A Stylistic Analysis of Robert Frost's Poem *"The Runway"*

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Keywords	Abstract
• Stylistic analysis, • Phonological level, • Graphological level, • Model of Reality, • Writer and reader domain	*The aim of the present study is to analyse the stylistic features of Robert Frost's "The Runway." This article seeks to identify the poet's aesthetic choices by examining the text's use of various literary devices and stylistic elements. The theoretical framework used for the present study is the "Model of Reality" by Leech & Short (1981). Leech and Short identify four basic levels for analyzing text, but the present study focused on only two phonological and graphological levels. Thus, in this article, the researcher has done a stylistic analysis of "The Runway" by Robert Frost. This research addresses three research questions. The study investigates how to analyse the meaning of the poem through the use of language features, what aspects of reality are highlighted in the poem, and how to find out the reader and writer domains. Because of the poet's adaptable writing style and creative use of language, Robert Frost's poetry stands out from the crowd and is able to capture readers' attention. There is not any research on the stylistic analysis of this poem; that's why the researcher chose it. The text's combination of phono-graphic elements soothes the senses of sight and sound while also appealing to readers' aesthetic senses. The stylistic analysis explains the reader and writer domains, how the poet encodes the language by using several punctuation and repetitions of sounds, and how the reader decodes the language to trace out the truth in the poem.* *.*

1. Introduction

According to Pretorius and Swart, "Style is a way in which a writer utilises the tools of language at his fingertips to produce a certain impact on the reader" (Pretorius, 1982). Short and Leech (1981) said that authors and writers use style for a reason, and that purpose depends on the context in which it is applied. Lawal (2004) possesses opinions on style. He claims that linguistic expressions like "style" encompass a wide range of linguistic qualities. Style is a distinctive method of using language appropriately to convey the intended message. Stylistics is the study of the distinctive expression of language. (Sharma 2018).

Stylistics is the study of literary style. It investigates the language used in literary works. (Widdowson, 2004). Different authors, poets, and writers all employ unique and creative writing styles in their works. Leech (2014) explains that a literary text's spoken and written style is its manner of expression. The study of linguistics demonstrates how the author's perspective is reflected in literary works. The study of stylistics involves examining various linguistic expressions (Verdonk, 2002). It is a science that investigates each essential component of language. Stylistics' main objective is to underline the significance of function in reading texts rather than just a literary work's formal features. (Latif, Ajmal & Maqbool, 2022).

Robert Frost's poem is an intriguing study subject for two different reasons. The primary reason is Frost's style's fundamental components. Frost occupies a unique position with regard to using stylistic tools. Abdul Bari and Summara (2014) determined that Frost is unique in his use of style devices including imagery, simile, metaphor, hyperbole, and sound devices to express the theme of his poem after doing a stylistic analysis of one of Frost's poems, "the onset." The secondary reason is that there has not been any research done on the stylistic analysis of Robert Frost's poem "The Runway," despite the fact that stylistic analysis of poetry is an increasingly popular subject in linguistics research. Therefore, the goal of the current study is to decode and illuminate the poem's symbolic implications.

The present study will analyze Frost's poem "The Runway" through the language features to uncover the hidden meaning of the poem. Therefore, this researcher uses a particular study as a theoretical background. The Stylistics approach is used in the present study. Stylistics analysis is used in this research to show the language features used in the poem "The Runway" and investigate how those features are used to reveal the meaning of the poem. The current study demonstrates that when linguistics and stylistics are applied to the literature then it enriches the meaning of literary text. In this research, the poem is analysed through two stylistic levels phonological and graphological level.

1.1. Levels of Stylistics Analysis

Phonological Level: Ofuya (2007) states that phonology is the study of a language's proper sound order. According to Lodge (2009), the linguistic organization of words is called phonology. It involves analyzing the numerous sound components of words, phrases, and sentences in a language. It entails sound research.

Graphological Level: Leech (2014) believes that graphology is more than just orthography. It alludes to the writing process as a whole, including paragraphing,

spacing, and punctuation. Additionally, according to Alabi (2007), among all other characteristics of a graph, the foregrounding of quotation marks, full stops, colons, semicolons, commas, hyphens, ellipses, capitalization, spacing, question marks, etc.

1.1. Purpose of study

To advance our understanding of literature, linguistics, and stylistics is the aim of the current study. Between linguists and literary critics, there has been a discussion about whether it is appropriate for literary critics to use linguistic techniques and methods when analyzing literature. The difference between literary art and linguistic science was clarified by Lodge (1972), who asserted that neither discipline could ever completely replace the value of literary criticism or the fundamental idea that literary art benefits people. Both linguistics and literary art have important roles to play as scientific disciplines. The results of the current study thus demonstrate that when used in literary texts, linguistic and stylistic features enrich the meaning of the text.

1.2. Research Questions

i. How does the poet's use of linguistic devices express the poem's meaning?
ii. What aspects of reality are represented in poem "The Runway" by Robert Frost?
iii. How does Leech and short (1981) framework explains writer and reader domains in Robert Frost "The Runway"?

1.3. Significance of study

The results of the current study may be useful to literature students who want to learn more about stylistic analysis and the ways in which authors present the construction of meaning through the use of various stylistic devices. It can provide help in comprehending the underlying themes and symbolic meanings of these texts. The study might stimulate further research in this field and advance scholarly conversation.

2. Literature Review

The first research study is conducted by Aulia Putri (2018) with the title Stylistic Analysis of the Poem "During Wind and Rain" by Thomas Hardy. This study has two basic purposes. The first one is to highlight the language features used in Thomas Hardy's During Wind and Rain. The second purpose is to analyze how the use of Language features uncover the meaning of the poem.

The second research study is conducted by Maha Sarfrz (2022) on the topic of Stylistic Analysis of Coelho's novel The Alchemist. Three fundamental goals are the focus of the research. The first step is to highlight the key stylistic elements that the chosen novels use to help readers understand the author's style. Analyze how the author's linguistic choices have portrayed the fundamental intrigues of the novels in the second step. In the third place, let's call attention to the grammatical groups that help to define the writer's style.

The third research study was conducted by Hira Ali (2016) on the topic of stylistic analysis of the poem Hope is the Thing with Feathers. The researcher used grammatical, lexical, phonological, and graphological levels of language as well as stylistic techniques. The researcher also paid attention to the poem's style, structure, and themes. The poem has a

positive tone. The bird and hope are contrasted. She illustrates how hope enriches everything.

The fourth research study is done by Esa Yoland Putri (2011) on the topic of "An analysis of stylistics n Dear John by Nicolas Sparks". In this study the researcher's main focus is to analyze the style used by Nicholas Sparks in his novel Dear John. To analyze the style researcher's main focus on the types of figurative language in Dear John's novel and the use of figurative language in the phrases and sentences which are selected by the writer.

The fifth research study is done by Yazan Shaker Almahmeed (2015). The research study's primary focus is on the analysis of the poem The Little Match Girl. Four linguistic levels are used to analyse this study: phonological, syntactic, semantic, and graphological levels. The author uses interesting and distinctive language. The researcher has worked on word choice, sentence structure, and word arrangement.
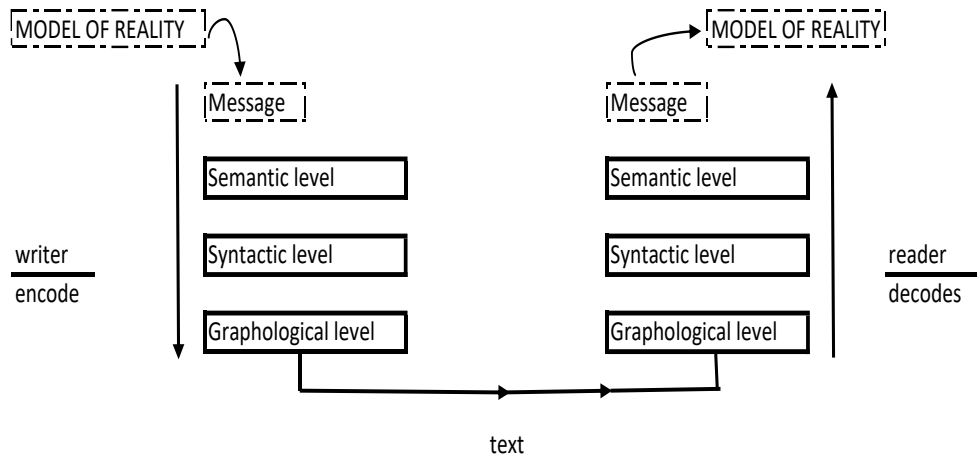
The sixth study was conducted by Mugair & Mahadi (2014). Style and stylistics are two broad concepts that are the subject of his research. The first section deals with style. In this section, stylistics is introduced as a linguistic tool. It displays linguistic characteristics that are connected to stylistic elements, such as word choice and figurative language. The second section focuses on the idea of style and the writings of some well-known authors on the subject.

The seventh study is conducted by Kartika Nova Furya Anggadewi (2020) on Robert Frost's' Mending Wall. The primary goal of this study is to identify the language devices utilised in Robert Frost's "Mending Wall" and to examine how these devices help to convey the poem's meaning.

Another study was carried out by Khan and Khan (2015) on Anna Swell's "Black Beauty". By examining how various literary devices and writing styles are used in the text, this study seeks to determine the author's aesthetic preferences for this particular novel. It demonstrates how Swell used phonic and graphic language devices to achieve a specific theme and literary style.
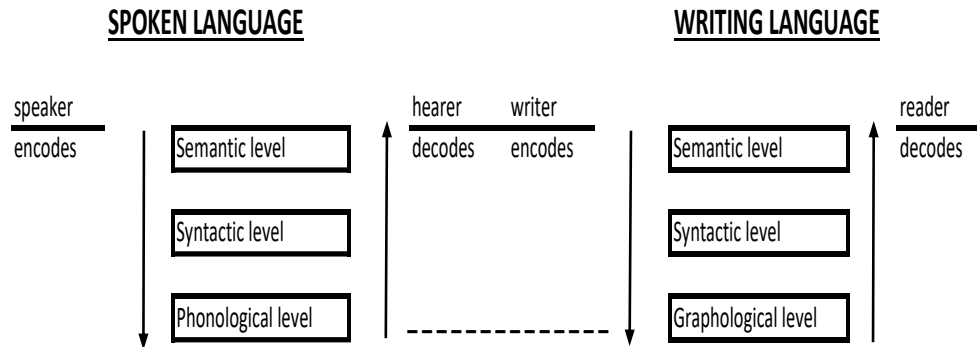
3. Research Methodolgy

A quantitative research approach was used by the researcher to examine the qualities of language and its levels. Syntax, phonology, semantics, and graphology are the four levels Leech and Short (1981) identified for analyzing text. To organize meanings, which is semantics' main focus, syntax and phonology form the framework of expression. According to them, graphology can take the place of phonology. Despite being distant, phonological features are not unimportant. When text is read aloud, it will stand out more if spellings are used to their full advantage or sounds are prolonged. Leech and Short describe the degree of organization in both writing and speech.

MODEL OF REALITY

Message

Semantic level

Syntactic level

writer

encode

Graphological level

MODEL OF REALITY

Message

Semantic level

Syntactic level

reader

decodes

Graphological level

text

Figure 1: **(Leech and Short, 1981, p 121)**

In speech and writing, encoding occurs at the top level. To convey meaning, a speaker or writer must place his or her words in a clear and distinct framework that is distinguishable by sounds or letters. Due to the fact that it begins with sounds and letters arranged in a conventional format and works its way down to the level of meaning, decoding is a down-top approach. The level of language organization in fiction was defined by Leech and Short (1981, p. 126) in relation to its analysis as follows:

SPOKEN LANGUAGE   WRITING LANGUAGE

speaker

encodes

Semantic level

Syntactic level

Phonological level

hearer   writer

decodes   encodes

Semantic level

Syntactic level

Graphological level

reader

decodes

Figure 2: **Leech and Short's "The Model of Reality"**

"The Model of Reality" by Leech and Short is a linguistic framework that describes how language is used to construct a model of reality. In this framework, language is seen as a tool for constructing and conveying meaning, rather than simply reflecting reality. This model can be applied to the poem "The Runaway" by Robert Frost.

4. Data Analysis

4.1. Graphological level

Table 1

Graphological Levels

	Type	Total	Percentage
a)	Exclamation points (!)	1	2.32%
b)	Periods (.)	14	32.56%
c)	Coma (,)	11	25.58%
d)	Questions (?)	2	4.65%
e)	Hyphens (-)	1	2.32%
f)	Direct speech	3	6.98%
g)	Quotation marks ("")	1	2.32%
h)	Contraction (')	10	23.26%
	Total	**43**	**100%**

4.2 Phonological level

a. Rhyme Scheme
Frost use an irregular and varied rhyme pattern for "The Runaway." It has three couplets and several instances of alternate rhyme. Poem has ABACBCDEFDDEFGGHIHIJJ pattern.

b. Sound devices

Table 2

Sound devices

	Type	Total	Percentage
a)	Alliteration	18	19.35%
b)	Assonance	21	22.58%
c)	Consonance	54	58%
	Total	**93**	**100**

5. Results and Discussion

5.1. Graphology level

This poem consists of eighteen lines in one block text. Several punctuations are used in these lines.The text's distinctive graphological features include the use of quotation marks, capitalization, hyphenation, dashes, and other punctuation in multiple places within a single sentence.

a.   Comma (,)

A comma is used to indicate that the sentence is not yet complete. Comma used to give the reader a moment to pause or to separate their thoughts.
Line 1: Once when the snow of the year was beginning to fall, 1
Line 2: We stopped by a mountain pasture to say,2 'Whose colt?'
Line 3: A little Morgan had one forefoot on the wall,3
Line 6: We heard the miniature thunder where he fled,4
Line 7: And we saw him,5 or thought we saw him,6 dim and grey,7
Line 12: I doubt if even his mother could tell him,8 "Sakes,9
Line19: Whoever it is that leaves him out so late,10
Line 20: When other creatures have gone to stall and bin,11

b.   Period (.)

Period used to indicate that sentence is completed.
Line 4: The other curled at his breast.1 He dipped his head
Line 5: And snorted at us.2 And then he had to bolt.3
Line 8: Like a shadow against the curtain of falling flakes.4
Line 9: 'I think the little fellow's afraid of the snow.5
Line 10: He isn't winter-broken.6 It isn't play
Line 11: With the little fellow at all.7 He's running away.8
Line 13: t's only weather.9" He'd think she didn't know!
Line 14: Where is his mother? He can't be out alone.10'
Line 15: And now he comes again with a clatter of stone.11
Line 17: And all his tail that isn't hair up straight.12
Line 18: He shudders his coat as if to throw off flies.13
Line 21: Ought to be told to come and take him in.14'

c.   Question: (?)

Line 2: We stopped by a mountain pasture to say, 'Whose colt?1'
Lined 14: Where is his mother?2 He can't be out alone.'

d.   Contradiction (')

In order to create a literary effect that appeals to readers' aesthetic senses, writers frequently omit a sound unit or even a whole syllable during this process. Frost has taken advantage of this audio tool to further his aesthetic objectives.
Line 9: 'I think the little fellow's1 afraid of the snow.

Line 10: He isn't2 winter-broken. It isn't3 play
Line 11: With the little fellow at all. He's4 running away.
Line 13: It's5 only weather." He'd6 think she didn't7 know!
Line 14: Where is his mother? He can't8 be out alone.'
Line 17: And all his tail that isn't9 hair up straight.

e. Exclamation (!)

Line 13: It's only weather." He'd think she didn't know!1

f. Hyphens (-)

Hyphenation has been used to add new vocabulary to the text, giving the poem's literary expressions, color and adding to the text's aesthetic appeal for readers.
Line 10: He isn't winter-1broken. It isn't play

g. Direct speech ('')

Frost uses an apostrophe in his poem "The runway" to denote direct speech. Usually used at the start and end of sentences, the apostrophe serves as a quotation mark. It demonstrates how Frost ignores the direct speech rule in order to convey the poem's main idea.
Line 2: We stopped by a mountain pasture to say, 'Whose colt?'1
Line 9: '2I think the little fellow's afraid of the snow.
Line 14: Where is his mother? He can't be out alone.'2
Line 19: '3Whoever it is that leaves him out so late,
Line 21: Ought to be told to come and take him in.'3

h. Quotation mark ("")

Line 12: I doubt if even his mother could tell him, "1Sakes,
Line 13: It's only weather."1 He'd think she didn't know!

5.2. Phonological level

a. Rhyme scheme

The Pattern of the poem is ABACBCDEFDDEFGGHIHIJJ.

In the poem, Rhyme A comes from fall and wall while rhyme B comes from "colt" and "bolt". Rhyme C is formed from the words "head" and "fled" rhyme D is formed from "grey", "play", "away". "Flakes" and "Sakes" are shaped rhyme E and "snow" , "know" shapes rhyme F.

Rhyme G is taken from the words "alone" and "stone" on the other hand rhyme H is shaped from "eyes", "flies". "straight", "late" make the rhyme I and in the last "bin", "in" form the rhyme J.

b. Sounds devices

One of "The Runway's" standout qualities is the repetition of sound. There are multiple instances of repeated sounds almost everywhere you look. Alliteration and assonance can be seen in this. The presentation will include at least one example from each page. The poem has a very special effect on the readers' minds because it uses the same sounds repeatedly in various names. However, this text has a musical quality thanks to the repeated sounds.

Table 3

Sounds devices

Alliteration	Consonance	Assonance
when, was	once, when,snow, beginning	year, beginning
the, the	stoped, mountain, pasture, colt	little, morgan, when
Stopped, say	little, forefoot	other, curled
his, he,	morgan, forefoot	breast, head
his, head	little, wall	dipped, his
he, had	morgan, one	as, and
we, where	and, snorted, had	heard, miniature, thunder
he, heard	snorted, at bolt	where, fled
we ,we	snorted, then	we, we
saw, saw	heard, thunder, fled	see, see, out, thought
him, him	miniature, thunder	him, him, dim
the, the	miniature, thunder, where, heard	little, of
his, him	like,flakes	winter, broken
his, he	against, falling	even, his
comes, clatter	against, flakes	he , be
wall, with, whited	against, curtain	comes, clatter
his, hair	against, custain	whited, eyes
he, his	think, snow	tail, straight
leave, late	little, fellow	coat, throw
to, told, take	only, think, didn't, know	other, creatures
	where, mother	gone, stall
	is, his	
	can't alone	
	can't, out	
	and, again, stone	
	and, mounts, again	
	mounts, eyes	
	mounts, whited	
	and, whited	
	all, tail	
	straight, isn't	
	isn't, his	
	hair, straight	
	shudders, his, as, flies	
	if, off	
	shuders, throw	

whoever, leaves
it, that, out, late,
when, goen, bin, and
other, creature,
creature, stall
and, told
and, in

come, him

In response to first research question, the current study demonstrates that linguistic elements, such as phonological and graphological devices, can help to expose a poem's meanings, which is a direct solution to the original research topic. The poet may have added a musical character to the poem by using alliteration, rhyme, or repetition, which would have improved its meaning. A poem's underlying meaning can also be understood by how certain words or phrases are used to establish a particular mood or tone. To emphasize a point or deliver a particular message, geographic elements like typeface, space, and punctuation are also utilized. Overall, the poem "The Runway"' use of linguistic devices contribute in illuminating its deeper themes and implications.

In the answer of second research question, the present study shows that in the poem "The Runway" by Robert Frost, the "Model of Reality," also known as the subjective model, is used to reflect parts of reality in phonological and graphological properties. Based on the notion that reality is created by our perception of it, and that perception is subjective and impacted by our unique experiences and emotions, is the subjective model of reality. Frost conveys the speaker's subjective experience through the sounds and rhythms of the words in the poem. Line length and spacing, among other graphological elements, can be applied to emphasise certain points or deliver a certain message. Overall, the usage of phonological and graphological elements in "The Runway" can be helpful in demonstrating the speaker's subjective experience and the ways in which each person's perception affects how they perceive the world.

In response to third research question this research reveals that The "Model of Reality" framework by Leech and Short (1981) can be employed to clarify the writer and reader domains in Robert Frost's poem "The Runaway." According to this theory, language is employed to create a model of reality, and the writer's and reader's perspectives influence this model. In the case of "The Runaway," the author's domain refers to Robert Frost's viewpoint when he composed the poem. Frost creates a model of reality through his use of words that highlights the horse's anxiety and fragility as well as the speaker's care for the horse. This is clear from the physical characteristics of the horse, which are described as having "whited eyes" and "shuddering his coat," both of which evoke anxiety and doubt. Frost's use of metaphors, such comparing the horse to a "shadow," further emphasises the horse's frailty. The reader's domain, on the other hand, describes the reader's viewpoint as they approach the poetry. The experiences, opinions, and biases that readers bring to the reading process can affect how they interpret the poetry. A reader with horse experience, for instance, might perceive the behaviour of the horse differently from a reader without such experience. The speaker's presumptions on the requirements of the horse may also be questioned by a reader who is more sceptical of authority. In general, the "Model of Reality" framework helps in demonstrating how language is used to build meaning and how this meaning is changed by both the writer's and the reader's views.

6. Conclusion

Our understanding of Frost's poetry's careful construction comes from stylistic analysis. Studying style, which is important at various language levels, is known as stylistics. It aids readers in developing a more accurate interpretation and understanding of literary texts. The Graphological and Phonological levels of language are the main topics of this study. Both vowels and consonant words repeat sounds at the phonological level of language. The use of different punctuation in text develops the aesthetic sense in the poem. The text's combination of phono-graphic elements soothes the senses of sight and sound while also appealing to readers' aesthetic sense. Stylistic analysis explains the reader and writer domains, how poet encode the language by using several punctuation and repetition of sounds and how reader decode the language to trace out the truth in poem.

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