

ROBERT FROST'S AND
ALFRED LORD TENNYSON'S POEMS
A linguistic Analysis



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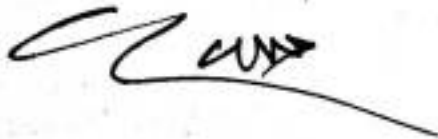
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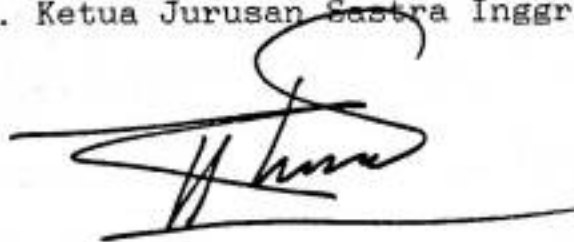


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A B S T R A K

Ada empat buah puisi yang dianalisis dalam skripsi ini. Masing-masing dua dari karya Robert Frost - *Mending Wall* dan *Stopping by Woods on a Snowy Evening* - dan dua dari karya Alfred Lord Tennyson - *Ulysses* dan *Break, Break, Break*. Dari keempat puisi tersebut penulis melihat pentingnya menganalisis segi-segi linguistik dari karya-karya itu. Karena karya-karya itu hadir disebabkan adanya aspek bahasa tersebut.

Dalam skripsi ini penulis mencoba memunculkan masalah-masalah penyimpangan grammar bahasa yang biasa dibuat oleh kalangan penyair, yang juga terdapat dalam keempat puisi ini yang dikenal dengan nama deviasi gramatikal. Berdasarkan penelitian itulah penulis mengembangkan skripsi ini. Apa, bagaimana dan kenapa deviasi gramatikal itu dalam keempat kumpulan puisi yang diseleksi tersebut menjadi pokok bahasan karya ini.

Untuk mencapai hasil analisis yang memadai, penulis menggunakan beberapa metode. Terutama sekali penulis mengumpulkan sejumlah data referensi dari buku-buku yang relevan. Juga pendekatan yang dilakukan penulis lebih banyak mengacu pada teks atau puisi itu sendiri, kemudian data tersebut dideskripsikan sesuai dengan alat bantu yang relevan. Sebagai pelengkap, penulis juga

menggunakan data biografi untuk mengetahui proses kreatif penyairnya, dalam situasi bagaimana mereka menulis puisi dan bagaimana mereka menemukan ide.

Selanjutnya dalam keempat puisi ini ditemukan bahwa penyimpangan grammar tersebut kadang kala sangat fungsional dalam puisi yang bersangkutan. Sebagai contoh pada puisi Mending Wall, Frost menyalahi aturan grammar bahasa Inggris dengan menempatkan kata *Something* di awal kalimat, bahkan di awal puisi itu sendiri, Sebagai penekanan arti kata tersebut. Dan kadang kala hanya memperhitungkan bunyi atau musikalitas, ritme, aliterasi dan lain sebagainya.

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CHAPTER I

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

1.1 Background

There are two great authors forming the background of this analysis, whose life time almost simultaneously at the same time - Alfred Lord Tennyson earlier than Robert Frost. Tennyson lived when Queen Victoria brought England to a peak of glamorous century. Where at that time the spirit of England's nationalism and colonialism was greater than ever. Through this time literature well increased affecting its people, prominently to the prose genre, but poetry suffered a declination. The second is Robert Frost who lived when John F. Kennedy was president of The United States. Besides he was influenced by this condition he was also known as a naturalism, his works much depend on where he lived - he lived in a rural agriculture in the US.

As well as there are a bit of news accompanying the existence of the English poems, either in a very earlier stage or in its today developing process. It has been found an inclination not to follow the principles of the English that there are within it. Not because indeliberateness, but in return, the poets are very conscious about those things. They after all,

intentionally choose the outside possibilities that permitted. Still vague, what is the significant and what causes it? But for appreciative readers, by virtue of artistic analysis, they will interpret them.

The proof that supports the case can be pointed as factual evident. Either the banal form of deviation or the deviation that is hard to be detected by a careless eyes of a reader. Eventhough the quantity of it, fewer than that jurnalism do, but the quality are no less important than jurnalist's deviation of a language. The quality not merely lies within its appearance, but more complex than that, it will be judged more, defends on how deliberate it is and how far it will represent the flare up feeling of the author.

Have a look at some examples from great authors as the following quatations (see carefully the italic printing in those stanzas) :

In spite of all the learned have said,

I still my opinion keep;

The pasture, that we give the dead,

Points out the soul's eternal sleep.

(Philip Freneau, The Indian Burying Ground)

He shew'd me lillies for my hair,

And blushing roses for my brow;

He led me through his *garden fair*,
Where all his golden pleasure grow.

(William Blake, Song)

I went into a public -'ouse to get a pint o' beer
The publican 'e up an' sez, " We serve no red -
The girl be'ind the bar they laugh an' gible fit to die
I outs into the street again an' to myself sez I:

(Rudyard Kipling, Tommy)

Your mind and you are our *Sargasso Sea*,
London has swept about you this score years
And bright ships left you this or that in fee:

(Ezra Pound, Potrait d'une Femme)

By measuring it with its background - in this case the rule of language - no way to deny but to regard them as deviations.

We wonder of course from that phenomena, but soon after the observation of poetry thoroughly someone will perceive the reason of poets. Why Frost or Tennyson or others have existed that kind of deviations in their poems.

I believe that not only the previous mentioned authors could make as such unusual language, but either

in Frost's or in Tennyson's work we can find the deviations too. Poems have special privileges to use language in their poems, according to their own style.

1.2 Scope of Problems

We know that the oldest classification of poetry is divided into three headings -epic, dramatic, lyric. The possible kind we will analyze here is the dramatic poetry only. Some selected poems of Alfred Lord Tennyson and Robert Frost, notably: two of Tennyson's poem -'Ulysses' and 'Crossing The Bar' - and two other of Robert Frost's poems -'Mending Wall', and 'Stopping by Woods on a Snowy Evening'.

I am greatly aware that the more we consider the English poems the greater the problems will be encountered. A poem may be as vast as an ocean. If we see it at a glance it may appear as a trifling case, but actually there are too many cases cover those things. To restrict the case of this subject-matter, I have classified it into three objectives. Hoping not floating every where outside to the unexpected area of category. I intend that this analysis will deal with around the way the grammar treats a language.

First of all, because poetry is packed in a special way, it is far from being equal to the other kind of literary work. Is there also a special license overwhelming its language climate?

Secondly, I would like to prove, by means of language parameter, whether there are any grammatical deviations in the selected poems.

Thirdly, I would like to investigate the grammatical deviation, what is the function in those poems.

1.3 Objective of writing

In this analysis the writer has determined the following three objectives :

1. To get information how the poet has packed his language, by virtue of poetic license, into a poetry form.
2. To solve the puzzled part of the text and the methodology of the deviations in poetry.
3. To understand more the English language by reading English poetry through the existing grammatical deviations in the poetry.

1.4 Methodology

Methodology is primarily directed to obtain as many as possible data which will support the steps of the analysis. In carrying out this analysis, it needs several methods. The writer has tried to comply with the requirements of the scientific work through the process of collecting data by using the following procedures :

1.4.1. Library Research

Before starting to write, I have collected, first of all, some data from several resources which are relevant to my title. Data and materials are obtained partly from lectures; reading some books of literature in the library and others written material which have relationship with the data needed to support this thesis. The primary data here are the original text of the selected poems, and the secondary data are all the data which are required to support the object of research.

1.4.2. Intrinsic Approach

Having reserved all the data required, the writer then starts investigating the materials

- the selected poems - in detail, put them in the relevant elements and separate the irrelevant ones. To support this step, the writer has also used the other relevant methods.

1.4.3. Extrinsic Approach

To know thoroughly our material, we also have to view it from its outside. And by virtue of objectiveness this procedure is needed. So I have to relate this material to the biography of the author, how the poet wrote his works in the past by the influence of his family and his environmental society.

1.5 Sequence of Presentation

The research will be presented into four chapters. Each chapter contains several subchapters which run as follows :

- Chapter one is introduction that covers the background, scope of problems, objectives, methodologies and sequence of presentation.
- Chapter two shows the literary review of the topic and other related theories. Which are described briefly.

- Chapter three is the core of this analysis, which presents the analysis of this material.
- Chapter four is the closing chapter covering two subchapters namely the conclusion and suggestions.

CHAPTER II

MEASUREMENTS AND BIOGRAPHICAL CATEGORY

2.1 Versification

In connection with this versification each poet has an advantage to modify the potentions that exist in a word in a language. They can modify them to form meanings as they want. Sometimes word is released from its context and it will freely playing its role, flexible as a spring, bounce back to form a rich meaning. Or embedded it in its context and they together form a unity of meaning. Or many other unpredictable possibilities might be used by a creative author.

In versification, the versifier will be carefully selecting the words that he uses and they will most appropriately convey his attended meaning. By all means, all versifiers have to be able to execute this one of the privileges. Whoever that one will judge that a good diction - a process of selecting words - deals with the capability of a certain word to evoke the readers' impression as what the poet thinks and feels. In arranging a poem, the poet uses a number of words to build it up as he wants. He employs the many potential meanings they have. Hence when we come into semantic

level, sometimes it will be found ambiguous to be comprehended, yet conveys many possible interpretations.

All that above could be fulfilled by the complex imaginations of a poet. A talented poet is capable to imagine what common people cannot imagine. He can percept and formulate the phenomena he receives from the nature, to state the reality behind that all and inform his readers, whoever wants to read it, what are there in his mind.

This process - begins by imagining something, perceiving the phenomena until finishing a verse - is called a process of versification. And the process that happens between the poet and the readers can be regarded as a versification interaction. How many lines spread out between them? We can imagine - just as many as the readers themselves.

And here, in these two sides relation works a complex relationships. Between the author and the readers stand many aspects that can set their mechanism in interpreting the author's messages. Many X factors can variableize the interpretation - especially in poetry - which come into reader's brain, such as capacity, basic linguistic knowledge, experience, etc. In return, this mechanism also can be accelerated by the quality of context. While to the author, his works can be very much

depend on his religion, believing, job, environmental society, education, and so on.

POETIC LICENSE

As far as we have known, language is the background of literature, axiomatically poetry has this natural too. Poetry cannot exist just like that, without being supported by a language. Although in its nature we will find that poetry has its own rule, but still cannot be released from its background, it must be measured by the language's rules.

It is after all a little bit peculiar, because poetry is formulated in a special way. The poet sometimes veer far and does not follow the normal rules that exist in a language. As (Leech, 1984 : 5) has written :

"Poetic language may violate or deviate from the generally observed rules of the language in many different ways, some obvious, some subtle The creative writer, more particularly the poet enjoys a unique freedom, amongst user of the language, to range over all its communicative resource, without respect to the social or historical contexts to which they belong" (Leech, 1984 : 5).

A poet is allowed to have as such guarantee because of poetic license. Poetic license is a special freedom given to a poet to use language for poetic interest whether to obey or to disrupt a normal language. So far

have been known two kinds of it. They are the routine and creative license. And for extension it is suggested to read Leech "A Linguistic Guide to English Poetry."

a. Routine License

If we notice a poetry, we will get familiar with its shape and its peculiar rule. From time to time, since the early stage until nowadays, it is regularly applied in poetry - but not in prose - a kind of freedom that have been attained by some versifiers.

We observe that, in poetry making, the author usually harms its language's rule. By all means, this privilege has been exemplified by a talented author. Such routine freedom will be classified into three categories as follows :

1. Type of shortening and of modification of different syllables number the words that is used, such as : ne'er for never, 'till for untill, wingéd for winged, etc.
 - The omission of an initial part of a word or phrase is called Aphesis;
 - The omission of a medial part is called Syncope
 - The omission of a final part is called Apocope
2. Type of arranging syntactic elements in an irregular order : cities fair for fair cities,

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2. Type of arranging syntactic elements in an irregular order : cities fair for fair cities,

randomization of sentence structure order into a different ways such as : SVC, CVS, CSV, SCV.

eg.

Found in Coper's stanzas (The Diverting History of John Giplin),

A train-band Captain eke was he

. . .

Though wedded we have been

. . .

No holiday have seen.

3. Type of more free kind of license, where for consideration of meter sometimes a poet leaving out a normally obligatory definite article or other grammatical determiner. Which by a careless observer sometimes obscure to be found.

eg.

Let all that live hereby be counselled
To shunne Rocke of Reproch, and it as
death to dred!

(Spencer's Fairie Queene)

(Leech, 1984 : 18-19).

In short, this routine poetic license derivatively attained by a poet to regain his lost of freedom. In composition, a poet constructed his imaginations freely though it was restricted by some versification rules. It

was free, but actually, in some considerations, the poet is submitting himself to a mere *crystalized value of high-achievement versification*. Hence unavoidable, the result merely mechanical rather than art, skilful rather than art value. (Leech, 1984 : 17 -19).

b. Creative License

Different from the obsolete poetic license - the routine one, this creative license leads a poet to a loosest climate in versification. Many poets didn't pay very much attention to the mere mechanical of versification, as a substitute for it, they invent a new enjoyment in poetical language instead. They used their privilege creatively, not by hereditary from the past. They are not restricted by poetical language rules from the classical time.

"The poet is nothing if not creative, and since language is his medium, one might well ask how he could be creative without using language in some sense creatively." (Leech, 1984 : 23).

Meaning of creative here gives us two quite different interpretations, notably : the use of every day into poetical language and the use of language beyond these possibilities which are not already exist as established

part of it into poetical language. Its resources can be pointed to contemporary language at present and future.

In the year of thirties, this effect of return to ordinary language has been far-reaching by the poets, such as Ezra Pound and T. S. Eliot. Later at a new poetry of fifties was showed by Philip Larkin's Toad. Meanwhile Wordsworth's best-known experiments such as Simon Lee, The old Hutsman can be pointed as an examples of escaping to the future usage of poetical language. (Leech, 1984 : 23-25).

I remember one of the Indonesian contemporary poet Sutarji Calson Bahri, when he was asked by one of his audience. "Sir, why are you using 'duka-duki' in your poetry, whereas the word - duki - are not listed or exist in 'Kamus Bahasa Indonesia'?" What did he say? "The dictionary should list it to accomodate my flare up feelings". A memory to Mr. Alwi Rahman.

2.2 Language Basic concept

Each language has its own rules and qualities in uniqueness, besides its other nature. Whether in Indonesian or in English or in other languges in the world. This language's nature gives a benefit to literary maker. If it is used to compose a literary, it

can evoke an art value, gives us inspiration, even entertains us. *I enjoy literature only because I know the meaning of its language. I remember, when I was a child, I didn't enjoy, even I hated to hear a western song. Why? Because it never touched my aesthetic feeling. I did not know the meaning at all. But now western song is my favorite.*

Other functions of a language are as a mean of communication in every day human interaction. People used language to share their feeling, information, to tell a story etc. And language is also used in educational process, scientific report, commercial or political persuasion, and so forth.

The clustering function of that language, unavoidable, leads us to ask a question : What is the differentiation of them? Why is this text considered as a literary work and that one is not? And for the interest of this analysis, worthwhile suspecting, what is it that differentiate between poetical language and other language - in specific prose language?

A literary text is a language which frame in an extraordinary pattern, it is valued by its culture wherever it is. A literary text also occupies a certain position in

literary history. It is part of a tradition and has historical relationship with other text that came before and after it. Such a text is also a piece of language, and all language have design. Literary language makes an extraordinary use of these possibilities of language design, by all means affect its readers, according to the way those readers perceive it. Non literary text, of course, there in the opposite of this categories. Ordinary language makes an ordinary use of the possibilities of language design (Cummings and Simons, 1982 : 1-2).

Poetical language is quite contrary to the other kind of language - prose. Not only it lies within the question of versification or of the greater degree of linguistic boldness and compression of significance to be found in poetry, but more than that, something fundamentally different in the character of the linguistic effort involved. Not only because it uses as minimum as possible words to convey as much information as possible, poetical language may violate or deviate from the normal language. But the poet more enjoys a unique freedom amongst user of language, poetical language more pervasive and pronounce in poetry than others (Leech, 1984 : 5,17, 25-26).

The second category is not my concern. I will only focus my attention on the first term - specifically on the language which occurs in poetry. But first of all, before we investigate further of this kind of language, worthwhile showing you the anatomy of language which are commonly accepted. Experts prefer to classify it into three rather than into two levels categories :

Realization	Form	Semantics
Phonology	Grammar and	(Denotative or Conotative)
Graphology	Lexicon	meaning

(Leech, 1984)

Phonology and Graphology lead us to know how the language transmitted by a visual coding as well as by speaking. Each sound which is produced by human throat carries meanings and that particular noises are used to build up codes. The study of these meaningful sounds are called phonology, whereas graphology is the study of meaningful marker - the symbol with to build up codes.

In English this process is done in a very irregular manner.

Now we move to the middle of the box above, where it shows the form of a language which contains the grammar and lexicon. Grammar is much related to the arrangement of a sentence, how its elements - subject, predicate, object, particle etc - are constructed to form meaningful units. More detail, for extension, we can see the way of syntax treats or classifies that elements in forming a sentence, clause or phrase, since syntax is the study of word order - how to arrange language's elements. And morphology can be used to show us the word formation.

Before we are able to come to semantic level, we have to bear in mind this concept - in particular syntax, the grammar of how to arrange a good sentence. I judge that this concept is crucial enough in this analysis, and will itself concern within it.

Talking about grammar we have to open widely a grammar book very carefully. We need Betty Schramper's book or other kinds of it. The way the language is patterned in a good order or place a reasonable way, and if a sentence fulfills the categories of the grammar

it is called grammatical. But if the opposite of it, we call it ungrammatical one.

e.g.

- | | |
|-----------------|---|
| 1. I like it | + |
| I don't like it | - |

not

- | | |
|-------------------|---|
| 2. I does like it | + |
| I doesn't like it | - |

The auxiliary verb must perfectly match the subject of its context. If in present condition and the subject in group of 'I, you, they, we' the auxiliary must be 'do', and if the subject in a group of 'she, he, it, name of person' the auxiliary must be 'does'. And if the sentence in other condition - past, continuous, past participle - this category must be different at all.

Lexicon dealt with that of dictionary maker. The dictionary provides us with a sum of word entries. If we open it, it also tells us the class of that words; whether it is as a noun, verb, adjective or other categories, whether it is origine or derives from foreign language.

The last one, we come to the right hand of the box above. where it includes all kinds of meaning field, whether conotative or denotative, specific or general meaning.

A little bit different from above, systemists view a language according to their own perception to language. See the sketch below :

SITUATION		
LEVELS OF LANGUAGE	Context	
	Form	Grammar Lexis
	Phonology Graphology	
SUBSTANCE		

(Cummings and Simon, 1982)

They group a language also into three levels. In the first and the second level there is no differentiation, but in the third level we find them quite different. Instead of including semantic they prefer using a 'context' level as a substitute. According to this point

of view, semantic can come easily in any level of the category as we want.

But whatever different brought about these perceptions, by no means, will not much affect this analysis, since its analysis only revolves around the second level or the middle level of the skects.

DEVIATION

What is deviation actually? How many levels can be deviated in a language? What is it trying to signify?

This kind of language can be found not only in literature but also found in everyday gossiping, in jurnalism - even found a bit much here. Everything that conflicts the rules that exists in that language regard as deviation. Leech in his book defines it as below :

"A linguistic deviation is a disruption of the normal process of communication: it leaves a gap, as it were, in one's comprehension of the text. The gap can be filled, and rendered significant, but only if by an effort of his iamgination the reader perceives some deeper connection which compensates for the superficial oddity." (Leech, 1984 : 61).

eg.

I doesn't like him.

Deviate the normal one 'I don't like him'
Whose woods these are I think I know.

(Robert Frost)

Deviate from the normal of :

- I think I know whose woods these are.


(Paradopo, 1994 : 48-49) gave an example of literary style of deviation that different from casual usage style of the language. He took 'from Chairil Anwar's stanza as follows' :

Ini muka penuh luka

Siapa punya?

And he corrected it to the normal one as follows : Siapa yang mempunyai muka yang penuh luka ini?

As there are as many as levels deviation in the sketch above - realization, form, and semantics. Hence there are as many level possible as the rules of it and three other ancillary branches of linguistic - dialect, register, and historical - can be obeyed or broken by a poet. So far, for a poet it is OK, it is itself a matter of his privilege.



So that, so far, we have known at least eight types of deviation, notably : phonological deviation, graphological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, deviation of register and deviation historical period.

We know that, sometimes storage area for meaning which there are within the author's mind - one of them is a poet - cannot be accommodated by the available language code. And because it is inadequate to overwhelm that condition, whereas the author wishing to express his strong power of imaginations. So that, sometimes, the language is necessarily to be disobeyed - added with a new principle where needed or randomizing it at an improper way, etc. If this happens, we are brought to a so-called poetic license. The deviation tries to signify the gap left in the normal process of communication. But only if by an effort of his imagination the reader perceives some deeper connections which compensate for the superficial oddity (Leech, 1984 : 61).

They are brought to a poem and only significant if the author fully conscious, deliberately creates them, because of some considerations must be fulfilled.

Kinds of Grammatical Deviation

In this term, we are picking out the Grammatical deviations as one of outstanding features in poetry. In grammar, will be found two different divisions of morphological and syntactical categories. And soon in modern syntax we will see a line has been drawn to differentiate between surface and deep structure of a sentence. The surface structure is directly related to the way a sentence is uttered. Whereas the deep structure relies on the meaning of the sentence. Hence the term of grammatical deviation can be equated with the category that goes in the opposite of those normal parameters within the grammar of a language.

Beginning from a simple, observable deviation we have investigated briefly these linguistic oddities, to the level of more audacious, more subtle deviation. For this purpose it will much help to clear understanding about these violations, which later will or will not be useful in checking the object.

First of all, here, we will include the superficial oddities which we have been argued together with or we have considered it as possession of routine license. (See

again Section a). And some other additions of them which overwhelming the creative license.

The violation not merely in the form of easily observed deviation as such 'I doesn't like him (Leech). But as the time goes, the new invention which not already established as part of English Language also within actualisation. Otherwise poetic language comes closer to colloquial language - such as slang. The direct source of this case, by all means, is the contemporary language. Which shows the tendency to equate the poetic language with every day language or outside of it at all.

Again we are struck by the difficulty to determine how far will it go to disrupt our intellectual language. To prove this its better to borrow the diagram which has been made by Leech.

a	minute	NORMAL	ago
	day		
	year		
	etc.		
	grief	DEVIANT	

(Leech, 1984)

The word 'grief' does not perfectly place the nouns of time-measurement's position. Another abnormalities usage of language we might find are : 1. The blend of two or more words which creates a newly methaporical sense. The words being blended will raise an idiomatical meaning which never been established by any poet before. And has ended up its meaning as soon as it is included in the dictionary as recognize use, such as : 'killing time', 'he swallowed his pride'. 2. An unorthodoxe language that arises in syntax is the indefinit repeatition genitive construction which is found in Hopkin's lines 'The wreck of the Deutchland'.

Our hearts' charity's fire, our thoughts'
chivalry's throng's lord.

And so on cannot be predicted here. (Leech, 1984 : 29-33).

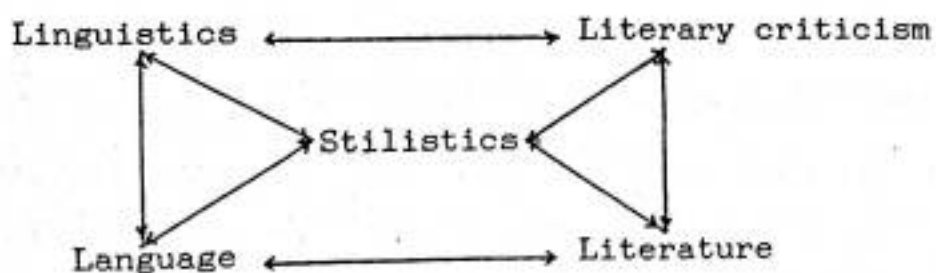
2.3 Linguistic Achievement

So far in our mind already exist two main basic knowledge that can be used as basic points to go deeper in our analysis. They are the literary work - poetry - and some linguistic concepts - language as a media of literature. Our aim now is how to know the literary work - in this case poetry - through tracing the phenomenal

language it uses. Our conscious tells us to do that we have to equip ourself an apparatus in order to be capable of gaining the artistic target analysis.

Again we are aware, in a field of education both literature and language pursue divergent path, each under its own momentum, and fail to cohere within a single discipline. This symptom also can be seen in university clustering - under the Faculty of Letters there is a language department and a literature department. To reunite them in a single analysis might need at least one way of approach. (Leech, 1984 : 2)

To clear our point of view to those objects, we would expect linguistic competence in viewing its object, to help : as subject-matter of linguistic is all language field. Before that worthwhile connecting it with the sketch below :



(Widdossow)

Literature and language, by no means cannot be separated - literature's media is only a language. Hence literature cannot be examined in any far released from its media. In return likewise, language can be easier to be studied with the help of literature.

Literary criticism has a subject-matter of literature and linguistics' subject-matter is the language. Literary criticism will be forever rely on linguistic notions and language is the resource evidence of linguistics.

"The type of critical activity known as 'practical criticism' or 'explication de text' relies more heavily on linguistic evidence than others. In addition, much of the basic vocabulary of literary criticism ('metaphore', 'figurative', 'antithesis', 'irony', 'rhythm', etc.) cannot be explain without recourse to linguistic notions. As a meeting-ground of linguistic and literary studies, stilistic is the field within wich these basic questions lie." (Leech, 1984 : 1-2)

In our knowledge are also known, linguistic analysis broader than stilistic analysis or semiotic analysis. Since stilistic and semiotic are branches from linguistic study which are today rapidly increased in study field. Linguistic and stilistic have the same objective analysis to the language. Only different in its view end. Linguistic may have a broad and crude conclusion, whereas stilistic has a more specific conclusion.

2.4 Biographical category

ROBERT FROST

He was born in San Francisco and spent his early childhood in the far west. At the death of his father, when Frost was eleven, the family move to Salem, New Hampshire. After graduating from high school as valedictorian and class poet in 1892. Frost entered Dartmouth College but soon left to work at odd jobs and to write poetry. In 1897 he tried college again - Harvard - but he left at the end of two years, having acquired an enduring dislike for academic conversion (Michael, 1985 : 989-990).

In 1919 he left New Hampshire and sailed for England, where he can improve his career as and author and to write poems. In London he, soon, found a publisher and his first book *A Boy's Will* (1913), brought him to the attention of influential critics. His success comes from two aspects of his poetry. First, he welded traditional verse forms with an unmistakably American and local vocabulary and speech rhythms. Second, he worked individual poems into a larger unity by presenting in them a recurrent speaker, a wise country person living close to nature and approaching life in a spirit of compassionate realism (Baym et. al., 1985 : 1002-1003).

At the outbreak of world war I, Frost went back to farming in Derry, New Hampshire. Thereafter, although he made many journeys and frequent visits elsewhere, he considered the farm his home and its activities remained the focus of his poetry (Arafah, 1988 : 15).

Frost verses become part of a great tradition, shaped by the Roman Poet Vergil, of what is called *bucolic poetry*, poetry about farming. However, though he used farm situations in much of his poetry, he gave them a wide application. He might write about stepping on a rake and described the feeling when it hit him, but he used the incident to show how life gives us bruises (Arafah, 1988 : 16).

Frost has written many poems such as Mending Wall, The Road Not Taken, Fire and Ice, Birches, Stopping by Woods on Snowy Evening, etc. And as a four time winner of the Pulitzer Prize in poetry, he did much to wine acceptance for modern poetry. He reached the hight of his popularity after the world war II. If America of 20th century had a national poet it was Frost. He was chosen to read one of his poems at the inaugaration of late President Jonh F. Kennedy, the first poet ever so honored (Arafah, 1988 : 16-18)

ALFRED LORD TENNYSON

Tennyson came out of the north of England. His father was rector of a small parish church at Somersby in Lincolnshire, his mother a model person's wife, gentle, pious, long suffering. The Tennyson children (nine out twelve survived to maturity) were talented, but there was among them a remarkably high proportion of severe neurosis. He knew the classics at a very early age, and long before his college years was familiar with the great English poets and with the prose writer of the seventeenth and eighteenth centuries. Following the practice of his older brothers, he began to write poetry before he was ten years old (Houghton, 1959).

In 1827 Tennyson went up to Trinity College Cambridge. He seems to have profited very little from the formal academic offerings of the university, but was enormously stimulated by his independent reading, and by the discussions he carried on with his friends. He soon joined a distinguished group of young intellectuals called the Apostles, of which Arthur Henry Hallam, who later became Tennyson's closet friend, was the brightest light (Houghton, 1959).

In 1830 Tennyson published his first independent book, poems, chiefly lyrical; in the following year he left Cambridge without a degree, and at the end of 1832 published a second volume, poems. The diverse aspects of the poet's sensibility are dramatically expressed in both these books. The most marked tendency is toward a poetry that achieves its effect by the evocation of mood and atmosphere, a poetry that might be said to combine the imagery of Keats with the musical rhythms of Shelley. But with this verse, and in contrast to it, is a strain of poetry in which Tennyson attempted deliberately to deal with the moral and social problems of the age, to assume a public role (Houghton, 1959).

Tennyson lived when Queen Victoria brought England to a peak of glamorous century. Where at that time the spirit of England's nationalism and colonialism was greater than ever. Through this time literature well increased affecting its people, prominently to the prose genre, but poetry suffered a declination.

CHAPTER III

A N A L Y S I S

Especially in writing poetry, the author gets the right to ignore rules and conventions of a language. He may infringe it to transcend the limitation of the language and to reach the vast area of imaginations. He can release the word he uses from any restrictions in its circumstance. Or he can obey what have been established in a rule of a language. This right is best known as poetic license. As mentioned in chapter II, this poetic license is divided into two main headings: the routine and the creative licenses (Leech and Chumming). By observing carefully these poems that the writer is going to analyze, he mainly finds that the poets have much actualized the old or the routine license rather than the creative license. And this fact can be justified after carefully follow this analysis.

Because the liberties, the diction, and the economizing words are used simultaneously at the same time, it must be, no other way than to disobey the rules of the language. Through this way the poet deviates: the language he uses. And those are the reasons a poet regularly uses a kind of a so-called deviation. And the most important thing to remember here, in deviating the

language, there are particular intentions the poet wants to communicate to his readers, and by all means it is deliberated. In other words, the deviation is made on purpose by its author. The author might consider the benefit obtained by such deviation or the message is fully reinforced. Later on in this analysis, I would try to uncover it from its puzzled existentions. Why should it be so?

Having read these poems - they are, Stopping by Woods on a Snowy Evening, Mending Wall, Ulysses, Crossing the Bar - I have found out some grammatical deviations. In my opinion, he uses them to show to his readers his own choice of words, giving a stress, economizing sentence, reducing acceptability, giving an impression, and treatening the meter, rhym, etc. He has deviated the rules or conventions of the language, in order to distinguish it from other kind of use of language. In other words, he has made the deviation to create his own style in promoting the taste value.

We are convinced already about the existence of the grammatical deviations made by poets, such as the ones that have been argued previously in chapter II. Our task now is to analyze how the retentions or the deviation occur and what is the function and its purpose in a poem. Because, however, as an appresiative reader, we have to

appreciate and interpret the deviations, whatever trivial it is or whether it only gives the author a benefit.

Before we analyzing those grammatical deviations, it is worth while commenting at a glance what the poem is about and what is its theme, in order that it is easy to see in what proportion those grammatical deviations rise.

3.1 Stopping by Wood on a Snowy Evening

This poem tells us about the rural country in America some time in 19th century. Where the area fills up with or full of snow without sun shine blazing on it. Nevertheless the situation becomes dark overwhelming the poet's feeling, arising a great feeling of silence and loneliness, yet enjoyable. This idea can be seen from the quotations of Frost's poem below :

The darkest evening of the year.

The only other sound's the sweep

The woods are lovely,

In this chance the poet wants to say that however our condition is, whether sad or comfortable, we must always bear in mind that we have many responsibilities to do to our country or to our family.

And miles to go before I sleep,

And miles to go before I sleep.

That was the brief comment about the poem and it is time now to come to the core analysis of the poem.

This poem contains four stanzas, each stanza is constructed by four lines. And it contains six grammatical deviations, they are two in the first stanza, three in the second stanza and one in the third stanza.

First of all, we will check the first line. Here Frost begins his poem by using a relative clause.

Whose woods these are I think I know

What is peculiar in this line, by virtue of pharameter permitted, is because we find the placing of the independent and dependent clause in a proper order. Very rarely we find or hear the clause with *whose* is put formerly. It is true if the word *whose* immediately connected to a noun and whose is placed at the beginning of the adjective clause. This interchanging independent clause is found in Frost's poem a little bit odd.

so

Whose woods these are I think I know.

(Robert Frost)

Deviate from the normal of,

- I think I know whose woods these are


If we take to the grammar consideration, this sentence is deviated at its surface structure. The violation will not change the meaning of the normal sentence. It only gives an emphasizing meaning.

We regard this line as a deviation because it does not fit the categories above. The case is lying on the way the speaker expresses his feeling. In my opinion when someone expresses his amazement this structure always be used "how beautiful you are". Take more conversations as example: someone says to his friend "I'll shaw you something, look at it here!" His friend may give a response like this. "Oh, gorgeous, how wonderful they are."

By giving the deviation, the speaker, or the poet himself, at the same time emphazising his feeling to describe the nature. Frost put formerly the adjective clause then its independent clause, just in case to stress his amazement. If we notice Frost's poem almost entirely - in the opening - commenting on the nature, its beauty, its conditions, etc.

The second deviation in this poem can be seen in line 2 as follows :

His house is in the village though;



There are two rules disobeyed at this line. The first rule is the placing of the word *though* ungrammatically. Though and although most frequently occur in the initial position of a sentence, and very rarely are used as adverbial at the end of a sentence (Dart, 61). I believe that this word is a conjunctive adverb and this line has a closer relation to the third line rather than the first one. Because, semicolon is used to join two independent clauses that are closely related in meaning (Haffernan et al., 397).

If this element order in line 2 is justifiable - the word *though* places its current position. Then the second rule is violated. The use of the semicolon imperfectly follow the word *though*. The rule says that the use of a semicolon to join two independent clause when the second begins with or includes a conjunctive adverb (Haffernan et. al., 397).

So this problem can be solved as the following way - in my opinion.

1. Though his house is in the village;
He will no see me stopping here

or

2. His house is in the village; though,
He will no see me stopping here

This deviation is lying on the surface structure, since the deviation is caused by the scramble elements in that line.

Why has this deviation taken place in this poem and has been made by Frost is because the intention to perfect the poetical rules such as : rhym, meter, etc.

The third deviation that is going to be analyzed can be found in line 5 as follows :

My little horse must think *it queer*

If we notice this line thoroughly, we will see its oddity there in the part end of the sentence. According to the parameter in the grammar book, when there is an adjective in a sentence, the adjective must be preceded by a suitable *to be* to that sentence. This is one function of *to be* from many other functions of it. The functions of *to be* can be seen as follows :

1. Forming a continuous tense,
2. Forming a passive voice,
3. Preceding or explaining a condition,
4. Preceding or explaining a nationality,
5. Preceding or explaining a noun,
6. Etc.

In English Dictionaries the word *queer* - see the italic print the final word in the line - can function as

an adjective, meaning strange or odd. And in this sentence, by all meant, can not be changed into another function. So this problem, based on the parameter above, can be written to another alternative as the following way,

My little horse must think *it is queer*

So in this line the word *queer* - the final word in the line - is not preceded by one of to be permitted.

This kind of deviation can be easily familiarized - after checking the parameter exits - as an error in grammar. This deviation is just counted superficial, because it does not violate the deep structure of the sentence. And its function in this poem - as one aspect - is to perfect the poem in a good rhym, meter, etc.

The fourth and the fifth deviation in this poem can be seen by examining carefully the four lines below :

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.

Clearly visible in these strings that the author was not

hesitant, because the demand in versification, to ignore a normally obligatory definite article or other grammatical determiner if it threatened the meter [Leech, 1984].

In this stanza which only contains one sentence - one full stop at the end, at least two articles are leaving out from its normal shape. First, in line 2, it seems that the line is not completed yet without preposition *by* - i.e. - to follow the word *near*. The second, in line four, the line should be begun by preposition *in* to precede the line. Here the solution I am offering :

My little horse must think it queer
to stop without a farmhouse near by
Between the woods and frozen lake
In the darkest evening of the year.

The sixth deviation that is going to be analyzed can be found in line 9 in this poem such as follows :

He gives his harness bell a shake

The peculiarity in this line is because the use of the subject *He* and the possessive adjective *his* to refer to the non human animate. Whereas the rule in grammatical field of study, the object must perfectly correspond to its reference. I mean, if the reference is non human

animate the pronoun is *its*. And if the reference is human, the pronoun also concerning the human pronoun, such as: I - my, you - your, he - his, etc. So that, because the reference meant in this line is horse - non human animate - the line should be, in the normal one, not poetical construction is as follows :

It gives its harness bell a shake

Though, because the custom of the English people, in a family, their pets are part of the family itself. So, the use of human pronoun to refer to the pets is very usual and acceptable. Based on this consideration, therefore the line above, by all means is not a deviation. Behind this line there is a social habitation. That is the one thing the line wants to tell us about.

3.2 Mending Wall

This poem tells us about two contradictory forces in the social phenomena. In one hand people like a freedom without any restrictions.

Something there is that doesn't love a wall,

On the other hand, people are restricted by many rules -

wall - in their environment.

...., 'Good fences make good neighbors.'

So the idea of this poem will greatly concern how the people can ballance these phenomena into a reasonable condition.

In this poem I have found myself 9 grammatical deviations altogether that Frost has made to build up his poem, among other aspects in the poem.

Immediately as we read this poem, the first line shows one of the deviations we are going to analyze.

Something there is that doesn't love a wall

This construction, in grammatical field of study, is known as relative clause. In the first half of this relative clause we find it in ungrammatical order. The elements within it are being interchanging. *Something* is placed former than its subject *there* and the auxiliary verb *to be*.

The deviation is motivated by the intention of the poet to stress the significant brought about the word *something* - the idea behind Mendig Wall. The word *something*, here, after all is very significant not only in the fisrt four lines in that poem but to all of this

poem. And by the intention of giving an atmosphere and enriching the value of the word *something*. So, that is why this word is put in the very beginning.

After all sometimes the poet's sentence, phrase or clause will not - because of some considerations; tonal or periority interest, etc - provides us with a good grammar. So in my opinion, the construction paraphrases this one to "*There is something that doesn't love a wall.*" The language is just a rule, so if a poet violates or disobeys it, it is his own privilege. His task is how to communicate or express his feeling. If the grammatical sentence does not cover his intention, he will go outside of it.

In this Mending Wall the poet symbolizes how the people's movement is strictly influenced by the socialistic idea of no restriction, and of no wall segregates us.

Another deviation -the second - in this poem can be seen in line 2 as follows:

That sends the *frozen-ground-swell* under it

Note carefully the italic print of the line. The three united words is a neologism, it is specially invented by Frost in his poem. If they are treated as elements to

construct a sentence, then it is a deviation in term of morphology, but here it relates to the term neologism. We tend to categorize the compound as a new invented word, whereas neologism or a new invented word being included in lexical deviation. So, that kind of deviation will not be analyzed in this thesis.

The third deviation that has been made in this poem is line 7.

Were they have left not one stone on a stone.

This line contains one violation only. Now we start analyzing the line based on the pattern that has been permitted in grammar. Each sentence must fulfil this construction; S + Auxiliary Verb + Not + Verbal + Object (if it is in negative form). So in what way this line is not grammatical? By virtue of this criteria, though *not* places unfit position. It should precede the verb *left* not the opposite of it. Between auxiliary *have* come the negative marker *not*, then we put the verbal (past participle) *left*.

It is not so hard to identify because this violation is categorized superficial one, lies only on the surface structure - easily observed by eyes as error. I suggest the metrical, tonal aspect of the poem to be considered also.

Before we close this argument, I would like to be noticed this line. It seems still any something hidden behind this randoming negative marker to follow the past participle.

... have left not one stone on a stone.

In my perception the author wants to communicate that not really a stone, what is seen by our eyes as a stone like we use to build a house, is used in mending a wall, but something behinds it. There are some consequensies - something like a social conception - behind it; *left not a stone but a social complication*. This line strenghtens the line 1 and has been reinforced by line 35.

... that doesn't love a wall

Why do we have to construct a wall, aren't there many people who want the freedom to come to every where they like?

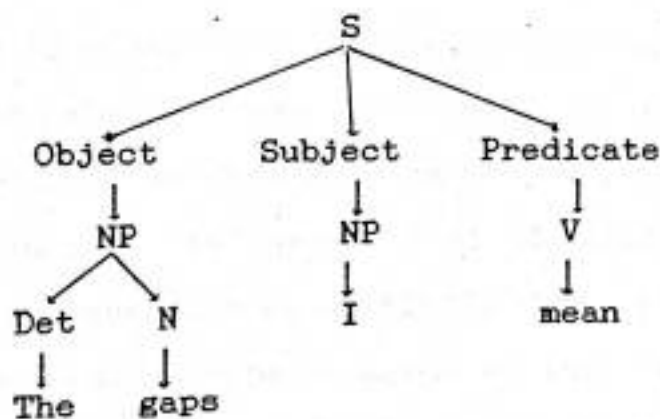
The fourth deviation that is going to be analyzed can be found in line 9 as follows :

The gaps I mean,

I still remember my grammar lecture explained to us that

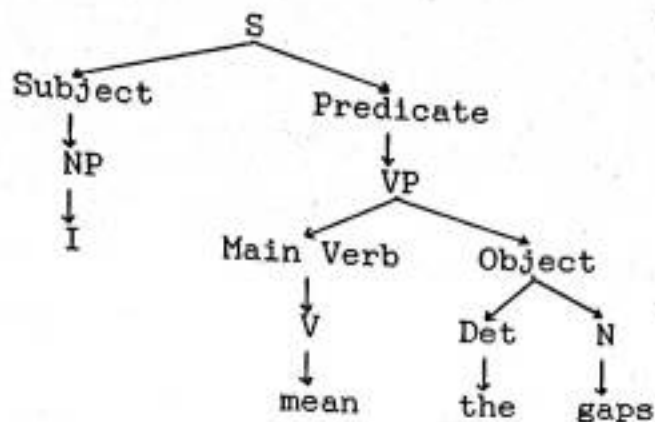
a sentence should be fulfilled this construction; S + verbal + [O + Complement]. The complement can be put whether at the end or at the beginning of a sentence. But verbal (P) and object can never be interchanged and interrupted by its subject. In this line, if we check it carefully it is ungrammatical, because the object is put precede its subject; *The gaps (O) I (S) mean (verbal)*.

What can tell us about that line? The string above is a sentence. The Noun Phrase (NP) *The gaps* functions as the object of the sentence, *I* also an NP functions as the subject of the sentence, whereas *mean* is a VP functions as predicate of this. The Phrase-Marker for it at the moment:



(Chomsky, 1982)

Deviates from:




(Chomsky, 1982)

Why is this line arranged like this, may be there is no intention at all, but in my perception it has, that is to stress the meaning of the gaps.

The fifth deviation in this poem can be found in line 16 as follows :

To each the boulders that have fallen to each.

This string is a sentence - relative pronoun. *That* here is modifying the NP *the boulders* and functions as objective pronoun. So far, nothing is peculiar. The only thing I consider as grammatical deviation is its complement. Please notice carefully a couple *to each* used in the line. I hope we agree at the opinion that this is a redundancy. Whereas a redundancy in grammar is anathema. A rough paraphrase for this line, in my opinion is *the boulders that have fallen to each*.



In poetry maker, a repetition, by virtue of treasuring sound or meter, etc, is a usual matter. It depends on its author.

The sixth deviation, another redundancy in this poem can be seen in line 17 as follows :

And some are loaves and some so nearly balls

The using of a pair of *some* to two words *loaves* and *balls* to describe the situation of the wall, by virtue of usual grammar, can be regarded as redundancy. In my opinion, a convention paraphrase from this line is *And some are loaves and so nearly balls.*

The seventh deviation and another hyperbaton - randoming syntactic elements - within this poem can be seen in line 20.

We wear our *finger rough* with handling them.

This also contains one violation. See carefully the italic print! The adjective *rough* should take place to precede the noun it modifies - not the modifier follows it. But in this phrase violates the category that has been established, it is placed immediately after the noun *finger.*

One convenient alternative interpretation for this deviation is the author states his disagreement for

people or society that we restricted. Man has a master or is not free ... *rough with handling them*. Making a wall causes our finger rough, - that is, tired. This is my own judgement. This reason is also reflected in line 23.

... we do not need a wall

It means that we, people, have no master but God alone. That is why, in this world, man is equal.

The eighth deviation that is going to be analyzed can be found in line 24 as follows :

He is all pine and I am apple orchard.

In what way is this line ungrammatical? If we are connecting it with line 25 the case is clearer. Because the poet replaces person to pine and to apple orchard. The poet actually intends to say that people in the poem have pine and apple in their own gardens. A convention paraphrase of the line - in my own opinion - is *He all has pine and I have apple orchard*.

The last deviation in this poem can be seen in line 35. This deviation has been analyzed previously in line 1. So we don't need to give a comment any more. The line is fitly the same.

3.3 Ulysses

The poem will lead us to a description of how Ulysses - a heroic leader - during the Trojan war went to Troja for a war. Ulysses successfully defeated his enemy. But he missed his beloved wife and had to have an adventure for ten years because of the angry sea god - Poseidon.

Here the poet has tried to doctrinize English young generation to be courageous, to be a competent leader during his life. We know the country where we live need a courageous leader to promote to a much better condition. If it is not, it will not last long. Many nations can easily destroy and colonalize it.

In this poem I have found myself 10 grammatical deviations althogether that build it up, apart from other aspects in the poem - such as meter, aliteration, rhyme, imagery, etc.

In the first line we can see one of the deviations occur in it.

It little profits that an idle king,

By the help of grammar criteria, we can check the phrase and the rest of deviations found in this poem. The oddity lies in the first part of the line "It little profits" if we regard the word *profits* as its

predicate (verb) and meaning bring beneficial, then the adjective *little* in imperfect position. In this case, the adjective never function as modifier of a verb in a grammatical sentence or phrase. The normal solution for it at the moment might be :

It profits a little to an idle king or
S + Verbal + Adv + Complement

It is only the verb of mental state that can be preceded by adverb *little* (Thomson, 1985 : 17-19).

It profits to an idle king a little
S + Verbal + Complement + Adv

But if we consider the *profit* as the object (Noun), then the phrase needs a predicate to complete it. The convenient solution for it - in my opinion is as follows:

It brings a little profits to an idle king,
S + Verbal + Object + Complement

Another possibility that is frequently found in society is a phrase preceded by impersonal *it's*:

It's a little profits that an idle king

The oddity also lies on the use of the demonstrative *that* immediately followed by the indefinite article *an*.

Normally, we prefer article *to* to demonstrative *that*

The three possibilities above will not vary in meaning. So we consider it as a deviation of surface structure. It tells us about a significant of an idle king (have no idea) bringing a disadvantages. The author has tried to bring along the reader into a more imaginative condition, so that they can also feel or at least imagine how bad Ulysses condition is.

By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.

The second violation we may find there in the line five.

...., and sleep, and feed, and know not me,

This line is formed by a paralellism of four verbs - hoard, sleep, feed and know. In the last part of the phrase, between verb *know* and the negative marker is changed and fails to get an auxiliary verb *do*. If we measure it with the parameter we have, when a sentence does not have any *to be* or *modal*, it must be added with an auxiliary verb to form it into negative and it

precedes the verb with the invert of *not "and do not know me."* This ordering phrase is called hyperbaton - randoming syntactic elements. It is just the same as the first deviation above, falls on the surface structure. It does not fundamentally confuse our logic to comprehend it. The literal imagery is Ulysses becomes strange in his own home town.

By this still hearth, among these barren crags,
Unequal laws unto a savage race,

The third peculiarity that a little bit baffling our logic in comprehending it can be found in lines 6-7. But before I state that this is a grammatical deviation, it is better to investigate lines 6 and 7. For I believe that the second half of line 6 is still a part of the first half of line 7. My reason to say that because at the end of line 6 there is no punctuation mark at all. We only find it in the middle of line 7 - a full stop mark.

I cannot rest from travel; I will drink
Life to the lees.

Both lines contain two violations of literal meaning: The

idea of life can be drunk and the idea of life that has a lees. The case lies on the metaphorical person who celebrates his winning occasion in his life by *drinking life to the lees*. If these are justified, then some man's habit can be drunk.

1. to drink opinion
2. to drink travel
3. to drink intuition

Or life can be treated as something to be put into stomach. Then the following phrases may be justifiable:

1. swallow life
2. eat life
3. cew life

The following diagram will give us a clearer comprehension to this case.

fig [a]

drink	NORMAL	coffe tea water etc	to the lees
	DEVIANT	life walk think etc	

(Leech, 1984)

fig [b]

(Leech, 1984)

enjoy sustain keep etc	NORMAL	life
cew swallow eat etc	DEVIANT	

(Leech, 1984)

The poet in this phrase has gone beyond the normal range of choice represented in the first half of each diagram above. The word *life*, being placed in a position normally reserved for liquid-nouns, has to be construed as if it were a liquid-noun.

This violations of the rule just stated are listed in order of diminishing acceptability and will rise a certain effect on his readers - in my opinion - not to be content from what they have been gained, in order to produce a master work in his life. We have to enthusiastic in our life.

I cannot rest from travel;

For always roaming with a hungry heart

How dull it is to pause, to make an end,

To follow knowledge like a sinking star,

Of all the western stars, untill I die

The deviation falls in the deep structure of the sentence, because it will confuse our logic and It fundamentally has an effect on the way it is understood and it can be treated as case of mistaken selection.

The fourth deviation is another hyperbaton can be found in the line 13.

Much have I seen

The case is considered as deviation because the sentence resembles the interrogative construction. The auxiliary verb has preceded the subject I, whereas the line is in no way to consider it so, without question marker ending of course. The construction of the line is; Complement + Verbal + Subject.

Much have I seen and known - cities of a men
↓ ↓ ↓ ↓ ↓
And manners, climates, councils, governments.

I suggest the tone of the poem to be noticed.

The fifth violation and another mistaken selection - violation in the deep structure - there in the line 16.

And drunk delight of battle

Contains one violation of literal meaningfulness, the

idea of battle is felt delightful. It is quite hard to justify by logic if anyone delightful being in battle, he was laughing whereas many of his peer, relative is hurthing, dying, suffering a miserable.

fig [c]

drunk delight	of loving of winning etc	NORMAL
	of battle of bleeding of quarrel etc	DEVIANT

(Leech, 1984)

The poet in this phrase has gone beyond the normal range of choice represented in the first half of the diagram above to disobey or diminishing limitations of human's tricky feeling. And it can function as a stimulant for England young generations, to be a courageous person. This is not hard to justify because Alfred himself was a courageous leader - Lor of Tennyson - and lived when Nationalism in England was more praised. To raise the effect, this line is supported by the other lines :

I cannot rest from travel;
For always roaming with a hungry heart
How dull it is to pause, to make an end,
'Tis not too late to seek a newer world.
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
Moved earth and heaven, that which we are, we are,
One equal temper of heroic hearts,

The sixth deviation are about to be analyzed in this stanza there in the line 25.

Were all too little, and of one to me
Little remains :

This line has a closest relation to the first half of line 26. And after checking the line thoroughly, no exact reason to support that it is grammatically true. This is because the preposition *of* used between conjunction and numeric word in the line inappropriately. And the oddity also appear because the omission of pronoun *it* that refer to its subject. To support this idea, I will treat or consider it as random sentence. The first think to do is

I cannot rest from travel;

For always roaming with a hungry heart

How dull it is to pause, to make an end,

'Tis not too late to seek a newer world.

To sail beyond the sunset, and the baths

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to add a pronoun *it* to follow the preposition *of*, and then to reorganize each element from its current position. So the result of my correction is as follows :

And one of *it* remains little to me

Its function in this poem might be the same as other random sentence that have been analyzed already in the previous sections - the author tried to economize the word he used. And this deviation is only lying on the surface structure.

Another violation in this poem can be found in line 28. This is the seventh deviation

A bringer of new things; and vile *it* were

This line contains two violations of rules: the adjective *vile* is imperfectly placed in the subject position and to be *were* wrongly matches with the subject *it*. In the normal phrase we prefer using the following construction S + Verbal (to be) + Object and *it was vile* rather than the line that has just been mentioned above. And the use to be *were* in this phrase is treated the same as conditional sentence, to signify that souls never be vile even if our body is vile - no longer with it, and even if

it is heated, burnt by three more suns.

For some three suns to store ...

If our sins are more than our merits during the day life. When we are dead our souls will be tormented or tortured in hereafter.

The eighth violation is another deviation falls in the deep structure of the sentence to be found in line 30.

And this gray spirit....

Contains one violation of literal meaning, the idea of *spirit* has a *gray* colour. So the line is regarded as deviation because the pair of *gray* and *spirit* are not in normally fit. *Gray* belongs to the adjective colour such as : white, green, yellow, black, pink, etc. How we interpret it when followed by the abstract noun - its shape and its colour cannot be seen. One way is to treat it as if reclassification as a noun such as : house, car, book, etc. Another way is to treat the *gray* as if reclassification as non adjective colour, such as : strong, weak, etc to follow the noun - spirit. Have a look the diagram below to make the case clearer:

fig [d]

NORMAL	weak strong etc	spirit
DEVIANT	black yellow red green etc	

(Leech, 1984)

In this line the poet has gone beyond the normal range of choice represented in the first half of the diagram above. What is the paraphrase brought about this line? In my opinion it would be metaphorize someone's desire to gain something beyond his capacity.

Yet all experience is an arch wherethrough
Gleams that untraveled world whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

Now let us examine further this poem, we are going to check the second stanza. And again in the first line we

are faced to the ninth deviation.

...., mine own Telemachus

The parameter we have are as follows:

Subject	Possessive Adjective	Possessive Pronoun	Object
I	my	mine	me
you	your	yours	you
she	her	hers	her
he	his	his	him

The peculiarity is lying on the placing possessive pronoun precede the noun Telemachus - name of Ulysses' son. The grammar never permit - in the normal construction - possessive pronoun immediately followed by a noun, but used only alone as object. So that the line for my convenient would be paraphrase My own Telemachus. I suggest the three n's sound to be noticed.

The tenth deviation in this poem we are going to analyze is line 39.

Most blameless is he, centered in the sphere

Notice the first part of the line, before the comma. The string is a simple sentence that consists of one subject

(Most blameless), one predicate (is), one object (he). So far, no, serious problem is encountered. The problem is the using of *he* which is unaccurate. *He* in the line, generally functions as a subject in a sentence. Instead, now *he* functions as an object.

A parameter to support this can be seen on the previous analysis - in the ninth deviation.

Subject	Possessive Adjective	Possessive Pronoun	Object
he	his	his	him

It is shown clearly by the parameter that since *he* is put in the object position, then *he* should in the form of *him*. So that the line becomes *Most blameless is him*.

That is one solution to this problem. Another problem solving of it that also possible, is, if we treat the line as a random sentence, therefore this current order is incorrect. My correction I am offering will be as follows : *he* is put in the former position - because its form as a subject, then, after predicate (is) comes the adverb (most blameless). So the line above becomes *He is most blameless*.

Its function in this poem might be the same as other random sentence that have been analyzed already in the previous sections. And this deviation is only lying on the surface structure.

3.4 Crossing The Bar

This poem tell us about someone's feeling that is overwhelmed by a desire of adventure to sail through the vast ocean. To seek something that he himself do not know where and what it is.

SUNSET and evening star,
And one clear call for me!
The flood my bear me far,

(Stars in this case symbolize the navigation that is used as a compas for a sail through the ocean. This case was more developed in the former times). This feeling arose because his birthplace no longer gave him a warranty of happiness.

Twilight and evening bell,
And after that the dark!

And he was resolved on going for a sail. Whatever the risk he had to face or encountered. He never gave up for one reason.

And may there be no sadness of farewell,
When I embark;
The flood my bear me far,

The idea of this poem can be perceived from read line 2, 11, 12, 15, 16.

And one clear call for me!
And may there be no sadness of farewell,
When I embark;
For tho' from out our bourne of Time and Place
I hope to see my Pilot face to face
When I have crost the bar.

It makes more explicit the feeling both of the adventurer and the family he left. We also sometimes have to feel such a sadness, when we say goodbye, to one we love for a long time and even no expectation to meet again.

This poem was built up by four stanzas and contains four grammatical deviations altogether. All of them, according to the checklist we have in chapter II, based on syntax point of view, are counted as deviations on surface structure. Because it has no fundamental on the way it is understood.

Here is the first grammatical deviation I mean. It can be found in the first stanza in line 3.

And *may there be no* moaning of the bar

What is peculiar in this line? Let us notice carefully

the four words in italic print *may there be no*. Firstly, as usual, the construction - in this case the word *may* - have an idiomatical meaning if we pair it with preposition *be*. What happen then when they are interrupted by the adverb *there* like in this line? The idiomatical meaning is ruined and have to be interpreted and gave a meaning independently, *may* has a meaning itself and *be* has a meanig as well independently from it. In the *American Heritage Dictionary*, *may* means hoping, expectation or saying a prayer. Take this as an example: May God bless you! So in my opinion this deviation rises an effect that the speaker being praying in order not to happen what he didn't expect on crossing the bar for a sail - adventure. This reason is also strengthened in line 11 and 12.

And may there be no sadness of farewell.

When I embark;

When we sail on the ocean there may be many dangerous blocking our way. So before starting the sailing, in order God give us allowance, we must take pray.

Secondly, just imagine as if we were taking an English grammar class. The teacher gave us a sentence scramble, but unfortunately we did it in that way. At the end of our sentence would get a crossing mark - means

false. After the correction, evidently the placing words *may* and *there* being interchanging. So that the suitable paraphrase for this line is as follows:

And there may be no meaning ...

Another grammatical deviation in this poem we are going to analyze, can be seen in line 7.

When that which drew from out the boundless deep
In what way this line is ungrammatical that confused our mind to comprehend it? firstly because the relative pronoun *that* and *which* is successively used. Two or more relative pronoun in a simple sentence is redundancy, whereas a redundancy in grammar field is anathema. And the second is the using of two prepositions *from* and *out* in that line being interchanging. So this single sentence contains, at least two violation of rules.

Whatever consideration is given to the word *that*, whether as a relative pronoun - such previous explanation - or as a demonstrative word, by all means, it is a deviation of the grammar. The odd here, because the word *that* is functioned or used to refer to something abstract occupies the inside human's heart, something like a powerless feeling that usually attacks our determination

to do something. So that the construction is manipulated by placing the demonstrative that precede the relative pronoun *which*.

This kind of construction of deviation may give an ambiguous effect on the line as well as perfecting the versification's rules, such as : rhym, alliteration, rythm, etc.

Another peculiarity that disobey the rules of the virtual grammar, there in line 11.

And may there be no sadness of farewell.

This violated construction have been found in line 3 above. actually. Tennyson was offered us a formula in forming a sentence, as follows:

And may there be no + Noun + of + Noun

As my conformizing for this formula, after all it is a grammatical deviation - violating from a good grammatical ordering. And it is no need for us to extend it, because we have just analyzed how the poet succesfully made it, like that in line 3 above. See again the analysis of the first deviation above! I simply want to suggest, in order to know the poet's intention, its better if the other aspects in that poem to be considered also. such

as: rhythm, rhyme, meter, musicality, or other relevant aspects.

The last deviation in this poem can be seen in line 13.

For tho' from out our bourne of Time and Place

Not only the deviation at the omission of some letters at the end of word *through* become *tho'* and capitalizing the words *Time* and *Place* in this line. The deviation like this - that is considered as graphological deviation - will not be analyzed here. But there is another one - it is a grammatical deviation - in this line that deserved to be analyzed. The case is only lying on the interchanging of two preposition *from* and *out*. See carefully the italic print. Before I clarify why this line is rather odd, it is better to connect it with the word *bourne*. In the American Heritage Dictionary, the word means an area of Scot. and North England. Let's check again line 12 and line 13.

When I embark:

For tho' from out our bourne of Time and Place

This line conveys the basic idea of *when the speaker*

leav from England to the otrider, far from England (in my opinion). A good grammatical English construction will not be constructed like this, but *out* is put former than *form* if the meaning in this way.

This grammatical deviation is caunted as deviation of randoming syntactic elements, where it shows the freedom of a poet in versification to construct his own style. Making his line ambigious and richer in meaning.

3.5 Grammatical Deviation in Poetry Will or Will Not Harm the Udestanding to English

After examining these selected poems from Frost and Alfred L. Tennyson above. I can say without any doubt that the hypothesis about the grmmatical devition, becomes clearer to be justified. As I have just shown. We have found in Frost's poems almost the same number in Tennyson's *Olysses*. In *Stopping by Woods on a Snowy Evening* have been found six grammatical deviations, in *Mending Wall* there are nine grammatical deviations, in *Olysses* there are ten grammatical deviations althogether, and in *Crossing the Bar* there are four althogheter.

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But we don't need to be quite sure that the only

thing that built up a poem is these grammatical deviations. There are too many aspects involved in that process, which potentially to be analyzed also. Grammatical deviation is only one little part that escort us to a complete analysis.

This analysis - to a grammatical deviation - actually will not give us a complete description to a poem. We know that poetry contains a great dealt of aspects, such as : deviation itself, diction, figurative language, musicality, imagery, etc. In order to come into a complete one, we have to investigate all those aspects. And for this task I would like, if my readers could understand, to offer the rest of them to be analized by themselves.

With connection to the aim of improving our comprehension in English language, if we are not aware of the rising possibilities, poetry will not provide us with the target, even harm the schematic grammar in our brain. Not only a poem is ambigious but the poem is also sometimes ungrammatical. At a singel considerstion poetry might be regarded as something that will confuse our grammatical competent. The poet will always use the

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chance to seek where there are possibilities to modify the rules in the language.

Another possibility is, if we involve our reasons, way of thinking, poetry precisely can teach us many things. Poetry can give us knowledge and add our new words, vocabulary building which functions in constructing a sentences. It even can improve our understanding to English. Poetry itself is a knowledge, contains many human's life aspects. It can tell us story, reveal human character, impart a vivid impression of scene, describe a mood or an emotion, or convey to us vividly some ideas or attitudes, etc [C.R. Reask]. Because it has those criteria, poetry has a certain value, and this is one of the stimulant to remember its words that built it up.

Poetry is easily memorized and thought, sometimes only contains four stanzas. And as usual each student is eager to study a poem. They will be anthusiastic when reading and translating to them the words in that poem. The meaning in memory will stay long in mind. So it can funtion as a stimulant in studying English as a foreign language, or at least as complement for that purpose.

Eventhouh there are many lines within a poem in ungrammatical. but this criteria also can be used by a teacher to stimulate his students to open many grammar books.

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CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

4.1. Conclusions

Having examined the four selected poems and having read various references, now it is time this writing leads us to the fourth level of the thesis. It is my task to sum up, directed from the three scope objectives that have been previously mentioned, my findings in this thesis are such as follows :

4.1.1. First of all, I would like to state that it is true, in poetry-maker a poetic license exist. By virtue of poetic interest, the poet can actualize his freedom to use language. In these poems I have found that both Tennysons and Frost have used a little bit of the creative license, but their language mainly concern with the routine one. The use of this creative license have been very much favourable in the fifties, when Ezra Pound embedded the every day language into poetic language.

4.1.2. Because of the freedom in poetry, the rule in a language - especially in grammar - sometimes unavoidable to be deviated or disobeyed. There are some levels of deviation such as : deviation of lexical, of graphological, of semantic items, etc. In my observation, in these four selected poems I have found some grammatical deviations that built them up into an existence.

4.1.3. The functions of the grammatical deviation in these four poems, sometimes, stress the significance of a word, diminishing acceptability or threatening the meter, rhyme, etc.

4.2 Suggestions

4.2.1. I hope this writing will be to some extent a stimulant for students - particularly students of English Department, to be more motivated to analyze English poetry in equipping the prospect of Indonesian literature. I feel stylistic is a useful subject to be studied, to analyze whatever form of literary works.

4.2.2. I beleive also. that this thesis is far being perfect. What I have explained in the previous pages is the result of I have done, based on my utmost efforts. My knowledge is limited therefore I have to offer to my wise readers, the rest of it. to be completed.

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APPENDIX

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,

APPENDIX

MENDING WALL

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing: 5
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made, 10
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go. 15
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our finger rough with handling them. 20
Oh, just another kind of outdoor game,
One on a side. It comes to little more:

There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across 25
And eat the cones under his line. I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbors? Isn't it 30
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall, 35
That wants it down. " I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed. 40
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
he will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors." 45

APPENDIX

ULYSSES

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
5 That hoard, and sleep, and feed, and know not me.
I cannot rest from travel; I will drink
Life to the lees. All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
10 Through scudding drifts the rainy Hyades
Vexed the dim sea. I am become a name;
For always roaming with a hungry heart
Much have I seen and known - cities of a men
And manners, climates, councils, governments,
15 Myself not least, but honored of them all -
And drunk delight of battle with my peers,
Far on the ringin plain of windy Troy.
I am part of all that I have met;
Yet all experience is an arch wherethrough
20 Gleams that untraveled world whose margin fades
Forever and 'forever' when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
25 Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three sun to store and hoard myself,
30 And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
This is my son, mine own Telemachus,

To whom I leave the scepter and the isle -
35 Well-loved of me, discerning to fulfill
This labour, by slow prudence to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere
40 Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He work his work, I mine.

There lies the port; the vessel puffs her sail;
45 There gloom the dark, broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me -
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads - you and I are old;
50 Old age hath yet his honor and his toil.
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that trove with gods.
The lights begin to winkle from the rocks;
55 The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends.
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
60 Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
65 Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are -
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
70 To strive, to seek, to find, and not to yield.

APPENDIX

Crossing The Bar

SUNSET and evening star,

And one clear call for me!

And may there be no moaning of the bar,

When I put out to sea,

But such a tide as moving seems asleep,

Too full for sound and foam,

When that which drew from out the boundless deep

Turns again home.

Twilight and evening bell,

And after that the dark!

And may there be no sadness of farewell,

When I embark;

For tho' from out our bourne of Time and Place

The flood may bear me far,

I hope to see my Pilot face to face

When I have crost the bar.



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