

## Re-looking at Robert Frost's "Stopping By Woods on a Snowy Evening" through an Islamic Prism

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### ABSTRACT

This paper presents a possible new religious meaning of Robert Frost's well-known poem "Stopping by Woods on Snowy Evening". This new meaning exploration is carried through an Islamic reading of the text. The study investigated how much correspondence the poem shares with Islam and what representation of Islamic themes and teachings is possible to exist in the text. To this end, a critical analysis was done to ferret out religious essence contained in the poem. The analysis was based on the post-structuralism literary theory which expostulates that a text has no fixed meaning; in a text, there can be multiple meanings. Based on this theory, the analysis shows that the poem exhibits a drawing of Islamic inspiration for search for Allah, articulates philosophy about Islamic ways of life, presents justification of the good and bad of life, Allah's prohibitions and commandments, and Muslim roles and responsibilities. The poem is thus infinitely of more value as a piece of literary work and reluctant readers of Muslim tradition might consider reading the poem with new greater religious significance. This study, thus, adds a new value to the poem.

**Key Words:** Post-structural reading, Islamic reading, Robert Frost, Stopping by Woods, Intertextuality

### INTRODUCTION

Reading across literary texts in the present time has really undergone changes. Now, many theories in the world of reading and writing have added more options for reading and criticizing literary texts and genres in multitudinous ways. Therefore, it takes efforts of readers of different traditions and habits to read texts of different categories with an end of expected reactions and representations. A religious book is, thereby, possible to be read in a secular point of view and a religious book is possible to be read from a religious perspective, too. Accomplishment of reading by one tradition of readers of any text written by a writer of different tradition is now of much merit, and it contributes to the changing of an atmosphere of readers' biases. Inspired by post-structural assumptions that a text may have multi-faceted meaning, this study analyzes Frost's poem "Stopping by Woods on a Snowy Evening" from Islamic perspective. Even though there are no explicit Quranic Allusions in the poem, still the poem may be a development into an implicit recognition and regard of Islamic thematic elements. Further basis of the poem's affinity with Islamic subject matter may lie in Kristeva's (1996) theory of Intertextuality which claims that every text has a connection with some other text in some way or other. From Intertextual deliberation, no text is an original text because it maintains a connection with or owes to other texts in correspondence of ideas, language or references. Ergo, a literary text by an English writer may carry an inherent feasibility of new meanings in any new culture such as Islam. Just given to this intertextual location of texts, no study has ever attained attention to read Frost's poetry in connection with Islamic texts i.e. the Quran and Hadith although the making of new religious meaning of his poetry is expected to be a part of an overall literature body on Frost. This study was motivated in such a context.

## LITERATURE REVIEW

### Post-Structuralism:

As earlier mentioned, this study is based on the theory of post-structuralism. Post-structuralism is a critical theorizing in the domains of philosophy and literature. It was developed in the late 1950s in Europe predominantly in France. Jacques Derrida, Michael Foucault and Julia Kristeva, who earlier were structuralists became very critical of structuralism, later started being labeled as post-structuralists. The prefix 'post' might get us to promptly think that it is probably the continuation and extension of the earlier theory of 'Structuralism', however, it is indeed not so. Post-structuralism is basically a theory that was developed in reaction to popular European theory of structuralism. Structuralism claims that meaning of a text is independent of culture (of readers). The culture of readers have got nothing to do with the meaning making process of a text, which implies that the meaning of a text is static and fixed by the writer. There can be only one fixed meaning possible to make within a text. No readers of whatever tradition and culture can add to any new source of meaning. But, what post-structuralism claims is just opposite to the underpinning of structuralism. Actually, post-structuralism came up with a counter-claim that meaning of a text is dependent on and influenced by the cultures of who reads it. The readers invest his knowledge earned within the boundary of his culture when they get involved in reading any text. Remaining within their respective cultural contexts and boundary, readers learn and get accustomed to the meaning making process which involves language, language users, and signifier and signified. In every culture and tradition, there are diverse signifiers some of which might signify the same thing as signified in some other culture, and some of which might signify quite different things and meanings. This is just why post-structuralism argues that a text contains no single meaning; it might have an offer of multiple meaning possibilities as and when it applies to particular culture. That is to say, it may convey different meanings for different readers based on the sources of meanings such as cultural norms, codes etc. That's why, Derrida posits himself in the argument that he doesn't believe in one meaning, one code and one signified. An example can more clarify this concept: If a Christian poet writes 'God' in some of his /her poem, the readers of Christian tradition might tend to understand 'Jesus' by it, while the readers of Islamic tradition might tend to make a meaning of their 'Allah' (the Almighty) by the same word. In such a similar case, the differences of meanings made from one single 'signifier' would sound just as between the 'messenger' (Muslim readers consider Jesus as a messenger of God, not God) and 'God'. Thus, the meaning of a text actually depends on who are reading it, and what their culture has taught them to signify with a particular signifier.

Post-structuralism dismisses the concept of 'absolute truth' of structuralism. Absolute truth is not subject to context; it is always true everywhere and in all places. Post-structuralists, however, believe in 'objective truth'. They argue that readers are not always able to reach the true meaning of a text; they can't come up with what exactly the writer of a text means. Thus, readers of different cultures and traditions are open to chances of making more than one meaning of the same single text, which attaches the idea of 'objective truth' to the meaning contained in any text. For example, when a text travels away to the readers of different place and in a different time, the readers "destabilize" the meaning, which corresponds with the theory of Deconstruction because it deconstructs the assumptions of single truth. Actually, what was in the mind of a writer during and before the composition of a text always remains an objective truth to the readers of that text. Therefore, post-structuralism suggests forgetting about the writer as the 'primary source of meaning'. Earlier a follower of structuralism and later a favorer of post-structuralism, Ronald Barthes (1968) raised the similar claim in his article titled "The Death of the Author" that a literary texts has multiple meanings the exploration of which starts with 'the death of the author ' (ignoring the writer as the prime source of meaning) and 'the birth of readers' (possible sources of multiple meanings).

Therefore, post-structuralism theory makes possible ways of doing different sorts of readings and accordingly making meanings of the same text. As secular reading of a religious text is possible, so as religious reading of a secular text is equally possible. Just for an example, Rushdie's 'Satanic Verses' were reported to have been read religiously, which resulted in such meaning of the book that was objectionable and unacceptable to the readers of Islamic tradition. Present study attempts with a prospect of making meanings in Herrick's poetry in line with Islamic culture and Muslim setting.

### **Scriptural Sources Of Islamic Knowledge**

To Muslims, the Quran is considered to be the very word of God that they uniformly call in Arabic word 'Allah', Who spoke through the Angel Gibril to Muhammad and gave His messages to convey to whole humanity. The Quran was revealed in a long period of 23 years. Although the Quran was handed down in the major language of most of the Middle Eastern groups of Arabs, Jews and Christian, which is Arabic, it has reached in thousands of copies all over the world in translation of almost all languages. In a general way, Muslims hold complete trust and belief in Allah's words in the Quran and they raise no doubts as to messages and teachings of Allah. In the Quran's opening part, Allah asserts His book's absolute perfectness and says: "This is the Scripture in which there are no doubts" (Qur'an, (2018). Allah has asserted in the book that it serves as the complete guide for those who believe in Him. According to Hamid-u- Ullah, (cited in Ahmad's article on AIOU website, Pakistan) the Qur'an is "comprehensive code of life covering each and every aspect and phase of human life." The articles in the Quran are on an inclusive selection of all issues of humans' earthly life and the life after- small and big questions, concerns and problems. Muslims look upon the Quran as the moral barometer of all things which have something to do with approval or disapproval, bad or good, right or wrong etc. They accept things as Islamic that the Islamic Holy book endorses, and reject those as non-Islamic that the Quran disapproves. The Quran is such a book that not only sorts out human's problems but also offers suitable solutions to them. Take, for example, the practice of usury. Allah's law prohibits humans from taking and giving, and keeping accounts of usury. It's a grave sin equal to the incest event between a son and mother. Islam doesn't stop with a limit of this sin-finding; it goes on to offer effective solution to this monetary dealings. Islam orders Muslims to give away substantial charity of a certain percentage on their owned property and wealth yearly so that the impoverished don't have to borrow money from the wealthy and bear the pains of lashes of high interest. Thus, Muslims embrace the holy book -the Quran- as an absolute instructional manual inclusive of everything of life.

Hadith is, on the other hand, is the authentic sayings of the messenger of Allah (God). Muslims believe and have so much respect for these sayings. These sayings serve as the interpretation and simplification of, and commentaries on the messages of Allah revealed upon the believers; so his disciples don't have to struggle (sometimes over struggle) understanding, recognizing, and explaining God's words. Without Hadith which are typical, exclusive supplements to the Quranic explanations, there would have been a lot of confusions and splitting of opinions amongst the Muslims with the interpretation over many Quranic verses probably. The prophet, Mohammad not only explained Allah's messages in his native language to his followers but also demonstrated how to implement Allah's (God's) commands in Muslims' life by living a model life of a true Muslim based on cent percent compliance with the Creator's instructions, path, and means. So, next to the Quran, Hadith is the most important Muslim literature. Batyrzahn et el (2014) remark that Hadith is the deciding literature of Islamic knowledge. In the last sermon, the messenger of Allah insisted that as long as Muslims can try their best to stick to both Allah's Quran and Prophet's Hadith, they will not derail from Islamic path meaning Allah's path. Therefore, adamant Muslims, who are all through vibrant in practicing religion, deal with all kinds of affairs in their life in the light of Hadith and Quran. Actually, they are very critical of

selecting and reading literature of other cultures. Keeping this reality-picture and tradition of Muslim readers in mind, this research is, in fact, expected to come up with a prospect that there can be other sources of literature for Muslim readers that has enough Islamic themes and more convincing knowledge corresponding to the Quran and Hadith. Precisely, this study seeks to analyze the vital clues to Islamic meaning and expressions in Frost's famous poem "Stopping by Woods on a Snowy Evening."

### **Previous Study And Research Gap:**

A famous piece, Frost's "Stopping by Woods on a Snowy Evening" is able to draw much attention from critics and scholars who have, over time, presented a good body of literature on the poem, carried out from different perspectives. Tyagi (2015), for example, analyzed the 'philosophical', 'psychological', 'natural' and 'personal aspects' contained in the poem. Widdowson, (2014) used the text to uncover the possible 'stylistic features' in it and its feasibility of going to language class as a handy teaching material. Saputra (2014) analyzed the theme of 'nature' and 'civilization' in the poem, with a semiotic approach. Han (2008) carried out a linguistic study on the poem. Thus, many years of old themes have been deeply dealt with in this popular poem. However, new light could still be focused on Frost's "Stopping by Woods on a Snowy Evening" with a new look of religious direction e.g. Islam. Present paper sets off to bridge the gap.

## **ANALYSIS**

### **Rediscovery of Muslim's Allah (God):**

Frost's "Stopping by Woods on a Snowy Evening" can serve as a literary site for rediscovery of existence of Allah (God) by the Muslim believer readers of the poem. The first stanza of the poem sets out with a "self-directed" question. It's a rhetorical question which according to Han (2002) "does not expect to elicit an answer" but serves as a persuasive tool to change a paradigm of a belief about something. "Whose woods" the traveller has made the journey through tends not to be grossly unknown to him. He says, "I think I know" who it is. According to Halliday (1994) "think" is a mental process that has a 'senser' and a 'phenomenon' that is sensed. From the traveller's own words, it is reflective that he is in the position of "senser", and is inwardly well-convinced by sensing the phenomenon that the owner of the spreading collection of natural sites he watches may be connected to Muslims' Allah, who lives away from His creation. This arresting nature is none other than God's. Saputra (2014) similarly points out, "Some have even speculated that "Whose" might even refer to God". The utterance "I know" is in present indicative mood which "is used to make factual statements" ("Grammar Handbook « Writers Workshop: Writer Resources « The Center for Writing Studies, Illinois", 2018). By this utterance the traveller is probably proclaiming that he is fully convinced *inward* about the presence of Allah. Although you can't see, touch or hear Him directly by the capacity of physical organs, He can be possibly experienced in one's inward world by observing the flawless *outward* working of Him prevailing in the nature. The traveller's journey through nature can be in that sense treated as an occasion of discovery of truth about *God's existence*. That journey through nature can be a big and suitable occasion of yielding exploration of Creator is agreed and much-inspired to be an unfailing way of finding out God. According to the holy book of Muslims, the Quran, spiritual journey through nature is obviously inspired for achievement of human perfection in inner thoughts and beliefs about the Creator. Allah says: "And the Earth, We spread it out, and cast therein firmly set mountains and We have made to grow therein (something) of all beautiful kinds; to give sight and as a reminder to every servant who turns to Allah" (Saqib, 1995). This verse contains an overt "call" for humans to give a sincere "sight" to all the beautiful works spreading all over nature because they function as a "reminder" that there is the existence of one Creator Who exists away beyond human sight, which may be probably put in Frost's words "in a village" far off. Frost's use of singular

number of possessive pronoun “His” (not “Their”) might signify that he conceptualizes his admission of “monotheistic” belief which is the most basic pillar of Muslim belief, too. The traveller may, deep inside his soul, admit the ownership of only one God suggested by this choice of singular number of referencing lexical item. This stylistic choice of referencing word can be connected to Allah’s identification and attribute of oneness as Allah defines his oneness in a Quranic verse: “Say, Allah is one with no second partner” (Saqib, 1995). The traveller’s event of “stopping by the woods” exemplifies a truth finder’s achievement as he “stops” and “watches” and successfully “tracks down” God’s reflection in the “woods”, which can be summarized in Julius Caesar’s famous coinage “VENI VIDI VICI” (Östenberg, 2013). The poet *physically stops* before the beautiful natural setting and *mentally opens* the window of deep thought and comes up with valuable exploration of God’s unique ownership of the universe. Precisely, it may be explained that traveller’s journey in the outside world brought an enlightenment in his inside world in a corresponding Islamic way.

### **Reflections of Allah’s Guidance and blessings, and authority of reason:**

The poem may also be worthy of a value for its being a precise documentation of Allah’s guidance of true path to Islamic (peaceful) life, invitation for counting our blessings given by Allah, and pushing for reasoning as a way of living a thoroughly convinced life. Many critics’ popular interpretation of the poem is that there is Frost’s biographical influence in the poem in question. Critics often associate the poem’s theme with Frost’s “death wish” in the context of “darkest evening of the year” signifying life’s “despair”. Even Frost’s biographer Jeffrey Meyers (2006) writes: “The theme of ‘Stopping by Woods’-despite Frost’s disclaimer is the temptation of death, even suicide, symbolized by the woods that are filling up with snow on the darkest evening of the year.” The idea of “stopping” may be explained as an attempt to end life by suicide which seems “queer” as an unusual or wrong signifier of a human life. The modality, which is a linguistic notion within a text -written or spoken and suggests the ‘truth value of propositions’ (Sulkunen and Torronen, 1997 cited in Alam, 2017)- use of ‘must’ by the horse from a surety level calls the traveler to his conscious being and reminds him that “to stop”- maybe under pressure of hardship - is not ever a perfect idea. Thus, the moment when this strange thought of suicide crosses the traveller’s mind, his conscience i.e. “little horse” hits his senses and puts on an act in an attempt to convince him of rationale for living and prompts to come back from the suicidal decision of finishing life. Apart from diverting from insensible thought to the world full of big reasons and responsibilities, the traveller’s mind gives good tidings that there is a “nearness” of a place or time for the heartbroken to find a peaceful life and rest, which could be for them looked upon as light or hope so that they feel there is some big reason for them to continue living life. The traveller’s mind reminds him of the “ease” of life pointing to “farmhouse” where he can rest, relax and feed himself. His inner-self also asks him what is the point abandoning himself to despair by brooding over the “hardship” of life symbolized by “snow” and “frozen lake”. This juxtaposition of hopelessness and hopefulness in a confused man in critical moments of life could be compared to Milton’s “two spirits” co-existing within humans –good and bad- which are always, according to Nafi (2015), locked in a conflict between them. Whichever wins over the other morphs that person into behaving correspondingly. Islam recognizes this inner-fight as the biggest fight for a Muslim i.e. for a human being. “Greater/major jihad (fight) is a process of self-purification” (Shah, 2013) aiming at “know-thyself” with a second way out to track down Allah’s mercy, looking away from which is deemed to be unwise. Plus, Islam contains a view on suicide similar with the little horse’s philosophy. Allah discourages human’s suicidal behavior as seriously problematic and He completely prohibits the incidents of suicide in the chapter 4, ayat 29 of the holy book: “And do not kill yourselves. Surely, God is Most Merciful to you” (cited in Hmmed, 2018). In chapter 2, ayat 195 it further states: “And do not throw yourselves in destruction” (cited in Taha, Aal, Ali, Mohamed & Zaki, ,2011). Allah helps out those frustrated by life’s hardship and

asks them to engage their attention to approach the truth about Allah's blessing of comfort and ease of life co-existing with difficulty. Allah puts the believers all at ease by assuring: "Verily, with every (the) difficulty there is (a) relief" (cited in Karim, 2016). This Quranic statement that explains that there is enough reason behind not suiciding can also be translated much better into Shelley's language as well: "If winter comes, can spring be far behind?" (cited in Dutta, 2014). Therefore, it can be said that the "little horse" unleashes a certain power intending to skip the path of self-destruction (suicide) and lead the traveller to God's compensatory arrangement for human life. It reverberates a Quranic preacher's voice identifying the traveller's moment of suicidal thought as a crazy decision of a poor head, with a simultaneous suggestion of a place of "farmhouse" to seek ease and comfort in.

### **Guidance with Islamic enlightenment :**

In the poem, further guidance linking to Islamic enlightenment can be unearthed. Through the 3<sup>rd</sup> stanza, the traveller is still lingering his deep death-thought or despair and is puzzled if there is no sign of apparent way out ahead. His inner-self then pushes him stronger to strengthen the point that there has happened virtually nothing that might be a cause enough to finish his life before the time it is set to end. For a second thought to fall upon the traveller to replace all the destructive feelings inside which are making him restless to jump into nothingness, his conscience shakes him well to bring him to his right senses by asking rhetorical question the obvious answer to which is that there is no mistake and so there is no despair. The "harness" bell might represent "sound" and "shake" and also might represent "powerful". So, now the "little horse" turns more powerful to ask the traveller more sensibly to stop all disturbing wrong ideas. Similar is the way of Allah. According to Islamic theology, there are certainly crooked ways in human's life. Nevertheless, when Allah's creation steps out in a direction of darkness and is lost in wrong thought, His words of hopes are let be rung in their hearts, and the path of light is accordingly supposed to come in sight. Whenever humans lose heart for any reason whatsoever and wish silence, Allah's words repeat themselves: "So lose not heart nor fall into despair..." (cited in Ebrahim, 2000)." Traveller's example is a good match with this Islamic truth. Ogilvie (1959) says that the traveller lingers so long that his "little horse" shakes his harness bells "to ask if there is some mistake." The horse's point of view can be compared to Allah's point of view which is, without doubt, believed to be sane and sensible over human's own point of view which is often likely to be flawed.

### **Allah's Warning:**

The poem may also serve as Allah's warning to attach more importance to the life of actions and to giving up indolent life. Actually the third stanza of the poem is "the lone spaciousness and quiet ... is heightened by the 'shake' of bells" (Brower, 1963). Silence might signify "laziness" or "inactiveness" which is in Allah's eyes "unwise". Allah doesn't like indolence and inaction. Allah says: "A farmer who wastes his time during farming season repents in the end" ("Invitation to Obedience And Warning Against Sin", 2018). Allah in the Quran exemplifies human's features of activity by the business of birds who do not remain in their nests but take flight with a prospect of food somewhere or else, and they simply never suggest complete inactivity. Thus, in Islam, inactivity is attributable to incompleteness, sufferings and fleeing defeated in life. Therefore, if interpreted that the traveller is spending time in the nature which has held him back from movements for more important jobs of life, it will make him loser in the life of biggest responsibilities. The word "Shake" might also signify "a reminder" for calling the traveller to get off from the world of "soundlessness" or "inactiveness" (represented by 'easy wind' and 'downy flake') and to resume his journey of greater world of "actions" that reap more benefits and that can affect the world more positively. In that connection, the "harness bell" gets a human voice and could be functioning as a "transformer" to make the "inactive traveller" into an "active person". Allah advises in the similar manner: "Son! For Allah's sake,

make best use of your life. Don't spend it in such activities that will not benefit you after death" (ibid). The traveller seems to have lost in the "soft sounds" in nature which may have made him unwise and insane and it leaves him barely able to judge two sides of life- "host" of nature and "call" of responsible life. So, his "little horse" takes over judgment and speaks for showing right deed to be done yet by the traveller, which is according to Ingebretsen (1991) "is a human addition to a speechless scene." According to Molesworth's view (1978), the traveller "would let the horse, instead of himself, take responsibility for the judgment. He is in danger of losing himself; and his language by the end of the third stanza begins to carry hints of a seductive luxuriousness unlike anything preceding it--"Easy wind and downy flake".

### **Allah's teachings about ways of better social life:**

Last but not least, "Stopping by Woods on a Snowy Evening" contains further important teaching about the significance of making good on promises in establishing better, peaceful, social life. Through the concluding stanza, the traveller comes up at his consciousness and now he starts speaking in 1st person. His inner-self completely transforms his state of "laziness" or "inaction" into "activeness" or "consciousness". Now, he remembers and feels able to realize that there are some obvious big unfinished things ahead. The plural nominals of "miles" and "promises" might be interpreted and extended to a reference to serious unfulfilment of significant part of human life, which might signify a dolorous ending to life. Repetition of the ending line "Miles to go before I sleep" indicates that the traveller has now achieved an unmistakable, inspiring, double-degree of realization of a prospect of a proud, successful life of compelling responsibilities, promises and commitment. Speaking voice represented by "harness bell" in the poem may resemble with Prophet Mohammad's message that says: "Take benefit of five before five: Your youth before your old age, your health before your sickness, your wealth before your poverty, your free time before you are preoccupied, and your life before your death" (cited in Khanom, 2008). Family, near and dear ones and society humans live in have share in the traveller's time as long as he is limited to a social being. He has big and small promises to keep. Failure to keep promises brings a tag of "promise breaker" or "liar" or "hypocrite" for humans. It will break hearts of their fellows. The Creator will not accept this "mark" of promise-breaker, as well. Allah says in the Quran: "And fulfill the covenant of Allah when you have taken it, [O believers], and do not break oaths..." (cited in Ritaudin, 2017). It may be said that the little horse reminds this Islamic great truth. The traveller gets his power of sense. He finds many things undone which he was leaving mistakenly. He realizes life's remaining moments are meant for unaccomplished inevitable responsibilities. He listens to his little horse's judgment and concludes:

*"But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep"*

### **CONCLUSION**

This study makes an attempt to open a religious threshold to dissect Frost's one of the fabulous poems "Stopping by Woods on a Snowy Evening". It underscores a viable new meaning in the poem based on the purports conveyed in scriptural sources of Islam i.e. the holy book, Quran and Hadith. This meaning is put forth by the post-structural theory which contends that a single text doesn't mean a source of a single meaning but, as a matter of fact, it operates as a source for multiple possible meanings. The present analysis argues that Frost's "Stopping by Woods on a Snowy Evening" can be deemed as a suitable "alter ego" of Muslim themes. All four stanzas of the poem come off as reflections on the Islamic didactics and messages. In the beginning stanza, there is a vivid representation of the traveller's exploration and comprehension of "one Creator" and admits His custody and ownership of nature and all the aesthetics laid around. The traveller catches on to the idea of Creator's "whereabouts". This

matches up with the stimulus given by Allah in His revelation which precisely pinpoints Allah's beautiful creations anchored on earth wherein His existence stands out for the truth seekers. Through his mental preoccupation and mindful observation of nature, the traveller brings his "inside" out and readers can easily decipher the traveller's inside world where he wises himself up about identification and appreciation of a monotheistic holding.

Islamic enlightenment goes on through the second stanza of the poem. Philosophy about human life is expounded in the poem. The traveller's inner-self illuminates "two sides" of life – "difficulty" and "ease". He realizes some entity gets off a convincing point that life is not meant to stop for whatsoever inconvenience because ease and comfort are much more than hurdles so as to enjoy life conclusively. So, when traveller's outside tends to give over because of despair probably, his inside pushes him forward to search some certain farmhouse epitomizing Allah's favor for life. This inside inspiration for a shake-off discouraging pondering and prolongation of a full-life is just synonymous to Islamic beliefs about human life which Muslims believe to be made of both hardship and ease and Allah has vehemently discouraged too much pondering over hardship of life; he emphasizes instead to behold His infinite mercy which can help them envisage grateful and responsible life.

Prohibitions and guidance, and much of Islamic way of life get expressed hands down through third and final stanzas. In Islam, there is no room for laziness. Every moment is premium; it, therefore, can't be spent wastefully. Every moment is the moment for actions which affect not only the action doers but also it benefits their fellows in the communities. Thus, diligence and meeting challenges gives big signification to human life. This guiding tutelage is offered in a superb literary convention in Frost's poem with an intertextual correspondence with the major Islamic books of Muslims. According to long-established Islamic exposition, human souls make promises to Allah that they will be worshipping Him through every action of their life once they are sent onto the earth as in human forms. Besides promises to Allah, when on earth, they make many more promises to their fellows, friends and families, too. Allah prohibits breach of promises. Even His prophet warns of serious consequences of breaking promises. Likewise, the prophet suggests every single moment be properly used before leaving this world to return to Creator. Frost exhibits as if he has come up with this deeply-felt veracity of successful accomplishment of life's all promises and duties endowed with by Islam, which is all subtly voiced in the concluding four lines of the poem.

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