CHAPTER III
A BRIEF DESCRIPTION OF POETRY AND MORALITY

3.1 Definition of Poetry

Poetry (from the Latin poëta, a poet) is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry. According to Hillyer (1960:1), Poetry is the one unbroken thread between us and the past; from vanished cities and civilizations this common utterance links us with the heroism and piety, the loves and festivals—all that has gone before, unchanged and ever renewed.

Poetry is also a beautiful manifestation of the spontaneous emotions of a poet. A poem is created when emotions find the right words to express themselves. A poem often begins in an abstract idea that is developed by the means of concrete words, without letting the idea lose its abstractness.

A poem is a single piece of poetry, complete in itself. Poetry is the collective term used to describe a group of poems, which may or may not be related by theme, author, or style. Robert Penn Warren has whimsically defined a poem as a group of lines that printed evenly along the left-hand margin of a page (Miller, 1981:44). So poetry is so varied than poem. But it’s not possible to make a single comprehensive definition between them.
To define poetry is not so easy, because the meaning so varied between one definition to another and not everything in a poetry can be named or explained, enough to sharpen your perception as a reader and give a fuller understanding of what it is in a poetry that gives pleasure and creates form and meaning. Poetry and discussions of it have a long history. Early attempts to define poetry, such as Aristotle's *Poetics*, focused on the uses of speech in rhetoric, drama, song, and comedy.

Poetry often uses particular forms and conventions to suggest alternative meanings in the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony, and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations.

### 3.2 Elements of Poetry

Elements of poetry can be defined as a set of instruments used to create a poem. Many of these were created thousands of years ago. The elements of poetry help us bring imagery and emotion to poetry, stories, and dramas. Here is a list of elements of poetry:

- **Alliteration**

  Alliteration is the repetition of a stressed consonant sound. In Anglo-Saxon (now usually called Old English) verse, alliteration played the same part that rhyme does in modern verse: it was a fixed and expected enrichment of the lines.
Perhaps the easiest to understand is alliteration, which is the repetition of consonant sounds at the beginnings of words (bully boys; window on the world). This is also used in several poems for sound effect. Several words in the sentence may begin with the same alphabet or syllable sound. For example, in the sentence "Many minute miniature moments," the sound of the alphabet ‘M’ is repeated in all the four words continuously. When you say those words aloud, the sound effect generated is called Alliteration.

- **Assonance**
  Assonance is a partial rhyme which has the same internal vowel sounds amongst different words.

- **Metaphor**
  Metaphor, like simile, involves comparison of two unlike elements, but it omits the linking word ("like," “as”), thus creating a more thorough identification between the two and giving rise to further implications

- **Onomatopoeia**
  Onomatopoeia is the sounds of certain words seem to imitate the sounds of what they describe. A few obvious examples are buzz, drip, click. The use of such words in poetry to reflect a particular sound-for instance, a horse.
• **Repetitions**

A repetition is the same word throughout the poem to emphasize significance.

• **Rhyme**

Rhyme is a repetition of the final sound of a word with differing introductory sounds; thus *time* and *clime*; or, in two-syllable or “feminine” endings: *feather* and *wether*. A poem may or may not have a rhyme. When you write poetry that has rhyme, it means that the last words of the lines match with each other in some form. Either the last words of the first and second lines would rhyme with each other or the first and the third, second and the fourth and so on.

• **Rhythm**

Rhythm which is may be defined as a pattern of recurring stresses and pauses. This is the music made by the statements of the poem, which includes the syllables in the lines. The best method of understanding this is to read the poem aloud. Listen for the sounds and the music made when we hear the lines spoken aloud.

• **Simile**

Simile is a figure that makes an explicit comparison between two entities using words such as *like* or *as*. The elements being compared are essentially different in nature but come together in the poet’s perception.
• **Style**

Style is the way the poem is written. Free-style, ballad, haiku, etc. it includes length of meters, number of stanzas along with rhyme techniques and rhythm.

• **Symbol**

Symbol is something that represents something else through association, resemblance or convention. Symbols may undergo changes in meaning over the centuries. In Greek and Roman times the rose was often a symbol of sensual love; by the middle Ages it had become part of a new context, serving primarily as a symbol of spiritual love. Often poems will convey ideas and thoughts using symbols. A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Often a symbol used in the poem will be used to create such an effect.

• **Theme**

Theme is the message, point of view and idea of the poem. The theme is the central idea or conception of the poem that the poet wants to share. It can be a story, or a description about anything.

3.3 **Kinds of Poetry**

There are the following kinds of poetry namely: epic, dramatic poetry, lyric poetry, ballad, ode, and the pastoral elegy.
• **Epic Poetry**

The epic is a long sustained poem in one form of verse dealing with a series of heroic events, and centering around a hero or heroes. A good example of this last, among scores of others that we could quote from Milton, is a famous from Paradise Lost. It is also one of the shortest:

His Legions, Angel Forms, who lay intran’s
Thick as Autumnal leaves that strow the Brooks
In *Vallambrosa*…

Epics deal with legendary or historical events of national or universal significance, involving action of broad sweep and grandeur. Most epics deal with the exploits of a single individual, thereby giving unity to the composition.

Typically, an epic includes several features: the introduction of supernatural forces that shape the action; conflict in the form of battles or other physical combat; and stylistic conventions such as an invocation to the Muse, a formal statement of the theme, long lists of the protagonists involved, and set speeches couched in elevated language. Commonplace details of everyday life may appear, but they serve as background for the story and are described in the same lofty style as the rest of the poem.

• **Dramatic Poetry**

Dramatic poetry is a drama that is written in the form of verses to be recited or sung refers to the dramatic genre of poetry. This form of poetry has evolved from Greek and Sanskrit literature. Dramatic poetry may, like narrative,
have a strong story component, its primary emphasis is on character. The essential feature in all dramatic poems is the persona, a character created by the poet and placed in a situation that involves some conflict or action. A dramatic poem may involve a single character or more than one, but the characters speak always in their own voices, which are not to be confused with the voice of the poet.

- **Lyric Poetry**

  Lyric poetry is of a personal nature, wherein a poet expresses his/her perceptions and ideas through poetry. Lyric poems deal with subjects like love, peace, loss and grief. T. S. Eliot is one of the prominent names in lyric poetry. The derivation of the term lyric from “lyrie,” a musical instrument, relates the genre to song, suggesting brevity, a strongly musical component, a significant presence of emotion, and a direct involvement of the singer or poet, who seems to be speaking in his or her own person rather than through the developed persona characteristic of dramatic poetry. Almost any subject or mood, public or private, can be accommodated by the lyric mode.

- **Ballad**

  Ballad is a narrative poem which is, or originally was, meant to be sung. Ballads are the narrative species of folk songs, which originate, and are communicated orally. The narrator begins with the climactic episode, tells the story by means of action and dialogue, and tells it without self-reference or the expression of personal attitudes or feelings. Originally, folk or popular ballads
were part of an oral tradition, sung by poets whose names are lost to us. Because ballads were intended to be hared, the rhythm is strong and the words are simple, usually of one or two syllables.

The word ballad was first used in a general sense to mean a simple short poem. Such a poem could be narrative or lyric, sung or not sung, crude or polite, sentimental or satiric, religious or secular; it was vaguely associated with dance. The word is still commonly used in this loose fashion. In the field of folklore, however, ballad is applied specifically to the kind of narrative folk song described in the opening lines.

These narrative songs represent a type of literature and music that developed across Europe in the late Middle Ages. Unlike the medieval romances and rhymed tales, ballads tend to have a tight dramatic structure that sometimes omits all preliminary material, all exposition and description, even all motivation, to focus on the climactic scene (as in the British "Lord Randall"). It is as though the ballad presented only the last act of a play, leaving the listener or reader to supply the antecedent material. When the ballad emerged, it was a new form of art and literature, distinct from anything that had gone before.

- **Ode**

Originally developed by the Greek and Latin poets, Odes soon began to appear in different cultures across the world. Odes, like sonnets and elegies, belong to the genre of the lyric but tend to be less private. Addressing themes such as liberty, justice, immortality, the nature of art and truth. Like the elegy, the ode originated in ancient Greece, deriving from the choral chant in Greek drama. The diction is elevated, the rhythms stately, and the progression of ideas orderly.
Ode is an elaborate and elevated lyric poem, extending over quite a few stanzas, and addressed to a person or thing or to an abstraction (e.g. ‘melancholy’). In its more straightforward form it simply praises the subject, but as it developed in the romantic period the typical ode became more hesitant and philosophical.

An ode is always addressed to somebody (or something) who seems to transcend the problems of life, and thus stands as a symbol of perfection. An ode becomes more complicated, however, if the poet begins to question the status of the object addressed.

- The Pastoral Elegy

The elegy, apart from the pastoral elegy, is a poem dealing with the death of an individual or with death in general, and, in its adjectival form, elegiac, may refer to any poem of somber exaltation or regret. In the classical elegy, the setting is rural, and the characters are shepherds; gods and goddesses rule over an idyllic natural world, which is thrown into mourning by a death.

In modern poetry (since the 16th century) elegies have been characterized not by their form but by their content, which is invariably melancholy and centres on death. The best-known elegy in English is Elegy Written in a Country Churchyard (1751), by the English poet Thomas Gray, which treats not just a single death but the human condition as well.

A distinct category of elegy, the pastoral elegy, has its roots in Greek and Sicilian poetry of the 3rd and 2nd centuries BC. Using formal conventions, which
developed gradually over centuries, pastoral elegists mourn a subject by representing the mourner and the subject as shepherds in a pastoral setting. The most famous example of the pastoral elegy is Lycidas (1638), by the English poet John Milton.

4.4 Definition of Morality

According to Mayer (1951:13) to appreciate the development of moral ideas, we must be able to understand the meaning of ethics and morality. Ethics is usually used to describe the systematic study of group conduct, while morality (which comes from the latin word *mos*, plural *mores*) refers to the actual way of life which we find exemplified in the various cultures.

Moral values are also the standards of good and evil, which govern an individual’s behavior and choices. In addition, Poespoprodjo (1998: 118) says:

“Moralitas adalah kualitas dalam perbuatan manusia yang menunjukkan bahwa perbuatan itu benar atau salah, baik atau buruk. Moralitas mencakup pengertian tentang baik – buruknya perbuatan manusia.”

Morality can be further subdivided into descriptive and normative. In descriptive morality what is gained is a camera view of behavior. In normative morality the dynamic roots of the moral life are inquired into with a view to discovering qualitative differences, and preparatory to guiding attitudes and conduct in more worth while directions.

Morality in every period of history reflects political and economic patterns, and symbolizes the rise and decline of civilization. As Spengler observed, when a culture is in a state of growth, it emphasizes a strong family
system, and upholds such virtues as loyalty, service to the state and physical valor, whereas when a culture declines, the family system disintegrates, there is a corresponding lack of morale and anarchy service to state.

According to moral positivism ideology, good moral or behaviour based on:

- **Human tradition** (*kebiasaan manusia*).

  This opinion holds on with experts in philosophy like, Spencer, Nietzsche, Comte and Marx. Human tradition gets the power of law and gives moral extrinsic to kind of different behaviour. But not all morality based on human tradition, because a part of human tradition is not erase and a kind of behave can not be a human tradition. The one reason of all that is standards of evil and good behave is not depend on human tradition at all.

- **Government laws** (*hukum-hukum Negara*).

  Morality is loyalty and not loyalty to civil law. No one of the country can survive to command an action of murder, robber, and treason or to forbid an action of friendly, honestly and loyalty. This action is done before the country state. So morality is ever had than a country.

- **God willingness** (*pemilihan bebas Tuhan*).

  It is right that the morality is depending to the God. And the will of the good is free. God make good and bad or evil behaviour of human. God also command to do all of good behaviour like, honour or respect to the older people, honest, loyal, and many else. To forbid bad behaviour like, cheat, steal, hit and etc.
Individual’s morals may derive from society and government, religion, or self. When moral values derive from society and government they of necessity, may change as the laws and morals of the society change. This morality is clearly demonstrated in the behavior of older infants and young toddlers. If a child has been forbidden to touch or take a certain object early on, they know enough to slowly look over their shoulder to see if they are being observed before touching said object. There is no need for this behavior to be taught; it is instinctive. Finally discipline is applied to modify the child’s behavior, the child now to distinguish his right behavior from his wrong behavior. Now, the child can make correct choices based on his own knowledge.

Religion is another source of moral values. Most religions have built-in lists of do’s and don’ts, a set of codes by which its adherents should live. Individuals who are followers of a particular religion will generally make a show of following that religion’s behavioural code. It is interesting to note that these codes may widely vary; a person whose religion provides for polygamy will experience no guilt at having more than one spouse while adherents to other religions feel they must remain monogamous.
CHAPTER IV
FINDING AND ANALYSIS

4.1 Fire and Ice

Fire and Ice by Robert Frost is just a few lines but portray a huge meaning to his readers. Through literary devices, Frost reveals what will ultimately bring the world to an end. He provides us with two ways that will end the world which are fire and ice. The most noticeable literary device used in Frost's "Fire and Ice" is metaphor (fire with the emotion of desire, and ice with hate). This is one of Robert Frost's most popular poems, published in December 1920 in Harper's Magazine and in 1923 in his Pulitzer prize winning book New Hampshire. Below is the poem:

Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
Dari  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

In the first two lines of Robert Frost’s poem “Fire and Ice”, the narrator presents two options for the end of the world, one by fire and the other by ice. Many scientists, like Harlow Shapley in 1960 in a "Science and the Arts" claims to have inspired "Fire and Ice". Shapley describes an encounter he had with Robert Frost a year before the poem was published in which Frost, noting that Shapley was the astronomer of his day, asks him how the world will end.
Shapley's response is that either the sun will explode and incinerate the Earth, or the Earth will somehow escape this fate only to end up slowly freezing in deep space. Below of these two line:

Some say the world will end in fire,
Some say in ice.

Another literary device Frost uses in this poem is symbolism. Fire and ice are also symbols of desire and hate. Fire is a symbol for desire because fire is capable of consuming and destroying everything in its path. The same can be said for desire. Passion is able to consume people and make them become irrational. Sometimes passion is so strong it can lead people to murder.

Fire is also capable of killing those in its path, which is why it helps to point out Frost's thoughts that fire could be a destructive force that would destroy the world. However, Frost is really saying that desire and passion could be the end of the world. He does not literally mean that a fire will burn the world. Fire is just used as a symbol for desire which helps the reader see a deeper meaning in the poem.

Ice is a symbol for hate. People full of hate tend to be more rigid and cold, and it consumes them to where their lives become frozen and not alive. Here Frost is not saying that the world will literally freeze over, but that people will become so consumed with hate that they will let it "freeze" in their lives. This helps the reader see the deeper meaning of the true forces at work destroying our world. Frost wants the reader to see that it's not forces of nature that will destroy us, but humans themselves will be their own destruction. Frost’s diction in the
poem helps point out meaning to his readers. Frost using the antonym words, fire and ice, makes another point to the reader.

In lines five through nine Frost completely turns from favouring fire to saying that ice would also be able to destroying the world. However, Frost says this would happen if the world were to perish twice. It almost sounds like a joke, the first time the world perishes it will be by fire, but if it perishes again it will definitely be by ice. The world cannot end twice because once it is gone it is gone.

As the poem below:

From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Frost did this poem very simple because he wants his words to expand the minds of readers and give some educated thought. Fire and ice are the complete opposite of each other in the literal sense, they can never exist with each other, you can not have fire and ice (water) exist at the same time without an added component such as oil. The two-element fire and ice are in a never-ending conflict with each other.

Based on the above description, moral values that the writer find in this poem symbolized by fire and ice; Frost makes a comparison between them which can make the world to an end. Both of them really have a huge power to destroy this world. If we make this comparison in a society, especially in a relationship of
human, as a human we should control our desire (anger) and hate. If we can not control it, every human in this world will have bad relationship and no peace that effect fighting and separate from one to another.

Related to this poem, moral positivism also comes with the same idea, related to this poem because, God forbids human to hate, to fight, and to kill each other.

4.2 Neither Out Far nor in Deep

The poem Neither Out Far nor in Deep is using a simple image and figure. Frost does not want to make difficult comprehension to the readers through this poem. This poem is written in 1936.

The people along the sand
All turn and look one way.
They turn their back on the land.
They look at the sea all day.

As long as it takes to pass
A ship keeps raising its hull;
The wetter ground like glass
Reflects a standing gull

The land may vary more;
But wherever the truth may be--
The water comes ashore, Air
And the people look at the sea.

They cannot look out far.
They cannot look in deep.
but when was that ever a bar
To any watch they keep?

The first stanza talks about the people that look the land. They are standing at the seashore because they are looking for a way to get back to their land; actually they have vision and find one way, after they look at the sea all day.
The phrase "look at the sea all day," means that they seduced by its deep, dark, mysterious depths by the sea itself. "They turn their back on the land," the narrator explains that the people turn from the varying sights of land towards the distances of water, representing mysteries they hope to grasp. Below of this poem:

The people along the sand  
All turn and look one way.  
They turn their back on the land.  
They look at the sea all day.

The second stanza, the people are walking along the way. When they pass it, they still see a ship in the sea. But they just can see the hull of the ship. And they then, still continue their journey to the land through the way. The way they walk by is wet because of the sea water. Their journey through the way reflects as a standing gull which waits for its freedom.

As long as it takes to pass  
A ship keeps raising its hull;  
The wetter ground like glass  
Reflects a standing gull

The word “Gulls” in this poem explains that the people are asleep to their human responsibilities. Frost here views these people in a state of detachment, as a great mass with no individuality who focus on mysteries they cannot comprehend.

By the third stanza, however, the word becomes intense indeed. This is partly because the looking is suddenly associated with a very large question, “wherever the truth may be,” and partly because “the people” seem forever fixed in their looking: the last two lines of the stanza seem to say a fact of nature that the water comes ashore and will come forever, so it is a fact of nature that “the
people” look at the sea and will look forever. The word “sea” means that the people should know, the world is wide, and no one knows life even his own life. Below is the third stanza:

The land may vary more;
But wherever the truth may be –
The water comes ashore,
And the people look at the sea.

The speaker remarks that 'the land may vary more: But wherever the truth may be- The water comes ashore, and the people at the sea.' This suggests that the speaker can see things the people are looking for, which are readily available, yet the people are too ignorant to see them as they are too busy concerning themselves with the unknown.

At the end of this poem the speaker remarks on how the people cannot 'look out far' nor 'in deep' and seems to be criticising people's ability to understand the great mysteries of humankind, yet cannot introspect and understand themselves either. But then contradicts himself remarking that there was 'a bar' to any watch they keep, seeming that he accepts that they are unlikely to change, and that he has little right to criticise them.

They cannot look out far.
They cannot look in deep.
But when was that ever a bar
To any what they keep?

The sentence “they cannot look out far; they cannot look in deep”, it states that there is a limitation for human. It is enough clear that Frost wants to remind the people in the world have their limits. Because of that, as a human we should wise enough to think and also wise in action in our life.
Frost also wants to remind us, that we are a human looking for the truth in our life. According to the writer the word “land” in the poem interprets faith. It is clear for us that Frost wants us to back to our faith particularly when we want to find the truth.

The moral value that the writer gets from this poem is about patience and belief. We may not ask meaningless questions but try to understand everything that happen, God created world in such a compassionate way and in such a good condition, it is only us who can not understand what God wants with us. Believe that God only want good things, never belief that God hate us, God is what we belief. The more you do the better you will get.

4.3 Out, Out

The “out, out” poem by Robert Frost is written in 1916, it is based on true story the death of Raymon Fitzgerald, the son of a friend’s Frost who died in the same way of a young boy whilst working in New England in 1923 in this poem. The repetition of Out may highlight one of the major themes in the poem.

This poem is literally about a boy working on construction on a day where nothing happened and the day was all but done. His sister calls him for supper and for a split second he lost his focus and the saw cut off the boys hand. The boy is taken to a doctor to help him, unfortunately, the boy was dead and the death is not unexpected. Below this poem:

The buzz-saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside them in her apron
To tell them "Supper." At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap—
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all—
Since he was old enough to know, big boy
Doing a man's work, though a child at heart—
He saw all spoiled. "Don't let him cut my hand off—
The doctor, when he comes. Don't let him, sister!
So. But the hand was gone already.
The doctor put him in the dark ether.
He lay and puffed his lips out with his breath.
And then-the watcher at his pulse took fright.
No one believed. They listened at his heart.
Little-less-nothing!-and ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

Frost's poems, "Out, Out"—"represents the harsh reality of life in the
countryside. Life was hard for many American farm workers in the early
twentieth century, as families struggled to make enough money to cope
financially. Certainly everybody in this poem is hard at work, including the
children. At the beginning of the poem, all is going well. And it seems as though
it is a normal day and nothing happened: day was all but done.

The buzz-saw at once transforms itself to the metaphor and the verb
'snarled' echoes how it is animate, like; human. The verb 'rattled' sounds the
rattle of the child and the rattle of the snake: innocent and harmful at the same
time. The first three lines emphasize how this metaphor is appealing to the three major sensory perceptions, the first to the ears, the second to the vision, and the third to the nose:

The buzz-saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.

Frost describes the beauty of the mountains in Vermont and creates a tranquil tone. Frost sets up a serene setting in the beginning, mentioning the five mountain ranges and the sunset far into Vermont. The scene around the boy and his family is a beautiful one, if only they had time to admire and enjoy it:

And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.

But when his sister tells him it's time for supper, the boy responds to his sister's call, he carelessly drops the power-saw, and in an involuntary action of saving the power-saw cuts his hand off. The meeting of the saw with the boy's hand was destined as "neither refused the meeting". Below of this stanza:

His sister stood beside them in her apron
To tell them "Supper." At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap—
He must have given the hand. However it was,
Neither refused the meeting. But the hand!

In this case, the boy without his hand, the ability to work or contribute, all is lost, and he is worthless. Then the boy saw all He saw all spoiled. When the boy
sees that he has cut his hand, he sees that he will no longer be able to work or contribute, so he really has no value to society. He pleas to his sister not to let the doctor take his hand, but he had already lost it.

This point is also it is saying that once the boy is dead, you can not get anything else out of him. You can not build him into something; that would contribute to society, and work. And even though the boy dies, everything else in life continues on. When the boy died, the thing is going on in everyone else’s lives still continued on. The doctor would still have other patients to attend to; the family would still have to maintain themselves; cooking meals, cutting wood, act. Life goes on.

A moral value that we can extract from this poem is let the children live their ways happily. Do not make them as an object to gain money by forcing them to work. Childhood is stage where they should enjoy their life without burden. As mentioned in the poem, the boy forced to become labour, sadly, they have no protection and care, so when bad things happen to them they get nothing to compensate them. Thanks God, government law nowadays have forbidden child labour.

4.4 Provide, Provide

Robert Frost is one of the poets who describe almost his poem about nature. He loved his farms in New England and he created a persona for much of his poetry that loved nature as much as he did. In this “Provide, Provide” frost criticizes the superficial and dishonest place that he lived in. Many people also
know how quickly today's society is becoming shallow and lonesome thanks to the combination of Hollywood and plastic surgery. This poem is published in 1936.

This poem also explains about critique in a politic. It relates a triple line stanza critique of the corruption throughout Hollywood. Frost feels that corruption is at the heart of the "star system" in Hollywood. In the first stanza of the poem Frost uses a three-line rhyme scheme, which ends a/a/a. Below of the poem:

The witch that came (the withered hag)
To wash the steps with pail and rag,
Was once the beauty Abishag,

The picture pride of Hollywood.
Too many fall from great and good
For you to doubt the likelihood.

Die early and avoid the fate.
Or if predestined to die late,
Make up your mind to die in state.

Make the whole stock exchange your own!
If need be occupy a throne,
Where nobody can call you crone.

Some have relied on what they knew;
Others on simply being true.
What worked for them might work for you.

No memory of having starred
Atones for later disregard,
Or keeps the end from being hard.

Better to go down dignified
With boughten friendship at your side
Than none at all.
Provide, provide!
Robert Frost mentions 'the beauty Abishag' in the third line of the poem very casually. He is so well-versed in scripture that he drops this name as non-chalantly as many would a movie-star's or a famous athlete's. Abishag is mentioned only briefly in I Kings 1. She is a virgin brought to King David for the purpose of re-awakening his aging body and mind. The relevant information for Frost's purposes is that the damsel was fair and innocent and pure. Frost suggests that this symbol of innocence is what Hollywood transforms into 'the withered hag.'

The crone he speaks of who must now 'wash the steps with pail and rag' began as 'the picture pride of Hollywood.' Frost's words conjure up images of glamorous starlit from Hollywood's 'Golden Age' - Marlene Dietrich, Grace Kelly, Judy Garland. Frost cleverly translates the image of Abishag for a modern vocabulary by calling up our indexes of soft and chrome faces and golden locks.

Below of this poem:

The witch that came (the withered hag)
To wash the steps with pail and rag,
Was once the beauty Abishag,

The picture pride of Hollywood.
Too many fall from great and good
For you to doubt the likelihood.

The third stanza talks about died of show business. He advises that one should 'Die early' to 'avoid the fate' that awaits the poor, unsuspecting aspirant movie star. That many of movie stars died in age of young, and died of various ways, like suicide in drags, drunken alcohol and consume the harmful medicine.

Below of this poem:
Die early and avoid the fate.
Or if predestined to die late,
Make up your mind to die in state

In the fourth stanza, Frost criticizes Hollywood's lust for fortune and worldly things. This exemplifies the tendency of Biblical themes to find their way somehow into literature. Although Frost's intention to reference the Bible here is questionable, his theme is clearly Biblical.

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Make the whole stock exchange your own!
If need be occupy a throne,
Where nobody can call you crone.

The fifth stanza is a sense of hope. Here Frost gives the reader that if he does try, maybe he really can occupy such a throne. However, if his meaning was not clear before, Frost, in the following stanza, eradicates any ambiguity about his view of Hollywood that possibly lingers in the reader's mind. He advises in the sixth stanza that 'No memory of having starred', He warns here that a life in show business, a spiritually devoid life, will end in a painful, lonesome way. Below of five and six stanza:

Some have relied on what they knew;
Others on simply being true.
What worked for them might work for you.

No memory of having starred
Atones for later disregard,
Or keeps the end from being hard.

In final stanza, Frost suggesting to the aspiring show business that it is 'Better to go down dignified, With boughten friendship at your side, Than none at
all. Frost makes describe of a bad Hollywood condition, in Hollywood, even friendship has become commoditised. Everything is business and money.

In this great poem, the moral value that we can obtain is awareness, honesty and no corruption. God forbid the human to do this bad action, because it can cause poor society and the prosperity is not felt equally. Government should give a serious punishment to the people who proved as corruptors.

4.5 Stopping by Woods on Snowy Evening

“Stopping by Woods on a Snowy Evening” is generally regarded as Frost's masterpiece. The poem is written in 1923 for which he won the first of his four Pulitzer Prizes. It is Frost's most famous poem. Frost wrote this poem about winter in June, 1922 at his house in Shaftsbury, Vermont that is now home to the "Robert Frost Stone House Museum". Frost had been up the entire night writing the long poem "New Hampshire" and had finally finished when he realized morning had come.

He went out to view the sunrise and suddenly got the idea for "Stopping by Woods on a Snowy Evening". He wrote the new poem "about the snowy evening and the little horse as if I'd had a hallucination" in just "a few minutes without strain. The speaker in the poem, a traveller by horse on the darkest night of the year, stops to gaze at a woods filling up with snow. In order to understand the poem well, below is the poem:

Whose woods these are I think I know.  
His house in the village, though;  
He will not see me stopping here  
To watch his woods fill up with snow.
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year

He gives his harness bells a shake
To ask if there is some mistake
The only other sound’s the sweep
Of easy wind and downy flake

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep

The first stanza talk about that a man is returning home at dusk in his one-horse sleigh stops to enjoy the peace and beauty occasion that the snow is falling so softly and covered the woods. There is no other human but he thinks the owner of these woods is someone who lives in the village and will not see the speaker stopping on his property. Below is the first stanza:

Whose woods these are I think I know.
His house in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

In the second stanza, the man does not find any farmhouse in the wood. It seems that the wood is isolated. Only he and his horse are there, so he talks to his horse. He says to him to think it queer. The speaker in the poem is not alone, as he seems to be in the first stanza, and we sense conflict of some sort between him and the horse. The horse having been given some human characteristics, below is the second stanza:

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year

While the speaker continues to gaze into the snowy woods, his little horse impatiently shakes the bells of its harness. The speaker describes the beauty and allure of the woods as “lovely, dark, and deep,” when the horse “gives his harness bells a shake,” the narrator depends on our ability to hear these sounds. It presents to the readers his concrete world of things, and recalls the sight and feel of them.

Below is the third stanza:

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound’s the sweep
Of easy wind and downy flake.

In the fourth stanza, the man realizes that he actually has another task to do. He gaze at the woods that so beautiful covered by the snow but he must leave the wood to continue his journey. He still has distance to go by and so with the promises which must be kept. In this stanza, the narrator makes repetition, and according to the writer this sentence means he, the man, still has distance to do and he warns himself that he must keep his promises, because it is the most important thing than enjoyment of life.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

The moral value that the writer found in this poem is about responsibility more than everything; The narrator wants to tell us not about just responsible but
to keep the promise that you make. The two last sentence not only warn the author but also it goes to us for thinking that keep the promise is the most important and such an obligation to do that thing than ignore it to do the timeless. In addition this poem actually gives the moral value about attitude towards life. Some people may behave and do without thinking anybody else, but some of them may not, life is a duty; so that life must be run as good otherwise we can not feel regret in our life.

### 4.6 The Road not Taken

This pretty poem was written in 1916 and talked about a choice between two roads, two ideas, and two possibilities of action that narrator faced. It deals with the choice between two roads and with the results of the choice which the narrator made. In addition, Frost claims that he wrote this poem about his friend Edward Thomas, with whom he had walked many times in the woods near London.

Frost has said that while walking they would come to different paths and after choosing one, Thomas would always fret wondering what they might have missed by not taking the other path. Below is the poem:

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

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

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

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

In the first stanza, the speaker describes his position. He has been out walking the woods and comes to two roads, and he stands looking as far down each one as he can see. He would like to try out both, but doubts he could to that, so therefore he continues to look down the roads for a long time trying to make his decision about which road to take. Below is the first stanza:

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

Then the second stanza gives us a description about the first road. The narrator had looked down the first one “to where it bent in the undergrowth,” and in the second stanza, he reports that he decided to take the other path, because it seemed to have less traffic than the first. But then he goes on to say that they actually were very similarly worn. The second one that he took seems less
travelled, but as he thinks about it, he realizes that they were “really about the same.” Not exactly that same but only “about the same.”

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

Next in the third stanza, the third stanza continues with the cogitation about the possible differences between the two roads. He had noticed that the leaves were both fresh fallen on them both and had not been walked on, but then again claims that maybe he would come back and also walk the first one sometime, but he doubted he would be able to, because in life one thing leads to another and time is short. Below is the third stanza:

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

The fourth stanza represents the narrator’s conclusion that tells us the incident took place long time ago. At the time he chose the road that only few people had chosen the road, but his choice has mad everything different. In this stanza, he tells his experience and wants to share it with the others. He wants every one knows what he has felt in his life. He says that he has chosen the second road which is there in the wood. He is sure to take it as his own way of life
although he is offered to choose between two ways of life. Actually it makes his life be different and more valuable. Below is the fourth stanza:

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

Actually he is faced into a hard situation where he must choose one of two roads which are laid in the world. There are two ways of life in front of him, so he must choose one of them as his own way of life. Both of them are not familiar with him, but finally he sure to choose different choice than another.

There are some moral values we can find in this poem. The first one is that think deeply before making an important decision in our life, belief and consistence. We will feel regret if we make a wrong decision. Our belief and consistence will make us confident, success and feel happy in our life.
CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analysing the six poems of Robert Frost, the writer concludes:

1. A moral value is found in six poems of Robert Frost work.

2. A moral value is the standards of good and evil in individual behavior.

3. Moral value in First poem Fire and Ice is self control. Two symbols fire “Desire” (anger) and ice “hate”. If we can not control it, there is no peace. And the world will end.

4. Moral value from second poem Neither out Far Not in Deep is about patience and believes.

5. Moral value from third poem Out, Out is do not make the children as subject to gain money.

6. Moral value from fourth poem, Provide, Provid is awareness, honesty and no corruption. It is forbid by the God and law of the government, give serious punishment.

7. Stopping by Woods on a Snowy Evening, in this poem, the moral value that the writer found is about responsibility more than everything and to keep the promise that you make and do not to ignore it.

8. And the last poem is The Road Not Taken, the moral value is wise to think and do, consistence and confident.
5.2 Suggestion

Finally the writer expects that the readers are eager to study about literature, especially in understanding poetry. The writer hopes that the reader can understand and apply moral value found in these poems in their life. The writer also hopes this thesis enrich the reader’s knowledge about theory of literature and applies it in the next research.