purgatory mechanism of the problematic beliefs, values, and opinions. This mechanism of dialogic purgation asserts Frost's ability to show that a real successful dialogue has embraced his poetics.

Moreover, in "After Apple-Picking," Frost says, "Essence of winter sleep is on the night, The scent of apples: I am drowsing off" (L.7-8). These lines suggest a metaphysical metaphor of winter that gives essence of beauty in darkness out of sleeping after tiredness is soothed by the smell of the apples. This metaphysical image refers to both fragrance and sleep similar to the fused sight and rubbing in "I cannot rub the strangeness from my sight" (L. 9). Here, closeness to nature offers both the speaker and the listener an access to the supernatural and the metaphysical. Accordingly, the poem is a poetic metaphysical quasi-dialogue between the poet/man and God, revealing that heaven is the source of life and perception manifested in the poet and everything around him: nature, life, flowers, and fields. Obviously, the speaker's voice evokes various thematic and suggestive words of human spiritual life journey that ends at the top of the ladder which points toward heaven. It is a dialectic argument between the speaker's spiritual ego and the unseen addressees, who witness the speaker working on his apple trees. Seemingly, Frost's words expose the significances of voices that represent multiple perspectives as visions that hide what the poet holds in his poetic narrative. In the speaker's words, the pronoun "I" is dominant,

I cannot rub the strangeness from my sight
I got from looking through a pane of glass
I skimmed this morning from the drinking trough (L.9-11)

Here, the poetic monologic tone is loaded with a sense of both solitude and loneliness; especially with the immense use of the pronoun "I" that also implies the poet-speaker's feelings of isolation and bewilderness. Frost continues his metaphysical internal dialogue to its peak when he fuses the speaker's opposite suggestive words of "night and morning," "sight and sleep," "appear and disappear," and "heaven and earth." The significance of this dialogue is implied in letting readers act as observers who observe what happens to the hegemonic speaking voice. Seemingly, Frost's poetics and political and cultural views are interwoven.

In "The Death of Hired Man," Frost maintains his dynamic dialogue to depict the sufferings and passions experienced by humanity represented in Mary's situation. His dramatic dialogue mirrors the life of his characters or masks; each represents a class of people in social life. The speaker enables readers to discover modern man's defects or disadvantages depending on different individual views. Frost summarizes these ideas in his poetic dialogue, "Warren returned … caught up her hand and waited/"Warren," she questioned/"Dead," was all he answered" (L. 172-175). Thus, the dramatic dialogue is complete; readers behold every scene and event identifying

the faces and voices of the speakers and their interactions. In modern poetics, the "multiplicity of voices" with structural constituents fuses voices of different speakers (Petkova, 2005, p. 10). This dialogic pattern is so highly effective that it entertains public readers. This is why Macovski says, "dialogue involves two or more distinct speakers, each with a special voice, set of experiences, complex of attitudes, and outlook on the world" (1997, p. 265). Here, Macovski maintains that the poetically dialogic voices are expressed by one addresser whose individual voice is implied within unique human consciousness.

Conclusion

Aesthetically, poetic modern nature inclines to evoke dialogic dynamics to crystallize creative experimentation and experiences. Such experiences are bound to identify the poetic intuition of dialogue pursuant to aesthetic and innovative views, whether this dialogue is a monologue, a metaphysical dialogue, or a dramatic conversation. Therefore, this paper has explored Frost's dialogic poetic dynamics that make his poems modernized in the light of the M. Bakhtin's concepts of dialogism and monologism. Artistically and cognitively, Frost creates poetic dialogues that add aesthetic and operational features of modernism and offer his objective vision. The paper has theoretically defined this technique to launch an applied critical reception of Frost's dialogic poetics. Frost evokes dialogic voices interwoven within his poetics to form successful rhythmic structures that link art with content. Also, Frost establishes his own poetic dialogues to guide his characters towards their ends. Meanwhile, Frost's poetic monologues reveal the internal poetic content of his characters to transfer the general atmosphere of his poems from their oratorical reality to a more objective and dramatic reality. In his dialogic poetics, Frost uses several technical devices such as condensation, dialogic structures, phonic confrontation, allowing the reader/listener to hear the hidden voices in the poet's psyche. In addition, Frost fuses his poetic dialogues and monologues with descriptive and omniscient narration to reveal the mysteries of human psyches. Surprisingly, Frost adopts the style of dialogue in a harmony with modern poetic structures integrated with dramatic flavors, which enable the poet to invoke psychological inferences.

Poetic dynamics of both dialogue and monologue create an exit from the melodic and discursive sphere to a dramatic one, using anecdotal plots as a poetic crucible for the poet's ideas and emotions. Another reason for the poetic use of dialogues in Frost's poetry is the influence of other genres such as narratives, stories, and dramas on modern poetry. This poetic style of monologues and narrative, metaphysical, and dramatic dialogues creates artistic delight and thematic entertainment for readers. Moreover, Frost's monologic and dialogic dynamics are polyphonic prevailing technical devices that beautify his poems. Moreover, Frost tries to create a poetic genre to express the spirit of modern age. This poetical-aesthetic style makes dialogic poems euphemistic, artistic, and expressive to convey the desired human themes, feelings, and ideas and to innovate the structure and content of modern poetics.

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