CHAPTER III

STYLISTIC ANALYSIS

LYRICS

C H A P T E R - III

L Y R I C S

3.1. I n t r o d u c t i o n:

The lyric is as old as Greek Poetry. Greek song
was divided into two classes - malic or lyric song, which
was sung by a single voice to the accompaniment of a lyre;
and choric song, which was intended for collective singing
to the accompaniment of instrumental music, supplemented,
probably, by a dance. The first class of these divisions
is responsible for the lyric as we know it· in English
Poetry. True to its Greek origin it has two important
characteristics. They area: a) it is an expression of a
single emotion and b) it is a musical composition. " It is,
by definition a short personal poem. But its most essential
characteristic is its musicality, achieving its musical
effects by traditional techniques of meter, rhyme, and
stanzaic patterning. "[1]

In ancient times, music provided by the minstrel's
harp or lyre formed an external accompaniment to a lyric.
The language of the song may be unpolished, but it was
made musical by the voice of the singer keeping in tune
with the sound of the instrument. The subject matter also
was of little importance so long as the singer's voice
could give it the right emotional effect. Later ages

discovered the rhythmic possibilities of the words
themselves without assistance of music. The Elizabethans
were past masters of the art of investing words with
the highest musical quality.

As it has been pointed out above, the Lyric gives
expression to a single emotion or feeling. It appeals more
to the heart than to the intellect. Just as the songs
we sing are usually short, so a lyrical poem is as a rule
quite brief. " When he chooses the lyric form, the poet
does not intend to make any long flight; he wishes to convey
his impression swiftly, memorably, and musically". [2] The
important characteristic of lyric is that it is a subjective
poem because it expresses the poets emotions, so it is an
intensely personal poem.

As per the three moods through which the poet
passes when inspired by the emotion, the lyric can be
divided in three parts. The first part, which generally
consists of the first few lines, or of the first stanza,
states the emotion or the subject which has started the
poet's imagination working. The second part, which forms
the bulk of the poem, consists of the thoughts suggested
by the emotion. By this time the poem is well advanced
in intensity and therefore the expression reaches its
highest pitch of eloquence or passion. The third and the
last part, is the poet's return to his initial mood, the
mood of reason, for this time the emotion, which had

stirred his mind and heart has found release in fitting words and images. Like the first two parts the last part tends to be intellectual in character, embodying, often a judgment, a pointed summary and ending with a parting smile or sigh. However, this division into three parts, should not be pressed too far. Some lyrics may not reach an intellectual conclusion at all. A Poet's emotion is " a law unto itself" and pursues a course no critic can prescribe.

Robert Frost has been called as'a symbolist,' ' a spiritual drifter', ' a homespun philosopher', ' a moraliser' , ' a preacher', ' a farmer who writes verses' and " a lyricist". But much of his reputation rests on his lyrics - such as " Stopping by Woods on a Snowy Evening", "Acquainted with Night", " Reluctance" and " The Road not taken ". When we compare and contrast traditional lyric poetry we find that Frost not only extended the subject matter of lyric poetry but also brought extraordinary sophistication and originality to that important ingredient of music.

As we have seen music is the important characteri--stic of lyric poetry. Frost's attitude to music in poetry was ambiguous. " Time and again he protested that music and poetry were quite separate art forms, that the

intrusion of musical concepts in discussing poetry only clouded a poem's distinctively poetic achievement, thatwhat was really important was the nonmetrical sound of ' the talking voice'." [3] What Frost says about music in poetry is contradictory. His lyrics such as " Reluctance", " Stopping by Woods on a Snowy Evening", " Come in " , " Bereft " etc. are predominantly musical in the traditional sense. He was a skillful and highly conscious prosodist, concerned not only with " Sound" in a poem, but more specifically, with what he called 'tune'. According to him ' tune ' is the aesthetic appeal to the ear that a good poem has, an effect that comes very largely from the musical regularity of meter. " At least part of Robert Frost's reputation as a poet of ' simplicity' derives from the metrical tools he selects. " [4] Nothing demonstrates this concern better than Frost's lyric poetry.

Opening a copy of the Complete Poems at random pages, an average reader gains two solid impressions. The poems are predominantly short, and the verses are composed in brief forms. Frost's lyrics are as brief as the traditional ones.

The traditional lyric gives expression to single emotion so does Frost's. Also most of Frost's lyrics,

are divided in three parts like the traditional lyrics.
First he states the emotion and moves to the subject
in the second part and in the final stanza or at the
end, he gives some conclusions. " Yet anyone who reads
his poems with care and sympathy will realise how hard
Frost works for his conclusions, how aptly and beautifully
they arise out of a pure lyric contexts, how deftly and
justly they conclude a reflective or descriptive poem;
one feels, in fact, that Frost's conclusions or " direct-
ives" are quite as organic as the other elements of his
poems. " 5

For my analysis I have selected Frost's four
lyrics : " Reluctance", " Bereft ", " Neither out far
Nore in Deep" and " Come in". All of them reflect,more
or less all the characteristics of traditional lyrics
mentioned earlier. Let us look at the first lyric,
" Reluctance "

3.2   R E L U C T A N C E

Out through the fields and the woods
        And over the walls I have wended;
I have cli/bed the hills of view
        And looked at the world and descended;
I have come by the highway home,
        And lo, it is ended.

The leaves are all dead on the ground,
        Save those that the oak is keeping
To ravel them one by one
        And let them go scraping and creeping
Out over the crusted snow,
        When others are sleeping.

And the dead leaves lie huddled and still,
        No longer blown hither and thither;
The last lone aster is gone;
        The flowers of the witch hazel wither;
The heart is still aching to seek,
        But the feet question "Whiter?"

Ah, when to the heart of man
        Was it ever less than a treason
To go with the drift of things,
        To yield with a grace to reason,
And bow and accept the end
        Of a love or a reason?

                . . . . .

3. 2. 1 SYLLABIC STRUCTURE:

No of Syllables	Line No.						
7	1	aut	oru:ðə	fi:ldz	ənd	ðə	wudz
		vc	ccv cv	cvccc	vcc	cv	cvcc
9	2	ənd	əuvə ðə	wɔlz	ai	həv	wendid
		vcc	vcvc cv	cvcc	v	cvc	cvccvc
7	3	ai	həv	claimbd ðə	hilz	əv	vju:
		v	cvc	ccvccc cv	cvcc	vc	ccv
9	4	ənd	lukt	ətðəwə:ld	ənd	disendid	
		vcc	cvcc	vccvcvcc	vcc	cvcvccvc	
8	5	ai	həv	kʌm	bai ðə	haiwei	həum
		v	cvc	cvc	cv cv	cvcv	cvc
6	6	ənd	ləu	it	iz	endid	
		vcc	cv	cv	vc	vccvc	
8	7	ðə li:vz	ər	ɔ:l	ded	ɔn ðə	graund
		cv cvccvc	vc	vc	cvc	vc cv	ccvcc
8	8	seiv ðəuz	ðət	ðə	əuk	iz	ki:piŋ
		cvc cvc	cvc	cv	vc	vc	cvcvc
7	9	tə	rɛvəl	ðem	wʌn	bai	wʌn
		cv	cvcvc	cvc	cvc	cv	cvc
9	10	ənd	let	ðem	gəu	skrɪpiŋ	ənd kri:piŋ
		vcc	cvc	cvc	cv	cccvcvc	vcc ccvcvc
7	11	aut	əuvə ðə	krʌstid	snəu		
		cv	vcv cv	ccvccvc	ccv		
6	12	wen	ʌðə:z	a:	sli:piŋ		
		cvc	vcvc	v	ccvcvc		

9	13	ənd	ðə	ded	li:vz	lai	hʌdld	ənd	stil
		ʊcc	cv	cvc	cvcc	cv	cvccc	vcc	ccvc
9	14	nəu	lɔ:ŋə	bləun		hiðə	ənd	əiðə	
		cv	cvcv	ccvc		cvcv	ʊcc	cvcv	
7	15	ðə	la:st	ləun		a:stər	iz	gɔn	
		cv	cvcc	cvc		vccvc	vc	cvc	
9	16	ðə	flauəz	əv	ðə	witʃ	heizl	wiðə	
		cv	ccvvc	vc	cv	cvc	cvcc	cvcv	
8	17	ðə	ha:t	iz	stil	əikiŋtə	si:k		
		cv	cvc	vc	ccvc	vcvc cv	ʊvc		
7	18	bʌt	ðə	fi:t	kwestʃən	hwiðə			
		cvc	cv	cvc	ccvccvc	ccvcv			
7	19	a:	wen	tə	ðə	ha:t	əv	mæŋ	
		v	cvc	cv	cv	cvc	vc	cvc	
8	20	wəz	it	əivə	les	ðæn ə tri:zn			
		cvc	vc	vcv	cvc	cvcv ccvcc			
7	21	tə	gəu	wið	ðə	drift	əv	əiŋz	
		cv	cv	cvc	cv	ccvcc	vc	cvcc	
7	22	tə	ji:ld	wið	ə	greis	tə	ri:zn	
		cv	cvcc	cvc	v	ccvc	cv	cvcc	
7	23	ənd	bəu	ənd		əksept	ðə	end	
		vcc	cv	vcc		vccvcc	cv	vcc	
6	24	əv	ə	lʌv	ɔ:	ə	si:zn		
		vc	v	cvc	v	v	cʊcc		

3. 2. 2   <u>METRICAL ANALYSIS</u> :

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       /        /        x      /        x   x     /
1.   Out through /   the fields /   and the woods


     x   /   x   x     /        X   x       / (x)
2.   And ov/er   the   walls/  I   have   wended :


     x   x    /          x      /         x    /
3.   I have climbed  /  the hills /    of view


     x    /        x   x    /         x  x /  (x)
4.   And looked /  at the world /   and descended ;


     x   x     /        x   x    /    x      /
5.   I have come /   by   the high/way  home,


     x    /        x   x    /(x)
6.   And lo,  /  it   is   ended


     x        /        x      /       /      x   x     /
7.   The   leaves /   are   all    dead /   on   the ground,


       /        /        x   x    /      x      / (x)
8.   Save  those /   that the oak  /  is keeping


     x    /   x   x      /      x    /
9.   To   ra/vel  them  one  / by   one


     x     1       x    /    /    x      x   /      (x)
10.  And   let  /  them go /  scraping /  and  creeping


       /    /    x   x    /     x    /
11.  Out  ov/er   the  crus/ted  snow,


     x    /    x     x    /    (x)
12.  When  oth/ers   are   sleeping
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       x   x   /       /       /       /     x    x    /
13.  And the dead / leaves lie / huddled / and still,


      /  /  x     /      /  x      x   /  (x)
14.  No lon/ger  blown / hither /  and thither ;


       x    /      /    /   x  x   /
15.  The last /  lone  ast/er is gone ;


       x    /   x   x    x   /    /      (x)
16.  The flow/ers  of / the witch / hazel wither ;


       x    /    x   /    /  (x)    x    /
17.  The heart / is still / aching  / to seek,


       x    x    /      /     x     / (x)
18.  But  the  / feet  quest/ion  " whither ? "




       x    /       x   x   /     x   /
19.  Ah,  when /   to the heart / of man  =>


       x   x  / x    /      x   x    /
20.  Was it  ev/er  less / than  a  treason =>


       x   /    x   x    /       x    /
21.  To go / with the  drift / of things  =>


       x    /     x  a  /     x    /
22.  To yield / with agrace / to reason  =>


       x   /     x   x  /      x   /
23.  And bow / and accept / the end      =>


       x   x   /      x   x     /
24.  Of  a  love /  or   a  season



       =>    Run-on line
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## 3. 2. 3   DETAILED ANALYSIS :

The poem " Reluctance " is written in the traditional lyric form. Robert Frost published it in 1913 in his first book, A Boy's Will. It is about a romantic youth, who is reluctant and creating his pose of world weariness, in the traditional manner of youthful romantics.

The poem has beatiful lyric structure. As traditional lyric poetry is short in length, this lyric is also short. It is divided into four stanzas of six lines each. Like the traditional lyric, this lyric also states the subject in the first stanza, develops it in the following two stanzas, and summarizez it in the last stanza.

The rhyme scheme of this poem is regular like a song with little hint of an everyday speaking voice. " ' Rhyme' , says Sidneyin his Apology for Poetrie , ' striketh a certaine music to the ear '. And Swift remarks :   'Rhyming is what I have ever accounted the very essential of a good poet' " .[6]   Frost's use of rhyme in this poem creates musicality in the poem. Its pattern is ab cb db,   ef, gf hf,   ij kj lj, and mn on pn. In each stanza lines 2, 4 and 6 have similar rhymes whereas the other lines do not rhyme. We also notice that the rhyme scheme is held over for an extra two lines which
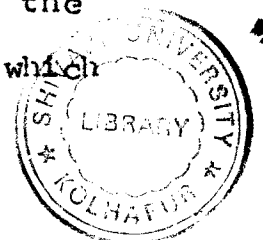
seems to create its own sense of " reluctance ". In the last
stanza we notice a softness, a kind of wistful falling-away,
in the " feminine endings ' of the rhymes. " This may be
because they still go on when we expect them to stop, like
a woman's famous ' last word' in an argument. If the
feminine ending rhymes in all its two or three syllables,
we call it a " feminine rhyme' ". [7] For instance "treason"
" reason" and " season ". We also find that in line 14
there is an instance of internal rhyme scheme where the
word " hither " rhymes with the last word of the same
line " thither". It connects the meaning that has created
by the earlier line 13 where the poet describes the heap of
dead leaves. It seems that the dead leaves are collected
together and bundled in a bundle.

In this poem we also notice many instances of
alliteration. They are :

walls ,,,, wended   (2),   highway.... home (5)

leaves lie   (13), last lone   (15)

witch .... wither   (16).

It creates musicality which Frost had intended because this
lyric is predominantly musical in the traditional sense.

The poem is divided into four stanzas of six
lines each, in all 24 lines and the length of the lines is
uneven. The syllabic structure of the poem is shown below :

Line. Stanza :	I	II	III	IV
1.	7	8	9	7
2.	9	8	9	8
3.	7	7	7	7
4.	9	9	9	7
5.	8	7	8	7
6.	6	6	7	6

Line 3 of each stanza has seven syllables whereas line 5 of the first and the third stanza has 8 syllables; and the second and the fourth have 7 syllables. So also line 2 of the stanza one and three has 9 syllables whereas the second and the fourth have eight syllables. In the last line there are 6 syllables in the first, the second and the last stanza whereas the third stanza has 7 syllables. When we look at the choice of the words we notice that the poet has predominantly used the monosyllabic words, 133 in all whereas the polysyllabic words are very rare, just 33 in all. Lines 1, 3, 7, 13, 19, 21, 22 and 24 do not have a single polysyllabic word. The occasional use of polysyllabic words in the poem seems to suggest the speaker's mood of " reluctance ".

In this poem Frost has used " Iambic tetrameter with an " Anapaestic " modulation. " With a leap and a bound the swift anapaests throng to get the feel of anapaestic rhythm. It is swift, energetic, irresistible. " [8]

This predominant use of anapaestic foot brings out the speaker's feelings of reluctance that cannot be resisted. In each stanza, the first five lines have three foot, whereas the last line of every stanza has two-foot pattern. " The theme of finality is emphasized by shortening of the final line in each stanza where the usual three-foot line brakes to two beats to give the effect of a slowing down ("And lo, it is ended ") ".[9]

On the surface level the poet describes the journey of a youth in the company of nature. We notice lexical cohesion in his use of nature imagery " ' Lexical cohesion' was to be interpreted simply as an accompanying feature that may be associated with grammatical reference".[10] The words like field, woods, hills, highway,leaves, oak, snow, aster, flower, hazel etc. cohere and create the desired effect. The noun phrases ' crusted snow' , ' the last lone aster ' give hint of winter season and convey the melancholy tone of the poem. In line ten and thirteen we notice a collocative clash:

" And let them go scraping and creeping"

" And the dead leaves lie huddled and still "

In poetic language such a device is also called a figure of speech. Here the poet uses 'personification' where the leaves are treated as animate. The verbal forms "scraping " and "creeping" and the adjectives " huddled" and " still" go with animate nouns. But here they are used with non-animate

noun 'leaves'. This figure intensifies the severity of winter season.

In the last line of the first stanza we notice a faint biblical echo:

" And lo, it is ended. "

which suggests the end of a journey and the end of a season. But in the last line the poem takes a turn where the autumnal metaphor is explained. The real emotional pivot of the poem is not the end of the season at all but the end of " a love ".

The language of the poem is deliberately poetic as in

" I have wended " , - , " Ah when " .

In this poem we also notice many instances of repetition " " Free repetition of forms means the exact copying of some previous part of a text (whether word, phrase, or even a sentence) .... ".[11] The word "And " is repeated six times in lines 2, 4, 6, 10, 13 and 23 which gives the effect of sequencing and the continuous journey of the speaker. "The dead leaves" are repeated in line 13 which describe the severe winter and its effect on the trees. In line 19 the phrase " the heart " is repeated which highlights the speaker's emotions.

In the second line we notice an instance of
'inversion' or ' topicalization' in which significant
elements are placed in the beginning in order to put an
emphasis on them. "And over the walls I have wended." Here
the subject and the verb are placed after the adverbial
phrase "And over the walls". In lines, 2, 3, 5, 21 and 22,
we notice some fine examples of syntactic parallelism.
Parallelism is a type of foregrounding which is the opposite
of deviation, because it consists in the introduction of
extra regularities, not irregularities into the language.
" Linguistic parallelism is very often connected with
rhetorical emphasis and memorability .... Every
parallelism sets up a relationship of equivalence between
two or more elements : the elements which are singled out
by the pattern as being parallel."[12]. In the lines 2, 3 and
5 the poet repeats the pattern : sub + aux + mv

I	have	wended
I	have	climbed
I	have	come

In the lines 21 and 22 he repeats the pattern :

To	infinitive	+ Prep. P
To	go	with the drift
To	yield	with a grace

Such instances of parallelism help the poet to intensify
the experience of the protagonist by pointing out similarity

in the poem.

The peculiarity of this poem is the 'enjambment'
In the last stanza of the poem we notice it where there
is grammatical over-flow from one line to the next. There
is a tension between the metrical " pause" and the grammatical
" pull " . " Enjambment is, therefore, like metrical variation
in setting up a tension between the expected pattern and the
pattern actually occurring. "[13]

. . . . .

3. 3   <u>B E R E F T</u>

Where had I heard this wind before
Change like this to a deeper roar ?
What would it take my standing there for,
Holding open a restive door,
Looking downhill to a frothy shore ?
Summer was past and day was past.
Somber clouds in the west were massed.
Out in the porch's sagging floor
Leaves got up in a coil and hissed,
Blindly struck at my knee and missed.
Something sinister in the tone
Told me my secret must be known:

Word I was in the house alone
Somehow must have gotten abroad,
Word I was in my life alone,
Word I had no one left but God.

. . . . .

3.3.1   <u>SYLLABIC STRUCTURE</u>

No of Syllables	Line No								

8   1   weə   lræd   ai   hɔːd   ʃis   wind   bifɔː

         CV   CVC   V   CVC   CVC   CVCC   CVCV

8   2   tʃeindʒ   laik   ʃis   tə   ə   diːpə   rɔː

         CVCC   CVC   CVC   CV   V   CVCV   CV

9   3   wɔt   wud   it   teik   mai   stændiŋ   ʃeə   fɔː

         CVC   CVC   VC   CVC   CV   CCVCCVC   CV   CV

8   4   həuldiŋ   əupən   ə   restiv   dɔː

         CVCCVC   VCVC   V   CVCCVC   CV

9   5   lukiŋ   daunhil   tə   ə   frɔei   ʃɔː

         CVCVC   CVCCVC   CV   V   CCVCV   CV

8   6   sʌmə   wəz   paːst   ənd   dei   wəz   paːst

         CVCV   CVC   CVCC   VCC   CV   CVC   CVCC

8   7   sɔmbə   klaudz   in   ðə   west   weə   mæsd

         CVCCV   CCVCC   VC   CV   CVCC   CV   CVCC

8   8   aut   in   ðə   pɔːtʃes   sægiŋ   flɔː

         VC   VC   CV   CVCVC   CVCVC   CCV

8   9   liːvz   gɔt   əp   in   ə   kɔil   ənd   hisd

         CVCC   CVC   VC   VC   V   CVC   VCC   CVCC

8   10   blaindli   strʌk   ət   mai   niː   ənd   misd

         CCVCCCV   CCCVC   VC   CV   CV   VCC   CVCC

8   11   sʌmeiŋ   sinistər   in   ðə   təun

         CVCCVC   CVCVCCVC   VC   CV   CVC

8   12   təuld   mi   mai   siːkrit   mʌst   bi   nəun

         CVCC   CV   CV   CVCCVC   CVCC   CV   CVC

No. of Syllables.	Line No.							
8	13	wɔːd	ai	wɔz	in	ðə	haus	əlaun
		cvc	v	cvc	vc	cv	cvc	vcvc
7	14	sʌmhau	mʌst	hæv	gɔtən	əbrɔː	d	
		cvccv	cvcc	cvc	cvcvc	vcc	vc	
8	15	wɔːd	ai	wɔz	in	mai	laif	əlaun
		cvc	v	cvc	vc	cv	cvc	vcvc
8	16	wɔːd	ai	hæd	nɔu	wʌn	left	bʌt	gɔd
		cvc	v	cvc	cv	cvc	cvcc	cvc	cvc

3.3.2   METRICAL STRUCTURE :

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        /   x    x   /      x   /  x   /
1.   where had / I heard / this wind / before


        /    x  /   x    x  /  x    /
2.   change like / this to / a dee/per  roar ?


        /   x    x /  x  /  x    /    x
3.   What would / it take / my sta/nding there for,


       /  x  / x    x  /   x   /
4.   Holding / open / a res/tive door


       /  x   /   x    x  x  /  x   /
5.   Looking / downhill / to a  fro/thy shoare ?


       /  x   x  /    x  /   x  /
6.   Summar / was past / and day / was past


       /  x   /    x    x  /   x   /
7.   Sombre / clouds in / the west / were massed


       /  x  x  /   x   /  x   /
8.   Out in / the por/ch's sagg/ing floor

       /    /   x  x  x  /   x  /
9.   Leaves got / up in / a coil / and hissed


       /  x  /     x  x  /  x   /
10.  Blindly / struck at / my knee / and missed.


       /   x  /  x  x  x  /   x    /
11.  Something / sinis/ter in / the tone ⟹


       / x  x /  x  /   x   /
12.  Told me/ my sec/ret must / be known


       /  x  /  x   x  /   /
13.  Word I / was in / the house / alone
```

⟹   run on line

14.   Somehow / must have / gotten / abroad

15.   Word I / was in / my life / alone

16.   Word I / had no / one left / but God

3.3.3   DETAILED ANALYSIS :

The poem " Bereft " is not written in
the traditional lyric form. It was first published in 1928
in Frost's fifth volume of poetry " West Running Brook. "
As its form is different from the traditional lyrics, its
theme is also different and unusual. It creates dramatically
a sense of loneliness and terror.

The poem is written in sixteen lines in
all without stanzaic division unlike the other three lyrics
selected here for analysis. The poet has developed the
theme in the poem from the very first line to the end of
the poem in a continuous manner. So the structure of the
lyric which is continuous, without any break, supports
the thought continuously flowing through the poem.

The rhyme scheme of this lyric compared
to the other three lyrics is asymmetrical. The first five
lines have the same rhyme. The pattern of the whole poem
is a a a a a,   b b a,   c c ,   d d d,   e d e.

This uneven and insistent pattern has an
effect of relentless circumscribing pursuit. It is later
reinforced by the amount of repetition - " Word ....Word ..
...Word " (13, 15, 16) . The five rhymes come in the
end of two questions posed by the poet at the very

beginning of the poem. It seems that the present physical condition reminds the poet of some past unhappy memories which he is trying to recall. The intensity of the feelings has been brought out by the rhyme.

Though the rhyming pattern is " narrow" there are fine instances of alliteration, assonance and consonance. We notice the instances of alliteration as follows:

$$had \ldots\ldots \underline{h}eard \quad (1), \quad \underline{w}est \quad \underline{w}ere \quad (7)$$
$$\underline{s}omething \ \underline{s}inister \quad (11), \quad \underline{m}e \ \underline{m}y \quad (12)$$

In lines 1 and 4 there are instances of assonance where the vowel sound /i/ and diphthong /ǝu/ are repeated respectively : this - wind, holding-open. We also
/i/ /i/ /ǝu/ /ǝu/
find some examples of consonance as follows :

$$ha\underline{d} \ldots . \quad hear\underline{d} \quad (1), \quad secre\underline{t} \quad \ast \quad mus\underline{t} \quad (12)$$

These devices create music in the poem. There is also an instance of onomatopoea in line 9 : " hissed ". Here the sound suggests the meaning.

Though the poem is not divided into stanzas the length of the lines in terms of the syllabic structure of the poem is even except the lines 3 and 5. The syllabic structure of the poem is given below :

Line.	No. of Syllables.	Line.	No. of Syllables.
1.	8	9.	8
2.	8	10.	8
3.	_9_	11.	8
4.	8	12.	8
5.	_9_	13.	8
6.	8	14.	8
7.	8	15.	8
8.	8	16.	8

All the lines of the poem except 3 and 5 are 8 syllabic whereas lines 3 and 5 are 9 syllabic. Unlike the structure of the poem the choice of the words is also uneven. There are 87 monosyllabic words as against 19 polysyllabic words. This predominant use of monosyllabic words seems to suggest the fear of loneliness in the poet's mind.

" The instruction of colloquial idiom ("What would it take my standing there for ") breaks up any chance of a regular meter, which would create an inappropriate sense of control and gives a psychological distinctiveness to the voice of the speaker ". [14] Though we agree with Elaine Barry and say that there is no regular meter in this poem still we notice that Frost has used iambic tetrameter throughout the poem with many trochaic, spondaic and

anapaestic modulations. The peculiarity of this poem is
that every line except lines 2 and 9, begins with trochaic
foot. This predominant repetition of troachaic foot brings
out the fear of loneliness in the poet's mind. " .... its
(troachee's) ' falling' quality also fits it for graver
themes. " The continuity of the theme of loneliness is
emphasized by maintaining the length of the lines and by
maintaining the division of foot, in every line, into four
from the beginning to the end.

" Lawrence Thompson gives the biographical
background to the poem. In 1893, while Frost was courting
Elinor White, he spent the summer with her family .....
It was tense and uncertain time in the relationship. Frost
had given up his chance of college education at Dartmouth...
Jealous that Elinor might fall in love with some body else
while she was away at Saint Lawrence University, he spent
most of the summer trying to persuade her to leave college
and marry him. At the end of the summer when the Whites
left the farmhouse, Frost announced that he would stay on
alone for a few days..... . At night, alone in the big
house he was gripped by the fear that he captures more
than thirty four years later in " Bereft ". " [16] Keeping
in mind this fear of loneliness when we look at the poem,
we find that the effect of psychological terror is largely
gained by projecting an animistic threatening quality to

the physical surroundings. The use of lexis is effective.

For example, the shore is " frothy" the clouds are "sombre",

the wind is " roaring ". The nature imagery - wind, hill,

shore, summer, clouds, leaves, all cohere and intensify

the fear of loneliness. There is " something sinister "

in the sound of the leaves. The sense of evil in the landscape

is extended even to the house itself which provides no heaven.

The door is ' restive ' the porch is ' sagging '. " Leaves"

got up and " hissed " . Here we find the collecative clash

because the adjective " restive" and the verbs "sagging ",

" got up " and " hissed " are + animate, but here they

are used with - animate nouns. This animation and collocative

clash highlights and intensifies poet's feelings of loneli-

ness . In the traditional lanaguage such device is called

personification. Such a device in the context of the poem

brings out the psychological terror that is gained by the

physical surrounding.

We also notice some fine instances of repetition

in this poem. The pronoun 'I' is repeated thrice in lines

13, 15 and 16; the pronoun " my " is repeated twice in

lines 10 and 15. This repetition intensifies the loneliness

of the narrator and shows how the narrator is suffering on

account of this loneliness. In line 15 the word "alone "

is repeated and in lines 15 and 16 the word " word" is

repeated twice which highlights the feelings of loneliness.

In ~~this~~ line 6, he repeats the word " past " which give us a
clue that the poet has experienced such type of feeling
of loneliness in his past life.

The poet develops the terror from the first sense
that the nature has human identity to a feeling that it
is malevolent. The realisation of this vulnerability mounts
to frantic leaps. Not only is he in the house alone but also
in life, with " no one left but God". The last line is not
a cry of faith but an agonized sense of absolute berevement.

When we consider the syntactic structure of the poem
we notice some instances of syntactic parallelism. In lines
2, 4 and 5 he repeates the noun phrase with the pattern :

Art + Adj + N'

a   deeper   roar

a   restive   door

a   frothy   shore

In line 6, he repeats the pattern :

Sub + aux + verbal ;

Summer   was   past

day   was   past

In lines 13 and 15 the poet repeats the prepositional

phrase with the pattern : Prep + NP

       in   the   house   alone

       in   my   life   alone

These devices of syntatic parallelism used in the poem brings out similarity.

In line 11 we notice an instance of enjambment where on the metrical level the line has a pause but the grammatical level demands it to continue:

    " Something sinister in the tone ⇒

    Told me my secret must be known : "

This device of enjambment supports the theme that flows continuously without any break, from the very first line to the last.

• • • • •

3.4   <u>NEITHER OUT FAR NOR IN DEEP</u>

The people along the sand
All turn and look one way.
They turn their back on the land.
They look at the sea all day.

As long as it takes to pass
A ship keeps raising its hull;
The water ground like glass
Reflects a standing gull.

The land may vary more;
But wherever the truth may be
The water comes ashore,
And the people look at the sea.

They cannot look out far.
They cannot look in deep.
But when was that ever a bar
To any watch they keep ?

. . . . .

3.4.1   <u>SYLLABIC STRUCTURE</u> :

<u>No. of</u> <u>Syllables</u>	<u>Line No.</u>						

6   1.   ðə   pi:pl   əlɔŋ   ðə   sænx
       cv   cvcc   vcvc cv   cvcc

6   2.   ɔ:l   təːn   ənd   luk   wʌn   wei
       vc   cvc   vcc   cvc   cvc   cv

7   3.   ðei   təːn   ðeə   bæk   ɔn   ðə   lænd
       cv   cvc   cv   cvc   vc   cv   cvcc

7.   4.   ðei   luk   ət   ðə   si: ɔ:l   dei
       cv   cvc   vc   cv   cv   vc   cv

7   5.   əz   lɔŋ   əz   it   teiks   tə   paːs
       vc   cvc   vc   vc   cvcc   cv   cvc

7   6.   ə   ʃip   ki:ps   reiziŋ   its   hʌl
       v   cvc   cvcc   cvcvc   vcc   cvc

6   7.   ðə   weitə   graund   laik   gla:s
       cv   cvcv   ccvcc   cvc   ccvc

6   8.   riflekts   ə   standiŋ   gʌl
       cvccvccc   v   ccvccvc   cvc

6   9.   ðə   lænd   mei   veəri   mɔ:
       cv   cvcc   cv   cvcv   cv

No. of Syllables	Line No.						
8	10.	bʌt cvc	weərevə cvcvcv	ðə cv	truːθ ccvc	mei cv	bi cv
6	11.	ðə cv	wɔːtə cvcv	kʌmz cvcc	əlɔː cvc		
7	12.	ənd ðə vcc cv		piːpl cvcc	luk cvc	ət ðə vc cv	siː cv
6	13.	ðei cv	kænɔt cvcvc	luk cvc	aut vc	faː cv	
6	14.	ðei cv	kænɔt cvcvc	luk cvc	in vc	diːp cvc	
8	15.	bʌt cvc	when ccvc	wəz cvc	ðæt cvc	evər vcvc	ə ba v cv
6	16.	tə cv	eni vcv	wɔtʃ cvc	ðei cv	kiːp cvc	

3.4.2   METRICAL STRUCTURE :

1.
```
   x      /      x  /      x      /
The people /  along /  the sand
```

2.
```
   x    /    x    /    x    /
All turn / and look/ one way
```

3.
```
   x      /      x      /      x  x      /
They turn / their  back /  on the  land
```

4.
```
   x      /    x  x    /      /      /
They look/ at the sea /  all   day
```

5.
```
   x    /    x  x    /      x      /
As long/ as it takes /  to pass
```

6.
```
   x    /      /      /      x  x      /
A ship / keeps   rai/sing its  hull ;
```

7.
```
   x      /    x      /      x      /
The wet/ter  ground  /  like  glass
```

8.
```
   x  /      x    /    x      /
Reflects  /   a stan/ding   gull
```

9.
```
   x    /    x    /  x    /
The land / may  va/ry  more ;
```

10.
```
   x    x    /x    x  /      /      (x)
But  where/ever  the / truth may  be
```

11.
```
   x    /    x      /      x      /
The  wa/ter   comes  /  ashore
```

12.
```
   x    x      /      /      x    x    /
And  the  /  people  look /  at  /  the sea
```

```
         x      x  /      /          x  /
13.   They   can/not   look    /   out far

         x      x  /      /       x    /
14.   They   can/not   look/     in   deep

         x      /      x      /    /  x     x  /
15.   But    when/   was   that  / ever  /  a  bar

         x    / x      /           /        /
16.   To    an/y   watch  /     they     keep .
```

***

3.4.3   <u>DETAILED ANALYSIS</u> :

The poem " Neither out far Nor in Deep" was published in 1936, in Frost's seventh Volume, <u>A Further Range</u> which brought him third Pulitzer prize. It has beautiful lyric structure but Frost has given an unusual dimension to the traditional lyric form by presenting in lyric the theme of the " terror of nihilism".

When we consider the formal structure of the poem we notice that it is divided into four stanzas of four lines each. Like the traditional lyric, it is a short poem, sixteen lines in all and it states the theme in the first stanza; develope it in the next two stanzas and summerizes it in the final stanza.

The rhyme scheme of this poem is quite regular compared to the lyrics selected here for analysis. The rhyme scheme is alternate. Lines 1 and 3 and 2 and 4 of every stanza rhyme. The pattern is ab ab, cd cd, ef ef, gh gh. We notice in line 3 an instance of alliteration : <u>They</u> ..... <u>their</u> . In line 4 we also notice an instance of assonance : They ..... day
             /ei/   /ei/
These sound devices create music in the poem.

Like the traditional lyric, the poem is evenly divided into four stanzas of four lines each. But the

length of the lines and the syllabic structure are uneven. The syllabic structure of the poem is as follows:

Line. Stanza -	I	II	III	IV
1.	6	7	6	6
2.	6	7	6	6
3.	7	6	6	8
4.	7	6	7	6

The first two lines of the first stanza have 6 syllables whereas the last two lines of the stanza first have seven syllables. In the second stanza this pattern reverses. The first two lines have seven syllables where*as* the next two lines have six syllables. In the third stanza lines 1 and 3 have six syllables whereas lines 2 and 4 have 8 and 7 syllables respectively. In the final stanza lines 1 and 2 have six syllables whereas lines 3 and 4 have 8 and 6 syllables respectively. When we think over the choiceof the words in the poem we notice that there are only eleven polysyllabic words ~~whereas~~ *against* seventy-four monosyllabic words. This predominant use of monosyllabic words brings out the theme of terror inthe poem.

In this poem the meter is more regular than any of the lyrics we have looked at so far. We do not notice much sense of a speaking voice intruding on the controlled beat. Frost uses here iambic trimeter with anapaestic and spondaic modulations. All the

sixteen lines are divided into three foot pattern. The balanced meter highlights the musicality in the poem.

When we compare this lyric with the other lyrics, we find that it has wider thematic perspective. The emphasis, here, is not on the speaker's emotion and the theme is not an individual's sense of alienation from the rest of the world. Here, the focus is on the world itself. A door is opened on the possibility that everything is meaningless. Frost's apt lexical choice enables him to present this simple scene effectively. The words ~~used are~~ *such as* land, water, people, sand, see, ship hull, wetter ground, gull, bar, cohere and a common sematic thread runs through them which makes the reader visualise the nature described by the poet. Yet from the opening stanza, it is never a realistic beach scene. " The word 'all' mentioned in lines 2 and 4 removes such a possibility. There is something compulsive about these ' people' and the watch they keep. " As he says in his poem entitled " Neither Out far Nor In Deep " , we all will continue forever to watch and hope ' wherever the truth may be' . " [17]
The focus here is on their gazing and the significance of that rests both in what they are turning away from and what they are looking at.

The predominent repetition of the words

'look' in lines 4, 12, 13, 14, emphasizes the gaze of the people which is obsessive. The repetition of " People" in lines 1 and 12 and the pronoun "they" in lines 4, 13, 14 and 16 show that the emphasis of the poem is not on the individual speaker but on the world itself. The words " land" and " sea" repeated in lines 9 and 12 highlight the juxtaposition which has metaphoric values. In literary tradition, land represents order, security, human values and harmony. By contrast the sea is unknowable, inscrutable, alluring, and descructive. The best example of this in American literature is <u>Moby Dick</u>. There Ishmael feels drawn to the sea whenever he feels " a damp, drizzly November in (his) soul", and the sea's attraction for him throws light on Frost's poem. But in this poem there is an ironic twist. The " people " do not go to the sea, as Ishmeal does. They simply look at the sea, hypnotized into a state of enertia. In stanza two the poet describes their gazing- a ship, mechanically passing to an unstated destination, and a gull, viewed only as a reflection. Yet they gaze on emptiness.

On the syntactic level we notice some good examples of parallelism. In lines 1 and 3 he repeatedly uses the pattern ; prep + art + N

along the sand

on the land

In lines 13 and 14 he repeats the pattern : sub + Aux + Mv + Advp. :

They cannot look out far

They cannot look in deep

This instance of syntactic parallelism brings out the similarity in the gazing of the people which is empty-Because " they turn their back on the land", which may vary more ", compelled into an abstract contemplation of blankess. Here the significance of the title " Neither out Far Nor in Deep ", is brought out.

In the second stanza (lines 7 and 8) the poet uses a simile in which he compares the wetter ground with glass which reflects the standing gull. This figure highlights the empty gazing of the peopel. They do not look in deep and see the gull clearly but just a reflection of it.

We may therefore, conclude that the theme of the poem is held in a subtlebalance. Is it " commentary on the tragic limitations of man's perception ? or does it go further than that to postulate a blank and absurd universe that mocks the very attempt to " look " ? As the poem ends in a rhetorical question, the ambiguity is unresolved inspite of the fact that such questions do not demand any answer from the reader as they imply it. But this question is, indeed, " terrifying " in its

possibilities. The brilliant choice of the words of the last line maintains the ambiguity. " To any watch they keep". The image of " keeping watch " suggests a fear of something real though ' unseeable ".

3.5   <u>C O M E   I N</u>

As I came to the edge of the woods,

Thrush music- hark !

Now if it was dusk outside,

Inside it was dark.

Too dark in the woods for a bird

By sleight of wing

To better its perch for the night,

Though it still could sing.

The last of the light of the sun

That had died in the west

Still lived for one song more

In a thrush's breast.

Far in the pillared dark

Thrush music went -

Almost like a call to come in

To the dark and lament.

But no, I was out for stars:

I would not come in.

I meant not even if asked,

And I hadn't been.

         • • • • •

3.5.1   <u>SYLLABIC STRUCTURE.</u>

No. of Syllables.	<u>Line No.</u>								
9	1.	ɘz	ai	keim	tɘ	ðɘ	eidʒ	ɘv	ðɘ wudz
		vc	v	cvc	cv cv		vc	vc cv	cvcc
4	2.	ɵrʌʃ	mju:zik	ha:k					
		ccvc	ccvcvc	cvc					
7	3.	nau	if	it	wɘz	dʌsk	autsaid		
		cv	vc	vc	cvc	cvcc	vccvc		
5	4.	insaid	it	wɘz	da:k				
		vccvc	vc	cvc	cvc				
8	5.	tu:	da:k in	ðɘ	wudz	fɔ:r	ɘ	bɘ:d	
		cv	cvc vc	cv	cvcc	cvc	v	cvc	
4	6.	bai	slait	ɘv	wiŋ				
		cv	ccvc	vc	cvc				
8	7.	tɘ	betɘr	its pɘ:t	fɘ	ðɘ	nait		
		cv	cvcvc	vcc cvc	cv	cv	cvc		
5	8.	ðɘu	it	stil kud	siŋ				
		cv	vc	ccvc cvc	cvc				
8	9.	ðɘ	la:st	ɘv	ðɘ	lait	ɘv	ðɘ	sʌn
		cv	cvcc	vc	cv	cvc	vc	cv	cvc

No. of syllables	Line No.							

| 6 | 10. | ɣət | hæd | daid | in ɣə | west | | |
| | | cvc | cvc | cvc | vc cv | cvcc | | |

| 6 | 11. | stil | livd fə | wʌn | sɔŋ | mɔː | |
| | | ccvc | cvcc cv | cvc | cvc | cv | |

| 5 | 12. | in ə | ɵrʌʃiz | brest | | |
| | | vc v | ccvcvc | ccvcc | | |

| 6 | 13. | faːr | in ɣə | pilɘːd daːk | | |
| | | cvc | vc cv | cvcvc cvc | | |

| 4 | 14. | ɵrʌʃ | mjuːzic | went | |
| | | ccvc | ccvcvc | cvcc | |

| 8 | 15. | ɔːlmə ust | laik ə | k ʒɨl tə kʌm | in |
| | | vcc vcc | cvc v | cvc cv cvc | vc |

| 6 | 16. | tə ɣə | daːk ən | læment | |
| | | cv cv | cvc vc | cvcvcc | |

| 7 | 17. | bʌt | nəu | ai | wəz aut fə | staːz |
| | | cvc | cv | v | cvc vc cv | ccvc |

| 5 | 18. | ai | wud | nɔt | kʌm in | |
| | | v | cvc | cvc | cvc vc | |

| 6 | 19. | ai | ment | nɔt | iːvn if | aːskt |
| | | v | cvcc | cvc | vcc vc | vccc |

| 5 | 20. | ænd | ai | hædənt biːn | |
| | | vcc | v | cvcvcc cvc | |

3.5.2 <u>METRICAL STRUCTURE.</u>

        x   x   /   x   x   /   x x   /
1.   As I came / to the edge / of the woods

        /   /   x   /
2.   Thrush mus/ic - hark   :

        x   /   x   x   /   / /
3.   Now if / it   was   dusk / outside,

        /   /   /   x   x   /
4.   Inside / it was dark

        /   /   x   x   /   x x /
5.   Too dark / in   the   woods / for a bird

        x   /   x   /
6.   By sleight / of wing

        x   /   x   x   /   x x   /
7.   To bett/er its perch / for the night

        x   x   /   x   /
8.   Though it still / could sing

        x   /   x   x /   x x   /
9.   The last / of the light / of the sun

        x   x   /   x x /
10.   That had died / in the west

        /   /   x /   /   /
11.   Still lived / for one / song more

        x x   /   x   /
12.   In a thru/sh's breast

        /   x   x   /   x   /
13.   Far in / the pill/ared dark

14.   /   / x /
Thrush   mus/ic went - ⇒

15.   / x   /   x   / x   /   x
Almost / like a / call to / come in

16.   x   x   /   / x   x /
To the dark / and lament

17.   x /   x   x /   x   /
But no / I was out / for stars :

18.   x x   /   /   x
I would not / come in

19.   x /   /   /   x /
I meant / not even / if asked

20.   x   x / x   /
And I / had/n't been

***

⇒ run on line

3.5.3   <u>DETAILED ANALYSIS</u> :

The lyric " Come In " is written in the traditional lyric form. Frost published it in 1942, in his 9th Volume, <u>A Witness Tree</u> which won for him fourth Pulitzer Prize. It deals with a favourite Frost Theme the " death wish " , attraction of the dark, the pull of lonely places, the call to " Come In / To the dark and lament ".

This poem has a beautiful lyric structure. It is divided into five stanzas of four lines each, twenty lines in all. Like the traditional lyric, Frost here states the theme in the first stanza, developes it in the next three stanzas and summarizes it in the final stanza.

The poem has a regular rhyme scheme in the sense in every stanza lines 2 and 4 rhyme, whereas lines 1 and 3 don't. We notice some fine/stances of alliteration as follows :

        <u>S</u>till ...... <u>s</u>ing (8) , <u>l</u>ast .....<u>l</u>ight (9)

        <u>S</u>till ...... <u>s</u>ong (11) ,& <u>c</u>all.....<u>c</u>ome (15)

There is an instance of assonance in line 8, where the poet repeats the vowel sound /i/ : still .... sing. We also
                         /i/   /i/

notice many instances of consonance as follows :

last ...... light_ (9) , that_ .... west_ (10)

had ...... died (10) ,& meant_....not_...asked(19)

In line 15 there is an instance of cross alliteration :

Almost .... like ... call.

All these devices create music in the poem which is the predominent characteristic of the lyric as a form.

Though the poem has beautiful lyric structure, it is divided into five stanzas of four lines each, the length of the lines is uneven. The syllabic structure of the poem is given below :

Line. Stanza :	I	II	III	IV	V
1.	9	8	8	6	7
2.	4	4	6	4	5
3.	7	8	6	8	6
4.	5	5	5	6	5

Line 1 of the stanza two and three has eight syllables whereas it has 9,6 and 7 syllables in stanzas one,four and five respectively. In line 2 of the first, the second and the fourth stanza, there are only four syllables and in the third and the fifth stanza; there are six and five syllables respectively. When we compare the second

line of every stanza to the others, it is short in length
than the other lines. In the third line ~~of~~ the stanza
two and the four have eight syllables, the stanza three
and the five have six syllables whereas the stanza one
has seven syllables. In the final line the poet tried
to maintain five syllables except stanza four which has
~~five~~ *six* syllables. When we consider the choice of the words
we notice that the poet uses monosyllabic words predo-
minantly. There are 102 monosyllabic words whereas only
10 polysyllabic words. Out of 20 lines, 10 do not have
any polysyllabic word and the remaining have just a single
polysyllabic word in each. This predominant use of mono-
syllabic words seems to highlight and bring out the poet's
unwillingness to join the song of the bird. Frost basically
uses anapaestic meter but it is continually broken from
the first stanza to the last as the speaker's assertiveness
comes through. We notice here an emotional tension between
the call of the bird and the speaker's rejection. This
emotional tension is echoed in and re-enforced by metrical
tension. And for this reason the poem became successful.
Throughout the poem Frost demonstrates his idea of keeping
the natural rhythm of speech and the regular rhythm of
meter in " strained relation". The very sound of the
speaker's voice thus sets up its own resistence to the
invitation of the bird. We also notice an instance of
enjambment in line 14 where there is a tension between

metrical pause and grammatical pull :

" Thrush music went _ $\Rightarrow$

Almost like a call to come in "

When we look at the lexis of the poem it has
two groups. The words like woods, dark, dusk, night, died
lament, cohere and put forth melancholy mood. In the
second group the words like Thrush, bird, wing, sunlight,
sing, song, cohere and present nature imagery. Thrush is
a song bird but when we compare it to Keats' "Nightingale"
we notice that Frost's thrush is inverse of Keats' night-
ingale. Keats' bird represents an eternal principle of
joy in contrast to the blighted sorrowful, transitory life
of man where as the thrush here, sings a song of 'lament'
in the dark and invites man to join it. The poet repeats
the word " dark " in lines 2 and 13 and the personal
pronoun "I " in lines 17, 18 and 19 and 20. It highlights
the the speaker's temptation to join the bird because the
darkness is mentioned in every stanza. And the call, as the
title emphasizes and repeated in lines 15 and 18 is to
" come in " far more enticing and personal than " go in ".
The song is a siren song. But we notice that the speaker
is sufficiently in control of the temptation to notice the
limitations of this darkness. It is not possible for the
bird " to better its perch for the night " by any " sleight
of wing " . The word " pillared" suggests not only the
secure refuse of a church but, especially to a man who was

" out for stars " the confinement of prison.

On the syntactic level we notice the dramatic repetition of the personal pronoun " I " in the final stanza. The bird invites the speaker to " come in " and " lament " but he rejects it and says in dialogues as in drama :

> " But no I was out for stars :
>
> I would not come in.
>
> I meant not even if asked,
>
> And I hadn't been. "

In the first stanza we notice contrast/juxta-position :

> " Now if it was dusk outside
>
> Inside it was dark. "

This intensifies the emotional tension of the speaker. So also the second line of the first stanza has elliptical structure :

> " Thrush music - hark ! "

The speaker is pulled up by the thrush music but he puts control on himself as the above elliptical line suggests.

The peculiarity of this lyric is that we notice

here many prepositional phrases. In line : 1, 5, 7,9,10 & 16
the poet again and again repeat¢s the NP with the structure:
Prep + ar¢t + N.

of	the	woods
to	the	¢dge
in	the	woods
for	a	bird
for	the	night
of	the	light
of	the	sun
in	the	west
to	the	dark

Such a device highlights the similarity in the call of the
bird and the speaker's temptation to join it.

in lines 9 and 10 the poet uses a metaphor :
" The last of the light of the sun,
That had died in the west ".
It highlights the lamentation and brings out the melancholy
mood of the poem. In the above lines we also notice animation or
personification. The verb "died" only goes with animate nouns
but here the poet uses it with __ human noun the sun. It is
also an instance of collocative clash. Such a device highlights
the end of happiness and the beginning of misery.

In this chapter we have examined Frost's lyrics,
their characteristics,their similarities and differences with
the traditional lyric form.Now we will consider his exprimen-
-tation with the sonnet form in the next chapter.

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