CHAPTER IV

STYLISTIC ANALYSIS

SONNETS

C H A P T E R- IV

- SONNETS -

4.1   I N T R O D U C T I O N:

The sonnet is a piece of verse, probably expressive of single idea, consists of fourteen ten syllabic lines, with rhymes arranged according to one or the/other of certain definite schemes. When we consider the English Sonnet we notice that there are two main structural forms. The first is the original Italian form. Because of the brilliant use of Petrarch, the Italian sonnet is known as the Petrarchan sonnet. It is also sometimes called the ' Classical Sonnet ' because it was the model for many countries in the later ages. This sonnet is a short poem of fourteen lines which expresses one single thought or feeling. It is divided into two parts. The first stanza of eight lines is called the 'Octave ' and the second stanza of six lines is called the ' sestet '. The octave has two rhymes - 'a' and 'b' and they are arranged according to the following scheme : a b b a , a b b a, that is , the first line$ rhymes with the fourth, the fifth, the eighth and the second line$ rhymes with the third, the sixth, the seventh. But the sestet sometimes has two rhymes and sometimes three. The scheme of rhyme used in the sestet is different from the one used in the octave. It appears in various ways

as follows : c d e ,   c d e , that is the first line
rhyming with the fourth, the second with the fifth and the
third with the sixth. It may be like - c d c,   d c d ,   or
c d e ,   d c e . When we consider the octave we notice
that it is divided into two stanzas of four lines each,
called " quatrains ". The sestet also may be divided into
two stanzas of three lines, called tercets. At the end of the
eighth line, that is at the end of the octave, there is a
pause or ' caesura '. It is indicated by the punctuation and
often emphasized by a space. This pause is followed by a turn
of thought or a " volta " which means that the thought,though
it has not been dropped, is given a new application or
summarized in the sestet. But sometimes we don't notice
this break in Italian sonnets or in Milton, who revived the
Italian form.

The second form of " English Sonnet " is introduced
by Sir Thomas Watt and Henry Howard at the beginning of the
16th century. In their hands the Italian form underwent a
change. Henry Howard particularly adopted a rhyme scheme
different from that of the Italian Model. He wrote his sonnets
in three quatrains, followed by a concluding couplet. The
pattern of rhyme scheme is ab ab, cd cd,   ef ef and gg.
Later, Shakespeare used this form so splendidly that it is
now called " Shakespearean Sonnet " and thus we have forgotten
its real originator. As it is divided into four parts it has
no pause and turn of thought at the end of the eighth line.

The thought works up to the final couplet where it reaches
to the highest peak.

When we consider the themes of the sonnet as form
of poetry we notice that there is no fixed range about it.
But shakespeare, who followed the earlier Elizabethans
limited its theme to love and friendship, mainly. In Milton's
hand the scope of the theme of the sonnet was greatly widened,
and he included almost everything within the range of human
feelings and experiences.

Keeping in mind this background when we look at
Frost's sonnets, we notice that he practised both- the Italian
and the English Sonnets artistically and successfully. It
seems that Frost was not satisfied with the old form and
structure of the sonnet. So he has given his own form and
structure. In some of his sonnets he uses Petrarchan structure;
for instance, " Design "; and in some, Shakespearean structure,
for instance " The Silken Tent ". But in some sonnets like
" The oven Bird " he gave up both the old forms and invented
his own new form. In such sonnets he neither divides them
into octave and sestet nor into quatrains and couplets. At
the same time the rhyme scheme is not like the classical one-
ab ba, ab ba, c d e, c d e nor like the English one- ab ab,
cd cd, ef ef, gg. Here his sonnet is without any division
as such and rhyme scheme is also totally different.

So in order to find out his modifications of the

traditional form the following four sonnets selected for my

analysis will illustrate Frost's imitation of Shakespa̶re &

petrarch besides his innovation of the new form:

1. "Putting in the seed "   (1916)

2. " The Oven Bird   (1916)

3. " Design "   (1936)

4. " The Silken Tent "   (1942)

From the analysis of the sonnets, it will be seen
that Frost was a poet with a classic sense of form. Though
he was never a slave to the tradition, he experimented to
a highly original degree with the rhythm, rhyme and structure
and also with the theme of the traditional sonnet. The
success of his art and his experimentation with the sonnet
as form may be judged clearly if we examine his four
sonnets, mentioned above. They were written during different
periods, presenting different themes, and having different
tone and structure. Let us first look at his first sonnet,
" Putting in the Seed ".

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4.2   PUTTING IN THE SEED

You come to fetch me from my work tonight

When supper's on the table, and we'll see

If I can leave off burying the white

Soft petals fallen from the apple tree

(Soft petals, yes, but not so barren quite,

Mingled with these, smooth bean and wrinkled pea),

And go along with you ere you lose sight

Of what you came for and become like me,

Slave to a springtime passion for the earth.

How love burns through the Putting in the Seed

On through the watching for that early birth

When, just as the soil tarnishes with weed,

The sturdy seedling with arched body comes

Shouldering its way and shedding the earth crumbs.

•••••

4.2.1

No. of
Syllables. Line No.

10	1.	ju:	kʌm	tə	feit	mi	frəm	mai	wɜ:k	tə nait
		cv	cvc	cv	cvc	cv	ccvc	cv	cvc	cvcvc

10	2.	wen	sʌpəz	ɔn	ðə	teibəl	ən	wil	si:
		cvc	cvcvc	vc	cv	cvcvc	vc	cvc	cv

10	3.	if	ai	kən	li:v	ɔf	beri iŋ	ðə	wait
		vc	v	cvc	cvc	vc	cvcvvc	cv	cvc

10	4.	sɔft	petəlz	fɔ:lən	frəm	ðə	æpəl	tri:
		cvcc	cvcvcc	cvcvc	ccvc	cv	vcvc	ccv

10	5.	sɔft	petəlz	jes	bʌt	nɔt	sɔu	bɜrən	kwait
		cvcc	cvcvcc	cvc	cvc	cvc	cv	cvcvc	ccvc

10	6.	miŋgəld	wið	ði:z	smu:θ	bi:n	ən	riŋkəld	pi:
		cvccvcc	cvc	cvc	ccvc	cvc	vc	cvccvcc	cv

10	7.	ən	gɔu	əlɔŋ	wið	ju:	iə	ju:	lu:z	sait
		vc	cv	vcvc	cvc	cv	v	cv	cvc	cvc

10	8.	əv	wɔt	ju:	keim	fər	ən	bikʌm	laik	mi
		vc	cvc	cv	cvc	cvc	vc	cvcvc	cvc	cv

10	9.	sleiv	tə	ə	spriŋtaim	pæʃən	fə	ðə	ə:θ
		ccvc	cv	v	cccvccvc	cvcvc	cv	cv	vc

10	10.	hau	lʌv	bə:nz	θru:	ðə	putiŋ	in ðə	si:d
		cv	cvc	cvcc	ccv	cv	cvcvc	cv cv	cvc

10	11.	ɔn	θru:	ðə	wɔtʃiŋ	fə	ðæt	ə:li	bə:θ
		cv	ccv	cv	cvcvc	cv	cvc	vcv	cvc

10	12.	wen	dʒʌst	əz	ðə	sɔil	ta:niʃiz	wið	wi:d
		cvc	cvcc	vc	cv	cvc	cvcvcvc	cvc	cvc

10	13.	ðə	stə:di	si:dliŋ	wið	a:tʃd	bɔdi	kʌmz
		cv	ccvcv	cvccvc	cvc	vcc	cvcv	cvcc

10	14.	sɔuldəriŋ	its	weiən	ʃediŋ	ðə	ə:θ	krʌmbz
		cvccvcvc	vcc	cvvc	cvcvc	cv	vc	ccvccc

4. 2. 2   <u>METRICAL STRUCTURE</u>:

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      x    /     x    /     x    /     x    /    x    /
1.  You come / to fetch / me  from / my work/ to night

      x    /     x   x   x   /    x   x    x        /
2.  When sup/per's on/  the  ta/ble, and / we'll   see

      x  x   x    /      /   /   x x     x     /
3.  If I  / can leave / off bur/ying   / the  white

      /    /   x    /    x   x    x   /   x   /
4.  Soft pet/als  fall/en  from  / the ap/ple tree

        /    /   x    /    x   /    x  /   x   /
5.  (Soft pet/als , yes / but not / so bar/ren quite

        /   x    x    /      /    /     x    /    x     /
6.  Mingled / with these, /smooth bean / and wri/nkled pea)

      x   /   x  /    x     /    x    /    /     /
7.  And go / along / with you / ere  you / loose sight

      x   /     x    /    x   x   x  /    x    /
8.  Of what /  you came / for and / become / like me

      /    x   x   /     x    /    x  x   x    /
9.  Slave to/ a spring / time pass/ion for/ the earth

       /    /     /     x      x   /   x  x   x    /
10. How love / burns through / the put/ting in/ the seed

      x    /      x    /    x   x    /    /   x   /
11. On through / the watch/ing for / that ear/ly birth

      x    /     x   x    /    /   x   x   x     /
12. When, just / as the / soil tar/nishes / with weed

      x   /    x    /    x    x    /     /   x   /
13. The stu/rdy  seed/ling  with / arched  bo/dy comes

       /   x   x   x    /    x    /    x  x   /    /
14. Shoulder/ing its way / and shedd/ing the earth crumbs.
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. . .

4. 2. 3   DETAILED ANALYSIS:

The sonnet " Putting in the Seed, " is published in
1916 in the third volume of Mountain Interval. Its theme
is about the birth of a child, which is elaborated by the
metaphor ' putting in the seed of a plant'.

The sonnet " Putting in the Seed" has a beautiful
structure. It is basically Shakespearean in form. It falls
into two sections of two sentences, though the break in the
rhyme scheme is odd, when we consider the synatactice break.
The first nine lines which form the first section put forth
elements that are enlarged in the next five lines forming
the second section.

Though the sonnet is basically Shakespearean its rhyme
scheme is narrower than that of Shakespeare's. Shakespeare
employed seven rhymes like abab, cdcd, efef, gg. But Frost
here uses just five rhymes. Its pattern is abab, abab, cdcd,
ee. Like Shakespeare he does not give a summarizing epigram in
the couplet. Its rhyme scheme is Shakespearean but its -
structure is more like Miltonic because the single break
occurs only after the ninth line. These are the conscious
changes in the tradditional sonnet form that we notice in this
poem. In line 5, we also notice an instance of internal rhyme:
Mingled- wrinkled.

In this sonnet we notice many instances of alliteration
assonance and consonance. The instances of alliteration are as
follows:

fetch .... from   (1) supper's .... see (2)

fallen ... from   (4) soft .... so,   (5)

slave ... springtime (9) sturdy .... seedling (13)

shouldering ...   shedding   (14)

In lines 4,6,7 and 11 we notice the instances of assonance
where he repeats the vowel sound / ə / :

    petals .... fallen   ....   apple   (4) ,
    /ə/   /ə/   /ə/   /

    /i/ : mingled ..... wrinkled   (6) ,
          /i/   /i/

    /i:/ : these ..... been .... pea   (6),
           /i:/   /i:/   /i:/

    /u:/ : you ..... you ..... lose   (7) ,
           /u:/   /u:/   /u:/

    /ə:/   early ... birth   (11),
             /ə:/   /ə:/

We also notice the instances of consonance as in :

    table .... we'll   (2)   soft ... but ... not ...quite(5)

    mingled .... wrinkled   (6)

All these devices amount to music in the poem, besides
creating semantic connections.

Though this sonnet is not divided according to the
rhyme scheme into three quatrains of four linese each and
a final couplet, the length of the lines is even. The
syllabic structure of the poem is given below :

Line.	Section I	Line	Section II
1.	10	10.	10
2.	10	11.	10
3.	10	12.	10
4.	10	13.	10
5.	10	14.	11
6.	10		
7.	10		
8.	10		
9.	10		

When we look at the above syllabic structure, we notice that except in the last line there are ten syllables in all the other lines. The last line carries 11 syllables. When we consider the choice of words in this poem we notice that there are 84 monosyllabic words as against only 22 polysyllabic words . This predominant use of monosyallabic words brings out effectively the continuous movement of burying the seeds.

The poet in this sonnet uses Iambic pentameter. Every line is divided into five foot and each foot has two syallables except the second foot of the last line where there are three syallables. The number of spondaic modulations is more than trochaic or anapaestic ones. "The spondees hold up the movement of the line ".[1]

On the surface level the lexis presents both domestic and nature scenes. The words "supper's " and

" table" show that it is evening and the scene is at
home. The words like burying, white, petals, apple, tree
bean, pea, springtime, earth, soil, seed, weed, seedling
crumbs, all cohere and present in front of our eyes the
nature scene in which man is working on a spring evening
and burying the fallen petals. But on the deep level it
has different implications. The metaphoric expressions like
" slave to springtime passion ", " love burns ", " birth "
extend human dimension to all the elements of the nature.
It links the delicate suggestion of shared love and insight
throughout the first section: "

" You come ....and become like me"(1 to 7)
with the stronger images of sexual love in the second
section. In line 5 he repeats " petals " and in line 14
" earth " is repeated once. This repetition highlights the
concept of birth, both of the seedling and the child. In
lines 6,7, 8 and 14, " and " is repeated four times; it
gives the sequence of the actions that took place one after
another. In line 10 we notice an instance of collocative
clash where the poet uses ─┼─ concrete verb " burns " with
the ─ concrete noun " love " . It gives, on the deep level,
a human touch to the nature imagery which presents a nature
scene on the surface level. We also notice that the poet
uses an archaic word " ere " in line seven which suggests
sublimity of the theme.

The word order of this poem is quite normal in
the sense there is no syntachic transposition. However,
the poem begins with an imperative sentence. We notice
some instances of syntactic parallelism in lines 3,9,12
and 14 where he repeats the noun phrase with the structure:

art	+	Adj	+	N.
the		apple		tree
a		springtime		passion
the		sturdy		seedling
the		earth		crumbs

This device used here helps the poet to intensify his
sexual images. We also notice the foregrounding of contrast-
ing pairs like " birth" and " burial" , " white " and
" tarnish" , " smooth" and " wrinkled" , " you" and " I ".
They highlight one another and are united with the central
symbol of the " seed". The peculiarity of this sonnet is
the use of progressive verbs such as burying (3), putting(10)
watching (11), shouldering and shedding (14). They show
the action of putting in the seed, which is continuous.

The title of the poem is quite appropriate because
" Putting In the Seed" whether human or plant leads to
fruition, to the sturdy seedling preparing its way to

the air as instinctively as a child does in birth.

Thus Frost by changing the traditional structure of the sonnet shows that it is possible to write an effect-ive and artistic sonnet by using Shakespearen rhymes and Miltonic stanzas. Though his sonnet doesn't give a summarizing epigram in the final couplet he elaborates the theme after the nineth line which he explains in the first section.

. . . .

4.3   <u>THE   OVEN   BIRD</u>

There is a singer everyone has heard,

Loud, a mid- summer and a mid-wood bird,

who makes the solid tree trunks sound again.

He says that leaves are old and that for flowers

Mid-summer is to spring as one to ten.

He says the early petal-fall is past

When pear and cherry bloom went down in showers

On sunny days a moment overcast;

And comes that other fall we name the fall.

He says the highway dust in over all.

The bird would cease and be as other birds

But that he knows in singing not to sing.

The question that he frames in all but words

Is what to make of a diminished thing.

. . . . .

4.3.2   <u>SYLLABIC STRUCTURE</u> :

No. of Syllables.	Line No.							

| 10 | 1. | ʃeər | iz | ə | siŋər | evriwʌn | həz | hɔːd |
| | | cvc | vc | v | cvcvc | vccvcvc | cvc | cvc |

| 10 | 2. | laud | ə | mid-sʌmər | ən | ə | mid-wud | bɔːd |
| | | cvc | v | cvc cvcvc | vc | v | cvccvc | cvc |

| 10 | 3. | huː | meikʃ ðə | | solid | triː | trʌnks saund əgen |
| | | cv | cvcc cv | | cvcvc | ccv | ccvccc cvcc vcvc |

| 10 | 4. | hiː | seiz ðət | liːvz | ər | əuld ən ðət fə flauəz |
| | | cv | cvc cvc | cvcc | vc | vcc vc cvc cv ccvc |

| 10 | 5. | mid-sʌmər | iz | tə spriŋ | əz | wʌn | tə ten |
| | | cvc cvcvc | vc | cv cccvc | vc | cvc | cv cvc |

| 10 | 6. | hiː | seiz ði | ɔːli | petəl fɔl | iz | paːst |
| | | cv | cvc cv | vcv | cvcvc cvc | vc | cvcc |

| 10 | 7. | wen | peər | ən | tʃeri | bluːm | went daun in ʃauəz |
| | | cvc | cvc | vc | cvcv | ccvc | cvcc cvc vc cvc |

| 10 | 8. | ɔn | sʌni | deiz | ə | məumənt | uvəkaːst |
| | | vc | cvcv | cvc | v | cvcvcc | vcvcvcc |

| 10 | 9. | ən | kʌmz ðət | ʌðə | fɔl | wiː | neim ðə fɔl |
| | | vc | cvcc cvc | vcv | cvc | cv | cvc cv cvc |

| 10 | 10. | hiː | seiz ðə | haiwei dʌst | iz | uvər | ɔːl |
| | | cv | cvc cv | cvcv cvcc | vc | vcvc | vc |

| 10 | 11. | ðə | bɔːd | wud | siːs | ən | biː | ɔz ʌðə | bɔːdz |
| | | cv | cvc | cvc | cvc | vc | cv | vc vcv | cvcc |

| 10 | 12. | bʌt ðæt | hiː | nəuz | in | siŋgiŋnɔt | tə | siŋ |
| | | cvc cvc | cv | cvc | vc | cvccvccvc | cv | cvc |

| 10 | 13. | ðə | kwestʃən ðæt | hiː | freimz | in ɔːl bʌt wɔːdz |
| | | cv | ccvccvc | cvc | cv | ccvcc | vc vc cvc cvcc |

| 10 | 14. | iz | wɔt | tə | meik əv | ə | diminiʃd | əiŋ |
| | | vc | cvc | cv | cvc vcʋ | v | cvcvcvcc | cvc |

4.3.3   METRICAL STRUCTURE:

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     x    x    x  /   x    /  x  /    x    /
1.  There is/ a sin/ger   ev/eryone / has heard

     /   x    /   /   x    x    x  /   /    /
2.  Loud a / mid-sum/mer   and / a mid/wood bird

     /    /      x   /   x   /      /    /    x  /
3.  Who makes / the sol/id tree - /trunks sound again

     x  /     x    /     x   /   x   /    x    /
4.  He says / that leaves / are old/ and that/ for flowers

     x  /    x    x    x   /     x  /    x   /
5.  Mid-sum/mer is / to spring / as one / to ten

     x   /      /  x  /  x   /     x   /
6.  He says / the ear/ly pe/tal fall / is past

     x   /    x    /    x   /   x    /    x   /
7.  When pear / and che/rry bloom/went down/in showers

     x   /   x    /    x   /   x   / x /
8.  On  sun/ny  days/  a  mom/ent  ov/ercast

     x   /      x   /   x    /     x   /   x   /
9.  And comes/ that oth/er   fall / we name/ the fall

     x  /    x    /   x    /    x  / x  /
10. He says / the high/way dust / is ov/er all

     x  /    x    /     x  /   x  /   x  /
11. The bird / would cease / and he/ as ot/her birds

     x   /   x   /    x   /   x   /   x  /
12. But that / he knows / in sin/ging not / to sing

     x   /    x    /   x   /    x  /    x   /
13. The ques/tion  that/ he frames / in all / but words

     x   /    x   /    x  x    x  /  x      /
14. Is what / to make / of a  / dimi/nished thing
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4.3.4   DETAILED ANALYSIS:

Frost published the sonnet " The Oven Bird" in 1916

in his third book Mountain Interval. The title of the poem

" The Oven Bird" suggests the theme that a song bird which

builds an oven shaped nest on the forest floor, sings a song

about the cyclic nature of seasons. When the bird sees the

changing seasons he is utterly helpless.

" .... What to make of diminished thing ".

Though the poem is a sonnet, written in fourteen

lines it does not have the structure of the traditional

sonnet form. It is neither divided in octave and sestet like

Petrarchan sonnet nor in three quaftrains of four lines each

and a final couplet like Shakespearian sonnet. The poet here

developes the thought from the very first line to the end of

the poem in a continuous manner.

The rhyme scheme of the poem is also uneven. It

neither has the pattern of Petrarchan sonnet (abba abba, cde,

cde) nor the Shakespearean (abab, cdcd, efef, gg) ,

Frost has given his own pattern of the rhyme scheme. The

pattern is - aa bc, bdcd, eefg,fg. When we compare this

pattern with the above two patterns, the Petrarchan and the

Shakespearean we notice that it is more close to the

Petrarchan form than to the Shakespearean form. We can

divide the first eight lines as octave and the last six

lines as sestet. The first line also rhymes with the second, the third with the fifth, the fourth with the seventh and the sixth with the eighth. In the sestet first two lines have same rhyme whereas line 3 rhymes with line 5 and line 4 with 6.

Though the rhyme scheme of the sonnet is uneven there are many instances of " alliteration, consonance and assonance. The instances of alliteration are as follows:

has .... heard (1)   for .... flowers (4)

summer ..... spring (5),   petal-fall... past (6)

singing .... sing (12),

We notice in this poem the phonetic foregrounding of cosonance in line 2 and also in lines 3 and 4. They are:
Loud ... mid ... wood ... and ... mid ... would ... bird (2)
makes .... trunks and solid .... sound (3)

says .... leaves .... flowers (4)

We also notice a few instances of assonance as follows:

summer .... one   (5),   when .... went   (7)
/ʌ/   /ʌ/   /e/   /e/

These devices of alliteration, consonance and assonance create musicality in the poem.

Though the structure and rhyme scheme are uneven

the syllabic structure of the poem is neatly and perfectly
organizd. All the fourteen lines are ten syllabic. The
syllabic structure of the poem follows :

Line	Octave	Line	sestet
1.	10	1.	10
2.	10	2.	10
3.	10	3.	10
4.	10	4.	10
5.	10	5.	10
6.	10	6.	10
7.	10		
8.	10		

When we look at the choice of the words we notice that
there are 94 monosyllabic words whereas there are only 20
polysyllabic words. This predominant use of monosyllabic words
supports the happy and loud song of the bird which " makes
the solid tree trunks sound again ".

Like the syllabic structure of the poem the
metrical structure is also even. Basic meter of the poem is
Iambic Pentameter. There are/few trochaic, spondaic and
pyrrihic modulations. All the fourteen lines are divided
in/five foot of two syllables each. "The permissibbility of a
trochee in an iambic meter is very often justified by the
assertion that purely iambic lines following one another
without intermission would be intolerably monotonous and

therefore a trochee here and there serves to introduce
the pleasing effect of variety. "[2]

Lexis of the poem, including the title, presents
the nature scene. The words like bird, singer, summer,wood,
tree- trunks, leaves, flowers, spring, fall, pear, cherry,
bloom, showers, sunny days, highway dust, petal fall, singing,
sing, cohere and present infront of our eyes, the nature-
forest and seasons from whence the bird sings his melodious
song. Frost's choice of the nature imagery in this poem is
effective that makes the poem artistic and most successful in
the Mountain Interval. " "The Oven Bird", a justly famous
poem, is probably one of the most interesting in Mountain
Interval ...... Here we can see the power that resides in
simple diction when that diction is chosenby a master of
language ".[3]

The repetition of the words " mid-summer" (2, 5)
"bird" (2-11), and " fall " (8-9) highlights the nature scene
and makes the bird's song more effective. In the lines 4, 6
and 10 the poet repeats the construction " He says .... with
following " that " clause in line 4 and " zero that " clause in
lines 6 & 10. It highlights that first the poet listens the
bird's song and then he tells us what the bird says, in an
indirect narration.

The syntax of the poem is quite normal except a few
instances of parallelism where the poet repeats the
construction " He says ✦ zero " that " clause :

He says   the early petel fall is past   (6)

he says   the highway dust is over all   (10)

This device of syn#tdctic parallelism brings out the cyclic nature of the seasons. The autumn is past but again the autumn returns with the frost on the highway and everywhere that makes the bird pessimistic which cannot do anything except to seat in the nest as other birds.

Here the poet uses the figure personification in lines 4, 6 and 10.

" He says   .....   " (4)

" He says   .....   " (6)

" He says   .....   "(10)

The pronoun " He " and the verb " says" only go with + human nouns. But " bird" is __ human noun which does not allow + human verbs and /pronouns. This figure highlights the poet's interest in the song of the bird and his curiosity to tell it to us , not as his experience and feelings of the season , but of the bird's.

· · · · ·

4.4   D E S I G N

I found a dimpled spider, fat and white,

On a white heal-all, holding up a moth

Like a white piece of rigid satin cloth -

Assorted characters of death and blight

Mixed ready to begin the morning right,

Like the ingredients of a witches' broth-

A snow-drop spider, a flower like a froth,

And dead wings carried like a paper kite.

What had that flower to do with being white,

The wayside blue and innocent heal-all?

What brought the kindred spider to that height,

Then steered the white moth thither in the night?

What but design of darkness to appall? -

If design govern in a thing so small.

· · · · ·

4.4.1   SYLLABIC STRUCTURE.

No. of
Sylla-   Line
bles.   No.

10   1.   ai   faund   ə   dimpɔld   spaidə   fæt   ən   wait
         v   cvcc   v   cvccvcc   cvcv   cvc   vc   cvc

10   2.   ɔn   ə   wait   hi:l-ɔ:l   hɔuldi   ʌp   ə   mɔθ
         vc   v   cvc   cvc   vc   cvccvc   vc   v   cvc

10   3.   laik   ə   wait   pi:s   əv   ridʒid   sætin   klɔθ
         cvc   v   cvc   cvc   vc   cvcvc   cvcvc   ccvc

10   4.   sɔ:tid   kæriktəz   əv   deθən   blait
         vcvcvc   cvcvccvc   vc   cvcvc   ccvc

10   5.   miksd   redi   tə   bigin   ðə   mɔ:niŋ   rait
         cvccc   cvcv   cv   cvcvc   cv   cvcvc   cvc

10   6.   laik   ðə   ingri:djənts   əv   ə   witʃiz   brɔθ
         cvc   cv   vcccvccvccc   vc   v   cvcvc   ccvc

10   7.   ə   snɔu-drɔp   spaidər   ə   flɔuə   laik   ə   frɔθ
         v   ccv   ccvc   ccvcvc   v   ccv   cvc   v   ccvc

10   8.   ən   ded   wiŋz   kærid   laik   ə   peipə   kait
         vc   cvc   cvcc   cvcvc   cvc   v   cvcv   cvc

10   9.   wɔt   hæd   ðət   flɔuə   tə   du: wiθ   bi:iŋ   wait
         cvc   cvc   cvc   ccv   cv   cv   cvc   cvvc   cvc

10   10.   ðə   weisaid   blu: ən   inəsənt   hi:l-ɔ:l
         cv   cvcvc   ccv   vc   vcvcvcc   cvc   vc

10   11.   wɔt   brɔ:t   ðə   kaindrid   spaid   tə   ðət   hait
         cvc   ccvc   cv   cvcccvc   ccvcv   cv   cvc   cvc

10   12.   ðen   stiərd   ðə   wait   mɔθ   ðiðər   inðə   nait
         cvc   ccvcc   cv   cvc   cvc   cvcvc   vc   cv   cvc

10   13.   wɔt   bʌt   dizain   əv   da:knes   tə   pɔ:l
         cvc   cvc   cvcvc   vc   cvccvc   cv   vcvc

10   14.   if   dizain   gʌvən   in   ə   θiŋ   sɔu   smɔ:l
         vc   cvcvc   cvcvc   vc   v   cvc   cv   ccvc

4.4.2   METRICAL STRUCTURE:

```
         x   /     x   /    x    /  x   /   x    /
1.    I found / a  dim/ pled spi/der, fat/ and white

         x  x  /     /       /     /    x  / x   /
2.    On a/ white heal -/ all, hold/ing up/ a moth

          /  x    /      /    x  /  x  /  x    /
3.    Like a / white piece/ of ri/gid sat/in cloth

        x  /   x   /   x  x    x   /     x    /
4.    Assor/ted char/actors / of death/ and blight

          /    /   x  x   x /    x   /  x    /
5.    Mixed rea/dy  to/ begin / the mor/ning right

         /   x   x  /   x     x   x /   x    /
6.    Like the / ingre/dients  of / a witc/hes broth

        x   /      /    /  x  x  /     /    x   /
7.    A snow/ drop spi/der, a/flower like / a froth

        x    /     /     /   x  /    x  /  x  /
8.    And dead / wings  carr/ied like / a pap/er kite

         /   x   x   /    x  /  x   / x    /
9.    What had that flower / to do/ with be/ing white

        x   /     /   /    x  /  x x    /    /
10.   The way/side blue / and inn/ocent / heal- all ?

         /      /    x  /   x  /  x  x /   /
11.   What brought/ the kind/red spi/der to/that height,

        x    /      x   /     /   / x  x   x   /
12.   Then steered / the white / moth/thit/her in/the night?

         /   x   x  /   x  /  x   x  x /
13.   What but / design / of dark/ness to/ apall ? -

        x  x  /    /   x   x    x  /    /    /
14.   If  des/ign gov/ern  in / a thing / so small
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4.4.3 DETAILED ANALYSIS:

The sonnet 'Design' is written in the classical sonnet form. Frost published it in 1936, in his seventh book, A further Range that won for him the third Pulitzer Prize. The title of the sonnet is quite appropriate. It is about the " argument of design ". Its focus is on the subtle question that poses a problem of the existence of God. Like the traditional argument, here, the argument is that as a clock implies a clockmaker, so the evident design in the physical world implies a Designeer, that is God.

The structure of the sonnet is Petrarchan. Frost divided it into two sections, octave and sestet. The situation is presented in the octave and resolved, after a definite break, in the sestet. It also follows the traditional sequence of logical debate. First the poet presents the facts, then he puts forth questions; and at last comes to the resolution.

The rhyme scheme is regular but more tighter and concentrated than Petrarchan sonnet. The general pattern of the Petrarchan sonnet is ab ba, abba, cde, cde. At least there are five rhymes. But in this sonnet Frost has employed only three rhymes. The pattern is ab ba, ab ba, a c a, a c c. The octave is divided into two quatrains of four lines each. In each quatrain line 1 rhymes with line 4 and line 2 with line 3. But in the sestet there is no definite division into tercets. Here line 1 rhymes with lines 3 and 4 whereas line 2

rhymes with 5 and 6. The theme of the poem which has
terifying implications of meaninglessness is supported by
highly disciplined and concentrated rhyme scheme. " The
greater the threat of discipation in the subject, the tighter
the conscious form needed to hold in it."[4] for instance
the rhyming pair- white- flight, moth- cloth, right- kite,
broth- froth, white- height-night, all apall- small - are
bound by a semantic thread motivating the message in the
poem. We also notice an instance of internal rhyme in line-
12: white- night which displays contrast. So ' Design'
has an aptness of form which is absolutely faultless.

In this poem we notice a striking foregrounding on
the phonological level. The instances of alliteration are-

    found ..... fat (1), heal __ all ... holding (2),

    ready ....right (5), flower .... froth (7),

    what ... white (9), snow __ drop...spider (7)

    so   ... small (14)

The instances of consonance are :

    found ...... dimpled (1), fat ... white (1),

    dead ...... carried (8), what... that ... white (9),

    brought ... that ... hight (11), white ...night (12)

In lines 3, 7, 8 and 12 he has used assonance where he
repeats the diphthong/ai/ as in:

    like ... white (3), spider ... like (7),
    /ai/   /ai/   /ai/   /ai/

like ... kite   (8),   white... night   (12)
/ai/   /ai/   /ai/   /ai/

These devices create sonority in the poem.

Like the structure and rhyme scheme of the sonnet, the length of the lines is also even. The syllabic structure of the poem is as follows :

Line.	Octave	Line	Sestet
1.	10	1.	10
2.	10	2.	10
3.	10	3.	10
4.	10	4.	10
5.	10	5.	10
6.	10	6.	10
7.	10		
8.	10		

All the lines of the poem, both octave and sestet, are ten syllabic, When we consider the choice of the words in the poem we notice that there are 82 monosyllabic words where as there are only 27 polysyllabic words. It seems that the predominant use of the monosyllabic words suggests the feelings of terror associated with the design of " darkness " implying death.

Basically, the poet uses here iambic pentameter.

But like his every classic poem here, too, we notice fine
combination of the traditional rhythm and his tone of
the speaking voice. All the lines are divided in five foot.
In this poem the spondaic modulation is effective. In line
8, the solemn spondee of " dead/wings car/ried" sound
like a dirge song for the victim.

The choice of lexis in the octave, like-spider,
heal-all,moth, morning, snow-drop, spider, flower, the way-
side blue, cohere and present a simple aspect of nature.
In a fresh morning the poet saw a spider and a moth on
a white flower. But in the sestet the poet develops the
idea of design and Designer by asking questions. That is
why the lexis does not simply present scene from nature
but an apparent design in all things that implies an original
Designer.

In lines 1, 2, 3,9 and 12 the poet repeats the
word " white". It qualifies and highlights the nouns like
'moth' , heal all, 'cloth', flower and present the image of
white colour in the octave that implies happy fresh morning.
It is also in contrast with ' darkness' in the sestet as the
morning in the octave is in contrast with the night in the
sestet. This contrast highlights and intensifies the happy
fresh morning, in the octave and terrifying, gloomy night
in the sestet. The repetition of 'moth' (2,12) and 'spider'
(1, 7,11) the two main characters of this little drama, high-
lights the victim and the victor respectively. In the sestet

the poet poses a series of three rhetorical questions which
begin with " What ... ? " and simultaneously suggest the
process of creating the design. The third question is an
explicit rhetorical question which implies the answer.Though
the spider is white, on a white flower it creates the design
of darkness and terror. "The final line is a poetic ' tour
de force', the whole poem moving relentlessly to its con-
clusion : " If design govern in a thing so small ". "If"
is the crucial word; it opens up two possible interpret-
ations perhaps it might be arguing, it is indeed foolish
to use such a trivial scene as an argument for or against
design; design does not govern in a thing so small. But
if not there, where ? The other possibility is terrifying -
that there is no design at all in the world .... " [5]

Except these three rhetorical questions and a
few instances of syntactic parallelism mentioned below the
syntactic foregrounding is not very significant.

art	+	Adj.	+	N.	
a		dimpled		spider	(1)
a		white		heal-all	(2)
a		snow-drop		spider	(7)
a		paper		kite	(8)
the		kindred		spider	(7)
the		white		flower	(8)

These instances of parallelism bring out the difference in the qualities of the objects which weave the structures of meaning in the poem.

The peculiarity of this sonnet is the use of ' similes ' in the octave. In line 2 the poet compares the heal-all and the satin cloth. This comparison highlights and brings out the whiteness, delicacy and beauty of the flower. In line 6 ·⃗ the poet compares the spider and the moth with the witch's broth. Here by using the simile, the poet highlights and comments on the death and the evil influence. In line 7 the comparison is made between the spider and froth. It highlights and brings out easy, quick and brisk movement of the spider. The final line of the octave compares the dead wings with the paper kite. It highlights the wings which are light and the spider carries them as easily as a paper kite does. The use of these similes make the reader visualise the nature effectively and success-fully.

• • • • •

4.5   THE   SILKEN   TENT

           She is as in a field a silken tent

           At midday when a sunny summer breeze

           Has dried the dew and all its ropes relent,

           So that in guys it gently sways at ease,

           And its supporting central cedar pole,

           That is its pinnacle to heavenward

           And signifies the sureness of the soul,

           Seems to owe naught to any single cord,

           But strictly held by none, is loosely bound

           By countless silken ties of love and thought

           To everything on earth the compass round,

           And only by one's going slightly taut

           In the capriciousness of summer air

           Is of the slightest bondage made aware.

                       •••••

4.5.1 SYLLABIC STRUCTURE.

No. of
Sylla-   Line
bles.   No.

10   1.   ʃiː   iz   ɔz   in   ɘ   fiːld   ɘ   silkɘn   tent
          cv   vc   vc   vc   v   cvcc   v   cvccvc   cvcc

10   2.   æt   middei wen   ɘ   sʌni   sʌmɘ   briːz
          vc   cvccv   cvc   v   cvcv   cvcv   ccvc

10   3.   hæz   draid   ðɘ   djuː   ɘn   ɔːl   its   rɘups   rilent
          cvc   ccvc   cv   ccv   vc   vc   vcc   cvcc   cvcvcc

10   4.   sɘu   ðæt   in   gaiz   it   dʒʌntli sweiz   ɘt   iːz
          cv   cvc   vc   cvc   vc   cvcccv   ccvc   vc   vc

10   5.   ɘnd   its   sɘpɔːti sentrɘl siːdɘ   pɘul
          vcc   vcc   cvcvcvc cvcccvc cvcv   cvc

10   6.   ðɘt   iz   its   piɳɘkɘl tɘ   hevɘn   wɘːd
          cvc   vc   vcc   cvcvcvc cv   cvcv   cvc

10   7.   ɘnd   signifaiz ðɘ   ʃuɘnes   ɘv   ðɘ   sɘul
          vcc   cvccvcvc   cv   cvcvc   vc   cv   cvc

10   8.   siːmz   tɘ   ɘu   nɔːt   tɘ   eni   siɳgɘl   kɔːd
          cvcc   cv   v   cvc   cv   vcv   cvccvc   cvc

10   9.   bʌt   striktli held bai   nʌn   iz   luːsli   baund
          cvc   cccvcccv cvcc cv   cvc   vc   cvccv   cvcc

10   10. bai   kauntles silkɘn taiz   ɘv   lʌvɘn   θɔːt
          cv   cvcccvc   cvccvc cvc   vc   cvcvc   cvc

10   11. tɘ   evrieiɳ ɔn   ɘːθ   ðɔ   kʌmpɘs   r aund
          cv   vccvcvc vc   vc   cv   cvccvc   cʏcvcc

10   12. ɘnd   ɘunli   bai   wʌnz   gɘuiɳ   slaitli tɔːt
          vcc   vccv   cv   cvcc   cvvc   ccvccv   cvc

10   13. in   ðɘ   kapriʃɘsnes ɘv   sʌmɘr   eɘ
          vc   cv   cvccvcvccvc vc   cvcvc   v

10   14. iz   ɘv   ðɘ   slaitest   bɔndedʒ   meid   ɘweɘ
          vc   vc   cv   ccvcvcc   cvccvc   cvc   vcv

4.5.2   <u>METRICAL STRUCTURE</u> :

```
        /    x    x  x   x   /    x   /  x      /
1.   She  is /  as in / a field / of sil/ken   tent

     x  /  x     /     x  /  x   /  x    /
2.   At mid/day  when /  a sun/ny  sum/mer  breeze

     x    /   x    /    x   /   x   /   x/
3.   Has dried/ the  dew  /  and all / its ropes relent,

     /   x    x    /    x    /   x   ø     x   /
4.   So that / in guys / it  gent/ly   sways / at  ease

     x   x    x /   x    /    x   /  x    /
5.   And its / support/ing   cen/tral  ced/ar  pole

      /   x    x   /   x  x   x   /   x  /
6.   That is / its  pin/nacle / to heav/enward

     x  /   x  x    x   /   x   x x  /
7.   And sig/nifies  / the sure/ness of/the soul

      /   x   /   /    x  / x   /  x    /
8.   Seems to/ owe naught / to an/y  sin/gle  cord,

     x   /   x  /  x  /   x   /   x   /
9.   But strict/ly held / by none/ is loose/ly bound

     x   /    x    /  x   /    x   /  x     /
10.  By count/less sil/ken  ties / of love/ and thought

     x  /   x  /   x   /    x   /  x    /
11.  To ev/erything / on earth / the com/pass round,

     x  /  x  x    /    /  x    /   x     /
12.  And on/ly by / one's  go/ing  slight/ly  taut

     x  x    x /  x   x    x  /  x  /
13.  In the / capri/ciousness / of sum/mer air

     x  x  x   /   x   /  x   /   x  /
14.  Is of / the slight/est bond/age made / aware
```

4.5.3   Detailed Analysis:

The sonnet " The Silken Tent ", perhaps the finest
of Frost's love poems, is published in 1942, in his nineth
book A Witness Tree which brought him the fourth pulitzer
Prize. The title of the poem, "The Silken Tent " , is
metaphorically used. It is elaborated and made clear in the
lines 7 and 10. The tent is the woman and the ropes are
the human ties, " Promises to keep", that gives the woman
her lovely humanity. " It is a poem of love and admiration
rather than one of passion. "[6]

The sonnet is written in a shakespearean form.
When we consider the structure we notice that there is no
break after the quatrains or octave. But the rhyme scheme
clearly divides them into three stanzas of four lines each
and there is final couplet. At the same time there is
progression of the thought after each quatrain and the final
couplet summarizes it.

The rhyme scheme of this sonnet is symmetrical
and regular than any of the sonnets, selected here for
analysis. Frost follows here Shekespearean pattern which
has alternate rhymes. The pattern is a b a b, cd cd, ef ef, gg.
In every stanza except the couplet, the first line rhymes with
the third and second with the fourth. In the couplet both
the lines have the same rhyme. This symmetrical development
of rhyme highlights the development of thought after each

quatrain and the same rhymes of the couplet summarize it.

Like the symmetrical pattern of the rhyme scheme there are fine instances of alliteration. They are ;

sunny - summer (2), dried .... dew (3)

ropes ... relent (3), supporting.. central..cedar (5)

Signifies..sureness .. soul (7), seems ... single (8).

In addition to creating music, these instances intensity the meaning.

We also notice instances of assonance where he repeats the vowel sound /ʌ / as in

sunny .. summer (2),
/ʌ /   /ʌ /

The instances of consonance are

guys ..... sways (4), central .... pole (5)

held ..... bound (9).

All such devices of sound create music in the poem and make it effective and artistic.

Like the symmetrical rhyme scheme the syllabic structure of the poem is even. The syllabic structure of the poem is as follows:-

Line Quatrain _	I	II	III	Couplet
1.	10	10	10	10
2.	10	10	10	10
3.	10	10	10	
4.	10	10	10	

All the fourteen lines of the poem have ten syllables
~~in~~ each. When we look at the choice of the words, we notice
that there are 75 monosyllabic words and only 29 polysyllabic
words. The predominance of the monosyllabic words seems to
suggest the happy mood of the poet who is now free from
terror and feelings of loneliness.

The basic meter used by the poet in this poem is
iambic pentameter. Of course there are some trochaic, pyrrhic
and spondaic modulations. All the fourteen lines have five
foot of two syllables each. The peculiarity of the metric
pattern of this poem is the predominance of pyrrhic modulations
which are ten in number. As spondees with two stresses hold up
the movement pyrrhics with two ' unstresses', opposite of
spondee, make the movement swift as in line - 7;

        x /   x x   x /   x x   x /
    " And sig/<u>nifies</u> / the sure /<u>ness of</u> / the soul ".

The words like field, tent, sunny, summer, breeze,
dew, ropes, guys, sways, cedar, pole, cord, ties, co-here
and present nature scene and the tent which is the central
metaphor in this poem. The repetition of the words "Silken"
and "Summer" in lines 1 and 10 and 2 and 3 respectively,
highlights the tent and its ties and the season which is hot
that needs a tent.

The pecularity of this sonnet is that all the
fourteen lines run into single sentence. As the thought
and structure flow from the very first line to the last,
continuously, so also the lines flow, continuously from

the beginning to the end. We also notice that this sonnet is free from any rhetorical questions as they are in other sonnets, that we have examined so far.

" The Silken Tent ", is, perhaps, the finest of all Frost's love poems. It is warm, tender, highly wrought yet entirely devoid of artificality or rhetoric". [7] So the delicacy of love theme is reflected in the delicay of the structure and syntax of the poem. In lines 8 and 9 we notice an instance of parallelism where the poet repeats the propositional phraze with the structure: prep. + adj. + N :

to any single cord

by countless silken ties

Such a device of syntactic parallelism used in the poem bring out the similarity between human ties that give the woman her lovely humanity.

In this dissestetion I have limited my scope of analysis, mainly to sound devices, lexis and to some extent-parallelisms, contrast, rhetorical questions, inversions etc. I could have considered other elements as well, but limitations of this dissertation did not allow me to do so. I do not claim any finality in my foregoing analyses as it is open-ended.

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