

PASTORALISM IN ROBERT FROST'S POEMS

(A Stylistic Approach)



A THESIS

**Submitted as a Partial Fulfillment of Requirements
for the Sarjana Sastra Degree
in English Department Faculty of Letters and Fine Arts
Sebelas Maret University**

by

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2012

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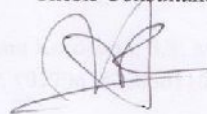
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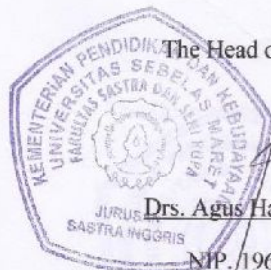
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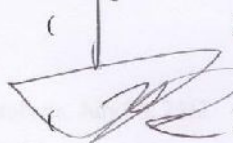
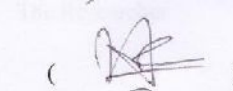


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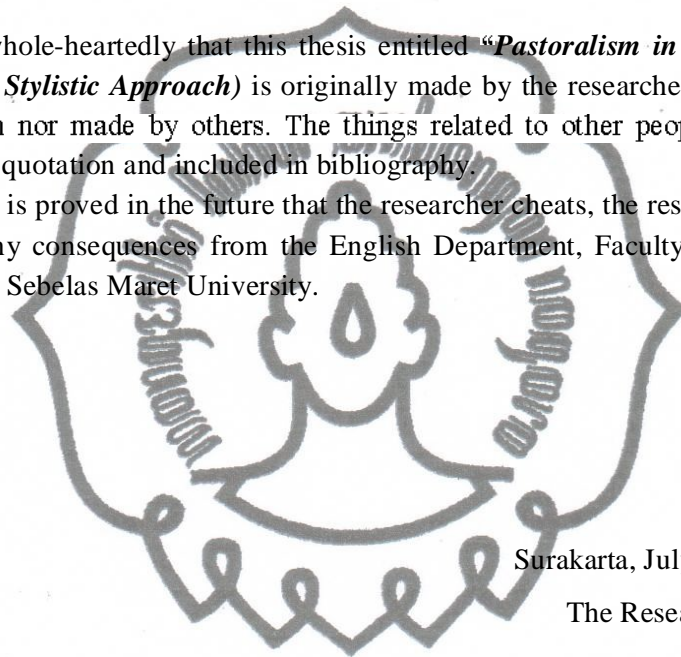
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PRONOUNCEMENT

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I stated whole-heartedly that this thesis entitled “***Pastoralism in Robert Frost’s Poem***”(A ***Stylistic Approach***) is originally made by the researcher. It is neither a plagiarism nor made by others. The things related to other people’s works are written in quotation and included in bibliography.

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Surakarta, July 20, 2012

The Researcher

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MOTTOES

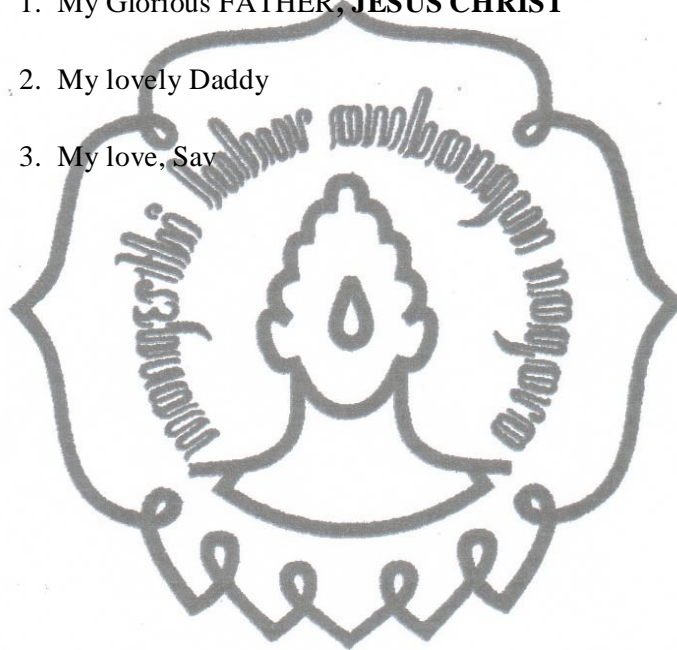
Whatever you do, work at it with all your heart,
as though you were working for the LORD and not for men.
(Colossians 3:23)

The steps of a good man are ordered by the LORD:
and he delighteth in his way.
(Psalm 37:23)

DEDICATION

I dedicate my thesis to:

1. My Glorious FATHER, **JESUS CHRIST**
2. My lovely Daddy
3. My love, Say



ACKNOWLEDGMENT

Praise to the LORD for HIS Glory and Mercy. First of all, I need to say thanks for my lovely LORD, JESUS CHRIST for HIS great blessing and love. I justly confess that my thesis would never come into an achievement without the assistance and the encouragement from individuals and institutions. In this opportunity, I would like to express my gratitude to:

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9. The Big Family of GBI Keluarga Imamat Rajani, Ps. Ronald Engelberth, Ps. Obaja Heri and Ps. Orince Candra. Thank you for always teaching me

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about loving GOD and honour HIM in every part of my life. Yabes and Dian, thank you for giving me so much attention. You are a great couple.

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13. My friends in ED 2007, keep struggling to reach our dream. Never give up, guys..
14. And the last but not least, my sweetheart Hunny Sav. Thank you for your love. I thanked GOD for giving you as the valuable person in my life. GOD bless our relationship, hun..

I know that the thesis is not perfect and I would be open hearted to accept criticism and suggestion concerning this. I expect that this thesis will be advantageous for the readers.

Surakarta, July 20, 2012

Epata Puji Astuti

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ABSTRACT

Epata Puji Astuti. C0307023. 2012. *Pastoralism in Robert Frost's Poem*. Thesis. English Department, Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta.

This thesis discusses about the language style relates to the nature and rural life in Robert Frost's poem. The research is conducted to explain pastoralism of Robert Frost's poems.

This research is a descriptive qualitative research. The primary data is taken from the six pastoral poems of Robert Frost. The data are in the form of lines and stanzas which are related to the subject matter. To support the primary data, other data are derived from certain pieces of information dealing with pastoralism of poetry, Internet and previous researches. To attain the purpose, the data is analyzed through stylistics approach. To examine the style of the language in those poems, this approach is used to analyze their stylistics devices.

Based on the analysis, it is then concluded that the stylistics devices in the poems, i.e poetic form, poetic language and tone are successful in building the pastoral atmosphere. Frost shows his pastoralism through the simple sentences, daily vocabularies and diction relates to the rustic life. He employs the symbols that reflect the relationship between human, animal and nature. Frost also employs the pastoral tone that brings the atmosphere of peacefulness.



CHAPTER I

INTRODUCTION

A. Research Background

Human's life can't be separated from nature. GOD creates the air, water, land and plants to support human's life. Nature has a close relationship with human, because nature is around us. Nature is created by GOD to fulfill the human's need. The human's need which comes from nature is not only physical needs like food, clothes and house, but also the feeling of pleasure and peacefulness. These kinds of feeling are needed by man to relax and refresh their thought and soul. When people feel depressed by the crowded city and the burden of their work, they usually escape to certain places, like mountain or countryside to find the peace and refreshment. Countryside or rural life offers a different mood and atmosphere. Rural life isn't complicated like the life in city. It shows the innocence and serenity of a simple life. It contrasts with the life in the city which is full of the misery and corruption.

The atmosphere of rural life has inspired many writers to create literary works. One of them is in the form of poems. A poet may present his/her thoughts, ideas, and experiences in poems. Of course, it brings a new atmosphere in the literary works, especially the poems which are usually dominated by the atmosphere of love, romantic and sadness. Poems which are inspired by the rural life create a fresh writing style that may expose the life of a farmer, a shepherd

even, the behavior of an animal. The activities of shepherds herding livestock around open areas of land are a part of rural activities and often used by the poet as images in their literary work. In the eighteen-nineties, the image of rural life created a movement in American literary work which was called **pastoralism**. In pastoralism, there is a new style of poem which is called pastoral poem.

Pastoral poem is interesting to be analyzed because of several reasons. First, as the literary work, poem should contain aesthetic aspect. Aesthetics is an aspect that shows the beauty of literature. This aspect makes the reader get such enjoyment and pleasure from poetry. Aesthetic quality from each poem's writing style is different, that's why it is important for me to analyze Robert Frost's pastoral poem in order to find out the uniqueness of the style.

Moreover, the research about pastoralism in poetry has not yet done as the student's thesis in the English Department. Therefore, it gives larger motivation for me to raise this point for her thesis. I hope that by analyzing the pastoralism in poetry, it will enrich the knowledge about literary work.

Since its appearance, pastoralism grew as a writing style that is used by some popular poets, such as Edmund Spenser, John Milton, Seamus Heaney and Robert Frost. They have been inspired by nature and they viewed that nature could express and speak much about their intention. They have their own reason for choosing pastoralism as a tool to show their thoughts, feelings and intentions, rather than using another style. Style relates with aesthetic aspect and intention of the writer and Chvatik said that "*Style diartikan sebagai cara menyusun dan menggambarkan sesuatu secara tepat dan mendalam hingga dapat menampilkan*

nilai keindahan tertentu sesuai dengan impresi dan tujuan pemaparnya.”

(Chvatik in Aminuddin, 1995:9). [It is said that style is a way to arrange and express certain intention deeply so that the reader will be impressed by the poem's beauty and the poet's intention.]

Style is important in a poetry because it beautifies the poem. The beauty of the poetry makes the reader keep on reading and enjoying it. Style is also used by the author to express their intentions, thoughts and feelings. When the reader can feel, appreciate and understand the beauty of the literary work, it means that the style is successful to convey what the writer conveys.

Style of writer is different from that of others, even in pastoralism. Pastoralism of Robert Frost is relatively much different from that of Seamus Heaney and John Milton. They have their own ways to show their intentions. About style, Frost wrote in a letter to his friend Louis Untermeyer dated March 10, 1924, as follows : “*Style in prose or verse is that which indicates how the writer takes himself and what he is saying.*” (<http://www.frostfriends.org/style.html>)

Robert Frost's idea about style raises my curiosity concerning how Robert Frost takes himself in his pastoral poems. Frost was inspired much by the rustic life, especially that in New England, where he lived. I takes six pastoral poems of Robert Frost entitled “*The Pasture*,” “*The Oven Bird*,” “*For once, then Something*,” “*A Prayer in Spring*,” “*The Aim was Song*,” *Stopping by Woods on a Snowy Evening*.” I will use the stylistic approach in order to conduct an

analysis about the aesthetics of Robert Frost's pastoralism. I conduct the analysis entitled "Pastoralism in Robert Frost's Poems."

B. Scope of Study

To avoid the deviation in the research, I limit the analysis on the Robert Frost's pastoral poems, especially in the stylistic devices. Other elements of this literary work are discussed as long as they support the analysis to answer the question.

C. Research Questions

The research question is formulated as follows, "How is pastoralism in Robert Frost's poems?"

D. Research Objectives

Based on the research question above, the objective of this research is to describe pastoralism of Robert Frost's poems.

E. Research Benefits

The contributions of this research are as follows:

1. To give a deeper and better understanding about pastoral poems.
2. To get understanding about Robert Frost's writing style.

3. To contribute the development of literary knowledge, particularly the literary study of poetry in pastoralism.

F. Research Methodology

1. Type of Research

The type of this research is descriptive qualitative research. Descriptive qualitative research is a combination between descriptive research and qualitative one. Descriptive qualitative is a natural research which results descriptive data in written or oral form from people, behavior and other observable data (Sangidu, 2004:7). The data of qualitative research are words, sentences or pictures and it does not use numerical data.

2. Theory and Approach

I apply the stylistics approach. The stylistic approach is used to analyze the writer's style in a literary work.

“A purely literary and aesthetic use of stylistics limits it to the study of a work of art or a group of works which are to be described in terms of their aesthetic function and meaning. Only if this aesthetic interest is central will stylistics be a part of literary scholarship, and it will be an important part because only stylistic methods can define the specific characteristics of a literary work. (Warren, 1956 : 180)

Stylistics also aims at establishing principles capable of explaining the particular choices made by individuals and social groups in their language. In this research, of course, stylistics is used to explain the pastoralism which Robert Frost chose to write his poems. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

3. Data and Source of Data

- a. The main data or primary data is taken from six pastoral poems of Robert Frost. The data are in the form of lines and stanzas which are related to the subject matter.
- b. The supporting data are derived from certain pieces of information dealing with pastoralism of poetry, articles from the Internet and previous researches that support the primary data.

4. Technique of Collecting Data

The process of collecting data begins by reading the poem at least three times and trying to understand and comprehend it. Then, I quote and select important pieces of information which are relevant to the research questions. I also gain some supporting theories about pastoralism and Robert Frost as related to the poems.

5. Method of Processing Data

The first step in processing the data of this research is understanding the work. The second step is reading the material about pastoralism and biography of Robert Frost to have better knowledge on them. And then, I analyze the stylistic devices of the poem. The next step is exploring the data based on the research questions. The last step is evaluating the result of the research, drawing the conclusion, and giving suggestions.

G. Thesis Organization

The thesis is organized into four schematic chapters to make the research clear enough. They are as follows:

- a. **CHAPTER I. INTRODUCTION.** This chapter consists of : Research Background, Scope of Study, Research Questions, Research Objectives, Research Benefits, Research Methodology and Thesis Organization.
- b. **CHAPTER II. LITERATURE REVIEW.** This chapter contains Literature and Style, Stylistic Devices, and Pastoralism.
- c. **CHAPTER III. ANALYSIS.** The analysis of the stylistic devices of Robert Frost's pastoral poem. The analysis contains Poetic Form, Poetic Language and Tone.
- d. **CHAPTER IV. CONCLUSION and RECOMMENDATION.** Finally, chapter four consists of conclusion and recommendation of the research.

This chapter is a conclusive report of the whole thesis content. I will draw conclusion and recommendation to the reader in order for further research.



CHAPTER II

LITERATURE REVIEW

A. Style and Literature

Literature and language are two things that can't be separated. Wellek and Warren said that the relation between language and literature is a dialectical relation: "literature has profoundly influenced the development of language" (Warren, 1977:175). Language is important in literature as a way of communication between author and readers. People consider a work as literary work from its language and form. People assume that literature isn't easy to be understood because the language is quite different from daily language. Language is one of the materials of literature, so if we want to understand a literary work, the first thing that we should do is understanding the language itself. The language in literature not only contains thought, but also reflects the author's feeling and emotion. The author usually doesn't express his feeling directly, but he hides it through the language. So, the readers need to dig up the message behind a word, phrase and sentence. Language in literature contains denotative and connotative meanings. This two meanings increase the aesthetic of literary work.

The aesthetic aspect plays an important role of literature in order to serve an enjoyment and entertain the reader. This is one of the literature's functions, besides giving enlightenment and guidance to people. One of the aesthetic elements of a work is style. Style is the aesthetic quality of the highest semantic and content synthesis of a work which is realized in the aesthetic object through the receptive activity of the receiver. Without an understanding of the work's style its specific

artistic semantic system -- its overall artistic meaning -- cannot be adequately interpreted (Chvatik in Aminuddin, 1995:22). Style comes from the word *stillus*

(Latin) which means a sharp pointed device to write. Style in literature is a sharp point device to touch the reader's feeling in order to raise particular effects. Based on a dictionary, "style" refers to particular way in which something is done (*Oxford Dictionary*, 2000).




Style indicates how the writer takes himself in a literary work. Each author has one's own way to express his idea through his own language style. Chvatik said that "Style diartikan sebagai cara menyusun dan menggambarkan sesuatu secara tepat dan mendalam hingga dapat menampilkan nilai keindahan tertentu sesuai dengan impresi dan tujuan pemaparnya" (Chvatik in Aminuddin, 1995:9).

It means that style helps the author to depict something thoroughly so that it performs the aesthetic based on the impression and the intention of the author itself. It shows us that style and literature are closely related.




Style gives a large contribution in aesthetic values of literary work. The study of style is called stylistics. Stylistics appears after the raise of term rhetoric.

Rhetoric is an art of using word impressively in order to influence the audience. Then, the act of expressing idea to influence the reader was not only done orally, but also in written expression. This was the beginning of stylistics which is dealt with written language style. One of the differences between stylistics and rhetoric is that stylistics talks about the textual language characteristics of a writer in a particular period, but rhetoric is the style of a speaker in delivering speech.

Stylistics is often used to analyze poetry rather than another genre because language in poetry can't be interpreted only from surface, it involves the poetic






devices such as image, symbol and figurative language in its lines or stanzas. So, it needs an in-depth analysis to dig up the writer's intention. What makes the study of style become important is that poetry is not only the imitation of life, but it is rather the symbolism of values which appears in human's life. It can be morality, philosophy even religion values. Poetry plays a significant role in affecting the reader's thought and behavior. By particular style of a poem, the author can persuade the reader to follow what the author expects.



Stylistics has some devices to analyze certain literary work which is called stylistics devices. These devices become the parameter for the researcher to conduct the analysis about style. Stylistic analysis in poetry and prose is different. In poetry, the researcher should study and analyze each line in a whole passage, but in prose they may analyze it randomly. Stylistic devices are employed to reveal the writer's style in a poem.

B. Stylistic Devices






In order to analyze the pastoralism of Robert Frost's poems using stylistics, I need stylistic devices. I use the stylistics theory from Richard Bradford. In his book entitled "*Stylistics*", he provides a clear steps in analyzing poetry by textualism. It also has clear stylistic devices rather than other theories from other stylisticians. So, it will help the researcher analyze the poetry easily.

Stylistic devices which are used in analyzing this pastoral poem are:



1. Poetic Form

Poetic forms can be viewed from three parts: rhythm and rhyme, stanza and syntax and diction.




a. Rhythm and Rhyme

Poem has different form with any other assembly of words. If prose and plays use sentences, poems use poetic line. Words are made up of sound and stress, identified by the phoneme and the syllable. Sound and stress are not only markers and indicators of meaning but also as a way to understand the structural characteristics of the poem

“Rhythm is a recurrence of stressed and unstressed syllables in a regular pattern” (Day, 1996:1117). Rhythm consists of the relation between syllable and foot. Syllable is the units into which a word may be divided. Foot is a unit of poetic rhythm (Day, 1996:1113). A line of poem may be written in monometer (one foot), dimeter (two feet), trimeter (three feet), tetrameter (four feet), pentameter (five feet), hexameter (six feet), heptameter (seven feet) and octameter (eight feet). The poets can create breaks in the rhythm of a poem for particular effects. The stressed syllables are marked with the symbol “/” and the unstressed syllables with the symbol “-”. The types of foot are described below:


The type of foot	Note	Example
Iambic	Unstressed, stressed	- / The sun
Trochaic	Stressed, unstressed	/ - Tell me
Anapestic	Unstressed, unstressed, stressed	- - / Before Christ
Dactylic	Stressed, unstressed, unstressed	/ - -



 Spondee (ic)



 Stressed, stressed


 President

/ /


 Pyrrhic


 Unstressed, unstressed


 John Doe

- -

Companionless

Rhyme is the effect created by matching sounds at the end of words.

Ordinarily this includes the last accented vowel and the sounds that follow it. The functions of rhyme are to set apart poem from ordinary expression, to provides a pleasure derived from fulfillment of a basic human desire to see similarity in dissimilarity, likeness with a difference and arouse the reader's interest. The effect

of rhyme in a poem depends on its association with rhyme. The common kinds of rhyme are stated below.

Perfect rhyme is rhyme in which the sounds of word are nearly identical.

For example in the poem entitled "**Digging**" written by Seamus Heaney:

Under my window, a clean rasping sound

When the spade sinks into gravelly ground

Half rhyme is rhyme in which two words share just a vowel sound

(assonance), for example: 'molten' and 'golden' or they share just consonant sound (consonance), for example 'milk' and 'walk'. The example of half rhyme is

in the poem entitled "**Digging**" written by Seamus Heaney.

Between my finger and my thumb

The squat pen rests; snug as gun

Eye rhyme is rhyme on words that look the same but which are actually pronounced differently. For example in the opening four lines of Shakespeare's

Sonnet 18:

Shall I compare thee to a summer's day?

*Thou art more lovely and more **temperate**:*

Rough winds do shake the darling buds of May,

*And summer's lease hath all too short a **date**:*

Internal rhyme is rhyme inside of the sentence. For example the poem entitled

"The Raven" written by Edgar Allan Poe.

*Once upon a midnight **dreary**, while I pondered, weak and **weary**,*

Over many a quaint and curious volume of forgotten lore,

b. Stanzaic Form

Stanza is a division of a poem created by arranging the lines into a unit, often repeated in the same pattern of meter and rhyme throughout the poem.

Stanza is used like paragraphs in a story. There are two forms of stanza: closed and open form. Poem which is written in closed form has equal length of lines and arranged in fixed patterns of stress and rhyme. The modern poets prefer write a poem in open form, which use lines of varying length and avoid rigid patterns of rhyme or rhythm.

The kinds of stanza depend on the number of lines, the length of the lines, meter and rhyme scheme. The kinds of stanza are couplet (two rhymed lines), tercet (three rhymed lines), quatrain (four rhymed lines), quintain (five rhymed

lines), sextet (six rhymed lines), septet (seven rhymed lines), octave (eight rhymed lines) and Spenserian stanza (nine rhymed lines).


In addition, there are another stanzaic forms, such as: sonnet, blank verse and free verse. The form of sonnet consists of fourteen lines, with ten syllables per line and arranged in a set rhyme scheme. Blank verse consists of unrhymed iambic pentameter and free verse has no fixed pattern of rhyme scheme and meter.

c. Syntax and Diction

Syntax is a branch of linguistics that is concerned with the study of the structure of a sentence. Syntax contains the rules of arranging and ordering components of a sentence. Syntax works together with grammar in order to create understandable sentences. Syntax is not only used to analyze the style of prose and drama, but also the style of poem. Syntax in poem is called poetic syntax.

Poetic syntax is a theory of how poets use syntax and how this syntax contributes to our experience of poetry and therefore our judgments of poetic value. Syntax is one of the major determinants of poetic experience. Poets have their own freedom to exploit their words, they should choose the right word in order to avoid the monotonous in their sentence. The way of the poets in arranging words into sentence will help them to establishing their style.

Diction refers to the writer's distinctive vocabulary choices and style of expression. Diction delivers not only meaning, but also emotion. The writer chooses the diction which can accommodate his intention and feeling. The writer arranges his words through denotative and connotative language and when he uses connotative language, the tone tends to be emotive.




The diction in poem is called poetic diction. Diction is a material in constructing poem. The poet has a freedom in deciding the best material which will be applied in his poems. Although there is a large part of language, some parts of language are used only by certain poets. Poets may have different diction to state similar thing. Diction is related to the poet himself. The poets select diction based on their style of writing. Analyzing the diction of poem is important in discovering the poet's tone, attitude and style. Furthermore, by understanding his diction, we can understand the poet's personality, is he a serious or humorous person? Is he well educated or an uneducated person? Is he the high class, middle or low class?


2. Poetic Language

a. Figurative Language

Figurative language is a way of saying something other than the literal meaning of the words (www.frostfriends.org/figurative.html). Figurative language allows the reader to visualize something in the real world with abstract information and it leaves an impression. Poet uses figurative language to beautify his poems and create certain effect to the reader. Below are some kinds of figurative language which is commonly used in poem.

Simile is a direct comparison of two unlike things using “like” or “as”

(www.chaparralpoets.org/devices.pdf). For example, “*O my love’s like a red, red rose,*” written by Robert Burns in “*A Red, Red Rose.*”

Metaphor is a direct comparison between two unlike things, stating that one is the other or does the action of the other without using “like” or “as”

(www.chaparralpoets.org/devices.pdf). A metaphor expresses the unfamiliar (the tenor) in terms of the familiar (the vehicle). For example, “*I fall upon the thorns*

of life! I bleed! The cherished fields,” written by Percy Bysshe Shelley in “*Ode to the West Wind.*”

Symbol is an image transferred by something that stands for or represents something else (www.angelfire.com/ct2/evenski/poetry/figuresofspeech.html).

Symbol is used by poets to transfer the ideas embodied in the image without stating them. For example, “*I have been one acquainted with the night,*” written by Robert Frost in “*Acquainted with The Night.*” Night is the symbol of death or depression.

Personification is “to make a nonhuman thing sound like a human being” (McMahan, 1996:505). The poet uses personification to give imaginary action of a certain object to the readers and to motivate reader’s imagination. For example, “*Fate with jealous eyes does see,*” written by Andrew Marvell in “*The Definition of Love.*”

Apostrophe is a figure of speech which is used to directly address an absent or imaginary person or object as if he/it were alive and present and could reply (<http://www.examples-help.org.uk/apostrophe.htm>). Apostrophe is also addressing an abstract idea or nonhuman object, often begins with the exclamation “O” or “Oh”. For example, “*Milton! thou shouldst be living at this hour,*” written by William Wordsworth in the sonnet “*Milton.*”

Synecdoche is a figure of speech which is indicating a person, object, etc. by letting only a certain part represent the whole or the whole represent certain part (www.chaparralpoets.org/devices.pdf). For example, “*Friends, Romans,*

countrymen: lend me your ears," written by William Shakespeare in "***Friends, Romans, countrymen***".

Metonymy is a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated (<http://www.merriam-webster.com/dictionary/metonymy>). The substitution makes the analogy more vivid and meaningful. For example, "*Half in appeal, but half as if to keep/ The life from spilling,*" written by Robert Frost in "***Out, out***".

Allegory is a type of narrative of which the characters, setting, events, and actions represent abstract ideas and concepts about life, religion, critics, etc (Pickering, 1997:761). For example, "***After Apple-Picking***", written by Robert Frost suggests accomplishment

Hyperbole is a bold, deliberate overstatement not intended to be taken literally, it is used as a means of emphasizing the truth of a statement (www.frostfriends.org/figurative.html). For example, "*ten thousand thousand fruit to touch,*" written by Robert Frost in "***After Apple Picking***".

Irony is the opposition between the expectation and the fact (Pickering, 1997:733). Irony consists of three kinds: verbal, dramatic and situational irony. Verbal irony is a figure of speech when an expression is the opposite of the thought in the speaker's mind. In dramatic irony, the fact of which the character believes to be true is different from what the audience knows to be true. Irony of situation is when a situation occurs which is quite the reverse of what one might have expected. For example, "*water, water, every where/ And all the boards did shrink/ water, water, every where/ Nor any drop to drink,*" written by Samuel Taylor Coleridge in the "***Rime of the Ancient Mariner***".

b. Imagery

One of stylistic elements in poetry is imagery. Imagery is the use of vivid description usually rich in sensory words to create pictures or images in the reader's mind (<http://volweb.utk.edu/school/bedford/harrisms/imagery.htm>). Poets use image to decorate their work, to give concrete detail about his intention and to grab the reader's attention. Imagery in poem invites the reader not just to read but to experience the poem. So, poem is not an abstract but a tangible experience. Poetic language evokes this experience through the reader's senses.

The types of imagery are visual, auditory, olfactory, internal sensation, tactile and kinesthetic. Visual imagery is sight effect and it has a relationship with human's eyes. For example, "*Magnified apples appear and disappear,*" written by Robert Frost in "*After Apple-picking*". Auditory imagery is hearing effect and it has a relationship with human's ears. For example, "*the roar of trees, the crack of branches, beating on a box,*" written by Robert Frost in "*An Old Man's Winter Night*".

Internal sensation is feeling of hungry, thirsty, and queasy. For example, "*My heart owns a doubt, It costs no inward struggle not to go,*" written by Robert Frost in "*Storm Fear*". Olfactory imagery is situation of smell and it has a relationship with human's nose. For example, "*A scent of ripeness from over a wall...smelling the sweetness in no theft,*" written by Robert Frost in "*Unharvested*".

Tactile imagery is touching effect and it has a relationship with sense of touch. For example, "*Mary touches the harp-like morning-glory strings and plays*

some tenderness," written by Robert Frost in "*The Death of the Hired Man*."

Kinesthetic imagery is the visualization of movement or tension. For example, "I

feel the ladder sway as the boughs bend" written by Robert Frost in "*After Apple-Picking*".

3. Tone

Tone is an important device to analyze poem. By analyzing tone, the researcher can determine pastoral works. There are various definitions about tone.

"The word *tone* in literary discussion is borrowed from the expression *tone of voice*. Tone is the manner in which a poet makes his statement; it reflects his attitude toward his subject (<http://www.frostfriends.org/tone.html>).

Frost said that tone is what comes through a closed door when people are speaking out of earshot. We cannot understand the exact words, but the tones of voice tell us what is going on. You can tell if the voice is pleading, demanding or doubtful (<http://www.frostfriends.org/tone.html>). Tone must be detected without the aid of the ear, the reader must understand by the selection and sequence of words the way in which they are meant to be heard. Tone should be heard in the whole poem, not only in one particular place since it reflects a general attitude.

Frost said, "the speaking tone of voice somehow entangled in the words and fastened to the page for the ear of the imagination" (Frost in Barnet, 1961:320).

As stated before that tone reveals the poet's attitudes and feelings, it means that poet uses tone to develop the subject in the style of language or expression of thought. The poet's tone can be loving, ironic, bitter, pitying, fanciful, solemn, etc. Tone does not only reflect the poet's attitude, but also the

mood, atmosphere and spirit of the poet. The atmosphere of poems may give a great impact to the reader's emotional response. For example in the gothic literary work, the tone emerges as being dark and gloomy. It creates horror effect to the readers. In pastoral literary work, the tone is cheery, rich of harmony but sometimes it's also melancholy.

C. Pastoralism

Pastoralism is derived from the word "*pastor*", the Latin for "shepherd". The word *pastor* creates an adjective word *pastoral* which refers to rural subjects and aspects of life in the countryside among shepherds, cowherds and other farm workers. Pastoralism known as a kind of writing or language style relates to nature and rural life. Pastoralism began in the first century B.C when Virgil wrote Latin poems depicting himself and his friends as shepherds lived in a simple rural life. Then, in the third century B.C. Hellenistic Greek Theocritus wrote poems which was set in the countryside and involve dialogues between herdsmen.

One of pastoral literary works is pastoral poem. Pastoral poem is a poem dealing with the lives of shepherds or rural life. It draws a contrast between the innocence and serenity of a countryside life and the misery and corruption of city. As a kind of writing style, pastoral creates certain effect to the reader. The effect of pastoral is the mood of peacefulness, happiness and relax atmosphere. The poet creates pastoral poem to express his moral, social, or literary views. Sometimes they use the device of singing matches between two or more shepherds. Through pastoral poem, the poets convey the message about human-

nature relationship; love and seduction; death and mourning; the purity of life in countryside, etc.

Pastoral poem has some poetic genres, one of them is the eclogue. Eclogue is a dialogue between two shepherds. The dialogue can be a conversation between a shepherd and the shepherdess he loves; a "singing contest" to see which shepherd is the better poet; laudatory poems, laments upon a death and songs of courtship. One of the pastoral eclogue which expresses the poet's grief at the loss of a friend or an important person is elegy. The examples of pastoral elegy was Shelley's "*Adonais*" and Arnold's "*Thyrsis*".

The poems such as "*The Passionate Shepherd to His Love*," by Christopher Marlowe, "*The Nymph's Reply to the Shepherd*," by Sir Walter Raleigh and "*I Care Not For These Ladies*" by Thomas Campion are pastoral songs of courtship and seduction. "*Shepherd's Calendar*" by Edmund Spenser and "*A Dialogue Between Two Shepherds*" by Mary Herbert praise Queen Elizabeth, while John Milton's "*Lycidas*" is a pastoral elegy lamenting the loss of a classmate. Some pastoral poems include satirical elements, for example Spenser's and Milton's pastoral poems: "*Lycidas*" denounces the corruption of the clergy, while the "*Shepherd's Calendar*" attacks those responsible for the neglect of poetry.

Pastoral poem transcends pastoral conventions, inviting the audience to a meditation on serious issues such as what constitutes natural behavior, or the connection between language and truth. Nature figures prominently in Frost's poetry and his poems usually include a moment of interaction or encounter between human and natural subject or phenomenon. These encounters culminate

in profound realizations, which have significant consequences for the human.

Actively engaging with nature has a variety of results, including self-knowledge

and deeper understanding of the human condition. People learn from nature

because nature allows people to gain knowledge about themselves and because

nature requires people to reach for new insights. Pastoral poets emphasized a

passive relationship with nature, wherein people would achieve understanding and

knowledge by observing and meditating.

CHAPTER III

ANALYSIS

A. Poem Analysis

1. THE FIRST POEM

The Pasture

I'm going out to clean the pasture spring;

I'll only stop to rake the leaves away

(And wait to watch the water clear, I may) :

I shan't be gone long.- You come too

I'm going out to fetch the little calf

That's standing by the mother. It's so young,

It totters when she licks it with her tongue.

I shan't be gone long.- You come too

a. **Paraphrase**

He said to his wife that he is going to clean the pasture spring. He will only stop to rake the leaves away because he is afraid that the leaves will block the water flow and pollute the water. He said to his wife that it just takes several times. So, he wants his wife to wait. Then the writer fetches the little calf which is standing by its mother. The little calf is still young. Its mother has licked it to

clean its moist body but it still totters. The writer said to his wife to wait for him once again.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

The Pasture consists of two stanzas and each stanza consists of four lines.

This poem is categorized as quatrain. The rhythm of *The Pasture* is Iambic Pentameter, except the fourth line (repeated in the second stanza) is Iambic Tetrameter. It has five iambic feet and four iambic feet in the fourth line. In this poem, Frost tried to incorporate the sound of natural speech. The followings are the important accented rhythms that build the tone of poem.

The Pasture

- / - / - / - / - /	I'm go ing out to clean the pas ture spring;	line 1
- / - / - / - / - /	I'll on ly stop to rake the leaves away	line 2
- / - / - / - / - /	(And wait to watch the wa ter clear, I may) :	line 3
- / - / - / - / - /	I shan't be gone long. You come too	line 4
- / - / - / - / - /	I'm go ing out to fetch the lit tle calf	line 5
- / - / - / - / - /	That's stan ding by the mo ther. It's so young,	line 6
- / - / - / - / - /	It tot ters when she licks it with her tongue.	line 7
- / - / - / - / - /	I shan't be gone long. You come too	line 8

The poem employs regular rhyme scheme (ABBC) which has a rhyme in the second and third lines. This poem also employs internal rhyme, as viewed in this two lines :

I'll only (*stop*) to rake the leaves (*a*) way

(And wait to (*watch*) the (*wa*)ter clear, I may) :

The long A's of *rake*, *away*, *wait* and *may*; rhyming vowel sounds of *stop*, *away*, *watch* and *water* creates the internal rhyme. These rhymes give a sort of sing-song effect in perfect keeping with the light-hearted, carefree and teasing tone. The long "A" vowel sound has a sort of easy-going and open feel to it.

I sha'n't be gone long. (*You*) come (*too*).

The first three lines use the first person narratives. But then Frost talks explicitly to "**you**" in Iambic Tetrameter. "You come too", has same effect as an

aside in a play or drama. It is an effect of immediacy and personableness. Through his word, the poet creates unselfconsciously invitation to the reader. The internal rhyme of *gone* and *long* are complimented by *You* and *too*. It increases the feeling of intimacy and the appeal of a close friend. The appearance of Iambic Tetrameter adds the atmosphere of informality.

b) Syntax and Diction

In this poem, Frost uses repetition "*I'm going out...*" in the first line and fifth line to emphasize the reader that he enjoyed his work and he loved the outdoor activity. In the end of the first stanza and in the last line of the poem,

Frost also uses repetition to emphasize the line "*I shan't be gone long. You come too*". Frost emphasizes it as an invitation to the reader to share Frost's life.

Frost chooses the word 'shan't' rather than 'shall not' to add the colloquial informality and intimacy of the poem. Informality is one of Frost's writing style.

Frost also wants to gain the attention from the reader especially in the third line "*(And wait to watch the water clear, I may) :*" by putting it in parenthesis.

2) Poetic Language

a) Figurative Language

1. Symbolism

I'm going out to clean the pasture spring; line 1

The word '*pasture*' in this line refers to human's heart. Pasture is the place where the grass grew, our heart is also the place for something to grow. The word '*clean*' means purify. It shows that there is something which makes our heart become dirty so we need to clean it and set it back to the natural purity.

I'll only stop to rake the leaves away line 2

The word '*leaves*' symbolizes sin. Leaves are something that can make the pasture become dirty and something which can block the water stream. Sin in human's life is something that makes our heart become evil. So, we need to rake the sin away from our heart.

(And wait to watch the water clear, I may) : line 3

The word '*water*' symbolizes the purity of heart. Pure is the characteristic of water and the poet wants to wait until his heart backs to its purity.

I'm going out to fetch the little calf

line 5

The word "little calf" symbolizes the man who has weak faith. Little calf is not strong enough to walk. They still learn how to survive and need assist from others. Man who has a little faith also needs assist from others so that they can learn how to survive in life.

That's standing by the mother. It's so young,

line 6

The word 'mother' symbolizes GOD. The little calf depends on his mother in doing everything. The mother teaches the little calf how to survive in his life. Human also depends on GOD, especially human who has weak faith. Only GOD who can assist and teach us how to survive in this world

b) Imagery

1. Visual Imagery

(And wait to watch the water clear, I may):

line 3

That's standing by the mother. It's so young,

line 6

In line 3, the word "watch" is the sign of visual activity. The poet shows to the reader that he waits to watch the purification of the water. In line 6, the poet invites the reader to see the little calf by describing the position "standing by the mother" and the age "it's so young."

2. Tactile Imagery

It totters when she licks it with her tongue.

line 7

In line 7, the word “*licks*” is the sign of touching activity. The mother touches the body of little calf by her tongue.

3) Tone

The tone of this poem is enthusiastic. The villagers do the daily activity on the farm happily because he loves that activities. Life in the farm or rural area isn't always easy. There is a challenge and people should struggle, so that they can survive. They also should struggle for keeping the purity of heart. In order to face the challenge, they should have a high spirit and enthusiasm. In this poem, we can feel the close relationship between human's life, animal and nature. This poem shows everyday pleasures on the farm where people can enjoy it with the loved one.

2. THE SECOND POEM

The Oven Bird

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 is 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.

a. Paraphrase

Everyone has heard a bird that makes solid tree trunks sound. Everyone has heard this loud, mid-wood, mid-summer bird. He says that mid summer is different from spring, as one to ten. The spring is long over and fall is coming. Dust now sweeps over the lands. The bird is the same as other birds because it

flies to tell them that the spring is over. The only question he asks now is what it is that makes these diminished things, when the leaves and the flowers are starting to wither.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

The Oven Bird is categorized as sonnet which consists of fourteen lines. The rhythm of *The Oven Bird* is Iambic Pentameter. The followings are the important accented rhythms that build the tone of poem.

There is a sing er e everyone has heard,	line 1
Loud, a mid-sum mer and a mid- wood bird,	line 2
Who makes the so lid tree trunks sound again.	line 3
He says that leaves are old and that for flowers	line 4
The bird would cease and be as o ther birds	line 11
But that he knows in sing ing not to sing.	line 12
The ques tion that he frames in all but words	line 13
Is what to make of a dimi nished thing.	line 14

This sonnet has a rhyme scheme (AABCBDCDEEA'FA'F). Line 3 has shorter vowels and thick consonance "Who makes the solid tree trunks sound". It is contrast with the longer open vowels of, "sound again", as the bird brings a kind of song back to the heavy mid-summer wood.

b) Syntax and Diction

This poem uses simple words and sentences. The vocabulary isn't too difficult to define. The poet asks a question in the two last lines of this poem.

"The question that he frames in all but words" line 13

Is what to make of a diminished thing." line 14

By using this question, the narrator wants to know what one thinks about something which is fading away? The question refers to the contrast of the beauty shown in the spring and something which is fading away in the fall.

He says that leaves are old and that for flowers line 4

He says the early petal-fall is past line 6

He says the highway dust is over all. line 10

The narrator also uses repetition in his poem by using the phrase "*He says...*". Frost repeats this phrase three times to remind us that the beautiful surface of life needs to be understood in a different way because sometimes it's just an illusion. In this poem, Frost uses the diction related to the season. All the diction works together to depict the progression of nature.

Mid-summer is to spring as one to ten. line 5

The diction "*as one to ten*" is an analogy. Frost uses this analogy to show that mid-summer only receives a one on the scale because everything is decreasing from there; there is nothing to look forward anymore.

2) Poetic Language

a) Figurative Language

1. Symbol

Mid-summer is to spring as one to ten.

line 5

The word 'spring' symbolizes life and new beginning. Spring is the season when flower blossoms and plants begin to grow.

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

line 2

Mid-summer is to spring as one to ten.

line 5

The word "mid-summer" symbolizes the midpoint of life's journey, the peak of growth and maturity.

And comes that other fall we name the fall.

line 9

The word 'fall' symbolizes death. Fall is the season when the branch loses its leaves and they fall on the ground.

2. Metaphor

There is a singer everyone has heard,

line 1

The word 'singer' is used as comparison of the bird. 'Bird' and 'singer' are two unlike things. When the readers hear 'singer' they think of a human singer, but actually it's a bird that sings a song.

3. Personification

He says that leaves are old and that for flowers

line 4

But that he knows in singing not to sing.

line 12

The words “sing” and “says” show the activity which is done by human.

But in this poem, “the bird” has the ability to sing and to say about its surrounding and it is viewed as personification.

4) Simile

The bird would cease and be as other birds line 11

In line 11 the poet uses the word ‘as’ to compare the bird with other birds.

A direct comparison between two unlike things using ‘like’ or ‘as’ is called simile.

b) Imagery

1) Visual Imagery

When pear and cherry bloom went down in showers line 7

On sunny days a moment overcast; line 8

In these lines, the poet wants to show the changing of season. By seeing the pear and cherry bloom, the readers get descriptions of the changing of season.

In this poem, Frost’s words show the picture of woodland and a bird flying around.

Who makes the solid tree trunks sound again. line 3

In these lines, the poet describes the woods with remarkable details, so the reader gets the visualization of the woods.

2) Auditory Imagery

There is a singer everyone has heard,

line 1

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

line 2

He says that leaves are old and that for flowers

line 4

He says the early petal-fall is past

line 6

He says the highway dust is over all.

line 10

The word “*heard*” in line 1 is a sign of sound’s existence. If someone hears something, it means there is a sound which goes through his ear. The word “*loud*” in line 2 shows the volume of a sound and the word “*says*” in the line 4, 6 and 10 gives the sense of sound. Frost uses the word “*says*” for the bird in order to emphasizes that the bird is telling something and giving a certain nature sign to human.

3) Tone

Frost's tone in the poem can be seen as solemn and questioning. Frost ends the poem by leaving a question to the reader about “*Is what to make of a diminished thing*”. There are no clear answer for this question. The poet makes the reader to ponder about the answer by themselves.

3. THE THIRD POEM

For once, then Something

Others taunt me with having knelt at well-curbs
 Always wrong to the light, so never seeing
 Deeper down in the well than where the water
 Gives me back in a shining surface picture
 Me myself in the summer heaven godlike
 Looking out of a wreath of fern and cloud puffs
 Once, when trying with chin against a well-curb,
 I discerned, as I thought, beyond the picture,
 Through the picture, a something white, uncertain.

Something more of the depths—and then I lost it.

Water came to rebuke the too clear water.

One drop fell from a fern, and lo, a ripple

Shook whatever it was lay there at bottom,

Blurred it, blotted it out. What was that whiteness?

Truth? A pebble of quartz? For once, then, something.

a. Paraphrase

People taunt him because of having knelt at the well curbs. He thinks that he will find the light, but in fact he is never seeing it. He goes to the well and looks deeper down to the bottom. He gets the picture of himself in the summer

heaven godlike. Then, he sees an uncertain picture. It was white. The water which comes from the fern drops and makes the uncertain picture blotting out. The water rebukes everything which was lay there at bottom. The question which is left is what is whiteness? Truth? A pebble of quartz? For once, then, something.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

The stanzaic form of "*For Once then Something*" is free verse. The poet is free in the sense that it does not conform to traditional patterns and rhyme. As the free verse, Frost wrote this poem without rhyme. The rhythm of "*For Once then Something*" is different from Frost's other poems. This rhythm is called Hendecasyllabics. Hendecasyllabics has 11 syllables per line and consists of five feet. The feet consists of trochaic and in the second foot, Frost employs dactylic. All the following lines are same except line 12. In the line 12, the first foot employs spondee. The followings are the important accented rhythms that build the tone of poem.

/ - / - - / - / -
 Others | taunt me with | having | knelt at | well-curbs
 / - / - - / - / - / -
 Always | wrong to the | light, so | never | seeing
 / - / - - / - / - / -
 Deeper | down in the | well than | where the | water
 / - / - - / - / - / -
 Gives me | back in a | shining | surface | picture
 / - / - - / - / - / -
 Me my | self in the | summer | heaven | godlike

line 1

line 5

/ - / - - / - / - / -
 Looking | out of a | wreath of | fern and | cloud puffs.

/ - / - - / - / - / -
 Once, when | trying with | chin a | gainst a | well-curb,

/ - / - - / - / - / -
 I dis | cerned, as I | thought, be | yond the | picture.

/ - / - - / - / - / -
 Through the | picture, a | something | white, un | certain,

/ - / - - / - / - / -
 Something | more of the | depths—and | then I | lost it.

/ - / - - / - / - / -
 Water | came to re | buke the | too clear | water.

/ - / - - / - / - / -
 One drop | fell from a | fern, and | lo, a | ripple

line 12

/ - / - - / - / - / -
 Shook what | ever it | was lay | there at | bottom.

/ - / - - / - / - / -
 Blurred it, | blotted it | out. What | was that | whiteness?

/ - / - - / - / - / -
 Truth? A | pebble of | quartz? For | once, then, | something.

b) Syntax and diction

The title of the poem “*For Once, Then, Something*” shows the singularity of this particular experience. Then, in the last line of the poem, the title is repeated to show that the narrator has learned a discovery that for once he perceives something as this and that. But finally, he could not completely understand it even if he tries.

In this poem, the poet uses the word ‘*surface*’ and ‘*depth*’ to show the comparison what people see from the surface and depth. The surface may not show what is reality or truth (depth). So, people should understand deeper and not just the surface meaning of things.

Water came to rebuke the too clear water.

line 11

In this line, the poet uses the word “*rebuked*” rather than another word to give a strong impression. The water comes from the fern drop and shook the clear water of the well.

The poem is ended by the question “*What was that whiteness? Truth? A pebble of quartz?*”. It shows that in the end of his discovery, the poet still doesn’t understand fully about the truth itself.

2) Poetic Language

a) Figurative Language

1. Symbol

Always wrong to the light, so never seeing

line 2

The word “*light*” in this line is the symbol of knowledge. Light is something that makes people can see, knowledge also makes people can see the real truth in this life.

Through the picture, a something white, uncertain,

line 9

The word “*white*” in this line is the symbol of innocence, goodness, or truth. “*Black*” usually represents evil and “*white*” usually represents goodness.

Deeper down in the well than where the water

line 3

The word “*water*” in this line is the symbol of purity of human’s life and the word “*well*” is the symbol of the dark side of human’s life. When the man looks into the well, the only one thing that they can see is just the dark.

Others taunt me with having knelt at well-curbs

line 1

The word “*knelt*” in this line is the symbol of humility. Knelt is the position when someone prays or shows submission.

Me myself in the summer heaven godlike

line 5

The word "*summer heaven godlike*" is the symbol of someone who thinks highly of himself and full of pride.

2. Metaphor

Truth? A pebble of quartz? For once, then, something.

line 15

The word "*pebble of quartz*" in this line is a metaphor for truth. The colour of quartz is white and it becomes the metaphor for truth, or the moment of insight in life.

3. Personification

Water came to rebuke the too clear water.

line 11

The word "*rebuke*" is the action usually done by the human, but in this line water rebukes the too clear water, means water acts as if it was a human.

b) Imagery

1. Visual Imagery

Gives me back in a shining surface picture

line 4

Me myself in the summer heaven godlike

line 5

Looking out of a wreath of fern and cloud puffs.

line 6

Through the picture, a something white, uncertain,

line 9

Blurred it, blotted it out. What was that whiteness?

line 14

In the line 4 and 5, the reader's eyes will see a shining surface picture and the summer heaven godlike. In the line 6, there's an activity "*looking out*" which is done by our eyes and in the line 9, the poet sees an uncertain object, it is something white. In the line 14, the poet can't see the object clearly because it is blurred. He is uncertain what the white is.

2. Auditory Imagery

Others taunt me with having knelt at well-curbs

line 1

In this line, the word "*taunt*" gives us the sign of sound. People taunt the poet for having knelt at well-curbs. Taunt is saying something bad or criticizing about someone's behavior and action.

3. Internal sensation

Through the picture, a something white, uncertain,

line 9

In this line, the word "*uncertain*" explains the internal feeling of the poet that he owns a doubt in seeing the object.

4. Kinesthetic Imagery

One drop fell from a fern, and lo, a ripple

line 12

Shook whatever it was lay there at bottom,

line 13

The word "*drop fell*" in line 12 and "*shook*" in line 13 show the visualization of movement. So, it shows kinesthetic imagery.

3) Tone

The tone of this poem is agitated. The narrator tries to discover the truth by looking into the well. He did once see a glimpse of the "truth" through the water, but suddenly the water is stirred by a drop of water from the fern. The stirring of the water hides the glimpse of truth. It disturbs the narrator's mind and he is curious about what was that whiteness. He tries to guess and understand it but he can't. Finally, he still has unanswered questions in his mind about that experience.

4. THE FOURTH POEM

A Prayer in Spring

Oh, give us pleasure in the flowers to-day;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

Oh, give us pleasure in the orchard white,
Like nothing else by day, like ghosts by night;
And make us happy in the happy bees,
The swarm dilating round the perfect trees.

And make us happy in the darting bird
That suddenly above the bees is heard,
The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfil.

a. Paraphrase

The speaker asks to GOD that they may enjoy pleasure in the flowers to-day. He doesn't want to think so far away. He asks that they don't put their minds on the uncertain harvest. Then he asks to GOD to give pleasure in the orchard white where the budding blooms will become the fruit. He wants to enjoy it now even in the night it resembles "ghosts". He is be able to be happy in the happy bees and he wants his swarm also to be happy.

The speaker prays that they may be happy in the darting bird. The bird resembles a meteor as it thrusts in with needle bill and off a blossom in mid air stands still. He believes that this is love and nothing else is love. He believes that so many things in life must be left to GOD.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

A *Prayer in Spring* consists of four stanza and each stanza consists of four lines. The stanzaic form of this poem is quatrain. The rhythm of *A Prayer in Spring* is Iambic Pentameter. The followings are the important accented rhythms that build the tone of poem.

Oh, give us pleasure in the flowers to-day;	line 1
And give us not to think so far away	line 2
As the uncer tain har vest; keep us here	line 3
All sim ply in the spring ing of the year.	line 4
For this is love and no thing else is love,	line 13
The which it is reserved for God above	line 14
To sanc tify to what far ends He will,	line 15
But which it on ly needs that we fulfil.	line 16

The rhyme scheme of this poem is AABB. This poem also employs the perfect rhyme, for example in this two lines:

*The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.*

The word “*bill*” and “*still*” is two words that almost identical.

b. Syntax and Diction

In this poem, Frost uses repetition of the words “*pleasure*” in the first and fifth lines, “*happy*” in line 7 and 9, and “*love*” in line 14. The poet repeats those words to emphasize the mood of the poem. The mood of the poem is full of happiness and joy.

The poet chooses the word “*prayer*” as the title to show someone who always thanks to GOD for His blessing. Pray is a spoken or unspoken wish that is addressed to GOD and in the whole poem, we can see that the poet prays for getting pleasure in the spring time that is gifted by GOD at present, so he should not think of something unpredictable in the future because future is GOD’s secret that is planned for His creatures.

The poet also uses the word “*Spring*” to represent something that bring pleasure to the human. Spring is a season when people feel happy because nature shows their beauty and everyone will enjoy it. The poet chooses several words such as, “*orchard*,” “*darting bird*” and “*meteor*” rather than other words. The poet chooses the word “*orchard*” rather than “*garden*” because he wants to explain in detail that the beauty in spring is like the orchard which is arranged and maintained to get the best fruit. In addition, orchard receives proper and optimum sunlight, nourishment, soil drainage and air currents that are rarely found in

common garden. The poet also uses the diction "*nothing else by day*" to emphasize that there are no beautiful things like those in the spring time.

The poet uses the word "*darting*" rather than "*moving*" because this word shows the enthusiastic movement. The bird feels enthusiastic and happy about the coming of the spring. They can't wait to move so they dart to taste the nectar from the blossoming flowers. The poet also uses the word "*meteor*" because meteor moves very fast and the birds in this poem also have a high speed.

2) Poetic Language

a. Figurative Language

1. Simile

And give us not to think so far away

line 2

As the uncertain harvest; keep us here

line 3

In this two lines, the poet uses the word "*as*" to compare "*think so far away*" and "*the uncertain harvest*". Both of them have the same meaning that human shouldn't think about unreachable things or those which have not happened yet. Future is GOD's secret.

Oh, give us pleasure in the orchard white.

line 5

Like nothing else by day, like ghosts by night;

line 6

In this two lines, the poet uses the word 'like' to compare the "*orchard white*" with "*nothing else by day*" and "*ghost by night*". The first comparison shows that the poet wants to compare the beauty of "*orchard white*" with the beauty of spring day. The second comparison is between "*the orchard white*" and

"ghost by night". The poet wants to compare the sunlight that shines the orchard and make the orchard looks white with the appearance of ghost which is commonly reflected by white shadows in the dark.

(<http://thediaryofzoe.blogspot.com/2012/01/my-analysis-on-robert-frosts-poem.html>)

2. Symbol

All simply in the spring of the year. line 4

The word *"spring"* is a symbol of the happiness in human's life. Everything looks so beautiful and enjoyable in spring, that's why everyone waits for this moment. But happiness in human's life doesn't last long, just as the *"spring of the year"*.

3. Metaphor

As the uncertain harvest; keep us here. line 3

The word *"uncertain harvest"* is a metaphor of the goals which is not yet achieved. Man works hard to reach his goal, but sometimes it makes him forget to enjoy the pleasure.

b. Imagery

1. Visual Imagery

Oh, give us pleasure in the orchard white, line 5

Like nothing else by day, like ghosts by night; line 6

And make us happy in the happy bees,

line 7

The swarm dilating round the perfect trees.

line 8

In this second stanza, all the lines work together to show a beautiful field of white flowers. The poet invites the reader to see the scene of the orchard which is full of white flowers and there is also a swarm of bees in the perfect trees. The flower and swarm of bees are two pastoral images that we usually find in the rural area.

2. Auditory Imagery

That suddenly above the bees is heard,

line 10

In line 10, the reader can feel the appearance of the bird by hearing its sound. So, the word "heard" is the sign of sound's existence.

3. Kinesthetic Imagery

The meteor that thrusts in with needle bill,

line 11

In line 11, the poet describes the entrance of the bird. The bird isn't lazily drift, but it comes like "the meteor that thrust". It is the visualization of quick flight of the bird.

3) Tone

The tone of this poem is happy and full of joy. The poet thanks to GOD for His blessing. The tone is reflected through the beauty of nature in the spring

time. Everyone feels happy with the flower blossom and the animals which are enthusiastic due to the spring.

5. THE FIFTH POEM

The Aim Was Song

Before man to blow to right
The wind once blew itself untaught,
And did its loudest day and night
In any rough place where it caught.

Man came to tell it what was wrong:
It hadn't found the place to blow;
It blew too hard - the aim was song.
And listen - how it ought to go!

He took a little in his mouth,
And held it long enough for north
To be converted into south,
And then by measure blew it forth.

By measure. It was word and note,
The wind the wind had meant to be -
A little through the lips and throat.
The aim was song - the wind could see.

a. Paraphrase

The wind which comes from man was blowing on its own before the man came along and tried to control it, redirect it and turn it into his own version of what he thought it should be. The man didn't want the wind to sing too loud or express itself too unreservedly because in their view, it was bad. The man found that the aim of wind blowing was song. Then, the man tried to control the wind by took a little in his mouth and held it long enough for north to south. The man did

it, by measure, he blew it forth. The result was word and note. A little wind which went through the man's lips and throat would fulfill the aim, that was song.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

"*The Aim Was Song*" consists of four stanzas and each stanza consists of four lines. The stanzaic form of this poem is quatrain. The rhythm of this poem is Iambic Tetrameter, it has four iambic feet. The followings are the important accented rhythms that build the tone of poem.

- / - / - / - /
Before man | to blow | to right | line 1

The wind | once blew | itself | untaught, line 2

And did | its loud | est day | and night line 3

In any | rough | place where | it caught. line 4

- / - / - / - /
By me | asu | re. It | was word | and note, line 13

The wind | the wind | had meant | to be line 14

A lit | tle through | the lips | and throat. line 15

The aim | was song | the wind | could see. line 16

The rhyme scheme of the poem is ABAB. This poem also employs the perfect rhyme, for example in the line 10 and 12:

And held it long enough for north

And then by measure blew it forth.

b) Syntax and Diction

The wind the wind had meant to be - line 14

In this line, Frost uses repetition in the word "*The wind the wind*" to emphasize that the wind fulfilled its purpose when the man took it through the lips and throat. The wind was only beautiful if the man utilized it. The repetition also appeared in the seventh line and in the last line of stanza four.

It blew too hard - the aim was song. stanza 2 line 3

The aim was song - the wind could see. stanza

4 line 4

Frost uses the repetition "*the aim was song*" to emphasize the aim of the man in controlling the sound. The man's purpose is to make a song.

By measure. It was word and note.

line 13

Frost uses the diction "*word and note*" to show the reader that the man isn't making a musical instrument but a song. Song is expressed through words and it is written in a note. Based on *Oxford Online Dictionary*, note is a single tone of definite pitch made by a musical instrument or the human voice. (<http://oxforddictionaries.com/definition/note?q=note>). This diction helps the reader to understand the man's aim of controlling the sound.

2) Poetic Language

a) Figurative Language

1) Metaphor

The wind once blew itself untaught, line 2

The word “*wind*” in this line is the metaphore of the sound. ‘*Wind*’ and ‘*sound*’ are two unlike things, but ‘*sound*’ does the action as ‘*wind*’.

It blew too hard - the aim was song. line 7

The word “*song*” in this line is the metaphor of poem. Song is something beautiful and something beautiful related to a poet is a poem itself.

2) Personification

Man came to tell it what was wrong: line 5

In this line, the word ‘*it*’ refers to ‘*the wind*’. The man is talking to the wind, it shows us that the ‘*wind*’ is personified as living thing because only the living thing can talk to human.

The aim was song - the wind could see.

line 16

In this line, the word “*wind*” is a personified as a living thing who can see. The wind which doesn’t have eyes acts as if it can see.

b) Imagery

1. Auditory Imagery

And listen - how it ought to go! line 8

In line 8, the poet invites the reader to listen the result of the wind's blowing. The word "*listen*" also the sign of sound's existence.

2. Tactile Imagery

In any rough place where it caught.

line 4

In line 4, the word "*rough*" shows the result of interaction between the wind and the surface of certain place.

3) Tone

The tone of this poem is harmonious. This tone is created by the sound of wind. In this poem, the human tries to create beautiful sound from the wind and the beautiful sound is a harmonious sound. Based on ***Oxford Online Dictionary***,

harmony is the combination of simultaneously sounded musical notes to produce a pleasing effect. (<http://oxforddictionaries.com/definition/harmony?q=harmony>)

The human tries to control the sound and make it into voice. Voice is the sound produced in a person's larynx and uttered through the mouth, as speech or song.

(<http://oxforddictionaries.com/definition/voice?q=voice>) Then, voice is used to

produce song. The harmonious tone brings the atmosphere of peacefulness.

Harmonious tone often appears in pastoral poems.

6. THE SIXTH POEM

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep.

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

a. Paraphrase

The speaker finds woods and he thinks that he knows whose woods it is. The owner's house is in the village. The owner will not see him stopping there just to watch his woods fill up with snow. The little horse must think that stopping between the woods and frozen lake, without a farmhouse near is queer. It becomes a darkest evening of the year.

Then, the horse gives his harness bells a shake as a question to his master if there is some mistakes. There are no sounds except the wind and downy flake. The woods are lovely, dark and deep. But although it attracts the speaker, he still remembers to keep his promise to continue his journey before he sleeps.

b. Stylistic Devices Analysis

1) Poetic Form

a) Stanza, Rhythm and Rhyme

"Stopping by Woods on a Snowy Evening" consists of four stanzas and each stanza has four lines. The stanzaic form of this poem is quatrain. The rhythm of poem is Iambic Tetrameter, with four stressed syllables. The followings are the important accented rhythms that build the tone of poem.

Stopping by Woods on a Snowy Evening

- / - / - / - /
Whose woods | these are | I think | I know.
- / - / - / - /
His house | is in | the vil | lage though;

- / - / - / - /
 He will | not see | me stop | ping here
 - / - / - / - /
 To watch | his woods | fill up | with snow.
 - / - / - / - /
 My lit | tle horse | must think | it queer
 - / - / - / - /
 To stop | without | a farm | house near
 - / - / - / - /
 Between | the woods | and fro | zen lake
 - / - / - / - /
 The dar | kest eve | ning of | the year.
 - / - / - / - /
 He gives | his har | ness bells | a shake
 - / - / - / - /
 To ask | if there | is some | mistake.
 - / - / - / - /
 The on | ly o | ther sound's | the sweep
 - / - / - / - /
 Of ea | sy wind | and dow | ny flake.

- / - / - / - /
 The woods | are love | ly, dark | and deep.
 - / - / - / - /
 But I | have pro | mises | to keep,
 - / - / - / - /
 And miles | to go | before | I sleep.
 - / - / - / - /
 And miles | to go | before | I sleep.

The poem has a rhyme scheme of AABA, except the final stanza. In the final stanza, three of the four lines rhyme with the third line of the previous stanza. The third line of each of the first three stanzas predicts the predominant rhyme of the subsequent stanza.

The third line of the last stanza is repeated in the fourth line. It is the resonating power, this repetition brings us to the conclusion of the poem. This two

last lines awaken the reader about the responsibility to trudge on and to live. The poem also employs internal rhyme.

*He will not see me stopping here
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year*

line 3
line 5
line 6
line 7
line 8

b) Syntax and Diction

Frost uses repetition in the two last lines of the poem ‘*And miles to go before I sleep*’ to emphasize that he still has an obligation to continue his life before he dies. Frost uses simple sentences to portray a simple and serene stop in the woods. He uses the diction “*of easy wind and downy flake*” or “*the woods are lovely, dark, and deep*” to create a peaceful, soothing tone. The diction “*a snowy evening*” reflects calm and peacefulness, as well as the word “*of easy wind*”. The structure of the sentences and the choice of words work together to convey the calm, quiet tone of this poem. This poem is written in formal grammatical style and used proper vocabulary.

Whose woods these are I think I know.

line 1

His house is in the village though;

line 2

These lines could have been written “*I think I know whose woods these are*” and “*though he lives in the village*” but Frost reversed the sentences in order to make the poem more interesting as well as following to the rhyming scheme.

2) Poetic Language

a) Figurative Language

1) Synecdoche

And miles to go before I sleep,

line 15

The journey of the poet in this poem is a part of journey, but it represents the whole journey of life.

2) Personification

My little horse must think it queer

line 5

In this line, the horse acts as if he was a human. Only a human can determine whether something is “*queer*”.

He gives his harness bells a shake

line 9

To ask if there is some mistake.

line 10

Horse is an animal and in this two lines, the horse acts as if he was a human. The horse asks if there is some mistakes, the word “*ask*” in here is usually acted by human. So, it’s a personification.

3) Metaphor

He gives his harness bells a shake

line 9

To ask if there is some mistake.

line 10

In this line, the sound of bells is a metaphor for questioning voice that asks whether there is a mistake.

And miles to go before I sleep,

line 15

The word “*sleep*” in this line is a metaphor for death. The poet should pass many miles in the life’s journey before he died.

4) Hyperbole

To watch his woods fill up with snow.

line 4

In this line, the poet makes the overstatement. Snow which falls just fills some parts but the poet makes it over by saying that it fills up the woods.

5) Symbol

Whose woods these are I think I know.

line 1

To watch his woods fill up with snow.

line 4

Between the woods and frozen lake

line 7

The woods are lovely, dark and deep.

line 13

The word “*woods fill up with snow*” symbolizes the beauty of the world.

The narrator is hypnotized by the woods and he is in doubt whether he continues his journey or stops it in the wood. Human sometimes forget to do his responsibility because of enjoying the pleasure of the world.

His house is in the village though.

line 2

The word ‘*village*’ symbolizes the heaven. Village is the place where people live in peace and heaven also a place full of peace and joy. The narrator in this poem travels a journey which is far from the village, human also travels a journey of life in the world which is far from the heaven.

My little horse must think it queer

line 5

The word 'horse' symbolizes our heart. Our heart reminds us that we still have unfinished journey of life.

b) Imagery

1. Visual Imagery

Whose woods these are I think I know.

line 1

His house is in the village though;

line 2

He will not see me stopping here

line 3

To watch his woods fill up with snow.

line 4

In the first line, the poet invites the reader to be aware of the object's existence of the object "woods". In this stanza, there are words "see" and "watch" as the visual signs existence. The poet doesn't want to just stop there and he is sure that the owner of woods will not see him. He doesn't want to watch the woods fill up with snow. Visual imagery also appears in second stanza :

My little horse must think it queer

line 5

To stop without a farmhouse near

line 6

Between the woods and frozen lake

line 7

The darkest evening of the year.

line 8

In the second stanza, the poet also employs the visual imagery. In line 5-7, the poet invites the reader to see that there are no farmhouse near, between the woods and frozen lake. By reading this three lines, the reader can see the condition of the scene which is really dark in the evening. The visual imagery also appears in the last stanza :

The woods are lovely, dark and deep.

line 13

In this line, the reader can see the object “woods” in detail. The words “lovely, dark and deep” visualize the object itself.

2. Auditory Imagery

He gives his harness bells a shake

line 9

To ask if there is some mistake.

line 10

The only other sound's the sweep

line 11

Of easy wind and downy flake.

line 12

In line 9-10, the horse shakes the bells to ask something. The bells which is ringing become the sign of sound's existence. Line 11-12 also shows the existence of other sounds, there are “easy wind and downy flake” sounds.

3) Tone

The tone in “*Stopping by Woods on a Snowy Evening*” is calm.” In this poem, we also enjoy the silence of the rustic life. There are no rush like in the town and there is only the sound of wind (line 12). In the line 8, we feel the gloomy feeling of the traveler by the appearance of the word “darkest”. The atmosphere of quite evokes lonely feeling to the traveler. In the line fourteen and fifteen, we feel the mood of devotion that the traveler will continue to hold his promise. In this poem, Frost shows us that the pastoral tone isn't always cheery. Sometimes it is melancholic, lonely and gloomy.

B. Pastoralism of Robert Frost's Poem

From the analysis of each poem by using stylistics devices, we can take some points about pastoralism of Robert Frost's poem. Pastoralism is a language style relates to nature and rural life. Pastoralism analysis by using stylistics devices can be viewed from three aspects. They are the analysis of poetic form, poetic language and tone. Frost represents his pastoralism as follow :

- a. The first poem, entitled *The Pasture*, shows the pastoralism in its poetic language and tone. The poet uses "*pasture*" to represent human's heart, "*leaves*" to represent sin, "*water*" to represent the purity, "*little calf*" to represent a man who has weak faith. The poetic language shows the relationship between human, animal and nature.

I'm going out to clean the pasture spring;

line 1

I'll only stop to rake the leaves away

line 2

(And wait to watch the water clear, I may) :

line 3

I'm going out to fetch the little calf

line 5

The tone of this poem shows the pastoral tone. Living in the farm isn't always easy, each person should struggle with the life's challenge. Living in the village has its own challenge. Each person should work hard so that they can survive. This poem also shows daily pleasures on the farm where people can enjoy it with the loved one.

- b. The second poem, entitled *The Oven Bird*, shows the pastoralism in the diction, poetic language and tone. The poet uses the diction which is related to the season.

All the dictions work together to depict the progression of nature. The scene of bird which sings a song and flies around, the fruit trees, the leaves and flower shows the relationship of this poem with the nature. The poet also uses “*spring*” to represent the new beginning of life, “*mid-summer*” to represent midpoint of life’s journey and “*fall*” to represent something which is fading away.

*Mid-summer is to **spring** as one to ten.* line 5

*Loud, a **mid-summer** and a mid-wood bird,* line 2

***Mid-summer** is to spring as one to ten.* line 5

*And comes that other **fall** we name the fall.* line 9

*He says that **leaves** are old and that for **flowers*** line 4

***The bird** would cease and be as other birds* line 11

The tone of this poem is solemn and questioning. It is a kind of pastoral tone

because living in the farm isn’t always cheery, but sometimes it is serious. People shouldn’t dwell on the past and must be focus on the present life.

- c. The third poem, entitled ***For once, then Something***, shows the pastoralism in the poetic language and tone. The poet uses “*water*” to represent the purity of human’s life and “*well*” to represent the dark side of human’s life. The well in this poem is a kind of well which is usually found in the village. The poet chooses this kind of well to show the life in the village.

*Others taunt me with having knelt at **well-curbs*** line 1

*Deeper down in the well than where **the water*** line 3

The tone of this poem is curious. It shows the pastoral tone because people who lives in the village have a high desire and curiosity in searching the truth. They try to understand what's the truth is. It is different with the people lives in the city who are so busy with their own business.

- d. The fourth poem, entitled *A Prayer in Spring*, shows the pastoralism in the diction, poetic language and tone. The poet shows the scene of orchard white, flowers, the darting bird, and the bees which are dilating round the perfect trees. These scene show the relationship between human, animal and nature. The poet uses "*spring*" to represent the happiness in human's life, "*uncertain harvest*" is to represent the goals which is not yet achieved.

Oh, give us pleasure in the flowers to-day; line 1

As the uncertain harvest; keep us here line 3

All simply in the springing of the year. line 4

Oh, give us pleasure in the orchard white, line 5

And make us happy in the happy bees, line 7

The swarm dilating round the perfect trees. line 8

And make us happy in the darting bird line 9

The tone of this poem shows the pastoral tone because living in the village is cheery and full of joy. The beauty of nature in the spring time brings the happiness to the animals and human. People who lives in the village often remember and say thanks to GOD for His blessing.

- e. The fifth poem, entitled *The Aim was Song*, shows the pastoralism in the diction, poetic language and tone. The poet uses “wind” to represent the sound. The “wind” is a nature phenomenon and human’s behavior to control the wind shows the relationship between human and nature.

The wind once blew itself untaught,

line 2

The tone of this poem shows the pastoral tone because it is rich of harmony. The harmony which comes from the sound of wind makes people get closer to the nature. People can hear many kinds of nature’s sound such as wind, nature, bird and etc. This harmonious sound brings the atmosphere of peacefulness. Living in the village is full with harmony and peace.

- f. The sixth poem, entitled *Stopping by Woods on a Snowy Evening*, shows the pastoralism in the diction, poetic language and tone. The poet uses “woods” to represent the beauty of the world, “village” to represent the heaven, “horse” to represent human’s heart. The poet also uses the diction “wind” and “lake”. The diction and the figurative language shows the relationship between human, animal and nature itself.

Whose woods these are I think I know.

line 1

His house is in the village though;

line 2

My little horse must think it queer

line 5

Between the woods and frozen lake

line 7

Of easy wind and downy flake.

line 12

The tone of this poem shows pastoral tone because it represents the silence of the rustic life. There are no rush like living in the city. The silence atmosphere sometimes brings the lonely feeling to the human who lives in the village. It shows that living in the village is not always cheery, but sometimes it is melancholic, lonely, and gloomy.

All the poems above show the relationship of human's life, animals and the nature. The poems also show the life in the rural area. The way of Frost represents the nature is different in each poem. These differences are caused by the poet's style of language. Frost represents his idea and intention by relating it to the nature and he also uses the daily language which is easy to be understood by the reader.

CHAPTER IV

CONCLUSION AND RECOMMENDATION

A. Conclusion

This chapter answers the research questions in Chapter 1 "How is pastoralism of Robert Frost's poem?" It is then concluded as follows:

1. Poetic Form

Frost shows his pastoralism in the diction. He chooses the words which relate to the nature and the rustic life. These words create a scene of rural life and build the mood of pastoralism. Frost also uses the simple sentences and daily vocabularies to show the colloquial informality and the intimacy. By showing his informality, Frost represents that living in the rural area is relaxing and intimate.

2. Poetic Language

Frost shows the pastoralism of his poems through the figurative language and the imagery. The figurative language of Frost symbolizes the relationship between human, animal and nature. He uses the symbol from nature to deliver his intention and to make the reader get closer and experience the nature itself. The pastoral symbols, such as pasture, wind, water, animal, village, wood, leave, flower, season are usually used by Frost in his poems. In addition, he employs the visual imagery of flower blossom, the orchard, the woods, the

commit to user

pasture, the leaves's fall, the tree, the flying bird and the stream of water. He also employs the auditory imagery of animal's sound such as the singing bird, the wind's blowing and the sound of water.

3. Tone

Tone reveals poet's attitudes and feelings. Frost uses pastoral tone to develop his style of language or expression of thought. Pastoral tone in Robert Frost's poems is rich of harmony. The tone is mostly created by nature, like the sound of wind, the singing birds, the water, the sound of livestock and the villagers activity. It brings the atmosphere of peacefulness. The life in the village is simple, it creates the cheery tone where people can enjoy and relax their life. Pastoral tone in Robert Frost's poems is also romantic and nostalgic because it brings the memory of the past. But, in the other side, Frost's pastoral tone is also melancholic. The life in the village is not always easy. The villagers have their own challenges. They should struggle well so that they can survive in the world. One of the challenges is loneliness. The atmosphere of quite evokes lonely feeling to the villagers. The tone makes Frost's poems become more dramatic. The effect of pastoral tone is various, depending on the intention of the poet.

4. Recommendation

Robert Frost's poems have a lot of interesting aspects. There are many ideas in poetry which need to be revealed by people. In order to reveal those aspects, I would like to recommend some suggestions.

1. For other researchers who have interest in the Pastoralism, I suggest to analyze the poems using another approaches such as psychological, semiotic, genetic structuralism, sociological and others which are suitable for each case.
2. For other researchers who have curiosity in Robert Frost's poems, I suggest to study other Robert Frost's poems relate to the ideas of culture, moral-philosophy and religion.

