

ments that build up the form of a poem are poetic diction, imagery, figurative speech, poetry syntax, symbol, allusion, format, tone and prosody. This study tries to analyze each element relating to the effect on existentialism.

III. 1. Poetic Diction

Diction refers to the specific words and types of words selected by a writer to produce a desired effect. Diction is very important in a poem because basically, a poem is built up by words. The importance of diction or the choice of words is stated in The Anatomy of Poetry: 'Poetry is made of words, and obviously the choice of words is important in poetry; indeed, in a sense it is the whole art of writing poetry.' (Marjorie Boulton 1970 : 152).

Specific and concrete words are chosen by Robinson in building up most of his poems. Intentionally, it is intended to give exact and vivid description to his characters. It is known that the type of words is distinguished into four types : 'Specific words refer to objects or condition that can easily be seen or imagined while general words signify broad classes of persons or things. Similarly, concrete words describe conditions or qualities that are exact and vivid, while abstract words refer to circumstances that are difficult to envision.' (Roberts and Jacobs 1989 : 583).

III. 1. 1. The Poetic Diction in Richard Cory

In Richard Cory, Robinson chooses specific words to describe the condition of Richard Cory who is different and isolated from the others. The words "down town" and "the pavement" give a connotation that Richard Cory is not having the same place, but his position is higher than those people's, this connotation is depicted in the first and second line :

Whenever Richard Cory went down town,
We people in the pavement looked at him:

The word "a gentleman", the word phrases "from sole to crown" and "imperially slim" is employed to elevate Cory's status. A gentleman denotes a man from noble family, while the phrase "from sole to crown" means from toe to head, and "imperially slim" instead of thin. Thin and slim denote the same physical condition, if thin connotes the suffering caused by disease or poverty, while slim connotes elegance, wealth and in care. Imperially and crown have the same meaning showing his status. Cory also is described as a man with good appearance, it is shown in the phrase "clean favored" and moreover clean connotes that Cory is never being touched by the other meant he lived separately from the others.

It can be seen in the name of Richard Cory itself, may be Robinson has chosen it suited to the description of a kind of people characteristics. Richard maybe it is

taken from the word "rich", and Cory maybe from "core " meant center, he has become a center of the others' attention because of his wealth and his attitude. The word "glittered" shows what a rich man he is as if connotes himself as the gold.

III. 1. 2. The Poetic Diction in Mr. Flood's Party

Some specific words or phrases were employed in Mr. Flood's Party to arouse the imagination about the separation of Mr. Flood's life from the other people, but it is in different sense of Cory's condition. If Cory lived separately because of his wealth, on the other hand Mr. Flood was a man who has nothing eventhough the appearance. The word phrases such as "the forsaken upland hermitage" , "with not native near", "the strangers" are employed to describe that Mr. Flood had no friends. A hermitage denotes the place of hermit, while forsaken upland hermitage means this place could not be lived in any more, so the imagination will only catch the loneliness. "With not native near" in sentence 'The road was his with not native near', emphasizes again on Flood's loneliness. Moreover the other people are called as "the strangers", and it is showing the same meaning with the above phrase.

Besides Robinson also chooses some abstract words or phrases again in describing the condition of Mr. Flood's loneliness and his presence that the others did

not take the attention on. "Roland's ghost" denotes the ghost of Roland, King Charlemagne's nephew sounded his horn for help before his dying in the battle, and the word "ghost" denotes any creature that is envisioned. Flood was likened as the ghost, it means that the other never take care of him, while "a silent horn" is a term connoted that what he said is never heard by the other. Flood's condition in his old age is described as "a valiant armor of scarred hopes", it connotes that Flood had no strength to face his future, see that the armor is the iron clothe used to be worn in a battle by a knight, while scarred hopes connotes that there were no hopes so the whole phrase means that the knight is being lost in the battle.

The central character in this poem is Eben Flood, the name itself maybe, brings a significance to the content. Flood has a denotative meaning : the over flowing of the great quantity of water, while E ben maybe come from the word 'ebb' means grow less; became weak or faint. Eben Flood can mean a person who was growing weak because of 'the great quantity of his age'.

III. 1. 3. The Poetic Diction in Miniver Cheevy

The name Miniver Cheevy itself has been chosen to attract the reader's attention because this name sounds rather funny for a name. It seems unreal. "Miniver" denotes an ermine fur used for the ceremonial robes by

the members of the nobility, while "Cheevy", this word maybe comes from chivy means pester in colloquial term. If we paraphrase Miniver Cheevy becomes someone is pestered by the miniver.

Moreover this phrase brings a connotative meaning that reflects the whole content of the poem. Miniver connotes something in formal situation or in high degree, while Cheevy connotes something in ordinary situation or commonplace event, so the whole phrase means a common people that hoped unordinary situation or higher degree but he was also pestered or anoyed by his hope.

Some words are employed in this poem will support the funny side and an unordinary will of 'an ordinary people'. The sentence 'he assailed the seasons' means he tried to change the condition, Robinson chooses the seasons to describe the unchangeable condition, season denotes one of divisions of the year according to the weather and the seasons go on year by year regularly and it is impossible to change it. In the last stanza, once again Robinson selects a word to emphasize the unchangeable situation that the central character faced, "fate" is the right word.

"Sword" is a kind of weapon used to be in old day before the gun was invented, but now it is a decoration rather than a weapon. Robinson chooses the sword to describe the past that is impossible to return, connected

to Miniver's hope means that his hope was impossible to realize. The other phrase that is similar to the above connotation is "what was not" means something difficult to find in a real situation. The word "steed" is chosen instead of horse in order to raise the sense of humor.

III. 1. 4. The Poetic Diction in Cliff Klingenhagen

Klingenhagen, it does not sound an English name, while Cliff is very English. Robinson has joined these words to get the total effect suited to the characteristic of the central character. Cliff connotes something hard and sharp, while Klingenhagen sounds heavily. This joining arouses the connotation that the character is a firm man.

Wholly, Robinson does not employ unusual words that are difficult to be understood. He prefers specific and concrete words that are easily to be understood, and spoken in usual conversation. To describe the firmness of the character he chooses the words "wine" and "wormwood", both are kinds of different drinks. Both drinks are very contrary in taste, wine is delicious but wormwood is bitter. Cliff chose and lightly quaffed off the wormwood. Robinson describes what a self confident man he was by using the phrase "lightly quaffed off" means that Cliff tasted the bitterness without a burden at all, the word "grinned" also emphasizes it, Cliff

just grinned in answering his friend's surprise and said it was his way.

Cliff also is described as a happy man, the words "dine", "soup", "meat" connote something pleasant to enjoy and the word "happy" is chosen to emphasize it in the last line of this poem.

III. 1. 5. The Poetic Diction in Bewick Finzer

Different from the above poem, it is rather difficult to interpret what behind the name of Bewick Finzer is. But it is clear that this name is not a common people name.

This poem is rather wordy in expressing the description of the central character's figures. But the wordiness rises a good effect to the figure and makes it as the unforgettable figure. Even according to Barnard's A Critical Study, 'we perhaps pause to admire the sharp and bright detail with which the poet pictures Bewick Finzer; but even before we pause we have felt the impact;' (Ells - worth Barnard 1952 : 58).

The detailed picture is to describe the condition of Bewick Finzer after he lost his money and it is rather unique, Robinson writes it in the second stanza:

The broken voice, the withered neck,
 The coat worn out with care,
 The cleanliness of indigence,
 The brilliance of despair,
 The fond of imponderable dreams
 Of affluence, --all were there.

III. 1. 6. The Poetic Diction in Aaron Stark

The detail of the central character apparently is one of characteristics of Robinson's writing. The figure of Aaron Stark is also described as detailed as Finzer's figure, but in Aaron Stark Robinson chooses more simple and easy to understand words.

Aaron Stark is described as a meagre, cursed, unkempt, shrewd, shrivelled and morose man and also a miser. Moreover those details do not only give a clear description, even if we examine the series of those words having the similarity in their sounds: meagre, morose and miser; cursed and unkempt; shrewd and shrivelled. These alliteration raises the total effect to the description of Stark completely just like the figure of Bewick Finzer, Aaron Stark is also an unforgettable figure.

It is not finished yet, Robinson still employs some hard words to express the negative pictures to a miser, a man who was called as Aaron Stark: a miser's nose, eyes like little dollars in the dark, his thin, pinched mouth was nothing except mark, his hard renown, and a loveless exile are so comple and sharp.

III. 1. 7. The Poetic Diction in Flammonde

Flammonde, this poem still presents the figure of a man with all of the specific characteristics. Moreover Robinson shows his skill in describing his character.

Flammonde as the central character is presented in detail, his unique characteristics are expressed in different way from Robinson's other characters. Some phrases are employed to raise the vividness of the figure: "firm address and foreign air", "news nation in his talk" "something royal in his walk", and "glint of iron in his eyes".

"Prince Castaway" is chosen to describe the strangeness of Flammonde, although he was strange, every people liked him. Until so many questions aroused among them : "small satanic sort of kink" is one of the questions that are surprising about Flammonde's broad mindedness .

The name Flammonde itself perhaps brings a connotation that the presence of Flammonde is a flame shining the mind of those town's people.

III. 1. 8. The Poetic Diction in Luke Havergal

Luke Havergal is written in symbolist manner, however this is not difficult to understand. Robinson chooses some words that have been familiar to use as the symbol. It is interesting that Robinson chooses the words or phrases as if he makes them in pairs. Each of them connotes one meaning : "western gate" and "the twilight" this pair connotes the future or maybe the boundary between life and death, "the eastern skies" and "a dawn" connotes the opposition of the first pair; it means the boundary between before being born and life or the

past.

Indeed, this poem tells about the death that always called Luke Havergal, so the symbols seem only talking about life and death. There are other symbols, not only a pair but consist of more than two, connote one meaning: western glooms, the dark, the fiery night and a grave are symbols of the death. There is another symbol such as "the hell" connotes the sorrow, while "the paradise" and "a glow" means the happiness.

III. 1. 9. The Poetic Diction in John Evereldown

Although this poem has the same type as Luke Havergal, dialog of innerself; John Evereldown is written in different manner. The dialog is like an everyday conversation.

Because of that, Robinson prefers to choose simple words and without any more explanation, they are easy to understand. Though, Robinson still chooses a series of words that is significant connected to Evereldown's desire to women. Robinson employs these words as if he dramatizes the situation that was faced by John. It means that John could not avoid the desire as if his mind was covered so he could not see the other better way. The setting is taken in the cold night, thus, the words such as "to-night", "never the sign of a star in sight", "nor lamp", "pointing away from the light", "the forest" mere-

ly describe the darkness.

Even Robinson chooses very concrete phrase to describe John's obstinacy to follow his desire, "two long leagues" is the length of distance that should be walked along by him to see the women.

III. 1. 10. The Poetic Diction in Reuben Bright

This is one of Robinson's character that the character's name is contrary to its characteristic. Reuben Bright was not a bright man, bright can mean cheerful but Reuben Bright is in opposite condition. This choice seems for Robinson to show that sometimes a man's inner is not as good as his appearance.

Still, Robinson prefers to employ some simple words to picture Reuben Bright's figure. Robinson does not use a series of adjectives to describe the characteristic of his character, he describe it through the action of Bright. The only word that says a brief characteristic is "brute". But as soon as Robinson throws away the most people's image of a butcher. Because Bright was not brutal at all. On the other hand such words or phrases: "grief" and "fright", "cried like a great baby" and "most mournfully" are his real condition because of his wife's death.

III. 2. Poetic Syntax

Syntax is a general term that refers to word order and sentence structure. A poem which is a kind of art using the language as the medium, of course, can not be released from the use of syntax. In English sentences, the normal order of words is firmly fixed in a subject-verb-object sequence.

Sometimes a poet change the normal order in order to raise the specific effect. The irregular order is employed in a poem to meet the demands of meter or rhyme scheme. The other instance, the word order may be changed to create the emphasis or to heighten the connection between two words.

Repetition is one aspect of sentence structure that is often met in poetry. 'Repeating the same phrase or structure several times in a poem usually add emphasis and sharpen focus.' (Roberts and Jacobs 1989 : 587)

Most of Robinson's ten poems that is now studied are written in normal order of words. However, there are still found the irregularity of words order in three of ten, it is done only to get the special effect. And it is very interesting, because Robinson, whose poetry is built in traditional form, can employ the normal word order without altering it and losing the intended effect. This is one of those poems that presents the normal word order, this part is the first stanza of Miniver

Cheevy :

Miniver Cheevy, child of scorn,
 Grew lean while he assailed the seasons;
 He wept that he was ever born,
 And he had reasons.

Without searching carefully, we can meet the specific effect that is the effect on its sound: the above stanza has the rhyme scheme, although Robinson does not alter the normal word order. The sentence structure is still a subject-verb-object sequence : Miniver Cheevy is the subject, (child of scorn is the apposition phrase), grew lean is the verb, while (he assailed the seasons is the adverbial clause).

Indeed, most of his sentences are normal structure but in getting the specific effect, Robinson often employs long and compound or complex sentences such as the above example. Reuben Bright is the other example of his long sentences: in this sonnet each stanza has only one full stop. Especially in his sonnets, Robinson arranges the sentence structure by placing the punctuation not always in the end of line. It is intended to make the rhyme scheme that is one of a sonnet's characteristics , for example is the first eight lines of Cliff Klingenhagen :

gen : Cliff Klingenhagen had me in to dine
 With him one day; and after soup and meat,
 And all other things there were to eat,
 Cliff took two glasses and filled one with wine
 And one with wormwood. Then, without a sign
 For me to choose at all, he took the draught
 Of bitterness himself, and lightly quaffed

It off, and said the other one is mine.

Besides the punctuations to separate one sentence from the other, Robinson also places the conjunctions to connect them. The conjunction that is often employed by Robinson is 'and', and it is not only to connect sentences but also to connect the items in list of words or phrases. A clear example of the use of 'and' in connecting the sentences is in Richard Cory, in the second stanza :

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

Another example is used to connect the items in list of words is in Aaron Stark :

Withal a meagre man was Aaron Stark --
Cursed and unkempt, shrewd, shrivelled, and
morose.
A miser was he, with a miser's nose,
And eyes like little dollars in the dark.

However all of the ten poems present the 'and' repeatedly more than twice, and it is not without a purpose. Robinson connects one sentence to each other in a poem meant he expresses the unity of his idea, a wholeness of a poem is one idea although there consist of some sentences.

Furthermore, Robinson alters the normal word order apparently if it is very necessary. From all poems there are just few examples of altered sentence structure. In the second line of seventh stanza of Miniver Cheevy, the

normal order is changed and becomes a verb-subject sequence :
 Miser scorned the gold he sought,
 But sore annoyed was he without it;

This alteration shows the emphasis on the subject, that is who felt sore and annoyed is 'he' and not the other. The same alteration is found in Aaron Stark with the same effect :

A miser was he, with a miser's nose,
 The same alteration in the same poem, the effect is aimed at the rhyme besides the emphasis on the subject :

And oftentimes there crept into his ears
A sound of alien pity, touched with tears —

If the subject, a sound of alien pity, is placed before the verb maybe 'ears' and 'tears' that have the same rhyme are not at the end of the lines.

Besides the repetition of 'and' there are still some repetitions that can be found in those poems. These repetitions include the repetition of words, phrase, structure or even sentences. Each of them in different poems bears a different-specific effect too.

There is an interesting thing in those poems that Robinson always repeats the names of the central characters of those poems. He mentions each of them twice minimally except Reuben Bright, this only name is not repeated. Richar Cory, Bewick Finzer, and Aaron Stark are repeated twice, while Cliff Klingenhagen three times. The other characters are repeated more than five times and

Miniver is repeated most often: it is repeated in every first line of each stanza. The effect is arisen to sharpen the focus of those poems and it is solely the central character of each poem. As if Robinson reminds us that what is being talked is this person, a man who has the identity.

Besides his name is repeated, in Miniver Cheevy is also found a repetition of verbs. This repetition arises the climax of this poem and also Miniver's 'fate' :

Miniver loved the days of old

The statement of Miniver's love to the old days in the second stanza is repeated in the fifth stanza :

Miniver loved the Medici,

Because of this love, he brought it into his dream :

And dreamed, and rested from his labors;

It is emphasized in the next line, still in the third stanza: He dreamed of Thebes and Camelot,
And Priam's neighbours.

Because he only could see the old days from the dream, he felt regretful, it is expressed in the fourth stanza :

Miniver mourned the ripe renown
That made so many a name so fragrant;
He mourned Romance, now on the town,
And Art, a vagrant.

The hesitation of Miniver Because he should accept his fate to be born in these days is expressed in the seventh stanza :

Miniver thought, and thought, and thought,

And thought about it.

That repetition also emphasizes that although Miniver tried hard to solve his problem, his condition could not be changed.

The other hesitation that is also expressed by using the effect of repetition can be met in Luke Havergal. The expression is not only pictured through a verb repetition and even through a sentence repetition. Besides Robinson reflects the inner voice, and it is true we can feel and experience it, that usually sounds repeatedly. The voice persuaded Luke to follow his dead lover:

Go to the western gate, Luke Havergal,

This persuasion in the first line of stanza 1 is repeated in the end of this stanza with twice of Luke's name :
Go to the western gate, Luke Havergal --
Luke Havergal,

The repetition always happens in every stanza and by the same way: in the first line it is repeated at the end of stanza with repeating the last word or phrase in the next line. This repetition also shows how hard the voice persuaded him.

Repetition of sentence structure by replacing some parts of sentence with other words is as many as the repetition of sentences in this poem :

There were the vines cling crimson on the wall,

it is similar with :

There are crimson leaves upon the wall.

or another example :

Out of grave I come to tell you this,
Out of grave I come to quench the kiss

This kind of repetition is not only met in Luke Havergal we can find it in other poems with different effect too. In Richard Cory, this repetition is aimed to give the emphasis on the subject, that is Richard Cory :

And he was always quietly arrayed,
And he was always human when he talked;

The emphasis means all of those characteristics are possessed by Cory. There is also found the repetition like this in Flammonde, the emphasis is aimed on the characteristics showing the attractiveness of every Flammonde's appearance :

With firm address and foreign air,
With news nations in his talk
And something royal in his walk,
With glint of iron in his eyes,

The repetition of inner voice is presented once again in John Evereldown. And this is like in Luke Havergal : the repetition includes the whole sentence. The first two lines are repeated in the last two lines and this is in every stanza, this is quotation of the first stanza : "Where are you going to-night, tonight,-
Where are you going, Joh Evereldown?
There's never the sign of a star in sight,
Nor lamp that's nearer than Tilbury Town.
Why do you stare as a dead man might?
Where are you pointing away from the light?"

And where are you going to-night, tonight,—
Where are you going, John Evereldown?"

Different from Luke Havergal, in John Evereldown there is a dialog that is contrary to each other. The above quotation expresses the hardness of one of the voices forbade John not to go while the next stanza in the same way is the expression of the other voice that forced him to go :

"Right through the forest, where none can
see
There's where I'm going to Tilbury Town.
The men are asleep,— or awake, may be,—
But the women are calling John Evereldown.
Ever and ever they call for me,
And while they call can a man be free?
So right through the forest, where none can
see,
There's where I'm going, to Tilbury Town."

Finally this inner conflict was 'won' by his big desire to women. This is emphasized by the repetition in the last stanza :

"I follow the women wherever they call,—
That's why I'm going to Tilbury Town.
God knows if I pray to be done with it all,
But God is no friend to John Evereldown.
So the clouds may come and the rain may fall,
The shadows may creep and the dead men
crawl,—
But I follow the women wherever they call,
And that's why I'm going to Tilbury Town."

III. 3. Imagery and Figurative Language

'Imagery is a topic which belongs both to psychology and to literature. In, psychology, the world 'image' means a mental reproduction, a memory, of a past sense -

tional or perceptual experience, not necessarily visual.' (Wellek and Warren 1978 : 186-187). Another book informs, 'In literature, imagery refers to words that trigger your imagination to recall and recombine images - to together old and new memories or mental pictures of sights, sounds, tastes, smells, and sensation of touch.' (Roberts and Jacobs 1989 : 603). Furthermore, this book writes that motion and action are common in poetry. Imagery referring to activities is termed kinetic if general motion is described, kinesthetic if the imagery applies to human or animal activity.

'Figurative language refers to expressions that conform to particular and arrangements of thought. These patterns, or rhetorical figures, are the tools that help make literary works effective, persuasive, and forceful.' (Robert and Jacobs 1989 : 623). These figures are commonly in poetry as well as imagery. Because poetry may seem to communicate less directly than prose, it actually makes a more direct appeal; it does not talk about something but attempts to present the essence of that something.

The two most important rhetorical figures are simile and metaphor, others include paradox, apostrophe, allusion, personification, synecdoche and metonymy synesthesia, the pun, and overstatement. 'The term metaphorical is sometimes broadly applied to most rhetorical figures, including symbol.' (Roberts and Jacobs 1989:623) .

There is a relationship of metaphor and simile to imagery by introducing comparisons that may be unusual, unpredictable, and even surprising.

Thus, by discussing the imagery and the rhetorical figures that are found in the ten poems of Robinson's we want to explain how intense they can express the vividness of those poems. Thereby, all of the poems have and present the person as the subject matter. Just like in the discussion in poetic diction, the poems will be analyzed one by one in order to get a deep understanding.

III. Imagery and Figurative Language

in Richard Cory

In this poem, the most use of rhetorical figures are to describe the appearance of a rich man named Richard Cory. There is a mixing between metaphor and overstatement, such as :

He was a gentleman from sole to crown,
Clean favored, and imperially slim.

The above sentence is a metaphor that compares Richard Cory to a king who wears crown and his slimness is a slimness of a king. There is also a overstatement that emphasizes the pleasing appearance of Cory. If Robinson describes Cory as 'He was a gentleman' is enough to understand that Cory had a gentleman appearance. The comparison also means that he had a higher status than other people.

In the second stanza we meet a metaphor figure that bears two contrary meanings :

And he was quietly arrayed,
 And he was always human when he talked;
 But still he fluttered pulses when he said,
 "Good-morning", and he glittered when he
 walked.

The metaphor still compares high status of Cory to a king, he dressed like a king so luxuriously as if he was gold shining brightly when he walked. On the other hand although he had a higher status, he was still a human being basically. Robinson describes this fact through the way of Cory talked, it is compared to common people's way.

His pleasing appearance also reflected that he was an educated man, in his every manner showed it. It is described in the metaphor of the third stanza, line 2, 'grace' still suggests the unordinary people, it is rather referred on a gentleman or nobility manner.

In the last stanza, the first two lines, the metaphor suggests insufficiency of other people, they had to work hard and there were never enough food to eat. It is describing that they lived in the darkness and waiting for light and eating without meat but only bread, shortly they hoped a better life :

So on we worked, and waited for the light,
 And went without the meat, and cursed the
 bread;

The images that can be caught in this poem are vi-

sual images mostly, and the kinesthetic image that ends and also as the climax of this poem.

There are many visualisations of Cory's pleasant and luxurious appearance like a king, it is visualized through metaphor that has been discussed above. In the first stanza we meet 'a gentleman from sole to crown', 'clean favored and imperially slim', and then in the second stanza 'always quietly arrayed', 'he glittered when he walked'; 'admirably schooled in every grace' in the third stanza. From these descriptions we can imagine a figure of a king according to each of our own experiences about a king's figure.

The kinesthetic image can be caught in the last stanza through the action of Cory in committing suicide. Maybe he closed his eyes, or maybe he was so eager to do it, it depends on our imagination. Indeed, this image has the good effect, the reader can play their own imagination in describing and getting the real description of Richard Cory.

III. 3. 2. Imagery and Figurative Language

in John Everedown

To express what John Everedown is, there is not only the metaphor as the vehicle. Obviously, the effect of repetition has given the certain significance for this poem, and it has been discussed before. However,

the rhetorical figures also increase the clearliness and the depth of the meaning.

The rhetorical figure suggests the darkness and the obstinacy of John's innerself, he listened his desire rather than his mind, and nothing could change it.

The metaphor of the darkness of night is compared to John's inner situation and indeed, John had chosen the darkness rather than the light, although the night was so dark no stars at all, and he went away from the light. Even in the next stanza, the darkness and the desire led him to go: he chose to go through the forest where none could see. It is good comparison that unethical action is done secretly rather than in common way.

His obstinacy is expressed in the next metaphor, in the last stanza, John realized that God hated what he did. Finally his obstinacy is expressed through understatement, and before the understatement there is climax of God's anger :

God knows if I pray to be done with it all,
 But God is no friend to John Evereldown.
 So the clouds may come and the rain may fall
 The shadows may creep and the dead men
 crawl,—
 But I follow the women wherever they call,
 And that's why I'm going to Tilbury Town.

The understatement suggests that however angry God was to him, John never took care of this, just like the women in his destination of his life.

There are also visual images to visualize the dark-

ness of the night, no stars and the smooth and straight road but the distance is two long leagues.

III. 3. 3. Imagery and Figurative Language in Cliff Klingenhagen

It is different from other Robinson's poems, the rhetorical figures are not presented wordily in line by line or stanza by stanza. This sonnet as a wholeness is the rhetorical figure itself. Apparently this sonnet is just like a simple story, the simple words or phrases are not difficult to understand. However, this simple story is a metaphor having a figurative meaning.

In short, Cliff chose wormwood rather than the wine and lightly quaffed it off is the essence of this story and this metaphor suggests how bitter the life was it should be faced so he still found the happiness because he had been ready to face the possibilities in his life.

The major imagery in this poem is taste and smell or in the other words called gustatory and olfactory image. There's a dinner with soup and meat and other meals, and there were wine and wormwood. All of them are delicious tastes and smells except the wormwood, it is bitter.

The other imagery is image of Cliff's activity. We imagine how Cliff took the wormwood and quaffed it off lightly.

III. 3. 4. Imagery and Figurative Language

in Flammonde

This is the longest poem among the other nine. And almost every stanza expresses the praise and at the same time the surprise of Tilbury Town's people to a man called Flammonde. Most of the expressions are described through the metaphor.

The first stanza expresses the praise of those people. In all of his way Flammonde was very attractive: the way he walked was as strong as a king walked, and his eyes was as bright as iron. Finally this metaphor is ended by a simile that still expresses the people's praise to Flammonde : his strong appearance was compared to an ambassador of kings..

The second stanza still expresses the praise and the surprise begin arise: the way he dressed was not like those people, it was traditional clothe that was known only from the story, however, his strangeness was still very attractive. And all of the ways of his were not his own but borrowed from the forefathers :

And what he needed for his fee
To live, he borrowed graciously.

Because of their surprise about the strangeness of Flammonde, they said that Flammonde was playing the Prince of Castaways that for most people it was a frightening play. This metaphor is found in the third stanza.

His strangeness caused other people to be prejudice but later on his good manner changed it :

His courtesy beguiled and foiled
Suspicion that his years were soiled;

In the next stanza, there is a metaphor of a woman that was disliked by others because of her affair in the past and they liked to blow the gossip on it except the man Flammonde. What he did made them realize their mistake :

There was a woman in our town
On whom the fashion was to frown;
But while our talk renewed the tinge
Of a long-faded scarlet fringe,
The man Flammonde saw none of that,
And what he saw we wondered at -
That none of us, in her distress,
Could hide or find our littleness.

There was a boy that told the truth that was not able to be accepted by the others, although they knew that it was true, and again Flammonde was the only one who accepted. Although the truth is 'the rare seed' but for a little gold, a flowered future was unrolled; although the truth was not familiar yet but by accepting the youth's opinion made the future bright. It is a comparison that compares the youth to the seed of flower.

The ninth and tenth stanzas still express the surprise more and more of those people, they were surprised : what in his brain was, what kind of people he was, was not it true that his appearance was his own :

What small satanic sort of kink
Was in his brain? What broken link
Withheld him from the destinies

That came so near to being his?

Although they did not really know who he was, they were not less to praise him. What really he was as if he was covered by a shield.

The presence of a man like Flammonde finally realized them from the mistakes that had been done, this suggestion is found in the last stanza.

From all the above analysis on metaphor, it is easy to get the picture of Flammonde: his manner of behaving, his talking, his walking, his dressing and thinking, all of them are visualized very vividly.

III. 3. 5. Imagery and Figurative Language

in Mr. Flood's Party

The loneliness and the old age of Mr. Flood's are the main subject of this poem, therefore, the use of rhetorical figures are intended to express the condition that should be faced by Mr. Flood. The metaphor is not the only figure, simile and allusion are the other rhetorical figures that can express them as well as the metaphor. Just like the metaphor and the simile, allusion is also a comparison by using the references to mythical or historical person or places or art.

In the first stanza is described the lonely place where Mr. Flood went to :

Over the hill: between the town below
And the forsaken upland hermitage

That place was almost as lonely as the hermit's place .

In the second stanza, there is an allusion: Flood paraphrased lines 25 - 28 of the Persian poem, The Rubaiyat of Omar Khayam in the translation by the English poet Edward Fitzgerald : "Come, fill the Cup, and in the fire of Spring/ Your winter-garment of Repetance fling / The Bird of Time has but a little way/To flutter and the Bird is on the wing"/ (Nina Bayon 1985 : 888). This allusion is a description of Mr. Flood's condition : time passed and came and so was Flood's age getting older while his past would never be back.

His loneliness in his old age is compared in simile of the next stanza :

Alone, as if enduring to the end
A valiant armor of scarred hopes outworn,

The above phrase has been discussed in the poetic diction. In this stanza, there is an allusion that compared Mr. Flood to King Charlemagne's nephew, Chanson de Roland. If Roland sounded his horn for help just before dying in the futile battle of Roncevalles, Flood was the silent horn, the metaphor suggests how more futile his asking for help than Roland, in this case Flood winding the horn to call his old friends. Because in his old age, what he could do was just waiting for the death, this is suggested in metaphor:

A phantom salutation of the dead
Ring thinly till old Eben's eyes were dim.

in Mr. Flood's Party, indirectly, we have caught the image about Mr. Flood's figure and the lonely night under the harvest moon. Those are visual images that the place is over the hill between the town below and the forsaken upland hermitage, there was a harvest moon so the night was like in the middle of the silver. While Flood is pictured as a valiant armor of scarred hopes outworn, or like Roland's ghost.

The other is the kinesthetic image that describes the activity of Flood: he lifted up the jug, he sang, and with trembling care he set the jug as a mother lays down tenderly her sleeping child.

III. 3. 6. Imagery and Figurative Language

in Aaron Stark

Aaron Stark was a loveless and unpleasant figure, all the use of rhetorical figures are employed to give emphasis on his condition. He was disliked by the others because he was a miser.

The metaphor and the simile in this poem suggest the sharp and hard picture of Aaron Stark :

A miser was he, with a miser's nose,
 And eyes like little dollars in the dark.
 His thin pinched mouth was nothing but a mark;
 And when he spoke there came like sullen blows
 Through scattered fangs a few snarled words and
 close,
 As if a cur were chary of its bark.

The above simile and metaphor is like definition, Robinson defines Aaron Stark and at the same time a miser.

Stark definitely is described as a creature that is different from the others. In the first line above his nose is a miser's nose, as if Robinson shows us that the shape of his nose is different; it can be distinguished. Moreover about his eyes, they showed the characteristic of a miser: in his eyes little dollars were very valuable. And then his mouth was still closed tightly, it has shown us that the most interesting to talk for him was money. And moreover when he was speaking, he was like a barking cur. In short, he was not a pleasant person to join in talking with the others.

Then in the next stanza is described that the only one who was to care for him was an alien, a person who really did not know what he was :

And oftentimes there crept into his ears,
A sound alien pity, touched with tears —

From the above descriptions, it is easily to imagine Aaron Stark's figure. There are some other details that visualize the picture of Stark, in the first stanza : Aaron was meagre, cursed, unkempt, shrewd, shrivelled and morose.

III. 3. 7. Imagery and Figurative Language in Reuben Bright

This poem apparently is a story that wants to tell the unpredictable character Reuben Bright namely.

Because he was a butcher and thereby
 Did earn an honest living (and did right)
 I would not have you to think that Reuben Bright
 Was any more brute than you or I;

The first four lines above are the essence of the poem and than more explanation is described in the next lines. From the above quotation, as if the speaker of the poem knew our guess of a butcher and as soon as he gave more explanation that Bright was not brute than others. There was a happening that they were mistaken. The story is flowing fluently without using many rhetorical figures at all. The imagery takes the main part in describing Reuben Bright's figure rather than rhetorical figures. The only simile describes how he cried after he heard that his wife died:

And he cried like a great baby half that night,

Obviously through the kinesthetic image, the description of Reuben's figure seems vivid. From line five until the last line, line fourteen, there are all the activities of Bright: how he cried made the women cry too, and he shook his head with grief and fright after he was told about his wife's death, and finally after the funeral he packed everything that his wife made and he tore down the slaughter house. Maybe it was difficult to imagine all of what he had done after his wife died, moreover when he tore down his slaughter house, it is very surprising.

III. 3. 8. Imagery and Figurative Language in Miniver Cheevy

The use of rhetorical figures are to describe the dreamer, Miniver Cheevy, and what he dreamed. The metaphor and the allusion are the vehicle in this poem.

The vision of a warrior bold
Would set him dancing.

The above metaphor is the description of Miniver's love to the old days that made him feel nothing but the ecstasy. Some famous names from the old days are allusion aimed to give a clear description of what Miniver dreamed : Thebes, Camelot, Priam's neighbor and Medici.

What he dreamed was very valuable for him as worth as gold, he realized that what he dreamed was impossible to be realized so he scorned what he dreamed but without the dream he was annoyed :

Miniver scorned the gold he sought,
But sore annoyed was he without it;

The imagery that arouses from this poem is visual image of the great names, because we have known those names from the tales. It is not wrong if I say that what Miniver dreamed also makes us dream, but of course, we are not as crazy as Miniver for those names.

Then the kinesthetic image can arouses our laughter, although there is not a clear description, we can imagine how Miniver thought several times about the unreal things by scratching his head and coughing but there was

still no answer for him. Finally he gave up on drinking.

III. 3. 9. Imagery and Figurative Language

in Bewick Finzer

Bewick Finzer was materially a failed man and mentally this condition influenced his life. It was began when he lost a half of million, because this sum was his life. This is suggested in metaphor in the first stanza:

Time was when his half million drew
The breath of six per cent;
But soon the worm of what-was-not
Fed hard on his content;
And something crumbled in his brain
When his half million went.

The cause of the loosing money is not described clearly, but Robinson uses 'the worm of what-was-not fed hard his money', that made his brain crumbled . What is another word for crumbling brain except mentally ill? This is the real condition of Finzer.

From the rich man became a man who had nothing, it had changed his appearance totally, and this is described in the third stanza. There is overstatement to describe his poverty and his despair :

The cleanliness of indigence,
The brilliance of despair,

And there is a paradox, his hope to regain his money :

The fond imponderable dreams
Of affluence, -all were there.

in his despair, he was still hopeful.

How hard his mind hoped to have his money back and

just like Miniver what he could do was only dreaming ,
this is suggested in the metaphor of the fourth stanza:

Poor Finzer, with his dreams and schemes,
Fares hard now in the race,

To survive his life, Finzer borrowed money from other people but he never returned it and those people also never asked it, as if what he did was familiar as an old mistake that had been forgotten, and useless to regret. This is suggested in simile of the last stanza.

The image builds to visualize the poor Finzer, are some details that describes his poor appearance after he lost a sum of money: the broken voice, the withered neck, the coat worn out with care, the cleanliness of indigence, and the brilliance of despair. This is not a pleasing appearance at all.

III. 3. 10. Imagery and Figurative Language

in Luke Havergal

It has been discussed in the poetic diction that this poem is written in symbolist manner, and from the discussion we have already known some symbolic words that can be found in this poem.

Obviously, the symbols that are employed in this poem are general symbols meant those symbols are drawn from the nature and familiar in meaning. Besides the metaphor is still the main figures to express the idea of this poem, however, the symbol is included in metaphor.

In the first stanza, Luke's inner asked him to go to 'western gate' - gate of the death. Still, this inner told him that there were 'the vines cling crimson on the wall' means there would be found the joy, and then 'the twilight', is another comparison for the death, will wait for him.

Describing in personification that the vine's leaves would whisper his dead lover and some like flying words, this is a simile, would strike him but the inner told him not to care for the striking leaves.

Moreover, this voice told that there was nothing hopeful in the past - 'there is not a dawn in eastern skies' that could throw away his anger, and there 'the western glooms' were gathering became 'the dark'. Because 'only the dark could end the dark', this is a paradox : the first dark metaphorically means the death and the second is the sadness, so only the death could end his sadness.

And then in the third stanza, there is also a paradox; 'That flames upon your forehead with a glow that blinds you to the way that you must go'. It suggests that flames would make Luke forgot about his hope of the returned past. Because, in the next sentence, the voice would show him the way to where his lover was.

The last stanza is repetition of the first stanza, this is an emphasis on the persuasion of his innerself

to forget his hope and replace it with the death. Because only the death could rejoin him and his lover, and once again he was asked not to care for other voice :

'There is the western gate, Luke Havergal,
There are the crimson leaves upon the wall.
Go, for the winds are tearing them away,-
Nor think to riddle the dead words they say,
Nor any more to feel them as they fall;
But go, if you trust her she will call.

By reading this poem, we can feel Luke's hesitation too. The image is used to realize the echoes of Luke's inner self. Robinson shows us the inner voice if it is presented in external voice. By this way, we also can imagine what frightening voice that persuade someone to commit suicide. Ellsworth Barnard described in his book that the echoes are like a siren music; 'There is siren music in the slow refrain of Luke Havergal, heavy with the echoes of lost lives' (Barnard 1952 : 53).

III. 4. Tone

'Tone is the means by which poets reveal attitudes and feelings. In the study of tone in poetry, the object is to consider the ways in which poet express and control his attitude. Literally everything in the poem helps convey the tone.' (Roberts and Jacobs 1989 :656) . All of that have been discussed such as poetic diction , poetry syntax, and imagery are a part of tone.

Thereby, obviously we have already caught the tone of each poem. However it is still necessary to discuss

it in order to sum up the tone in each poem. Whether the tone is affectionate, hostile, earnest, playful, sentimental, sarcastic, or ironic.

III. 4. 1. Tone of Richard Cory

Richard Cory grows from the situational irony of status differences. The speakers of this poem were people of the low status, while the focus of their talk was Richard Cory of the high status because of his wealth. This difference arose a prejudice among those poor people that Cory had everything so they wished to be in his place. But it was an accident to him that had thrown away their prejudice.

People's treatment of Cory's condition was emotionally and subjective. Because they had never been like Cory, all their life were spent in poverty. However hard they worked, it was impossible to raise their status. Their view of Cory's status and wealth was too high. They compared him as a king and even richer than a king.

Ironically what they had thought about Cory was wrong. Cory preferred to leave everything he had by committing suicide. And moreover this irony was emphasized by the time he committed suicide, it was a calm summer night that should be a pleasant time to enjoy life.

Another thing about the climax of this poem is it's a catastrophe that shocks us. Robinson awakes us from the

charm of poor people's expressions about Richard Cory, or in other words we should not prejudge other person too .

III. 4. 2. Tone of Miniver Cheevy

The poet's attitude is playful rather than serious. This attitude is revealed in this poem through the character Miniver Cheevy namely.

He was crazy for the old days and he hated the present days. It is really funny for a man whom had grown up and was not child at all. He could not accepted that he was born not in the medieval grace; the warriors with their horses and swords, the names suuh as Thebes, Camelot, and Priam's neighbors were all of everything he wanted in his life.

And it is ironic, he could not realize his dreams, yes, he preferred the dreams of all above rather than did his work. Several times he thought about his dreams that he wanted and it was impossible to be real, however, hes still could not understand it. He blamed it on the fate and the drink was only way for him in solving his problem.

III. 4. 3. Tone of Mr. Flood's Party

Apparently Robinson prefers to express a situational irony to describe the contrary conditions of his characters. The situational irony in this poem is built by the different conditions of Mr. Flood, between his

past day and the day when he was old.

Being old and alone were the reality that should be faced by Eben Flood. His loneliness was lonely as the place where he held his party. The party was not like the usual party at all. He did it by himself and one else was in the lonely place above the town, no food but only a jug of drink.

It was contrary to his past day when he was still young there were many friends that honored him. In the past they opened the doors for him but now the people of the town were strangers that shut their doors. In his old age he had no hope for his future, his life only waited for the death, 'A phantom salutation of the dead rang thinly till old Eben's eyes were dim'.

III. 4. 4. Tone of John Evereldown

This poem is similar with Miniver Cheevy, it is expressed in playful way rather than in serious way. Besides it can arouse smiles, it is also an irony for the central character of this poem, John Evereldown.

John Evereldown was an old man and what he did in his age was very funny and also ironic. He had desire toward women. It is described in his poem when the night was so dark and people had been already asleep he was obstinate to go to Tilbury Town in order to follow the women which were calling him. Even he had to go through the forest and the long way.

Ironically he was not a strong man physically in his old age, he was chattering of the cold night but he preferred it rather than warmed himself by the fire. Although he knew that God hated what he did, he never cared for it. He could not release from his desire toward women, as if his life was predestinated to be like that.

III. 4. 5. Tone of Cliff Klingenhagen

If we enjoy this poem we will catch the plain feeling. The poem is expressed in a straightforward way. There is no exaggerated expression of the poet's attitude.

Although there was a happiness of the central character, Robinson expresses it plainly. The setting was a dinner where some food were prepared to be enjoyed. And so Cliff and his friend enjoyed very much. It was shown that they ate up all the food. Cliff's happiness was emphasized when he drank the wormwood and smiled broadly answering his friend's wondering.

However, behind the plainness Robinson shows us Cliff's confidence in facing life. In whatever situation it should be faced, Cliff faced it readily. No matter it was bitter or fun, he faced it confidently as light as quaffed off the wormwood.

III. 4. 6. Tone of Reuben Bright

Again through a poem, Robinson presents a prejudice that is not exactly right. Reuben Bright is a situational irony that is started by explanation of the poem's speaker who told us not to think that Reuben Bright was more brute than other people. It is an irony that a butcher usually is supposed to be a heartless man.

There was an accident that made him weak mentally. A successful butcher cried like a great baby in the middle of the night so made every woman cry to see him, it was because his wife died. And ironically after the funeral he tore down his slaughter house.

III. 4. 7. Tone of Aaron Stark

The detailed description in coarse words about Aaron Stark, the central character of this poem, expresses merely unpleasant feeling of Stark's figure.

A miser, unsocial person is described in negative sense. All of the descriptions such as: meagre man, cursed and unkempt, shrewd, shrivelled, and morose, merely are a scornful description. And moreover there is a sarcastic tone: 'And when he spoke there came like sullen blows through scattered fangs a few snarled words and close, as if a cur were char of its bark', that had placed Stark in very low degree as human being. Moreover he was also 'a loveless exile'. And even he was described

really as a person who had no feeling at all, he just laughed when a stranger took a pity on him.

III. 4. 8. Tone of Luke Havergal

The poet's attitude is expressed through the effect of repetition. This is a description of inner self voice of Luke Havergal. There are voices that call him repeatedly to lose his own life, in order to be together again with his dead lover.

The repeated 'invitation' shows that really Luke hesitated and had no self confidence between following those voices or defending his life.

III. 4. 9. Tone of Bewick Finzer

Besides Miniver Cheevy there is another man whom could not accept the reality. Bewick Finzer, the man, was also a situational irony that was started from the sudden changing from the haves became the poor.

Ironically he could not accept that his sum, a half million, had gone and it was impossible to regain it without a hard effort. Poorly he became ruined physically and mentally. There are some details of his condition after he lost his money :

The broken voice, the withered neck,
The coat worn out, with care,
The cleanliness of indigence,
The brilliance of despair,
The fond imponderable dreams
Of affluence, -all were there.

It was not an effort to regain his money but the

dreams. Worse he still needed a sum of mone to survive his life, without regret and feeling mistake he beg the loan from other people and never returned and those people could understand it.

III. 4. 10. Tone of Flammonde

Through Flammonde the poet reveals the feeling of wonder about the existence a unique person that was called Flammonde.

From the first stanza until the last stanza , the poet expresses the wonder that aroused among the town people about Flammonde. They were surprised and at the same time they praised his existence. It is because he was apparently so strange. He had different appearance and the way of thinking. On one side he was so strange and on another side he was a favorite figure who was always needed by many people. And because of his strangeness, even those people still could not know and understand who Flammonde was :

What was he, when we came to sift
His meaning, and to note the drift
Of communicable ways
That make us ponder while we praise?

III. 5. Prosody : Rhythm, Sound, and Rhyme

It has been mentioned that 'Robinson's poetry is intellectual, realistic, and close to the rhythms of actual speech'(Bakker 1975 : 123) and moreover Bakker wrote that 'Both Frost and Robinson were traditionally in the finest sense of term'.

So through the study of the prosody in Robinson's poems we will understand and prove what the rhythm and the traditional style are. As it is stated above that prosody refers to the study of sounds and rhythms in poetry. 'Poets, attuned to language, select words not just for content but also for sound, and arrange words so that important ideas and climaxes coincide.'(Roberts and Jacobs 1989 : 680).

In analysing the poems' prosody, in this case it is described line by line if the poem is not too long. If it is too long to describe line by line of the whole of a poem, it is taken some lines or stanzas in order to represent the pattern of the poem's prosody, and it's taken from the part that maybe can describe the 'content' of the poem.

III. 5. 1. Prosody of Richard Cory

Richard Cory is a quatrain form and consists of four stanzas.

A. Rhythmical Analysis

Whěné-/věř Rí-/chărd Có-/řý wént/down town//	1
We//peo-/ple ón/the páve-/měnt looked/ăt hím://	2
Hě wás/ă gen-/tlemán/fróm sóle/tô crówn,//	3
Clean fa-/vořed,//ănd ĩm-/pě-riál/lý slím.//	4
Ănd hě/wăs ál-/wăys qu-/iět-lý//ărrayed,//	5
Ănd hě/wăs ál-/wăys hú-/măn//whén/hě tălked;//	6
Bůt stíll/hě flút-/těred púl-/sěs//whén/hě săid;//	7
"Good mor-/ning,"//ănd/hě glít-/těred//whén/hě wălked.//8	
Ănd hě/wăs rích-//yes,//ri-/chěr thán/ă kíng-//	9
Ănd ăd-/mĭ-ră-/bĭy schoóled/in é-/věry grăce://	10
In fĭne,//we thóught//thăt hě/wăs é-/věry thĭng//	11
Tô máke/ůs wĭsh//thăt we/wěre ín/hĭs plăce.//	12
Sô ón/we wórked,//ănd wăi-/tĕd fór/the líght,//	13
Ănd wént/withóut/the méat,//ănd cursed/ the brėad;//	14
Ănd Rí-/chărd Có-/řý//oňe/calm sum-/měr nĭght,//	15
Went home//ănd pút/ă búl-/lĕt thróugh/hĭs hėad,//	16

B. Alliteration

Whenever Richard Cory went down town,	1
We people on the pavement looked at him:	2
He was a gentleman from sole to crown,	3
Clean favored, and imperially slim.	4
And he was always quietly arrayed,	5
And he was always human when he talked;	6

But still h e fluttered pulses wh en h e said, 7
 "Good morning", and h e glittered wh en h e w alked 8
 And h e w as rich—yes, richer than a king— 9
 And admirably schooled in every grace: 10
 In fine, w e thought that h e w as evrything 11
 To make us w ish that w e w ere in h is place, 12
 So on w e w orked, and w aited for the light, 13
 And w ent w ithout the meat, and c ursed the bread; 14
 And Richard c ory, one c alm summer night, 15
 Went h ome and put a bullet through h is h ead. 16

———— = p - - - - - = w = k ~~~~~ = h

B. Assonance

Wh en ever Richard Cory w ent d own t own 1
 W e p eo ple on the pave ment looked at him: 2
 H e was a gentle man from s ole to cr ow n; 3
 Cl ea n favored and imperially slim. 4
 And h e was always quietly arrayed, 5
 And h e was always human wh en he talked, 6
 But st ill h e fluttered pulses wh en h e s ai d, 7
 "Good-morning," and h e gl i ttered wh en h e walked. 8

So on we worked and waited for the light, g
 And went without the meat, and cursed the bread; h
 And Richard Cory, one calm summer night, g
 Went home and put a bullet through his head. h

The use of prosody is completely a blending of rhythm, alliteration, assonance and also rhyme. It shows that Richard Cory is really a poem that still considers the traditional term.

This poem is iambic pentameter, and once again what Bakker wrote is proved, 'the iamb is the most common foot in English poetry because it most nearly reflects natural speech' (Roberts and Jacobs 1989 : 683). However, the poem is not monotonous, Robinson controls the rhythm by replacing some substitutions of feet so makes it versatile of poetic feet. The varied feet is used to emphasize the isolated condition of the central character, Richard Cory. The spondee is the most effective substitution to keep the key words always in the stressed positions apparently, besides there is a number of substitutions else. There is something interesting about the last words or syllables in every line of this poem that they are always in stressed position. Skilfully, it is intended by Robinson, the last words in each line are always the key words.

In the first line we can see the spondee to substitute the last foot of this line :

.....C^ó-/r^ý w^ént/d^own t^own, //

The effect of the substitution is to emphasize the word 'down', if Cory went to town means that he went to the lower position than his own because the town is the where the common people came together, and remember that Cory was not one of the common people (this condition has been dicussed in the preceding analysis).

The spondee replaces the first foot in line 2, it is intended to emphasize 'We' the speaker in this poem and also the caesura to give an effect: it is like the usual speech, and also emphasize that those people were common people: it is shown in this way,

W^e//p^eo-/p^le ón/t^he páve-/m^ént

The next spondee is in line 4, it emphasizes the isola - of Cory from other people touching. Amphibrach and trochee also take the part in order to empasize Cory's distinguished condition:

Clean f^a-/v^ored//aⁿd i^m-/p^e-ri^al-/l^y

While in line 8 the spondee is used to give the effect just like in line 2, and moreover replacing the caesura merely to make it like usual conversation :

"G^ood m^or-/nⁱng, "//

The use of spondee in line 15 and 16 gives the effect on the tone of this poem. In line 15 it emphasizes the time and in line 16 is the place, when and where Richard Cory decided to leave his life that for most peo -

ple it was desired very much, it is an irony.

The alliteration takes a part to make this poem sound colourful. The consonants 'w' and 'h' are spreaded on the most part of this poem as the initial consonant. They don't function only as the initial of key words such as in: 'went', 'wish', 'home', 'human', and 'head', but most words in every line seem to begin by these consonants. This has given the effect of balance, it means that the 'w' sound is included as euphony and in Boulton's The Anatomy of Poetry this sound suggests wind, wings and any motion of a light and easy kind. On the other hand the 'h' sound suggests conflict. Apparently Robinson expresses his poem in pleasant way but it presents a serious thought. While other sounds such as 'p', 'k' are put in the key words: 'Cory', 'clean', 'king', 'cursed', 'calm', 'people'.

The assonance appears through this poem. The front vowels are dominant as the assonance. Just like the 'h', and 'w' sounds, the 'e', 'i:' and 'i' are spreaded on most words in this poem. These sounds are in key words such as: 'Richard', 'rich', 'he', 'wish', 'said', 'when', but most sounds just present in some other words alternately in almost the whole poem. The effect of this assonance apparently is on varied sounds rather than in highlighting the important words. Moreover there are some vowels that influence the nearby consonants, so they

form assonance that sometimes in one syllable such as : 'fluttered' and 'glittered' or 'every' and 'everything', and also 'gentleman' and 'pavement'. Or they also appear partly in one syllable such as 'down' and 'town'. And apparently those words are the key words too.

It has been mentioned that this poem is built in quatrain. In this form the determining factor is always the rhyme scheme, and even that can vary significantly, given the demands of form and the desire of the poet. Richard Cory has the rhyme scheme such as : abab cdcd efef ghgh, usually this scheme is one of many scheme that is used in a quatrain. Almost all the rhymes are rising rhymes, consist of one syllable-word, except in the second stanza line 1 and the third stanza line 3. There are eight separated rhymes, only two words are used for each rhyme, no rhyme is used twice. The qualities of rhyming words are also consistent with the poem's emphasis on the central character's condition. And in this case, in the rhythmical analysis, those words also are in the stressed position.

III. 5. 2. Prosody of Miniver Cheevy

Miniver Cheevy is also a quatrain form and consists of eight lines. Because this poem is too long to analyze on the whole lines, so it will take a half of this poem : the first to the fourth stanza.

A. Rhythmical Analysis

Míni-/vēr Chée-/vŷy, //chíld/óř scórn, //	1
Gřew leán/while hé/aš-sáiled/the séa/sóns, //	2
Hě wept/that hé/wás é-/vēr bórn, //	3
Ańd hé/hád réa-/sóns. //	4
Míni-/vēr loved/the dáys/óř óld	5
Whěn swórdswěre bríght//ńd stéeds/wěre pńan-/cńng; //	6
The ví-/sńon óf/ń wńr-/rńor bóld	7
Wóuld sét/hńm dán-/cńng. //	8
Míni-/vēr sighed/fóř wńat/wás nót, //	9
Ańd dréamed, //ńd rės-/těd fróm/hńs lá-/bórs, //	10
Hě dréamed/óř The-/bės ńńd/Cńmelót, //	11
Ańd Pńí-/ńm's neńgh-/bórs. //	12
Míni-/vēr móurned/the rńpe/rěńówn	13
Thńt máde/šo má-/ńŷ ń/ńame šo/frń-grńnt; //	14
Hě móurned/Rń-mńnce, //ńów óń/the tówn, //	15
Ańd ńrt, //ń vń-/grńnt. //	16

B. Alliteration

Miniver (Ch) eevy (ch) ild of (s) corn,	1
Grew lean while he a (ss) ailed the (s) ea (s) on (s)	2
He wept that he wa (s) ever born,	3
And he had rea (s) on (s)	4
Mini (v) er lo (v) ed the day (s) of old	5
(Wh) en (s) word (w) ere b (r) ight and (s) teed (w) ere p (r) ancing	6

The vi (s) on of a (w) a (rr) io (r) bold 7
 (W)ould (s) et him dancing. 8
 Miniver (s) ighed for (wh) at (w) a (s) not, 9
 A (n) d drea (m) ed a (n) d re (s) ted fro (m) hi (s) labor (s); 10
 He drea (m) ed of Thebe (s) a (n) d Camelot, 11
 A (n) d Pria (m) ' (s) neighbor (s) 12
 Miniver (m) our (n) ed the (r) i pe (r) e (n) ow (n) 13
 That (m) ade (s) o (m) a (n) y a (n) ame (s) o f (r) ag (r) ant; 14
 He (m) our (n) ed Ro (m) ance now o (n) the tow (n) 15
 And Art, a vagrant. 16

-----=s ++++=m -.-.-.-=n
 _____=tj -|-|-|=v ~~~~~=r =w

C. Rhyme

Miniver Cheevy, child of scorn, a
 Grew lean while he assailed the seasons; b
 He wept that he was ever born, a
 And he had reasons. b

 Miniver loved the days of old c
 When sword were bright and steeds were prancing: d
 The vision of a warrior bold c
 Would set him dancing. d

 Miniver sighed for what was not, e
 And dreamed, and rested from his labors; f

He dreamed of Thebes and Camelot, e
 And Priam's neighbors. f
 Miniver mourned the ripe renown g
 That made so many a name so fragrant; h
 He mourned Romance, now on the town, g
 And Art, a vagrant. h

The most interesting part of the prosody in Mini-ver Cheevy is about its rhyme, but it does not mean the other part is not interesting. Before talking about the rhyme, it would be better to discuss the rhythm and the segmental poetic devices.

The metrical feet of this poem is the iamb and it is dominated by the iambic tetrameter and varied with the iambic trimeter and pentameter. The rhythmical pattern of Miniver Cheevy is rather monotonous although there some variations. Robinson employs the same substitutions repeatedly in other lines. Such as in lines 1, 5, 9, and 13 the first foot is substituted by trochee. It is intended to give the stress on 'Miniver' and accidentally this word is as the initial word in every line of the above lines, for example in line 1 :

Miniv- / ver Cheev- / vy

There is another repeated pattern of the metrical foot in lines 2, 4, 6, 8, 10, 12, and 16 or if we consider it better: those lines are placed in the second and

the last line of every stanza, except the fourth stanza there is no repetition of this substitute. The substitute is the imperfect foot, the foot that consists of a single syllable. Those feet are unstressed syllables, for example in line 2:

Grěw léan/while hé/ašsailed/the séa-/sõns.//

Those imperfect feet are caused by the stress that always occurs in the first syllable of every word in the above lines, and moreover those words are key words. And it is unique, these imperfect feet cause the metrical feet become trimeter in the last line and pentameter in the second line of each stanza :

L.íni-/věr Chée-/vý, //chíld/oř scõrn, //	1
Grěw léan/while hé/aš-sailed/the séa-/sõns; //	2
Hě wěpt/thăt hé/wás é-/věr bõrn, //	3
Añd hé/hăd réa-/sõns. //	4

This pattern is always repeated in every stanza too.

The only line that uses different substitutes is line 14, there are pyrrhic and trochee :

Thăt máde/sõ má-/ně ě/náme sõ/frá-grănt; //

This substitution is intended to place the key words in the stressed position. Moreover in this poem there is also the caesura that falls within the foot, that is in line 1.

Alliteration is the only segmental poetic device that is presented clearly in this poem, there is no as -

sonance that highlights the important words. The similar sounds of words do not always occur as the initial consonant of words. The consonant 's' spreads on almost the whole lines of this poem, while there are other alliteration of 'm', 'n', 'v', 'w', 'r' and 't' and most of them emphasize the important words. Just like in Richard Cory apparently Robinson like to present the sounds that usually include in euphony such as : 'w', 's', 'm', and 'n'. However it is different from Richard Cory, this euphony is suited to the tone of this poem that is humor .

The interesting thing of the rhyme is the masculine and feminine rhyme present alternately, the masculine rhyme is a single syllable rhyme while the feminine is two syllables rhyme. And the rhymes produce more melodious sound. Moreover the feminine rhyme is used in humorous verse, and apparently Robinson has considered about this use. This poem is formed in a quatrain, and like the other quatrain generally the rhyme scheme is the characteristic of this poem. And just like in Richard Cory the rhyme scheme of Miniver Cheevy is abab. All of the rhymed words are the important words.

III. 5. 3. Prosody of Cliff Klingenhagen

Cliff Klingenhagen is a sonnet, a poem of fourteen lines that is one of form that still considering as the traditional term.

Cliff Kli-/ngenhá-/gen hád/me ín/to díne. 1
 With hím/one dáy; //and af-/ter soup/and méat, // 2
And all/the o-/ther things/there were/to eat, // 3
 Cliff took/two glás-/ses and/filled one/with wine 4
And one/with worm-/wood. // Then, // without/a sign 5
 For me/to choose/at all, // he took/the draught 6
Of bit-/terness/himself, // and light-/ly quaffed 7
It off, // and said/the o-/ther one/was mine. // 8
And when/I asked/him what/the deuce/he méant 9
By do-/ing that, // he on-/ly looked/at me 10
And grimed, // and said/it was/a way/of his. // 11
And though/I know/the fél-/low, // I/háve spent 12
Long tíme/a won-/déring/when I/shall be 13
As háp-/py ás/Cliff Kli-/ngenhá-/gen is. // 14

B. Alliteration

(C) iff (K)l ingenhagen had me in to (d)ine 1
 With him one (d)ay, and after the soup and meat, 2
 And all (th)e o (th)er things (th)ere were to eat, 3
 Cliff (t)ook (t)wo glasses and filled one (w)ith (w)ine 4
 And one (w)ith (w)orm (w)ood. Then (w)ithout a sign 5
 For me to choose at all, he took the draught 6
 O (f) bitterness himsel (f), and lightly qua (ff)ed 7
 It o (ff), and said the other one was mine. 8

And when I asked him what the deuce he meant 9

By doing that he on (l)y (l)ooked at me 10

.....

_____ =kl ~~~~~ =ō - - - - =t
-v-v-v-v-v--=w =d -l-l-l-l-l=f + + + +=l

C. Assonance

Cliff Kl (i)ngenhagen had me (i)n to dine 1

W (i)th h (i)m one day; and after the soup and meat, 2

And all the other things there were to eat, 3

Cl(i)ff t (oo)k two glasses and f (i)lled one w (i)th wine 4

And one w (i)th wormw (oo)d. Then w (i)thout a sign 5

For me to ch (oo)se at all, he t (oo)k the draught 6

Of b (i)tterness h (i)mself, and lightly quaffed 7

It off, and said the other other one was mine. 8

And w..en I asked him what the deuce he meant 9

By doing that, he only looked at me 10

And gr (i)nned, and said (i)t was a way of h (i)s 11

And though I know the fell (ow) I have spent 12

Long time a-wondering when I shall be 13

(A)s happ (y) (a)s Cl (i)ff Kl (i)ngenhagen (i)s. 14

-----=I =V + + + + +=au -l-l-l-l-l=e

D. Rhyme

Cliff Klingenhagen had me in to dine a
 With him one day; and after soup and meat, b
 And all the other things there were to eat, b
 Cliff took two glasses and filled one with wine a
 And one with wormwood. Then, without a sign a
 For me to choose at all, he took the draught c
 Of bitterness himself, and lightly quaffed c
 It off, and said the other one was mine. a

 And when I asked him what the deuce he meant d
 By doing that, he only looked at me e
 And grinned, and said it was a way of his f
 And though I know the fellow, I have spent d
 Long time a-wondering when I shall be e
 As happy as Cliff Klingenhagen is. f

Apparently Robinson is still consistent to consider the rule of traditional term in writing his poem. This sonnet with its title Cliff Klingenhagen has rhythmical pattern iambic pentameter, and this metrical foot is one of the specific characteristics of a sonnet.

However the rhythm in this poem is not monotonous, there are some substitutions for some feet, and some caesurae within the feet make this poem more dynamic and close to the rhythm of actual speech. And moreover the blending alliteration, assonance, and rhyme produce a melodious sonnet.

In the first line the spondee is presented to replace the first foot, it is intended to give the stress on the central character of this poem. And moreover it produces an effect that 'Cliff' is as strong as the cliff, in this case it is due to the strenght of self confidence :

Cliff Kli-/ngěnhá-/gěn

In line 4, the spondee substitutes the first foot and the fourth. The effect on the first foot is still the same with the spondee in line 1 that emphasizes 'Cliff'; and then the next spondee emphasizes that just one glass filled with wine. In this line is also found the pyrrhic, two unstressed syllables are presented in the third foot, it is placed to make the next foot, the fourth foot, stronger emphasized :

Cliff took/two glás-/sěs ańd/filled one/
with wine

While the spondee in the last line also emphasizes the self confidence of the name Cliff Klingenhagen :

Aš háp-/pý aš/Cliff Kli-/ngěnhá-/gěn ís

Furthermore the alliteration in this poem is woven by some consonants that produce the balance. Robinson does not only present the euphony, on the other hand the cocophony such as t, k, and d are presented equally. Almost all alliterations are consonants in key words.

Uniquely the name of the central character and

also the title of this sonnet has the alliteration that is a combination of euphony and cacophony; 'K' and 'l' in Cliff Klingenhagen. The 'w'-alliteration makes two phrases that sound harmoniously : 'with wine' and 'with wormwood'. And then in line 6 to line 8 the alliteration of 'f' is put together in one sentence.

The 'i'-assonance is dominant in this poem, presented through out this sonnet from the first line until the last line. It is woven with other assonance assonance such as 'æv', 'e', and 'v'. The 'i'-assonance as the major assonance is also presented in the name of the central character. And apparently the existence of Cliff Klingenhagen is really shown clearly.

The rhyme scheme is also another specific characteristic of sonnet. It is a Petrarchan or a Shakespearean sonnet, it can be distinguished from the rhyme scheme. Cliff Klingenhagen has a rhyme scheme that tends to a Petrarchan sonnet, that is abba acca def def.

III. 5. 4. Prosody of Reuben Bright

Reuben Bright is a sonnet too.

A. Rhythmical Analysis

Běcause/hě wás/ǎ bŭt-/chěr ánd/thěrebŷ	1
Dĭd eárn/ańd hó-/něst lí-/vińg(ańd/dĭd rĭght)	2
Ī wóuld/nót háve/yóu thĭnk/thát Réu-/běn Brĭght	3
Wás á-/ně móre/ǎ brŭte/thán yóu/ǒr Ī;//	4
Fǒr whén/thěy tóld/hĭm thát/hĭs wĭfe/mŭst díe, //	5

Hē stáred/át thēm,//ańd shóok/wĩth gríef/ańd fríght,// 6
 Ańd críed/líke ǎ/great ba-/bỹ hálf/thát níght,// 7
 Ańd máde/thē wó-/mēn crý/tō sēe/hĩm crý.// 8
 Ańd áf-/tēr shē/wás deád,//ańd hé/hád páid 9
 Thē sí-/ngērs ańd/thē séx-/tōn ańd/thē rést,// 10
 Hē pácked/ǎ lót/ǒf thĩngs/thát shē/hád máde 11
 Mōst móurn-/fúllý/ǎwáy/in ǎn/old chest 12
 Óf hērs,//ańd pút/sōme chópped/ǔp cé-/dǎr bóughs 13
 In wĩth/thēm,//ańd/tore down/thē sláugh-/tēr hóuse.// 14

B. Alliteration

B ecause he was a b utcher and there b y 1
 Did earn an honest living (and did right) 2
 I would not have you think that Reu b en B R ight 3
 Was any more b R ute than you or I 4
 For when they told him that his wife must die, 5
 He stared at them and shook with g rief and f r ight, 6
 And C R ied like a g r eat b a b y half that night, 7
 And made the women C R y to see him C R y. 8
 And after she was dead, and he had paid 9
 The S inger S and the S exton and the re S t, 10
 He packed a lot of things S that she had made 11
 M ost M urnfully away in an old ch e S t 12
 Of hērs and p ut S ome ch o pp ed u p C edar bough S 13

In with them, and tore down the slaughter house. 14

_____ =b - - - - - =r ~~~~~ =s + + + + + =m
 =p - - - - - =k - | - | - | - | =tj

C. Assonance

Because he was a butcher and thereb y 1
 Did earn an honest living (and did r ight) 2
 I would not have you think that Reuben Br ight 3
 Was any more a brute than you or I; 4
 For when they told him that his w ife must d ie 5
 He stared at them and shook with grief and fr ight, 6
 And cr ied l ike a great baby half that n ight, 7
 And made the women cr y to see him cr y. 8
 And after she was dead, and he had paid 9
 The singers and the sexton and the rest, 10
 He packed a lot of things that she had made 11
 In ost mournfully away in an old chest 12
 Of hers, and put some chopped-up cedar b ou ghs 13
 In with them, and t ore d own the sl aughter-h ouse 14

..... =at _____ =av - - - - - =ev ~~~~~ =o:

D. Rhyme

Because he was a butcher and thereby a
 Did earn an honest living (and did right) b
 I would not have you think that Keuben Bright b
 Was any more brute than you or I; a
 For when they told him that his wife must die, a
 He stared at them and shook with grief and fright, b
 And cried like a great baby half that night, b
 And made the women cry to see him cry. a

 And after she was dead, and he had paid c
 The singers and the sexteon and the rest, d
 He packed a lot of things that she had made c
 Most mournfully away in an old chest d
 Of hers, and put some chopped-up cedar boughs e
 In with them, and tore down the slaughter-house. e

Basically the rhythmical pattern of Reuben Bright is the same as Cliff Klingenhagen's. The iambic pentameter is the metrical feet of this sonnet and also it becomes one of the specific characteristics of a sonnet. Besides there are also some substitution feet that make the sonnet versatile of the poetic feet.

It is not only for words or phrase, Robinson likes to repeat the use of the substitution in the same way in his poem too. In this poem we find the use of

spondee is presented after the pyrrhic, it is intended to emphasize the important words that obviously they are presented after the less important words. In line 7 the phrase 'great baby' should be in a stressed position because they are key words, so the words in the preceding foot that are not key words are in unstressed position :

Aňd cřied/ľike ǎ/great ^{ba-}by

So do in line 12, the 'old chest' where Bright put all of what his wife had made is the key words too the spondee is placed in the foot in which this phrase is presented, and in the preceding foot is the pyrrhic :

L.řst m.urn-/f.ully/ǎway/iň ǎ/old ^{chest}

The spondee and the pyrrhic are presented again in the last line that is still the same case as the preceding feet above. Besides there is a caesura within foot in this line, it is caused by the heavy pause in the foot in which the pyrrhic is also presented :

Iň wĭth/thĕm, // aňd/tore ^{down}/thĕ slaugh-/
tĕr-h.ouse.//

The alliteration and the assonance as the segmental poetic devices are presented too through this sonnet. They are blending to produce a melodious poetic sound .

It is like Cliff Klingenhagen, apparently keuben Bright is also a combination of an alliteration: 'b' and 'r'. Moreover this two consonants are dominant alliteration in this sonnet, especially 'r' as the second conso-

nant of important words like in 'Bright'. The other alliteration are 'p', 'tʃ', 'k', and 'm', 's' as the euphony make this sonnet pleasantly to sound.

The assonance 'ai' is dominant vowel sound in this sonnet, and obviously the rhyme of the octave have this sound and so do in 'Bright'. Apparently Robinson likes to highlight the central character and also the focus of this sonnet through prosody.

The word 'Bright' is also rhymed to other word, it shows the skill of Robinson in employing words not only significant in the meaning but the sound too. Wholly the rhyme of this sonnet is a blending rhyme of Petrarchan and also Shakespearean that makes this sonnet very interesting. The octave belongs to Petrarchan: abba abba, while the sestet is Shakespearean: cd cd ee.

III. 5. 5. Prosody of Aaron Stark

Aaron Stark is a sonnet too.

A. Rhythmical Analysis

Withát/ǎ méa-/gěr mán/wás Aá-/rõn Stárk.//	1
Cúrsed änd/unkempt/shrewd, //shri-/véled, //ánd/möróse./	2
ǎ mí-/sěr wás/hě, //wíth/ǎ mí-/sěr's nóse, //	3
Ánd éyes/líke lít-/tĕe dól-/lǎrs ín/tĕe dúrk.//	4
Hís thín, //pinchéd mouth/wás nó-/thíng búť/ǎ márk; //	5
Ánd wĕn/hě spóke/thěre cáme/líke súl-/lĕn blóws	6
Thróugh scát-/tĕred fángs/ǎ féw/snarléd words/ánd clóse	7
ǎs íf/ǎ cúr/wĕre chá-/rý óf/íťs bárk!//	8

Glád főr/thě múr-/múr óf/his hárd/rěnówn,// 9
 Yěar áf-/těr yěar/hě shám-/blěd through/thě tówn,// 10
 Ā lóve-/lěss ex-/iļe mó-/viņg wíth/ā stáff;// 11
 Ānd óf-/těntímes/thěre crépt/intó/his ears 12
 Ā sóund/óf á-/liēn pí-/tý,//tóuched/wíth téars,// 13
 Ānd thén/(ānd ón-/lý thén)/díd Āa-/rōn laūgh.// 14

B. Alliteration

Withat a (m) eagre (r) an was Aaron (S) tar (k) -- 1
 (C) ursed and un (k) e (m) pt, (sh) rewd, (sh) rive. (ll) ed, and 2
 (m) oro (s) e. 2
 A (m) i (s) er was he, with a (m) i (s) er' (s) no (s) e, 3
 And eye (s) (l) i (k) e (l) itt (l) e do (ll) ar (s) in the dar (k). 4
 His thi (n) pi (n) ched (m) outh was nothing but a (m) ar (k); 5
 And when they (s) po (k) e there (C) a (m) e (l) i (k) e (s) u (ll) en 6
 b (l) ow (s) 6
 Through (s) (c) attered (f) ang (s) a (f) ew (s) nar (l) ed word (s) 7
 and (c) (l) o (s) e, 7
 As if a (c) ur were chary of its bar (k). 8
 G (l) ad for the (m) ur (m) ur of his hard renown, 9
 Year after year he shambled through the town, 10
 A (l) ove (l) e (ss) exi (l) e moving with a staff; 11
 And oftentime (s) there crept into his (s) ear (s) 12

A sound of a lien pity, touched with tear s 13

And then (and on ly then) did Aaron l augh 14

_____ =m =k - - - - - =s
 ~~~~~ =l                    + + + + =n                    - - - - - =f

C. Rhyme

Withal a meagre man was Aaron Stark a  
 Cursed and unkempt, shrewd, shrivelled, and morose. b  
 A miser was he, with a miser's nose, b  
 And eyes like little dollars in the dark a  
 His thin, pinched mouth was nothing but a mark; a  
 And when he spoke there came like sullen blows b  
 Through scattered fangs a few sanrled words and close, b  
 As if a cur were chary of its bark! a  
  
 Glad for the murmur of his hard renown, c  
 Year after year he shambled through the town, c  
 A loveless exile moving with a staff; d  
 And oftentimes there crept into his ears e  
 A sound of alien pity, touched with tears, e  
 And then (and only then) did Aaron laugh. d

The rhythmical pattern in this sonnet is still the same with both sonnets in the preceding discussion. While the interesting aspect of Robinson's sonnets is its rhyme scheme, that has a specific characteristic wich sometimes like Petrarchan or Shakespearean, or a blen-

ding of both, or even not the same with both of them.

Obviously the iambic pentameter is a metrical feet that usually is presented in a sonnet, so do in Aaron Stark, just like Reuben Bright and Cliff Klingenhagen. However Robinson tries to present it dynamically. Some substitutions of feet are presented to make this sonnet not so dull. The spondee is the major substitute in this sonnet, while there is only one trochee that substitutes a foot. Apparently it is caused by some hard words that are due to Aaron's figure. In line 2 the trochee is put in the first foot to emphasize 'cursed' which is one of Aaron's characteristics. Still in this line, at the same time the spondee substitutes two feet, because there are some hard words that are put in orderly :

Cu<sup>́</sup>rsed a<sup>~</sup>nd/unkempt, // shrewd, // shri-/v<sup>~</sup>elled a<sup>~</sup>nd/

There are also caesurae to give a mark on the heavy pauses and it is still due to the ordered words, two caesurae are within the feet.

Another caesura is found in line 3, it is put within the foot. It is caused by the heavy pause that separates two sentence clause :

A<sup>~</sup> m<sup>~</sup>i-/s<sup>~</sup>e<sup>~</sup>r w<sup>~</sup>as/h<sup>~</sup>e, // w<sup>~</sup>ith/a<sup>~</sup> m<sup>~</sup>i-/s<sup>~</sup>e<sup>~</sup>r's n<sup>~</sup>o<sup>~</sup>se, //

The spondee is presented again in line 5 and 7 to emphasize the hard words :

H<sup>~</sup>i<sup>~</sup>s th<sup>~</sup>in/pinched mouth/

Th<sup>~</sup>rough sc<sup>~</sup>at-/t<sup>~</sup>e<sup>~</sup>red fa<sup>~</sup>ngs/a<sup>~</sup> f<sup>~</sup>e<sup>~</sup>w/snarled words/

Although it is a sonnet that tells a bad reputation of a man called Aaron Stark, the use of alliteration does not reflect the 'badness'. On the other hand the euphony takes the major alliteration in this sonnet. The consonants such as 'm', 's' and 'l' are dominated by the alliteration in expressing the key words, 'k' and 'r' are the 'bad' consonants that also present, so make this sonnet becomes balanced.

It is hard to find the assonance that weaves in this sonnet, we only can find it at the same time in the end of each line or in other words the words that being rhymed.

It has been mentioned above that the most interesting of this sonnet is the rhyme scheme. Robinson still likes to present the octave in Petrarchan way, but the sestet is not Petrarchan neither Shakespearean; the rhyme scheme of the octave is abba abba, while the sestet is ccd eed, but this sestet apparently is closer to Petrarchan too.

### III. 5. 6. Prosody of Mr. Flood's Party

To analyze this poem I take two last stanzas, because this poem is too long. Besides the last two stanzas are the essence of this poem that tells Mr. Flood's despair in facing his loneliness and the old age.

## A. Rhythmical Analysis

|                                                          |    |
|----------------------------------------------------------|----|
| "Ónlŷ/ǎ vé-/rŷ lŷt-/tlē, //Mŕ. Flóod-//                  | 1  |
| Fŏr aúld/lang syne. //Nŏ móre, //sir, //tant/will dŏ, // | 2  |
| Sŏ, //fŏr/the tíme, //ǎppá-/rēntly/it díd, //            | 3  |
| ǎnd é-/bēn é-/vĭdēnt-/lŷ thŏught/sŏ tŏo; //              | 4  |
| Fŏr sŏon/ǎmid/the síl-/vēr lŏne-/lĭnéss                  | 5  |
| Ōf níght/hē líf-/tēd úp/hĭs vŏice/ǎnd sǎng, //           | 6  |
| Sēcúre, //with ōn-/lŷ tŵo/mŏons lĭs-/tēning, //          | 7  |
| Úntíl/the whŏle/hǎrmŏ-/níous lǎnd-/scǎpe ráng -//        | 8  |
| "Fŏr aúld/lang syne." //Thē wéa-/rŷ thrŏat/gǎve óut, //  | 9  |
| Thē lǎst/wŏrd wǎ-/vĕred; //ǎnd/the sŏng/bēing dŏne, //   | 10 |
| Hē ráised/ǎgáin/the júg/rĕgrĕt-/fŭllŷ                    | 11 |
| ǎnd shŏok/hĭs hĕad, //ǎnd wás/ǎgáin/ǎlŏne. //            | 12 |
| Thĕre wás/nŏt múch/thát wás/ǎhĕad/ŏf hĭm. //             | 13 |
| ǎnd thĕre/wás nŏ-/thĭng ín/the tŏwn/bĕlŏw -//            | 14 |
| Whĕre strǎn-/gĕrs wŏuld/hǎve shŭt/the má-/nŷ dŏors       | 15 |
| Thát má-/nŷ frĭends/hǎd ō-/pĕned lŏng/ǎgó. //            | 16 |

## B. Alliteration

|                                                                    |   |
|--------------------------------------------------------------------|---|
| "On (l) y a very (l) itt (l) e, Mr. F (l) ood -                    | 1 |
| For au (l) d (l) ang (s) yne. No more (s) ir; that wi (ll) do." 2  | 2 |
| So, for the time, apparent (l) y it did,                           | 3 |
| And eben evident (l) y thought so too;                             | 4 |
| For (s) oo (n) amid the (s) i (l) ver (l) o (n) (l) i (n) e (ss) 5 | 5 |
| Of (n) ight he (l) ifted up hi (s) voi (c) e and (s) ang,          | 6 |

Secure, with only two moons listening, 7  
 Until the whole harmonious landscape rang-8  
 "For auld lang syne." The weary throat gave out, 9  
 The last word wavered; and the song being done, 10  
 He raised again the jug regretfully 11  
 And shook his head, was again alone. 12  
 There was not much that was a head of him. 13  
 And there was nothing in the town below- 14  
 Where stranger would have shut the many doors 15  
 That many friends had opened long ago. 16

..... =l      ~~~~~ =n      - - - - - =s  
 - - - - - =w      -x-x-x-x- =h      + + + + + =r

C. Assonance

"Only a very little, Mr. Flood - 1  
 For auld lang syne. No more, sir; that will do." 2  
 So, for the time apparently it did, 3  
 And even evidently thought so too; 4  
 For soon amid silver loneliness 5  
 Of night he lifted up his voice and sang 6  
 Secure, with only two moons listening, 7  
 Until the whole harmonious landscape rang - 8  
 "For auld lang syne." The weary throat gave out, 9



The last word wavered; and the song be ing done, 10  
 He raised again the jug regretfull y 11  
 And shook h is head, and was again alone. 12  
 There was not m uch that was ahead of h im, 13  
 And there was noth ing in the t own bel ow - 14  
 Where strangers would have sh ut man y doors 15  
 That man y friends had opened long ag o. 16

-----=I                      ..... = ^                      ,+++++ = ev

#### D. Rhyme

"Only a very little, Mr. Flood - a  
 For auld lang syne. No more, sir; that will do." b  
 So, for the time, apparently it did, c  
 And Eben evidently thought so too; b  
 For soon amid the silver loneliness d  
 Of night he lifted up his voice and sang, e  
 Secure, with only two moons listening, f  
 Until the whole harmonious landscape rang - e  
  
 "For auld lang syne." The weary throat gave out, g  
 The last word wavered; and the song being done, h  
 He raised again the jug regretfully i  
 And shook his head, and was again alone. h  
 There was not much that was ahead of him, j  
 And there was nothing in the town below - k

Where strangers would have shut the many doors 1  
 That many friends had opened long ago. k

Wholly Mr. Flood's Party consists of seven stanzas and each stanza is an octave. More or less, all of the stanzas have the same rhythmical pattern, so the two last stanzas of this poem can represent the description of Mr. Flood's Party's prosody. The basic metrical feet of this poem is still the iambic pentameter. And to make this poem not so monotonous, some substitutions are presented. This poem is more melodious by the presence of alliteration, assonance and rhyme.

The trochee substitutes the first foot of line 1 in the sixth stanza of this poem. It is caused by the word within this foot that should be stressed on the 1<sup>st</sup> syllable. And moreover this line is not pentameter but the tetrameter with the substitution of anapaest in the fourth foot, within this foot there is also a caesura to indicate a heavy pause :

Ónlý/ǎ vé-/řý lít-/tĕ, //Mř. Flóod-//

Then in the next line the spondee substitutes the second foot to emphasize the allusion that refers to Robert Burns' poem (see the analysis on the imagery and the figurative language), and it is Mr. Flood's statement about his happy old days. Still in the same line the trochee substitutes the fourth stanza to emphasize the word 'sir' and it is more emphasis by the caesura,

so both segment produce a rhythm that is close to the actual speech :

Fōř aúld/lang syne.//Nō móre, //sir.//that/  
will dō."//

So do in line 3, there is a caesura within the foot besides a substitution of trochee in the first foot. The effect is like in line 2 to produce the rhythm of actual speech :

Só, //fōř/the tíme, //

The second foot of line 9 is substituted by the spondee. This substitution is to emphasize the allusion that has been stated in line 2 :

"Fōř aúld/lang syne."/

The caesura within foot is presented in line 10 to indicate a heavy pause. While there is an amphibrach to substitute the last foot of this line. It is presented to make the rhythmical pattern still in the basic metrical foot :

The lást/wōrd wá-/vēred; //ańd/the sōng/  
béiņg dōne, //

The consonant 'l' is the alliteration which appears through in most lines of these two stanzas. The alliteration that is formed by this consonant is not always in the beginning of a syllable but it is more versatile, such as in line 1 there are some "l's" in some words that form alliteration variedly: 'only', 'little' and 'flood'.

The consonant 'l' according to Boulton's The Anatomy of Poetry suggests the rest or peaceful. And it is apparently reflecting the real condition that is faced by Mr. Flood: he was waiting for the time for the rest in a very - very peaceful place or in other words his loneliness.

While the other alliteration is presented in the balance between the euphony and cacophony. 'S', 'n', and 'w' are good sounds that blend with the sounds 'h' and 'r'. However those sounds have made this poem melodious.

The domination of the vowel 'i' in almost the whole lines makes these two stanzas of Mr. Flood's Party flowing peacefully. There is other assonance that obstruct the stream of words that have 'i'. And once again the loneliness is reflected by the effect of this single assonance especially in the sixth stanza. Moreover the presence of assonance 'u' and 'v' give the effect of emphasis on the real condition that should be faced by Mr. Flood such as in the word 'much' in a sentence 'There was not much that was ahead of him.' or in phrase 'town below' where he was respected long time ago.

It is unique about the rhyme scheme of this poem. In each octave there are only two rhymes not all lines are being rhymed. Only two words are used for each rhyme and no rhyme is used twice. The complete rhyme scheme of these two stanzas is : abcb defe, ghij kllk. In the last

octave there is an eye rhyme: the words 'done' and 'alone' look like but do not sound alike.

### III. 5. 7. Prosody of Luke Havergal

Wholly this poem consists of four stanzas and each stanza consists of eight lines, the octave. Of course this poem is too long to analyze wholly, so the first and the second stanza only will be discussed. More or less these two stanzas can represent the description of Luke Havergal's prosody. Besides the four stanzas have the same rhythmical pattern, basically the stanza by the stanza is a repetition that expresses the echoes of the death's voice to Luke Havergal happening in his innerself.

#### A. Rhythmical Analysis

|                                                          |    |
|----------------------------------------------------------|----|
| Gó tǒ/tǎ wés-/tǎrn gáte, // Lúke Hǎ-/vǎrgál. //          | 1  |
| Thǎre wǎre/tǎ vǎnes/clǐng crim-/sǒn ǒn/tǎ wáll, //       | 2  |
| ǃnd ín/tǎ twǐ-/lǐght wáit/fǒr wǎt/wǐll cǒme. //          | 3  |
| Thǎ leáves/wǐll whís-/pǎr thǎre/ǒf hǎr, // ǃnd sǒme, //  | 4  |
| Lǐke flý-/ǐng wǒrds, // wǐll strǐle/yǒu ǃs/thǎy fáll; // | 5  |
| Bǔt gó, // ǃnd íf/yǒu lís-/tǎn, // shǎ/wǐll cǃll. //     | 6  |
| Gó tǒ/tǎ wés-/tǎrn gáte, // Lúke Hǎ-/vǎrgál- //          | 7  |
| Lúke Hǎ-/vǎrgál. //                                      | 8  |
| Nǒ, // thǎre/ǐs nǒt/ǃ dǃwn/ǐn ǎs-/tǎrn skǐes             | 9  |
| Tǒ rǐft/tǎ fie-/rǎ nǐght/thǃt's ín/yǒur ǎyes; //         | 10 |
| Bǔt thǎre, // whǎre wés-/tǎrn glǒoms/ǎre gǃ-/thǎrǐng, // | 11 |
| Thǎ dǃrk/wǐll ǎnd/tǎ dǃrk, // ǐf ǎ-/nǎthǐng: //          | 12 |
| Gǒd sláys/hǐmsǎlf/wǐth ǎ-/vǎry léaf/thǃt flǐes, //       | 13 |

Añd héll/iš móre/thān hálf/ōf pá-/rādise.// 14  
 Nō, //thēre/iš nót/ā dāwn/iñ eās-/tērn skies -// 15  
 Īn eās-/tērn skies.// 16

B. Alliteration

(G) o to the (w) estern (g) ate (L) uke Haver (g) a (l), 1  
 There (w) ere the vines (c) lling (c) rimson on the (w) a (ll), 2  
 And the t (w) i (l) ight (w) ait for (wh) at (w) i (ll) c ome. 3  
 The (l) eaves (w) i (ll) (wh) isper there of her, and some, 4  
 (L) ike (f) l (y) ing (w) ords, (w) i (ll) strike you as they (f) a (ll) 5  
 But (g) o, and if you (l) isten she (w) i (ll) c a (ll). 6  
 (G) o to the (w) estern (g) ate, (L) uke (H) aver (g) a (l) - 7  
 (L) uke (H) aver (g) a (l). 8  
 No, there is not a dawn in eastern skies 9  
 To rift the fiery night that's in your eyes; 10  
 But there, (wh) ere (w) estern (g) l ooms are (g) athering, 11  
 The dark (w) i (ll) end the dark, if anything: 12  
 God s (l) ays (H) imsel (f) with every (l) ea (f) that (f) l (l) ies, 13  
 And (h) e (ll) is more thān (h) al (f) o (f) paradise. 14  
 No, there is not a dawn in eastern skies - 15  
 In eastern skies. 16

\_\_\_\_\_ =g      ..... =w      ~~~~~ =k  
 - - - - - =l      -| -| -| -| =h      ..... =f

C. Assonance

Go to the western gate, Luke Havergal , 1  
 There were the v(i)nes cl(i)ng cr(i)mson on the wall, 2  
 And (i)n the tw(i)l(i)ght wait for what w(i)ll come. 3  
 The leaves w(i)ll wh(i)isper there of her, and some, 4  
 L(i)ke flying words, w(i)ll str(i)ke you as they fall; 5  
 But go, and (i)f you l(i)sten she w(i)ll call. 6  
 Go to the western gate, Luke havergal - 7  
 Luke Havergal. 8  
 No, there (i)s not a dawn (i)n eastern sk(i)es 9  
 To r(i)ft the f(i)ery n(i)ght that's (i)n your (eye)s; 10  
 But there, where western glooms are gather(i)ng, 11  
 The dark w(i)ll end the dark, (i)f an(y)th(i)ng: 12  
 God slays H(i)mself w(i)th ever(y)leaf that fl(i)es, 13  
 And hell (i)s more than half of parad(i)se. 14  
 No, there (i)s not a dawn (i)n eastern sk(i)es - 15  
 (I)n eastern sk(i)es. 16

.....=ai                      - - - - - =i

D. Rhyme

Go, to the western gate, Luke Havergal, a  
 There where the vines cling crimson on the wall a  
 And in the twilight wait for what will come. b

The leaves will whisper there of her, and some,                   b  
 Like flying words, will strike you as they fall;                   a  
 But go, and if you listen she will call.                   a  
 Go to the western gate, Luke Havergal -                   a  
 Luke Havergal.                   a  
 No, there is not a dawn in eastern skies                   c  
 To rift the fiery night that's in your eyes;                   c  
 But there, where western glooms are gathering,                   d  
 The dark will end the dark, if anything:                   d  
 God slays Himself with every leaf that flies,                   c  
 And hell is more than half of paradise.                   c  
 And there is not a dawn in eastern skies -                   c  
 In eastern skies.                   c

Luke Havergal is iambic pentameter, with some substitutions of the feet make this poem versatile of the poetic feet. Moreover the blending of the alliteration, the assonance, and the rhyme produce a colourful sound of this poem, besides it is to highlight the key words too.

It had been mentioned above that this poem expresses the echoes of the death's voice in Luke's inner-self, so makes this poem look like a statement that is repeated in the stanza by the stanza and even within the stanza there are some repetitions of lines. And it causes the repetition of rhythmical pattern too.



Usually the repetition happens in the first line and the last line of each stanza. Such as in the first line of the first stanza, there are two substitutions of the feet. This line is repeated again in the seventh line :

Gó tǒ/tě wés-/těrn gáte, // Lúke Hǎ-/věrgál. //

Then in the last line there is a repetition of the last two feet of the above line:

Lúke Hǎ-/věrgál. //

The trochee in line 1 and 7 is replaced to emphasize 'go' in the first foot, because it is a persuasion that persuaded Luke to western gate. While the trochee the the fourth foot is to emphasize 'Luke', the focus of this poem. While the repetition in the last line is the emphasis of all what have mentioned above.

The spondee in the third foot of line 2 is to highlight the key phrase of this line 'the vines cling crimson', the pleasure that would found the day after his death.

Těre wére/tě vĭnes/cling crim-/sǒn

The caesurae to indicate the heavy pauses within foot are placed in the next lines : line 6, 9 and 15. Such as in line 1 and 7, line 9 and 15 are the first and the seventh line of the second stanza so line 15 is a repetition of line 9 including the rhythmical pattern. Moreover in both lines are replaced the trochee in the same

feet where the caesura is put. It is to emphasize 'No' as a prohibition so this is like an actual speech :

Bŭt gŏ, // ańd íf / yŏu lís- / tĕń, // shé / wĭll cáll. // 6  
 Nŏ, // thĕre / íš nŏt / ă dáwn / 9 & 15

The equal use of euphony and cocophony apparently reflects the problem that was faced by Luke Havergal. The consonants that are included in euphony presented in this poem by 'w', 'l', and 'f' while the cocophony presented by 'g', 'k' and 'h'. Most of them are presented in the key words. The use of euphony expresses the pleasure that was offered to Luke if he followed the death's voice, however the death can not solve the problem actually and even it arises the bitterness. So behind the pleasure really there is unpleasant thing, and it is represented by the cocophony such as in the phrase 'western gate'

The 'aɪ' and 'ɪ' assonance give another colour to this poem. The 'aɪ' is always presented in the key words, and even the rhymed words in the first two lines and in a half of the second stanza has this assonance. More or less it is combined with 'ɪ' has produced the harmony of this poem.

Through this poem once again Robinson shows his quality in employing the words, making them in the order that it is not only producing the significance of meaning but also in sound. In every octave there is more

than a half of the whole lines have the same rhyme, and there is only a pair of words that is rhymed differently. The complete rhyme scheme of the first and the second stanza is : aabbaaaa cddcccc.

### III. 5. 8. Prosody of John Evereldown

John Evereldown is also in the octave form, and wholly there are four stanzas. I only take the last two stanzas to analyze it. More or less this part can represent the description of the whole. These two stanzas express how big John's desire was toward women and nothing can prevent it even though it was God's anger.

#### A. Rhythmical Analysis

|                                                               |    |
|---------------------------------------------------------------|----|
| "Bůt wĥy/aře yóu/góing/sǒ láte, //sǒ láte, -//                | 1  |
| Wĥy aře/yóu gó-/ing, //Jóhn/Évě-/řeldówn?//                   | 2  |
| Thóugh tĥe/róad bě/smóoth ańd/tĥe wáy/bĥe stráight, //        | 3  |
| Thĥere aře/two <sup>^</sup> long/leágués tǒ/Tílbu-/řý Tówn.// | 4  |
| Cóme ín/bý tĥe/fíře, //old <sup>^</sup> man, //ańd wáit!//    | 5  |
| Wĥy dó/yóu chát-/tĥer óut/thĥere bý/tĥe gáte?//               | 6  |
| Ańd wĥy/aře yóu/góing/sǒ láte, //sǒ láte, //                  | 7  |
| Wĥy aře/yóu gó-/ing, //Jóhn/Évě-/řeldówn?"//                  | 8  |
| "Í fól-/lów tĥe/wómĥn/whĥéré-/věr thĥey cáll, -//             | 9  |
| Thát's wĥy/I'm gó-/ing tǒ/Tílbu-/řý Tówn, -//                 | 10 |
| Góđ knóws/if Í/práy tǒ/bĥe donĥe/with ít áll, //              | 11 |
| Bůt Góđ/iš nó/friĥnd tǒ/John <sup>^</sup> E-/věřeldówn, //    | 12 |
| Só tĥe/clóuds mǎy/cóme ańd/tĥe ráin/mǎy fáll, //              | 13 |

The shá-/dóws máy/créep and/the déad/man <sup>man</sup> crawl, -// 14  
 Bút í/fóllów/the wó-/mēn whéré-/vēr thěy cáll,// 15  
 Añd thát's/whý I'm/góing/tō Tíl-/bŭry Tówn."// 16

B. Alliteration

"But why are you going solate, solate, - 1  
 Why are you going, John Evereldown? 2  
Though the road be smooth and the way be straight 3  
There are two long leagues to Tilbury Town. 4  
 Come in by the fire, old man, and wait! 5  
 Why do you chatter out there by the gate? 6  
 And why are you going solate, solate, - 7  
 Why are you going, John Evereldown?" 8  
 I follow the women wherever they call, - 9  
That's why I'm going to Tilbury Town. 10  
 God knows if I pray to be done with it a ll, 11  
 But God is no friend to John Evereldown. 12  
 So the clouds may come the rain may fall, 13  
The shadows may creep and the dead man crawl, - 14  
 But I follow the women wherever they call, 15  
 And that's why I'm going to Tilbury Town. 16

~~~~~ = s    - - - - = l    - - - - - = t    \_\_\_\_\_ = w  
 - + - + - + = k - v - v - v = m = 6

C. Assonance

"But why are you g^oing s^ol^ate, s^ol^ate, - 1

Why are you g^oing, J^{ohn} Evereld^{own} 2

Th^{ou}gh the r^{oa}d be smooth and the way be str^{ai}ght, 3

There are two long leagues to Tilbury Town. 4

Come in by the fire, ^old man, and w^{ai}t! 5

Why do you chatter out there by the g^ate? 6

And why are you g^oing s^ol^ate, s^ol^ate, - 7

Why are you g^oing, J^{ohn} Evereld^{own}" 8

"I foll^{ow} the women wherever they call, - 9

That's why I'm g^oing to Tilbury Town. 10

God kn^{ow}s if I pray to be done with it all, 11

But God is n^o friend to J^{ohn} Evereld^{own} 12

S^o the clouds may come and the rain may fall, 13

The shad^{ow}s may creep and the dead men crawl, - 14

But I foll^{ow} the women wherever they call, - 15

And that's why I'm g^oing to Tilbury Town." 16

..... => _____avn -----=ei

D. Rhyme

"But why are you going so late, so late, - a

Why are you going, John Evereldown? b

Though the road be smooth and the way be straight, a

There are two long leagues to Tilbury Town. b
 Come in by the fire, old man, and wait! a
 Why do you chatter out there by the gate? a
 And why are you going so late, so late a
 Why are you going, John Evereldown?" b
 "I follow the women wherever they call,- c
 That's why I'm going to Tilbury Town. d
 God knows if I pray to be done with it all, c
 So the clouds may come and the rain may fall, c
 The shadows may creep and the dead men crawl, - c
 But I follow the women wherever they call, c
 And that's why I'm going to Tilbury Town." d

Although the basic pattern of the rhythm in John Evereldown is also the iambic pentameter, probably this poem is the most dynamic among the other nine. There are various substitutions replaced in it to make this poem versatile of poetic feet. Even there is in one line more than one substitute of foot. And this poem has similar characteristics of the poetic syntax with Luke Havergal, that is the repetition of some lines. So there is the repetition of the metrical foot too.

In the third foot of the first line the trochee is placed to emphasize 'going' as the main problem in John Evereldown. There is a problem in this poem because John was obstinate to go to the women:

Bůt whý/aře yóu/góing/

While the trochee in the next line is to emphasize the central character of this poem, this is in the fourth stanza. In the preceding foot it is put the caesura in the middle of the foot because of a heavy pause :

Whý aře/yóu gó-/ing, //Jóhn/Évě-/řěldown?//

Gradually in the three first feet of line 3 are substituted by the pyrrhic that causes the next foot to be emphasized more, in the next two feet are trochee :

Thóugh thě/roád bě/smóoth aňd/.....

There are more than one kind of substitution in the fourth line. The spondee and the trochee in foot 2 and 3 still give the emphasis on the condition of road that should be passed by John. To reach the climax of this line the anapaest substitutes the fifth foot :

Thěre aře/two ^{long}/leágues tǒ/Tílbů-/řý Tówn.//

Apparently in this discussion the trochee is the most effective substitute, it is used in almost all lines in which there are some feet of substitution. So do in line 5, there are three substitutions and one of them is the trochee. It is to emphasize 'the fire': the right thing that should be done by the old John and it is emphasized stronger by placing the pyrrhic in the preceding foot. While the spondee as the third substitute is put in the next foot to emphasize the physical condition of John :

Coňe ín/bý thě/fírě, //old ^{man}, //

The pyrrhic substitutes the fourth foot of line 6 to give stronger emphasis 'the gate': the wrong thing taken by John, in the last foot of this line :

Whý dó/you chát-/těr out/thěre bý/thě gáte?//

Because lines 7 and 8 are repetitions of lines 1 and 2, the metrical feet of both lines are the repetitions of those two lines too.

In line 9 there is a combination of four more of the feet; the basic foot is combined with three other substitutions. The pyrrhic substitutes the second foot to give more emphasis on the next foot, while the next has been substituted by the spondee. It is to emphasize 'women' which is John's desire. The anapaest ends this line to emphasize the climax of this line. Once again the pyrrhic is to give more emphasis on the next foot that has been substituted by the trochee. It is in line 10, emphasizing the direction where John went to. The description of the two above lines is :

"Ī fól-/lów thě/wóměn/whěré-/věr thěy cáll,-//

Thát's whý/I'm gó-/iňg tǒ/Tílbu-/řý Tówn.//

The trochee in the third foot of line 11 emphasizes 'pray' the right thing that John did, and ironically he prayed for the wrong action. The anapaest is placed to reach the climax of this line :

Gǒd knóws/iř Í/práy tǒ/bě dóne/wit. it áll,//

While the trochee and spondee in the third and the fourth

feet are to emphasize John's statement that God really did not like what John did. The twelfth line is ended by the anapaest, it gives the swiftness effect to the climax of this poem :

Bůt Góđ/iš nó/fríend tŏ/John ^E-/věřěldŏwn, //

Gradually there are the trochee in the first three feet of line 13, it is purposed to make the important words always in stressed positions :

Sŏ tĕe/clŏuds mǎy/cŏme aňd/...

Moreover to maintain the important words in the climax used by John showing his obtinacy, the pyrrhic, the trochee and the spondee substitute some feet in line 14. It makes those words always in stressed positions :

Tĕe shá-/dŏws mǎy/créep aňd/tĕe déad/
men ^Ecrawl, -//

The anapaest is still used in line 15. And even there are gradually two feet of anapaest in the last two lines. While in the second foot the trochee substitutes it. The trochee is replaced to emphasize the important words while the two anapaest are to make this line harmonious, still in the basic meter that is pentameter:

Bůt Í/fŏllŏw/tĕe wŏ-/mĕn whĕré-/věř tĕĕy cáll, //

The trochee and the anapaest still substitute some feet in the last line too. Two feet are substituted by the trochee, while the anapaest still substitutes the last line. And there is also a pyrrhic that substitutes the

first foot. This substitution is intended to give more emphasis on the next foot that has been substituted by the trochee :

Añd thăt's/wĥy I'm/góing/tō Tíl-/bŭřy Tówn."//

The euphony and cocophony are still presented equally through the alliteration in this poem. The 't',' ' and 'k'-alliteration represent the cocophony, while 'l' 'm', 's' and 'w' represent the euphony. Some important words that gradually are presented in some lines have the initial consonants which is an alliteration such as in words: 'clouds', 'come', 'creep', 'crawl'. Those words are presented in the climax that expresses John's obstinacy. In line 3 there are two alliteration which put somewords gradually, 't' and 'l'-alliteration. 'Smooth' and 'straight' are other aliteration that express the condition the way that was passed by John.

There are two major assonance in this poem, these are 'əv' and 'ei' and the other assonance is 'əvn'. Although the last one does not take the major part, it appears in the name of the central character, John Everel-down, so makes it sound harmonious and easy to remember. The 'ei'-assonance takes the major part of the rhymed words in the first stanza, and they are key words. While the 'əv' is present because of the effect of the repetition in this poem. Some words in this poem that have the same vowel are repeated several times such as :

'going', 'follow'. And accidentally they are some important words too, the other that are not product of repetition are 'shadows', 'knows', and 'old'.

The last discussion is about the rhyme. Robinson apparently likes to create various rhymes. The rhyme scheme of this poem is also different with others. In every stanza there are only two kinds of rhyme. More than a half of the whole lines rhyme is the same. So one rhyme is used for five words, and three words are rhymed in the other one rhyme too. The complete description of the rhyme scheme of these two stanzas is: ababaaab cdcddcc.

III. 5. 9. Prosody of Bewick Finzer

The form of Bewick Finzer is a sestet. Wholly this poem consists of five stanzas. The three last stanzas are quoted to discuss. More or less these stanzas can represent the whole description of Bewick Finzer's prosody. This part tells Finzer's condition physically and mentally after he lost his half million.

A. Rhythmical Analysis

| | |
|---|---|
| The bró-/kěn vóice, // the wí-/thěred nēc, // | 1 |
| The cóat/worn [^] out/with cáre, // | 2 |
| The cléan-/líněss/óř ín-/dígěnce, // | 3 |
| The bríl-/liáncě óř/děspáir, // | 4 |
| The fónđ/iřpón-/děřá-/blě dřěams | 5 |
| Óř áf-/flúěncě, -//áll wěřě thěre. // | 4 |
| Poor [^] Fin-/zěr, //wíth/hís dřěams/áňđ sčhěmēs, // | 5 |

| | |
|---|----|
| Fares ^h hard/n ^o w in/t ^h e r ^a ce, // | 8 |
| With h ^e art/a ⁿ d e ^y e/th ^a t h ^a ve/a ^t ask | 9 |
| Wh ^e n h ^e /l ^o oks in/t ^h e f ^a ce | 10 |
| Of o ⁿ e/wh ^o m ⁱ ght/s ^o e ^a -/s ⁱ l ^y | 11 |
| Have b ^e en/i ⁿ F ⁱ n-/z ^e r's pl ^a ce. // | 12 |
| H ^e c ^o mes/u ⁿ fa ⁱ l-/i ⁿ g f ^o r/th ^e l ^o an | 13 |
| We g ⁱ ve/ a ⁿ d th ^e n/f ^o rget; // | 14 |
| H ^e c ^o mes, //a ⁿ d p ^r o-/b ^a bl ^y /f ^o r y ^e ars | 15 |
| Will h ^e /b ^e c ^o -/m ⁱ ng y ^e t, - // | 16 |
| F ^a m ⁱ -/l ⁱ ar/a ^s a ⁿ o ^l d/m ⁱ stake, // | 17 |
| A ⁿ d f ^u -/t ⁱ le a ^s /r ^e g ^r et. // | 18 |

B. Alliteration

| | |
|--|----|
| The bro (k) en voice, the (w) ithered ne (ck) | 1 |
| The (c) oat (w) orn (w) ith (c) are, | 2 |
| The (c) l ean (l) i ness of in (d) igence, | 3 |
| The bri (ll) iance of (d) espair, | 4 |
| The (f) ond impon (d) erable (d) reams | 5 |
| (cf) a (ff) (l) uence, - a (ll) were, there. | 6 |
| Poor (F) inzer, with (h) is (d) reams and schemes, | 7 |
| (F) ares (h) ard now in the race, | 8 |
| With (h) eart and eye that (h) ave a task | 9 |
| When (h) e looks in the (f) ace | 10 |
| Of (f) who might so easily | 11 |

Have been in **F**inzer's place. 12
 He comes un**f**ailing **f**or the loan 13
 We give and then **f**orget; 14
 He comes and probably **f**or years 15
 Will he be co**m**ing yet, - 16
Fa **m**iliar as an old **m**istake, 17
 And **f**utile as regret . 18

- - - - - =k _____ =w =f ~~~~~ =l
 - =h - | - | - | - | - =d -- + - + - =m

C. Assonance

The br**o**ken voice, the w**i**thered neck, 1
 The c**o**at worn out, w**i**th care, 2
 The cl**ea**n l**i**ness of **i**nd**i**gence, 3
 The br**i**lliance of **d**es**pa**ir, 4
 The f**o**nd **i**mp**o**nderable dr**ea**ms 5
 Of affluence,- all were there. 6
 Poor F**i**nzer w**i**th h**i**s dr**ea**ms and sch**e**mes, 7
 Fares h**a**rd now, **i**n the race, 8
 W**i**th h**ea**rt and eye that have a t**a**sk 9
 When h**e** looks **i**n the face 10
 Of one who might so eas**i**l**y** 11

Have been in Finzer's place 12
 He comes unfailing for the loan 13
 We give and then forget; 14
 He comes, and probably for years 15
 Will he be coming yet, - 16
 Familiar as an old mi stake, 17
 And futile as regret. 18

----- = I _____ əv = i:
 = d: ~~.....~~ = ɒ

D. Rhyme

The broken voice, the withered neck, a
 The coat worn out with care, b
 The cleanliness of indigence, c
 The brilliance of despair, b
 The fond imponderable dreams d
 Of affluence,- all were there. b
 Poor Finzer, with his dreams and schemes, e
 Fares hard now in the race, f
 With heart and eye that have a task g
 When he looks in the face f
 Of one who might so easily h
 Have been in Finzer's place. f
 He comes unfailing for the loan. i
 We give and then forget; j

| | |
|---|---|
| He comes, and probably for <u>years</u> | k |
| Will he be coming yet, - | j |
| Familiar as an old <u>mistake</u> | l |
| And futile as <u>regret</u> . | j |

The short lines with the combination of the iambic tetrameter and trimeter make this poem dynamic. And moreover the blending of the alliteration, the assonance, and the rhyme produce the more dynamic and melodious poem.

The metrical feet are presented alternately, the trimeter comes after the tetrameter.

In the first line there is no substitution because the iamb has made every important word in this line in stressed positions. Then in the next line, line 2, the spondee substitutes the second foot. It is to emphasize the condition of Finzer's coat, being 'worn out' after he lost his money :

The coat/worn[^] out/with care, //

The pyrrhic is replaced in the second foot of line 4. It is intended to give more emphasis on the next foot that describes the condition of Finzer mentally :

The bril-/liance of/despair, //

So do the effect of the pyrrhic that is replaced in the third foot of line 5 is the same with the above line :

The fond/impón-/dërä-/blë dreams

In line 6 Robinson has placed the uncommon meter that is called amphimacer: three-syllables foot with

heavy, light, heavy pattern. It is in the last foot to emphasize all conditions that are described in the above lines is Finzer's:

Ůf áf-/flúeńce,-/all wěre thěre.//

The poor condition of Finzer is emphasized by the spondee in line 7 and it is strengthened by the heavy pause within the next foot :

Poor [∧]Fin-/zěr,//.....

What Finzer did is only dreaming and planning and no more else is emphasized by the spondee in the next line:

Fares [∧]hard/nŏw ín/thě ráce,//

The trochee is presented to substitute the second foot of line 10, it is to place the key word 'looks' in the stressed position :

Whěn hě/loóks ín/thě fáce

In line 13 the pyrrhic is placed to give emphasis the important word in the next foot, 'loan', what Finzer used to survive :

Hě cómes/ũfáil-/íńg fŏr/thě lóan

While in line 14 the trochee is placed after the pyrrhic. It also produces the emphasis on the important word stronger within foot where the trochee is placed :

Wě gíve/ańd thěn/fŏrgět;//

The effect of anapaest is presented in line 17, it gives more emphasis on the phrase 'old mistake': Finzer's mistake in regaining his money :

Fămí-/lĭár/ás ăn olđ/mĭstake,//

And finally the pyrrhic substitutes the second foot of the last line. It is to emphasize more on the next foot and at the same time this foot is the climax of this poem : Aňd fú-/tĭle ăs/rĕgrĕt.//

Although this poem tells a hard condition that should be faced by a man, Bewick Finzer namely, Robinson does not only employ the 'bad consonant' to express it. The euphony is also presented through this poem. So do the alliteration consists of the euphony and the cacophony, it produces a harmony. Such as in line 2 there are two alliteration: 'k' that suggests something harsh and 'w' that suggests the gentle move, this line describes how bad Finzer's condition is. The d-alliteration that suggests the conflict is found in the words as internal and initial consonants that express the real condition of Finzer mentally, such as: 'despair', 'indigence' and 'imponderable dreams'. While some euphonies such as 'l', 'm' and 'f' counterbalance those unpleasant sounds.

Bewick Finzer also presents the various assonance. The dominant assonance is 'I', it spreads on most lines but this vowel is not dominant in the key words. Wholly there are five assonance: 'I', 'əv', 'i:', 'b', and 'd:'. The three assonance except that is mentioned above are always presented in the key words, such as 'əv'-asso.

nance in the word 'broken' that describes the condition of Finzer's voice, and in 'coat' is Finzer's old coat. However the combination of those assonance produce the colourful sound of this poem.

Moreover the melody of this poem is added by the rhyme. Actually there is only one rhyme in every stanza, while the rhyme scheme of this poem is almost similar with Mr. Flood's Party's one. The rhymed words come after the unrhymed word, so they are presented alternate - ly, it is the same with the first four lines of Mr. Flood's Party. The complete description of the rhyme scheme of Bewick Finzer's three last stanzas as the following : abcbbd efgfhf ijkjllj.

III. 5. 10. Prosody of Flammonde

Wholly Flammonde consists of twelve stanzas and each of them is in the octave, this is the longest poem among the other nine. I take the first two stanzas of this poem to analyze. This part tells about the figure of Flammonde that made the town's people wonder and at the same time praise him.

A. Rhythmical Analysis

| | |
|---|---|
| The mán/Flämmónde, // fróm Góð/knows ^{where} where, // | 1 |
| With fírm/áðress/áñd fó-/rēign áir, // | 2 |
| With néws/of ná-/tíons in/hís tálk | 3 |
| Áñd sóme-/thíng ró-/yál in/hís wálk, // | 4 |
| With glínt/of í-/rön in/hís éyes, // | 5 |

Bůt né-/věř dóubt, // nŏr yét/sůrprĭse, // 6
 Aĕpeáred, // aňd stáyed, // aňd hĕld/hĭs hĕád 7
 Aš oňe/bŷ kĭngs/áccre-/dĭtĕd. // 8
 Ěréct, // wĭth hĭs/álerť/rĕpŏse 9
 Ābŏut/hĭm, // aňd/ābŏut/hĭs clŏthes, // 10
 Hĕ píć-/tŭred āll/trādí-/tĭŏns hĕars 11
 Őf wĥat/wĕ owe/tŏ fĭf-/ťy yeárs. // 12
 Hĭs clĕan-/sĭng hĕ-/řĭtáge/ŏf táste 13
 Pārá-/dĕd néi-/tĥer wānt/nŏr wāste, // 14
 Aňd wĥat/hĕ nĕed-/dĕd fŏr /hĭs fĕe 16
 Tŏ líve, // hĕ bŏr-/rŏwed grā-/cĭŏusly. // 17

B. Alliteration

The man (F) lammonde, (f) rom God knows where, 1
 With (f) irm address and (f) oreign air, 2
 With (n) ews of (n) ations in his talks 3
 And something (r) oyal in his walk, 4
 With glint of i (r) on in his eyes, 5
 But (n) ever doubt, (n) or yet surprise, 6
 Appeared, and stayed, and (h) eld (h) is (h) ead 7
 As one by (k) ings a (cc) redited. 8
 E (r) ect, with (h) is alert (r) epose 9
 About (h) im, and about (h) is clothes, 10
 (H) e pictured all tradition (h) ears 11

Of **(wh)** at **(w)**e owe to fifty years. 12
(H)is cleansing **(h)**eritage of taste 13
 Paraded **(n)** either **(w)**ant **(n)** or **(w)**aste; 14
 And **(wh)** at **(h)**n'eeded for **(h)**is fee 16
 To live, **(h)**e borrowed graciously. 17

————— =f ~~~~~ =n + + + + + =r
 - - - - - =h - - - - - =k =w

C. Assonance

The man Flammonde. from **(o)**d knows where, 1
 W**(i)**th f**(i)**rm address and f**(o)**reign air, 2
 W**(i)**th news of nations **(i)**n h**(i)**s talk 3
 And someth**(i)**ng royal **(i)**n h**(i)**s walk, 4
 W**(i)**th gl**(i)**nt of **(i)**ron **(i)**n h**(i)**s **(e)**ye s, 5
 But n**(e)**ver doubt, nor y**(e)**t surprise, 6
 Appeared, and stayed, and h**(e)**ld h**(i)**s h**(e)**a d 7
 As one by k**(i)**ngs accred**(i)**ted. 8
 E**(r)**ect, w**(i)**th h**(i)**s alert repose 9
 About h**(i)**m, about h**(i)**s clothes, 10
 He p**(i)**ctured all trad**(i)**tion hears 11
 Of what we owe to f**(i)**ft**(y)** years. 12
 H**(i)**s cleans ing her**(i)**t**(a)**ge of taste 13

Paraded neither want nor waste; 14

And what h(e)n(ee)ded for h(i)s f(ee) 15

To l(i)ve, h(e)borrowed graciously. 16



D. Rhyme

The man Flammonde, from God knows where, a

With firm address and foreign air. a

With news of nations in his talk b

And something royal in his walk, b

With glint of iron in his eyes, c

But never doubt, nor yet surprise, c

Appeared, and stayed, and held his head d

As one by kings accredited. d

Erect, with his alert repose e

About him, and about his clothes, e

He pictured all traditions hears f

Of what we owe to fifty years, f

His cleansing heritage of taste g

Paraded neither want nor waste; g

And what he needed for his fee h

To live, he borrowed graciously. h

The metrical feet of Flammonde is the iambic pentameter. The rhyme of this poem is rather monotonous, there are just few substitutions, however the important words are always in the stressed position. And the blending of the alliteration, the assonance, and the rhyme produces a melodious poem. The monotonous rhythm of the iambic tetrameter produces the effect of regularity. But this poem is still interesting because the topic of this poem is something interesting.

The only spondee that is found in these two stanzas is placed in the first line, the last foot. It is to give the emphasis of Flammonde's origin that only God knows from where he was :

The mán/Flämmónde, // fróm Gód/knows [^]where, //

Then there are some pyrrhic that are placed in some lines and in the same foot: the third foot. The third foot. All are intended to emphasize all the characteristics that is mentioned is possessed by Flammonde only. Such as in line 3 there is a description of the way he talks :

with néws/óř ná-/tíons ín/hís tálk

The other pyrrhic with the same effect of the above line are in lines 4, 5 and 15.

In line 10 is the most dynamic than the others, in this line the trochee and a caesura are placed together in the second foot. It is to emphasize 'him': the only man

is called Flammonde who has the specific characteristics:

About/him, // and/.....

Some alliteration in Flammonde make some of his characteristics easy to remember such as : 'firm' and 'foreign' are about his appearance, 'news of nations' is about his way of talk, and then 'royal' is about his walk, while 'iron' is about his eyes. And also when he appeared he always held his head.

While the dominant assonance in this poem is 'i', but it is not dominant in the key words. However it has given the harmony of poetic sound. The other assonance are 'e', 'i:', 'o' and 'ai' that are presented through the important words such as the 'o'-assonance in 'God' and 'foreign', the 'ai' in 'iron' and 'eyes' .

In every stanza of this poem there are always four rhymes, no rhyme is used twice. A couple of words is rhymed differently from the others and those words are always the key words. The description of the rhyme scheme of the first two stanzas are as the following :

aabbccdd ffgghhii.

Note: The Pronunciation symbols as in Oxford Advanced Learner's Dictionary of Current English, 1974 .

