

**CHAPTER III**  
**THE ANALYSIS OF FIGURATIVE LANGUAGE IN**  
**ROBERT FROST'S POEMS**

**A. Analysis Data of Figurative Language in Robert Frost's Poems**

There are figurative language in Robert Frost's poems, that can be found in the table below:

No.	Figurative Language	Poem	Sentence
1.	<b>Methapor</b>	- Stars	- <i>Minerva's snow-white marble eyes</i>
2.	<b>Simile</b>	Stars	- <i>As if with keenness for our fate</i> - <i>Those stars like some snow-white</i>
		The Sound of Trees	- <i>And tossing so as to scare</i>
3.	<b>Hyperbole</b>	Stopping by Woods on a Snowy Evening	<i>To watch his woods fill up with snow</i>
4.	<b>Idiom</b>	The Road Not Taken	<i>Two roads diverged in a yellow wood</i>

5.	<b>Personification</b>	Stars	<ul style="list-style-type: none"> <li>- <i>How countlessly they congregate</i></li> <li>- <i>O'er our tumultuous snow</i></li> </ul>
		The Sound of Trees	<ul style="list-style-type: none"> <li>- <i>They are that talks of going</i></li> <li>- <i>And that talks no less for knowing</i></li> <li>- <i>Some day when they are in voice</i></li> </ul>
		Stopping by Woods on a Snowy Evening	<ul style="list-style-type: none"> <li>- <i>My Little horse must think it queer</i></li> <li>- <i>The only other sound's the sweep</i></li> <li>- <i>Of easy wind and downy flake</i></li> </ul>
		Mowing	<ul style="list-style-type: none"> <li>- <i>There was never a sound beside the wood but one</i></li> <li>- <i>And that was my long scythe whispering to the ground</i></li> <li>- <i>Or easy gold at the</i></li> </ul>

			<i>hand of fay or elf</i>
			- <i>Not without feeble-</i>
			<i>pointed spikes of</i>
			<i>flower</i>
		The Road Not Taken	- <i>I Shall be telling this</i>
			<i>with a sigh</i>

## B. Meaning of Figurative Language

### Stars

How countlessly they congregate  
O'er our tumultuous snow,  
Which flows in shapes as tall as trees  
When wintry winds do blow!

As if with keenness for our fate,  
Our faltering few steps on  
To white rest, and a place of rest  
Invisible at dawn,--

And yet with neither love nor hate,  
Those stars like some snow-white  
Minerva's snow-white marble eyes  
Without the gift of sight.

The writer interprets this poem as the description of nature especially about stars which shine at night dry winter. In the first stanza is peering the stars into the cold night sky on a wintery evening, seeing numerous stars twinkling. And the snow is piled up molding to the shape of tall trees in the near surroundings.

The second stanza is the stars footsteps in the snow that brought him to the place he gazes from and future footsteps that will take him to his home. These imprints in the snow will soon be gone when the sun rises, from snow drift and melt. In the last stanza, the stars, though they appear to be gazing back on his world, neither feel or judge as does he.

The figurative language in this poem functions as give the reader a new way to see or understand something.

### **The Sound of Trees**

I wonder about the trees.  
 Why do we wish to bear  
 Forever the noise of these  
 More than another noise  
 So close to our dwelling place?  
 We suffer them by the day  
 Till we lose all measure of pace,  
 And fixity in our joys,  
 And acquire a listening air.  
 They are that that talks of going  
 But never gets away;  
 And that talks no less for knowing,  
 As it grows wiser and older,  
 That now it means to stay.  
 My feet tug at the floor  
 And my head sways to my shoulder  
 Sometimes when I watch trees sway,  
 From the window or the door.  
 I shall set forth for somewhere,  
 I shall make the reckless choice  
 Some day when they are in voice  
 And tossing so as to scare  
 The white clouds over them on.  
 I shall have less to say,  
 But I shall be gone.

This poem describes about criticising human nature. Frost is comparing us to trees for we talk of leaving and doing grand, exciting things yet we postpone our

plans until it is too late. Like trees we are rooted to one place, we mimic trees swaying in the wind with our yearning to leave. When we grow old, it becomes too late but we still talk of going. Frost is making this decision, he is as bad as the rest of us for when he says "I shall make the reckless choice", it is followed in the next line by the words "some day". He is just like the rest of us, planning to be better and different yet being a hypocrite and doing exactly what he criticises.

The figurative language in this poem functions as to effect or to create visual imagery.

### **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.

"Stopping by Woods on a Snowy Evening," one of Robert Frost's most well-known poems, was published in his collection called *New Hampshire* in 1923. This poem illustrates many of the qualities most characteristic of Frost,

including the attention to natural detail, the relationship between humans and nature, and the strong theme suggested by individual lines.

In this poem describe about someone. It is a dark and quiet winter night, and he stops his horse in order to gaze into the woods. He projects his own thoughts onto the horse, who doesn't understand why they have stopped; there's no practical reason to stop. The woods are ominously tempting and acquire symbolic resonance in the last stanza, which concludes with one of Frost's often-quoted lines, "miles to go before I sleep." One interpretation of this stanza is that he is tempted toward death which he considers "lovely, dark and deep," but that he has many responsibilities to fulfill before he can "sleep."

The figurative language in this poem functions as to add an extravagant exaggeration to the poem's themes and statements and to to create visual imagery.

#### (4) Mowing

There was never a sound beside the wood but one,  
 And that was my long scythe whispering to the ground.  
 What was it it whispered? I knew not well myself;  
 Perhaps it was something about the heat of the sun,  
 Something, perhaps, about the lack of sound--  
 And that was why it whispered and did not speak.  
 It was no dream of the gift of idle hours,  
 Or easy gold at the hand of fay or elf:  
 Anything more than the truth would have seemed too weak  
 To the earnest love that laid the swale in rows,  
 Not without feeble-pointed spikes of flowers  
 (Pale orchises), and scared a bright green snake.  
 The fact is the sweetest dream that labour knows.  
 My long scythe whispered and left the hay to make

This poem describes about the beauty and meaning that come from working at something you love and about how it creates a break from the anxiety

of the frightening and of the unknown. He is talking about poetry but it can be extended to any sort of work. The mowing is in rows like lines of poem. The activity takes place beside the woods which seems to be a symbol in his poem for the unknown, the afterlife, death, or depression (sometimes).

The sound the scythe makes can stand for the sound of the poetry. What the scythe is saying is unknown to the speaker; in the same way, what the poem is saying is not always known to the poet as he is working. When the scythe could be whispering about the lack of sound, maybe the lack of sound could represent meaninglessness or the fear of it. I guess lazy fantasy can create meaning too but the poet considers that too weak compared to what he is doing. I wonder if scaring the bright green snake can mean the uncovering of surprising subconscious ideas and feelings while writing.

The last line could mean that the poet writes and the work itself is sufficient and that the poem created is almost a secondary outcome and can be dealt with as a finished object later. The same way that the scythe mows the lawn and later somebody can come around and gather the clippings to make hay.

The figurative language in this poem functions as makes material more interesting and creates a new way to look at every day things.

### **The Road Not Taken**

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
 And having perhaps the better claim  
 Because it was grassy and wanted wear,  
 Though as for that the passing there  
 Had worn them really about the same,

And both that morning equally lay  
 In leaves no step had trodden black.  
 Oh, I marked the first for another day!  
 Yet knowing how way leads on to way  
 I doubted if I should ever come back.

I shall be telling this with a sigh  
 Somewhere ages and ages hence:  
 Two roads diverged in a wood, and I,  
 I took the one less traveled by,  
 And that has made all the difference

This poem describes about the direction you take in life. In the first stanza, Frost describes the junction where two different roads split from the road he was walking on. He must have come to a 'y' junction or fork in the forest road. It must have been autumn because the leaves were 'yellow'. The poet describes his long curious gaze down the road he didn't take. The first road he looked at was a mystery, hidden by a bend.

In the second stanza, Frost states that both roads seemed equally nice to a traveller like himself: 'as just as fair'. The only difference was that one road had less signs of wear from travellers and walkers: 'Because it was grassy and wanted wear'.

'Wanted' means lacked. The unworn look gave that road a 'better claim'. Then, Frost changed his mind. He decided that both roads were in fact equally worn.

In the third stanza, he provides another image of autumn by referring to the leaves that covered both roads. There was no sign of a footstep on the leaves of

either road on that morning: 'In leaves no step had trodden black'. Frost writes that he decided to stick to his decision about the second route. He consoled himself by saying that he would take the first road he looked at on another day. At the same time, he doubted whether he'd pass that way again.

In the final stanza, he expects he will have regrets in the future about the road he didn't take. 'I shall be telling this with a sigh'. Frost expects that sometime in the future he will regret the decision he had to make in the wood. He then summarises the first and second stanza, by stating how he decided on his route: 'and I-I took the one less travelled by'.

Finally, Frost predicts that in the future he will claim that his choice of road that morning in the yellow wood 'made all the difference'. He expects that his decision at the fork in the road will shape his life or destiny. "Stopping by Woods on a Snowy Evening," one of Robert Frost's most well-known poems, was published in his collection called *New Hampshire* in 1923. This poem illustrates many of the qualities most characteristic of Frost, including the attention to natural detail, the relationship between humans and nature, and the strong theme suggested by individual lines. In this poem, the speaker appears as a character. It is a dark and quiet winter night, and the speaker stops his horse in order to gaze into the woods. The speaker projects his own thoughts onto the horse, who doesn't understand why they have stopped; there's no practical reason to stop. The woods are ominously tempting and acquire symbolic resonance in the last stanza, which concludes with one of Frost's often-quoted lines, "miles to go before I sleep." One interpretation of this stanza is that the speaker is tempted toward death which he

considers "lovely, dark and deep," but that he has many responsibilities to fulfill before he can "sleep."

The figurative language in this poem functions as to give or to organize speech, to paraphrase what is going on, and what is being said and to explain emotions in other, simpler, terms.

### C. Dominant Figurative Language

From five most important types of figurative language, there are 19 sentence of figurative language in the Robert Frost's poem. The complete list of those types of figurative language can be seen in the following table :

<b>Types of Figurative Language</b>	<b>Frequency</b>
Methapor	1
Simile	3
Hyperbole	1
Idiom	1
Personification	13
<b>Total</b>	<b>19</b>

Based on the table above, we can conclude *personification* is the dominant figurative language in Robert Frost's poems with 13 sentence.

## 1. Metaphor

Metaphor is type of figurative language that contains a comparison between two objects or more, but without using the words such as: like, as, etc. Or in other words, substituting one term for another based on the characteristic's similarities embedded on the objects. In total, the writer found 2 metaphor in the sentence of Robert Frost's poem. Below are the example of metaphor in Robert Frost's poem:

*Minerva's snow-white marble eye* ("Stars")

The sentence above can be categorized into metaphor because it compare between two object, Minerva's snow-white and marble eye.

## 2. Simile

Simile is one of figurative language categories that use words such as: like, as, than, seems, or "as if". Its function is to compare between to objects which have different characteristics. As mentioned before, the total of numbers of Simile found in the poem are 3 sentence. Below are the example of simile in Robert Frost's poem:

a. *As if with keenness for our fate* ("Stars")

As we can see on the sentence above, the highlighted word is categorized as simile, because they contain the comparison between two object, which 'keenness and 'fate', by using "as" to connect between those object.

b. *Those stars like some snow-white* ("Stars")

In the above sentence, it is clear that the word functioned as simile, because they contain the comparison between two objects, which 'stars' and 'snow-white', by using "like" to connect between those objects.

c. *And losing so as to scare*

In the last sentence we can see the comparison between two objects, which 'loss' and 'scare', by using "as" to connect between those objects.

### 3. Hyperbole

Another type of figurative language found in the poem is hyperbole. Hyperbole is characterized by exaggeration of true statements, or in other words, emphasizing the truth of a statement. There is 1 hyperbole found in the poem. Below is the example of hyperbole in Robert Frost's poem:

*To watch his woods fill up with snow* ("Stopping by Woods on a Snowy Evening")

As we can see on the highlighted word in sentence of poem, the use of hyperbole exists in this sentence.

### 4. Idiom

Idiom is one of figurative language categories. The definition of idiom itself is the language peculiar to a group of people and has a special meaning of its own, and also cannot be translated individually. There is 1 idiom found in the poem. Below is the example of idiom in Robert Frost's poem:

*Two roads diverged in a yellow wood* ("The Road Not Taken")

As we can see on the highlighted word in sentence of poem, the use of idiom exists in this word.

## 5. Personification

Personification is the most frequent type of figurative language to be found in the poem with 12 sentence. Personification is a kind figurative language that is characterized by the attributions of human qualities to animals, inanimate objects or even ideas through the use of verbs you to describe it. Its function is to give the sense of “liveliness” to the readers. The writer found 12 personifications in the poem. Below is the example of personification in Robert Frost’s poem

a. *How countlessly they congregate* (“Stars”)

The above sentence shows non-living object, that is “they congregate” (they means stars) and it is personification.

b. *O’er our tumultuous snow* (“Stars”)

The above sentence shows non-living object, that is “they congregate” (they means stars) and it is personification

c. *They are that talks of going* (“The Sound of Trees”)

The above sentence shows non-human thing, that is “talks of going” and it is personification.

d. *And that talks no less for knowing* (“The Sound of Trees”)

The above sentence shows non-human thing, that is “talks no less for knowing” and it is personification.

e. *Some day when they are in voice* (“The Sound of Trees”)

The above sentence shows non-living object, that is “they are in voice” and it is personification

f. *My Little horse must think it queer* (“Stopping by Woods on a Snowy Evening”)

The above sentence is personification, because it is a figure of speech in human characteristic are given to an animal.

g. *The only other sound's the sweep* (“Stopping by Woods on a Snowy Evening”)

The above sentence shows non-human thing, that is “sound's the sweep” and it is personification

h. *Of easy wind and downy flake* (“Stopping by Woods on a Snowy Evening”)

The above sentence shows non-human thing, that is “wind and downy flake” and it is personification.

i. *There was never a sound beside the wood but one* (“Mowing”)

The above sentence shows non-human thing, that is “a sound beside the wood but one” and it is personification.

j. *And that was my long scythe whispering to the ground* (“Mowing”)

The above sentence shows non-human thing, that is “whispering to the ground” and it is personification.

k. *Or easy gold at the hand of fay or elf* (“Mowing”)

The above sentence is personification, because it is a figure of speech in human characteristic are given to an object.

*l. Not without feeble-pointed spikes of flower* (“Mowing”)

The above sentence is personification, because it is a figure of speech in which human characteristics are given to an object.

*m. I Shall be telling this with a sigh* (“The Road Not Taken”)

The above sentence shows a non-human thing, that is “telling this with a sigh” and it is personification.