Name of Student

Name of Professor

Name of Class

Day Month Year

Deconstruction

**Comment Paper#3**

**Literary Analysis**

The Road Not Taken is irrefutably a masterpiece of Robert Frost. The text in the poem generates speculations through new interpretation, aesthetic value and everlasting sweetness. The poem was written by the poet for his friend Edward Thomas as a tricky joke. It constitutes a perplexing situation and uncertainty of minds of people about the instances they face while making choices. Since life is replete with choices, these choices define the course of lives. Primarily, the assessment of literary devices reflects the hidden meaning of the literary text. It is not aimed at inculcating clarity and richness to the poem with different meanings. Metaphors, imagery, simile, consonance, assonance, parallelism and personification are the major literary devices utilized in the poem.

To begin, a wide range of metaphor is utilized in the poem as road, fork in the yellowwoods and roads. The road is defined as the metaphor for life and the fork on the road illustrates the choices made by people to determine the path of lives. Likewise, yellow woods highlight the metaphor of making decisions during the times of adversity. All of these metaphors glorify the significance of making choices and evaluating their impact on lives. Second, imagery is utilized to permit readers to feel things through five senses. Frost has advanced to cultivate the images of senses of sights as yellowwoods and leaves which assist the reader to perceive the text thoroughly (Frost 2). Besides, the image of roads helps the reader visualize a road offering the navigation route to travelers. Third, the simile is the device exploited for comparing things with similar features to make the reader understand it with ease. One simile is present in the second stanza as just as fair. It highlights that the poet linked the road less traveled to the easy path of life.

Moreover, assonance calls for the repetition of vowel sounds in a rapid succession which is expressed in the poem as “somewhere ages and ages hence” and “though as far that the passing”. Consonance is also used in the poem by Frost. Essentially, it is the repetition of consonant sounds which is used as d in “two roads diverging in a yellow wood” and t in “though as far as the passing there”. The road has been personified in the third line of the second stanza. Parallelism is using phrases sentences or words having the same grammatical forms. It is used in the poem as and sorry I could not travel both, and be the only one traveler long I stood.

**Criticism**

The richness of The Road Not Taken is an explicit illustration of the generation of new meanings. Different readers will advance to assimilate a distinct interpretation of the text. It examines the traditional setting of roads used symbolically to represent choices made by man in life. The deconstructive critical approach highlights that the essence of such rich poems will always surface with a different meaning for each reading. As defined in the deconstruction approach, the poem gives multiple meanings. The text is deconstructed to prove the varied interpretation of the poem. The text was first sketched in the mind by the author before publishing. Had the text been spoken only, it would have offered a dead meaning instantly after it was spoken. It proves the writing was sophisticated than speech. The romantic flavor in Frost’s poetry is clearly pictured in the poem by defining the beauty of nature. Frost establishes deep ideas based on the meaning of life and experiences within a natural frame.

In addition, the poem is replete with astonishing meanings and rich thoughts which revolve around differences and oppositions and call for the application of deconstruction critic. Deconstruction abrogated the structural thinking and urged that a particular structure does not exist because structures are inclined toward deconstructing themselves. Whenever a particular meaning is extracted from the text, it begins to deconstruct itself based on the sort of presence which is not lasting unless it is invited. In other terms, deconstruction stresses the reality does not exist when a moment is reached. It is worthy to highlight that this idea is explicitly manifested in The Road not Taken. The poet is uncertain about things and likewise keeps readers ambiguous as they keep transitioning between several ideas. It becomes challenging for readers to conclude and choose the idea which best serves the purpose of the text.

Furthermore, the title of the poem dispenses crucial differences embedded in the text. For instance, two roads suggest the poem discusses the road not taken by the poet or the road which was taken by the poet and not by others. The difference that governs the first stanza soon advances to germinate itself into the second stanza to strengthen the ambiguity. At several instances, the meaning and theme of the poem get blurred. The symbolic reading of the new road prepares readers for another interpretation which is discovered after continuous and vigorous process of reading. Roads are deemed in life culturally as lifeline, decisions and crises. In the poem, it reflects the transition in the manner of life for the poet and his decision to take a new turn. The moral indication of the sign can be implied as a man ought to be creative and establish the manner of thinking to discover the truth.

Work Cited

Frost, Robert. *The Road Not Taken*. p. 2.