

## DOWNLOAD PDF STOPPING BY WOODS ON A SNOWY EVENING ANALYSIS

### Chapter 1 : Stopping by Woods on a Snowy Evening Summary - theinnatdunvilla.com

*A summary of "Stopping by Woods on a Snowy Evening" in Robert Frost's Frost's Early Poems. Learn exactly what happened in this chapter, scene, or section of Frost's Early Poems and what it means.*

Stopping by woods on a snowy evening: It is difficult to know if there is any symbolical meaning in the poem. At the surface, it is quite simple as if the poet is recounting the beauty of the woods he stopped by for a small while. Nature frequently finds mention in the poems of Robert Frost and this poem again is about nature and its beauty. In this sense it symbolizes a break from daily business into the lap of nature. The poem also seems a bit mysterious and its settings create profound suspense. A horse, a rider, an evening and snow – the picture looks like a suspenseful movie. 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. The poet is out on his horse for some important job and gets to stop by the woods for some time. He thinks he knows the owner of these woods who lives in the village. The poet is enjoying his moment in solitude where the owner cannot see him immersed in the beauty of his snow clad woods. The unequalled beauty of the magnificent scene has captivated the poet and he has stopped for some time to immerse himself in its beauty. 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. It is quite an odd place to stop by and the poet wonders what his horse must be thinking. Why his master has stopped by at such an odd looking place? There is no farmhouse close by and the evening is the darkest of the year. Why he has held the poor creature near the woods and before a frozen lake? The poem is also a means of connecting with the nature. He gives his harness bells a shake To ask if there is some mistake. The puzzled horse does not get any response from his master. Perhaps he is afraid or worried and shakes his harness bell in an attempt to hurry his master. The night will grow darker. In that evening any other sound that the poet can hear is only that of the wind and the falling snow flakes. Frost has captured the beauty of the nature in these lines artistically and the entire poem seems a beautiful portrait of nature. Imagine a calm evening with snowflakes falling while you stand by the woods. It pleases the nerves and clears any confusion and stress. The solitude and the peace of the settings are the main attraction of the poem. 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. These woods are so lovely even if they are dark and deep that the poet cannot resist the pleasure of watching them. He wishes to stay longer at the place but cannot. He and his horse have to go miles before they can sleep. So, he will go on, but getting such a magnificent view of nature is a matchless experience in itself. He will be reminded of the scene again and again. The poem is best known for its simplicity and to find any hidden symbolical meaning in it is not possible.

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## Chapter 2 : Stopping by Woods on a Snowy Evening - Wikipedia

*Robert Frost wrote "Stopping by Woods on a Snowy Evening" in , two years before winning the first of his four Pulitzer Prizes. The poem tells the story of a man traveling through some snowy woods on the darkest evening of the year, and he's pretty much in love with what he sees around him.*

The first two volumes of his poetry: 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 faun house hear. Between the woods and frozen lake The darkest evening of the year. 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. This poem suggests an underlying idea that one must have a focus in life. We must be focused to achieve our goal and should not be tempted by the other attractions we find in the world. In stanza II, the poet fancifully imagines that his horse might think it strange to stop between the woods and the frozen lake where there is no farmhouse. In stanza III, the poet continues in the same vein as in stanza II and imagines that the horse shakes his harness bells now and then to ask whether there is any mistake in stopping near the woods. Further, the poet says that besides the sound of the bells, the only other sound is that of the wind. There is no overt symbolism in this poem. The wide scope of the meaning becomes obvious in the last four lines. These state the conflict in a simple, realistic way. Further, the depth, richness and significance of the lyric are brought out only on a symbolic reading. Sleep, and darkness, suggesting death and the woods suggest enchantment. The woods which the poet enjoys looking upon are opposed to the promises he must keep. Since the poet will allow himself to sleep only after he has kept his promises. Sleep becomes a deserved reward in contrast to the unearned pleasure of looking at the woods. The first three stanzas follow the rhyme pattern a-a-b-a. In the last stanza, the end words in all the four lines rhyme with each other -deep-keep-sleep-sleep. Darkness and sleep are symbol for death, the woods for enchantment or reverie.

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### Chapter 3 : Analysis of Poem "Stopping By Woods On A Snowy Evening" By Robert Frost | Owlcation

*Stopping By Woods On A Snowy Evening* is a well known Frost classic. Published in it quickly became a poem to keep in memory and although many people know the words by heart, interpretation isn't quite as straightforward.

It is by no means the most psychologically rich poem Frost ever wrote, yet in its starkness and clarity we as readers only benefit. Perhaps the first thing we notice is that the poem is an interior monologue. The first line establishes the tone of a person musing quietly to himself on the situation before him: There is a slight lack of surety in the speaker saying to himself, "I think I know," thus again signifying the meeting ground between what he knows and what he does not. These antimonies, his lack of certainty, and the muted sense of passion provide the tension by which the poem operates. The reader will notice along with this that the first line consists entirely of monosyllables. Typically, monosyllabic lines are difficult to scan, yet Frost, having written the poem almost entirely in monosyllables demonstrates by this his technical prowess, as the poem scans in perfect iambic tetrameter. And so, any lack of certainty we might first suspect is smoothed over by this regular rhythm. This combination of regular rhythms and rhymes produces a pleasant hypnotic effect, which only increases as the poem progresses. Richard Gray has marked this in explaining how the poem moves from a more conversational tone to the charming effect that characterizes the ending. The language does indeed demonstrate this change: The speaker, we may assume, is "half in love with easeful death. Indeed, he seems much more conscious of his surroundings than he is of the inner-workings of his mind which, at least for the reader remain nearly as inscrutable as the dark woods. In such a way, the speaker by implication hints that the outer-wilderness corresponds to his inner one. This is of course most evident in the final refrain in which the outward journey becomes a symbol for his inner journey, but it is furthered by the concentration on his perception of his surroundings; in other words, by opening his mind to the surroundings rather than sealing it off in self-referential language, he becomes what he beholds, or, to quote another poem which most certainly was influenced by this one: On must have a mind of winter To regard the frost and the boughs Of the pine-trees crusted with snow Richard Poirier has marked that "woods" is mentioned four times in the poem. Along with this the reader will note that "I" is mentioned five times. These two realities, the subjective and the objective, are merged over the course of the poem. Such that, while the speaker focuses almost exclusively on the physical fact of his surroundings, he is at the same time articulating his own mental landscape, which seems ever-intent "to fade far away, dissolve, and quite forget. Which wins in the end, I think I know, but it scarcely matters; the speaker has had his solitary vision; whether he stays or goes, the woods will go with him and the reader, who are now well-acquainted with the coming night.

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### Chapter 4 : Summary and Analysis of Frost's Stopping by Woods on a Snowy Evening

*The poem, Stopping by the Woods on a Snowy Evening, explores the motivations of the poet, the inherent moods of the narrator and his fixation with woods for an inner reason. A maestro of rhyming within conforms, Robert Frost is known as a 'regional poet'.*

Both worlds have claims on the poet. He stops by woods on this "darkest evening of the year" to watch them "fill up with snow," and lingers so long that his "little horse" shakes his harness bells "to ask if there is some mistake. The artfulness of "Stopping by Woods" consists in the way the two worlds are established and balanced. The poet is aware that the woods by which he is stopping belong to someone in the village; they are owned by the world of men. What appears to be "simple" is shown to be not really simple, what appears to be innocent not really innocent. The poet is fascinated and lulled by the empty wastes of white and black. The repetition of "sleep" in the final two lines suggests that he may succumb to the influences that are at work. There is no reason to suppose that these influences are benignant. It is, after all, "the darkest evening of the year," and the poet is alone "between the woods and frozen lake. The ascription of "lovely" to this scene of desolate woods, effacing snow, and black night complicates rather than alleviates the mood when we consider how pervasive are the connotations of dangerous isolation and menacing death. From "From Woods to Stars: In this second stanza the unbroken curve of rhythm adds to the sense of moving imperceptibly into a spell-world, as we dimly note the linking of the rhymes with the first stanza. The pattern is catching on to the reader, pulling him into its drowsy current. The sounds he now attends to so closely are very like silence, images of regular movement and softness of touch. The quietness, concentration, and rocking motion of the last two lines of stanza three prepare perfectly for the hypnosis of the fourth. The metaphorical implication is well hidden, with no hint offered like a call to come in To the dark and lament. All of these poetic suggestions are in the purest sense symbolic: The rejection though outspoken is as instinctive as the felt attraction to the alluring darkness. Brower Richard Poirier As in "Desert Places" the seasonal phase is winter, the diurnal phase is night, but, Woods, especially when as here they are "lovely, dark and deep," are much more seductive to Frost than is a field, the "blank whiteness of benighted snow" in "Desert Places" or the frozen swamp in "The Wood-Pile. The recognition of the power of nature, especially of snow, to obliterate the limits and boundaries of things and of his own being is, in large part, a function here of some furtive impulse toward extinction, an impulse no more predominate in Frost than it is in nature. It is in him, nonetheless, anxious to be acknowledged, and it significantly qualifies any tendency he might have to become a poet whose descriptive powers, however botanically or otherwise accurate, would be used to deny the mysterious blurrings of time and place which occur whenever he finds himself somehow participating in the inhuman transformations of the natural world. That need is in many ways the subject of "Stopping by Woods on a Snowy Evening. He does not want or expect to be seen. He is, after all, a man of business who has promised his time, his future to other people. It would appear that he is not only a scheduled man but a fairly convivial one. He knows who owns which parcels of land, or thinks he does, and his language has a sort of pleasant neighborliness, as in the phrase "stopping by. He is in danger of losing himself; and his language by the end of the third stanza begins to carry hints of a seductive luxuriousness unlike anything preceding it--"Easy wind and downy flake. His opening question about who owns the woods becomes, because of the very absence from the poem of any man "too exactly himself," a question of whether the woods are to "own" him. With the drowsy repetitiousness of rhymes in the last stanza, four in a row, it takes some optimism to be sure that thanks mostly to his little horse, who makes the only assertive sound in the poem he will be able to keep his promises. At issue, of course, is really whether or not he will be able to "keep" his life. The Work of Knowing. As illustration, a single poem will have to serve, a famous one. It works them, not "out" to resolution but in permanent suspension as complementary counters in mens animi, the feeling thought of active mind. The poem is made to make the mind just that. It unsettles certitude even in so small a matter as the disposition of accents in the opening line:

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Yet the "sound of sense" is uncertain. As an expression of doubtful guessing, "think" opposes "know," with its air of certitude. The line might be read to emphasize doubt Whose woods these are I think I know or confident knowledge Whose woods these are I think I know. Once the issue is introduced, even a scrupulously "neutral" reading points it up. The evidence for choosing emphasis is insufficient to the choice. In "Stopping by Woods," the undermining nearly precedes the setting up. Is the evening, say, the winter solstice, literally darkest? Could it be, given the way that snow concentrates light? Or is "darkest" a judgment the speaker projects? Then, as if to emphasize that such speaking is a human addition to a speechless scene, we hear that the only other sound is the "sweep" of light wind on softly falling snow. Those two categories of evidence, the self-consciously imposed and therefore suspect yet understandable human one, and the apparently indifferent yet comfortingly beautiful natural one, seem to produce the description of the woods as "lovely" and "dark and deep," a place of both dangerous attraction and self-protective threat. Which woods, if any, is being rejected? How far does recalling that one has "promises to keep" go toward keeping them in fact? It also emphasizes the repetitive tedium that makes the woods an attractive alternative to those responsibilities. This leaves open the question of just how much arguing is left to be done before any action is taken. The rhyme scheme contributes to the play. Its linked pattern seems completed and resolved in the final stanza, underlining the effect of closure: But is a repeated word a rhyme? Is the resolution excessive; does the repeated line work as a sign of forced closure? None of this is resolved; it is kept in complementary suspension. Similarly, the poem is clearly a made thing, an object or artifact, as its formal regularities attest; it is also an event in continuous process, as its present participial title announces and as the present tense employed throughout suggests. At the same time, the poem has a narrative thrust that tempts us to see the speaker move on even though he does not, just as too much insistence on the poem as stranded in the present tense falsely makes it out as static. In the words of "Education by Poetry," "A thing, they say, is an event. I believe it is almost an event. Indeterminacy and complementarity are implicit in them. Frost and Eddington, Heisenberg and Bohr. The Best from American Literature. Cady and Louis J. Originally published in American Literature It is as if Frost were casually remembering some familiar engraving that hung on a schoolroom wall in Lawrence as he was growing up in the s, and the poet slides into the picture. He enters, so to speak, the mind of the figure who speaks the poem, a figure whose body is slowly turned into the scene, head fully away from the foreground, bulking small, holding the reins steadily and loosely. The horse and team are planted, though poised to move. And then, in an equally easy transition, the teamster returns to himself, remembering that he has promises to keep and miles to go before he sleeps. I cannot well repeat how there I entered, So full was I of slumber at the moment In which I had abandoned the true way. Will he "go forward to the touch," or will he "stand still in wonderment and let him pass by" in the anecdote? He will choose the "road less traveled by" but he will leave the other for a later passing, though he probably will not return to it. And a man came out of the trees And took our horse by the head And reaching back to his ribs Deliberately stabbed him dead. The ponderous beast went down With a crack of a broken shaft. And the night drew through the trees In one long invidious draft. The most unquestioning pair And the least disposed to ascribe Any more than we had to hate, We assumed that the man himself Or someone he had to obey Wanted us to get down And walk the rest of the way. The "little horse" of the earlier poem is replaced by "the too-heavy horse" of the later one. The "woods" have now been replaced by "a pitch-dark limitless grove. And for the poet the assassination has no rhyme or reason that he will discern. He knows only that the man "came out of the trees" compare the intruders in "Two Tramps in Mud Time" or the neighbor in "Mending Wall" who resembles "an old-stone savage armed". It is chilling to read the poem against its Frostian antecedents. The University Press of Kentucky, The most amazing thing about this work is that three of the fifteen lines the last line repeats the previous one are transformations from other poems. The third quatrain, with its drowsy, dream-like line: The speaker says, "The woods are lovely, dark and deep," but he resists their morbid attraction. Clearing and wilderness, law and freedom, civilisation and nature, fact and dream: In a minor key, they are caught also in the implicit comparison between the owner of these woods, who apparently regards them as a purely financial investment he lives in the village and the narrator who sees

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them, at least potentially, as a spiritual one. The narrator himself, however, continues to be lured by the mysteries of the forest just as the Romantic poets were lured by the mysteries of otherness, sleep and death. And, as before, the contrast is a product of tone and texture as much as dramatic intimation: 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. The last line is repeated, however; and while at first it seems little more than a literal reference to the journey he has to complete and so a way of telling himself to continue on down the road, the repetition gives it particular resonance. This could, after all, be a metaphorical reference to the brief span of human life and the compulsion this puts the narrator under to take risks and explore the truth while he can. From *American Poetry of the Twentieth Century*. Pritchard With respect to his most anthologized poem, "Stopping By Woods. He gives his harness bells a shake To ask if there is some mistake. Discussion of this poem has usually concerned itself with matters of "content" or meaning What do the woods represent? Is this a poem in which suicide is contemplated? Perhaps because of these efforts, and on at least one occasion--his last appearance in at the Ford Forum in Boston--he told his audience that the thing which had given him most pleasure in composing the poem was the effortless sound of that couplet about the horse and what it does when stopped by the woods: He was to say later on about Edwin Arlington Robinson something which could more naturally have been said about himself--that his life as a poet was "a revel in the felicities of language.

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## Chapter 5 : Stopping by woods on a snowy evening - New York Essays

*Robert Frost: Poems Summary and Analysis of "Stopping by Woods on a Snowy Evening" () Buy Study Guide On a dark winter evening, the narrator stops his sleigh to watch the snow falling in the woods.*

Introduction[ edit ] This is the first learning project of the Literature Analysis series that I have started so that the interested participants can get to study the concept of analyzing pieces of prose or poetry or both through live examples. Aims and Objectives of the learning project[ edit ] Aims[ edit ] The aims of the learning project are: To give an easily understandable and a sufficient amount of analysis of a particular poem chosen from the English literature To try to generate an active interest among the readers for poetry The objectives of the learning project are: To analyse each stanza of the chosen poem for the tangible and the intangible meanings; To understand the various tools of the English literature by understanding their applications and usage in the particular poem; To understand the actual meaning of the poem; To provide the steps for analysing poetry. 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 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. The poem has been taken from a website called Poetry Foundation. Its IP address is as follows: Whose woods these are I think I know. The poem start with a hint of doubt shown by the narrator about ownership of the forest that lies in his path towards his destination. The narrator talks about knowing who might be the owner of a lightly forested area, which is represented by the word woods, and he may be living in a village near to this area. Since he lives a little far away from this area, he will not see the narrator look at or appreciate his forest in which the falling snow settle on its tress and falls on the ground. It shows that the narrator considers the whole experience of getting to see a forest during winter time as a privilege. The Rhyming takes place in the first, second and the fourth line of the stanza in form of words know, though and snow respectively. The narrator says that his horse would find it odd for them both to stop by an area which is not their stated destination. This shows that the narrator is currently working in a country side or a rural area. And the fact that the horse knows that they have to stop by a farmhouse also hints at the fact that the task they are doing is not a new one and the narrator might be doing it in a repeated manner as and when required. The area is described to be having a forest with a lake that has frozen in the winter season and at this point of time it happens to be an evening which he considers to be the darkest one of that particular year. This stanza gives a more vivid description of the scene in terms of the time of the day and the geographic features of the forest. It also tells us about the destination of the narrator which offers some food for thought about the nature and the location of the profession of the narrator. The Rhyming takes place in the first, second and the fourth line of the stanza in form of words queer, near and year respectively. The narrator then says that his horse makes a little movement which shakes up bells attached to his harness. This he considers as a questioning act which is deliberately done, by the horse, to raise the point about the narrator forgetting the correct address of their destination. But the tinkling sound of the bells gets suppressed by the sound being produced in the whole area due to the blowing wind and the snowfall. This stanza reflects the symbiotic relationship that the narrator shares with his horse which shows that the narrator regular travels by the means of horse riding and he and his horse know each other due to their travels together. It also tells us about the ambient sound due to the wind blowing loudly and the snow fall as they both are taking place simultaneously. The Rhyming takes place in the first, second and the fourth line of the stanza in form of words shake, mistake and flake respectively. 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 The narrator beautifies and adjectivise joyful beauty of that lovely, dark and deep forest by saying that its scenery is beautiful and attractive and charming but he has duties to do. And then he emphasizes upon the fact that he has a lot of distance to cover to reach out to his destination which can then

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set him free to relax and rest. This stanza has a very deep meaning and it illuminates the psyche of the narrator. But he has tasks to complete and promises to keep, promises he made to his loved ones and himself. This shows that he is focused and professional due to which he is able to concentrate on his work and perform in a better manner. This sleep here means death and when he will die. He says he has miles, meaning there is a long time before his endless sleep. The previous lines mean that he must accomplish his tasks at hand and keep his promises in the miles left until his sleep. The Rhyming takes place in the first, second and the third line of the stanza in form of words deep, keep and sleep respectively. The third and fourth lines of the stanza are a case of Repetition which is done to emphasize upon a point that has been discussed before. Conclusion[ edit ] This poem is meant to reflect those moods and sentiments when a person wants to relax and do something that he or she enjoys or likes doing but is forced to work on his or her professional tasks load as they are more important at that point of time and they need to be done within in stipulated time frame or before a stated deadline. It talks about the attitude of the narrator who is a seasoned professional and who knows his priorities properly. He has some work to do and even though he wants to stop by a forest and watch its scenery that may prove to be soothing and relaxing for him, he reminds himself of his professional approach and then carries on with his journey to finish his task. There is a website which the readers can check up if they want to know more about how to analyse a poem in a sequential and orderly manner: What is the name of the poem and the poet? Would you like to memorize the poem? Please identify the Rhyming sequence of each of the four stanzas in the poem? What do you think about the obvious and the hidden meaning of the poem? What are the different types of poetic tools used in the English literature? What poetic tools have been used in this poem? Do you relate with the theme of the poem If yes, why? If no, why not? Did this learning project make you like reading up more poetry? Would you like to take up literature analysis as a hobby?

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### Chapter 6 : Stopping by Woods on a Snowy Evening by Robert Frost - Summary and Analysis ~ Learn Ec

*"Stopping By Woods on a Snowy Evening" is one of his best known works, and explores the theme of obligations versus man's desire for peace of mind. While the narrator in the story wants to stop and admire the world around him and the peace he finds in nature, he knows he has obligations to keep so he must move on.*

Analysis of Stopping by Woods on a Snowy Evening written by: Read it several times. Then I followed these step by step instructions: Print out the poem. Most poems can be found online. Annotate the poem using the following steps: Identify the rhyme scheme Identify the meter and any examples of straying from the meter If the poem is difficult, summarize each stanza Circle important words, ambiguous words, and words you need to look up Circle examples of figurative language Write questions Draw conclusions based on the information you gathered while annotating. The following steps are for how to write a paragraph analysis: Provide analysis explaining how your facts support your topic sentence. The rhyme scheme jolts the reader: We are given a couplet to open each stanza and instinctively expect a couplet to end each stanza. Instead the stanza ends with an additional line of rhyme for the couplet. Death, too, is familiar, but often comes unexpectedly. The poem takes place in the dead of winter as the speaker watches the "woods fill up with snow" 4. Nearby is a frozen lake lifeless. The horse senses something amiss and shakes his bells, knocking the speaker and the reader out of a trance. Line 13 - "The woods are lovely, dark, and deep. He has "promises to keep" 14 , and "miles to go before I sleep" The setting symbolizes death. Although the woods become inviting to the tired traveler, as death does for some, the speaker realizes he cannot yet stop and rest because of his "promises" The last two lines seems to be a lament at what lies ahead--a long life without rest. Did you come up with something different? Let me know in the comments. Image courtesy of copyrightfreeimages.

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### Chapter 7 : Clint Stevens: On "Stopping by Woods on a Snowy Evening" | Modern American Poetry

*In "Stopping by Woods on a Snowy Evening," the speaker is tired from the journey of life. He stops by the woods on the darkest evening of the year. Even the little horse thinks it is strange to be.*

It is this ambiguity that keeps the poem fresh. The narrative sets up this subtle tension between the timeless attraction of the lovely woods and the pressing obligations of present time. 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 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. Analysis of Stopping By Woods On A Snowy Evening Stopping By Woods On A Snowy Evening has four stanzas, all quatrains of iambic tetrameter, that is, each line has four beats, stressed syllables, maintaining a regular rhythm within the poem, perhaps suggesting the plod of a slow moving horse. Rhyme Scheme Rhyming words are very important in this poem as they contribute to the opposites of moving on or stopping, a major theme. Note that in the first three stanzas the third line of each does not rhyme with the opening two lines and the last. It creates an obstacle, it temporarily stops the smooth flow. Yet, this third line is a connecting link to the other stanzas, it provides momentum too. The rhyme scheme is aaba bcbcb cdc dddd and all are full. All the lines flow, there is no punctuation to create pauses caesura , suggesting a continuation of life, a smooth familiar routine. Personification Third stanza, lines nine and ten - the horse gives a shake as if to question why they have stopped. Alliteration There are several examples: The rhythm of each line is steady, without variation, and there is nothing odd about it at all. Enjambment, when one line runs into another without a loss of sense, is employed throughout. In effect, this is one long sentence, the syntax unbroken by punctuation. Again the tetrameter reassures and lulls the reader into a false sense of security - the language is simple yet the meaning can be taken two ways. Why stop tonight of all nights? Or is that word darkest misleading the reader? It is certainly winter, we know from the snow and cold, but darkest could just mean that, deep into the night, dark as ever. Here sits the rider on his horse in what appears to be inhospitable countryside, staying too long, thinking too much? And all the long vowels tend to reinforce the lingering doubts of the horse. More Analysis Lines 9 - 12 The horse is uncertain, it shakes the bells on the harness, reminding the rider that this whole business - stopping by the woods - is a tad disturbing. This is unfamiliar territory. Lines 13 - 16 The final quatrain has the speaker again reaffirming the peace and haunting beauty of the snowy woods. On another night perhaps he would have dismounted and gone into the trees, never to return? The lure of idyllic nature, the distraction from the everyday, is a strong theme; how tempting just to withdraw into the deep silence of the woods and leave the responsibilities of work and stress behind? But the speaker, the rider, the contemplative man on the horse, the would-be suicide, is already committed to his ongoing life. Loyalties forbid him to enter the dreamworld, as much as he would love to chuck it all in and melt into the snowy scene, he cannot. The last repeated lines confirm the reality of his situation. It will be a long time before he disengages with the conscious world.

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### Chapter 8 : Stopping By Woods On A Snowy Evening Poem by Robert Frost - Poem Hunter

*Stopping by Woods on a Snowy Evening: Analysis of First Stanza – Why is the narrator concerned with who owns the woods? There seems to be this sense conveyed in the poem of being worried about being spotted in the woods.*

Robert Frost was an American poet but most of his poems were written while he was in England, and they were published there. One begins ask is the author trying to say something else. Thus the reader has two ways to analyze this poem, the surface analysis and the deeper analysis. The reader is also able to learn that this poem has two main themes; choices and isolation. The speaker of the poem also says that he is not planning on staying in the woods. On a deeper level the reader beings to question why is he not going to stay in the woods. Is the traveler afraid of the owner of the woods, does he need to be somewhere, if so, where is it that he needs to be? Is one of his loved ones extremely sick that he needs to get there quickly; maybe he just really wants to get home. Another analysis for this stanza is that the traveler knows that those belong to Gods and he knows that God is watching him. But the traveler does not mind, he is enjoying the view. He is really the one who thinks it is weird that they have stopped in the middle of nowhere. Why is he feeling that way? He cannot figure that out. He is extremely depressed and the reader when analyzing this poem deeply is able to see that. But why is he depressed? The reader begins to wonder about his past and what brought him to those woods. Perhaps he is confused about what to do in a certain situation, or perhaps he is thinking about a decision he made that he is not happy with, or something he should of done but did not do it. The fact that he can hear the wind and nothing else shows the reader that he is lonely. Maybe his loneliness is what is causing his depression. Maybe the thing he cannot decipher is why he is all alone with no one at his side but his horse. A deeper analysis could be that the traveler has enjoyed the woods but being there alone has made him depressed. When he says that he has promises to keep, one can assume that either he has figured out what was making him upset and he has a solution so he must go; or perhaps he has finally realized that although there are some things in his life he is not happy about but there is always time to make things right and he must go do that. The last two lines of the poem are very powerful, the traveler is saying that before he dies he has a lot of living to do; he repeats that line as to emphasize that to the readers and to himself. The themes of this poem, isolation and choices, are seen throughout the poem. The author is isolated from other humans because is in the woods by himself with only his horse. The author has a lot of choices to make, whether he should stay in the woods or not. These two themes tie in well with the deeper context of the poem. For example the traveler is isolated because he is depressed, he wants to be alone with his thoughts. He made the choice to continue the journey of life. The deeper meaning of this poem is that although life gets hard sometimes, and although it would be much easier to give up and stay in the woods enjoying the snow and the wind, we must move on and continue our journey of life because there are great things ahead for everyone and we all have a lot of living to do before we die.

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Chapter 9 : SparkNotes: Frost's Early Poems: "Stopping by Woods on a Snowy Evening", page

*'Stopping by Woods on a Snowy Evening' is a poem by American author Robert Frost. Like much of Frost's work, it's a poem about the contemplation of nature and man's relationship to nature.*

**Historical Perspective** Most poem readers would take the poem at face-value, disregarding its poetic composition, rhyming and ideas asserted. According to Robert Frost, the poem was composed in just one night. A love for nature, imagery and personification are found recurrently. Poetic Structure Readers and children alike have taken a liking to this naturalistic poem. It has a ring to when recited loudly. It may feel akin to a nursery rhyme. Ring, rhyme and reason flows systematically throughout the poem. It works within a classic Rubaiyat stanza. The scheme of Rubaiyat stanza is as follows: All the respective verses conform to the a-a-b-a rhyming scheme. On the whole, the rhyming convention follows aaba-bbcb-ccdc-dddd convention.

**Stopping by the Woods on a Snowy Evening Analysis Stanza 1** The poet begins the poem, which you can read here , with his questioner approach, intentionally wondering that these woods seemed familiar to him at some point in time. The poet later on skips the identity, in order to move along the imperative aspect of the poem. He has stopped briefly to fully take in the wondrous view in front of him. Surely, no man has business in this neck of the woods, his master is acting strangely. As the verse indicates, the poet is bypassing the forest. Yet the intensity of the winter cold has rendered the lake frozen. But he stubborn narrator seems to adore the immediate present as opposed to imminent danger. The narrator is hinting at the immense darkness awaiting him. In the woods, night-time can be extremely distressing for the weary traveler miles away from home. The poet is torn between two choices yet again, to head home or sink in the scenic view. For him, the animal is awaiting the hold-up to end and continue on his path home. The poet is miles from anywhere, buried deep in the woods where the only sound is that wind and snowflakes falling. The poet affirms only three sounds in thick woods; wind, snow and bell ringing. The point has been driven home already. But, the poet is getting worried as darkness draws nigh, he has to resume. Truly, the woods are dark and enchanting in their own right, yet they can also be merciless. The promises could be myriad, ranging from domestic errands to dealing with marital affairs. He is contemplating to stay put in the woods, maybe, heralding his death, and freeing his soul from the materialistic world. Since the poet is still afar from his house, he now contemplates on his life ahead, focusing on the imminent end of the road awaiting him. This could also be a reference to Robert Frost himself, since he was awake all-night completing his poem till wee hours of the morning. On the other hand, it could be an undertone to the poet wishing his death to be nearby, giving him solace in its fold. The individual immerses in the scene momentarily, torn between pending responsibilities and tempt to stay for a while. Finally, he gives in to his long-ish journey and awaiting obligations.

**Personal Commentary** The poem is ever-inviting, yet possesses a dark underlying connotation as well. Then, the poet repeats the above line again, reinforcing for a more internal message. In actuality, the poet is hinting at death which will come eventually as he reaches the end of his years. The crux of the poem lies in the conflict in a moment of solace vs. The narrator is definitely spell-bounded by the momentary distraction from worldly responsibilities, allowing himself a moment of peace. Being naturalistic to the core, Robert Frost grounds his character in a forest, mesmerized by the snowy evening. The poet mildly indicates the presence of a human close by, albeit in-doors, oblivious to the passerby. The woods for the narrators are immensely thick, dark and stand in all their glory. More so, the poet paints an image, etched in natural beauty, drawing deep sensory emotions from the reader. The woods are blanketed in thick snow, amplifying its beauty factor. The narrator voices his concern about losing his way through the woods since it gets immensely dark at night-time, he decides to better get a move on. The darkest connotation of the poem could be interpreted as a death wish. As a popular interpretation contests, the narrator contemplates a burning desire to die within the woods, unnoticed and unsung. The poet indicates his horse as being a domesticated animal, surprised at this strange stoppage amid the snowy woods. The poet intrinsically denotes certain characteristics of the human being. He toys with the

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unknown, in this case, death, facing beauty in the face of imminent danger and quite possibly, a death wish. The last line of the poem is open to interpretation depending on the reader. The narrator could be contemplating to give up on a society, designed to move at a fast-pace. He seems unwilling to be a part of this mechanized society, wishing a secluded, peaceful life.