

**THE ANALYSIS OF INFLECTIONAL AND DERIVATIONAL  
MORPHEMES IN ROBERT FROST'S POETRY**

**THESIS**

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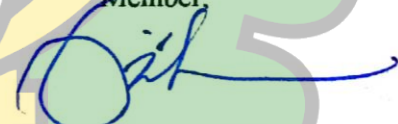
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adalah benar-benar karya saya, **kecuali semua kutipan dan referensi yang disebutkan sumbernya**. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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A R - R S N I P Y  
Saya yang membuat surat pernyataan,



Ilham Ary Maoelana

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## ABSTRACT

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The most important thing that must be mastered in order to grasp a language is word. The word is concerned with morphology since it affects spelling, reading comprehension, and vocabulary. To comprehend the meaning of vocabulary, language users need to acquire the knowledge of morphology, particularly inflectional and derivational morphemes. This thesis provides an analysis of both morphemes which occur in Robert Frost's poetry. The study aims to find the most frequently type of inflectional and derivational morphemes found in Robert Frost's poetry and also to elaborate the process of both morphemes. This study applied a qualitative method with document analysis technique. The data of this study were ten notable poems of Robert Frost's poetry. The result of this study revealed that from 675 words which contain inflectional and derivational morphemes, the most frequent type of morpheme that appeared in the poetry was plural using suffix -s, which is found in 153 words. This research also found 8 types of inflectional process including third-person singular, past tense, progressive, past participle, plural, possessive, comparative, and superlative, and 11 types of derivational process consisting of verb to noun, adjective to noun, noun to adjective in, verb to adjective, adverb to adjective, noun to adverb, adjective to adverb, verb to adverb, noun to noun, verb to verb and adjective to adjective. This research thesis is beneficial for pupils as their reading to learn derivational and inflectional morphemes as well as for English teachers and English Education Department as a reference in teaching vocabulary and linguistic subject.

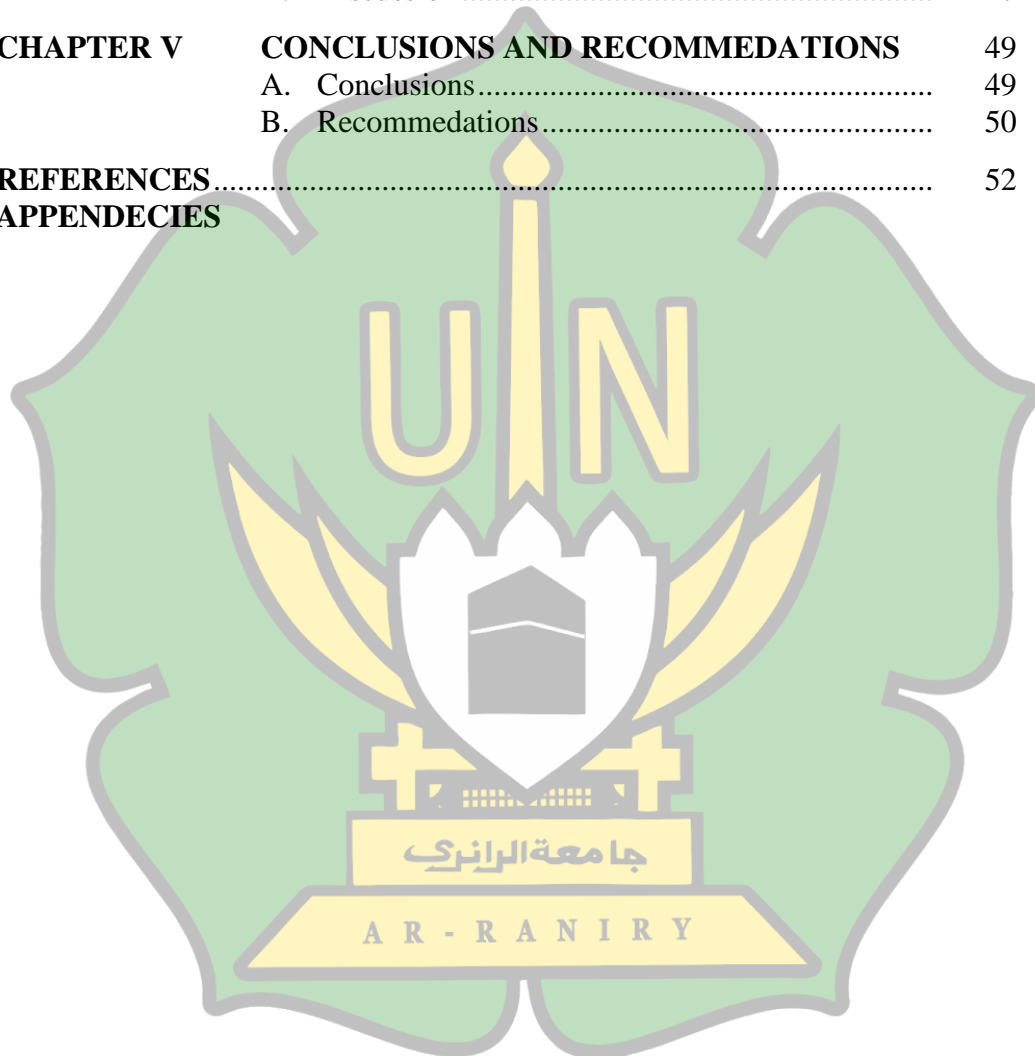


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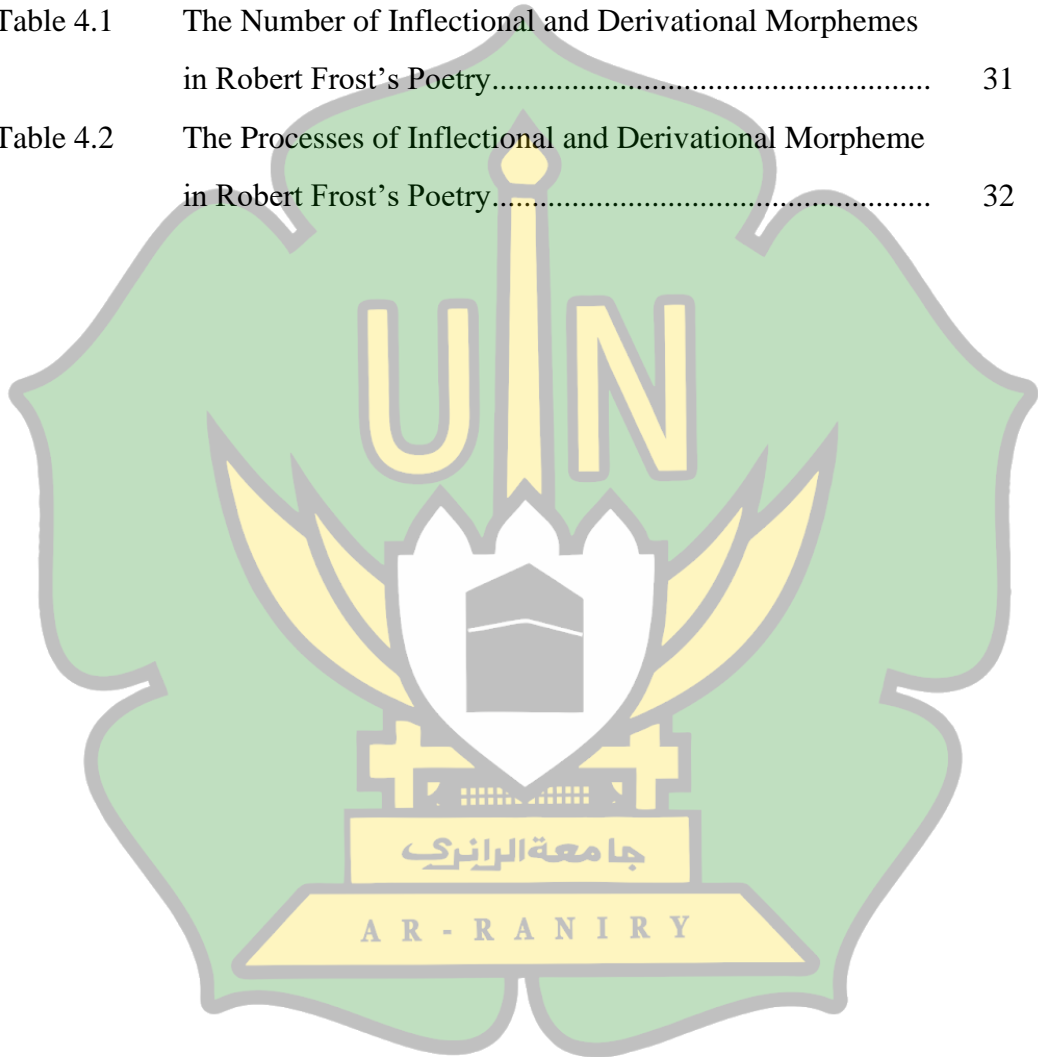


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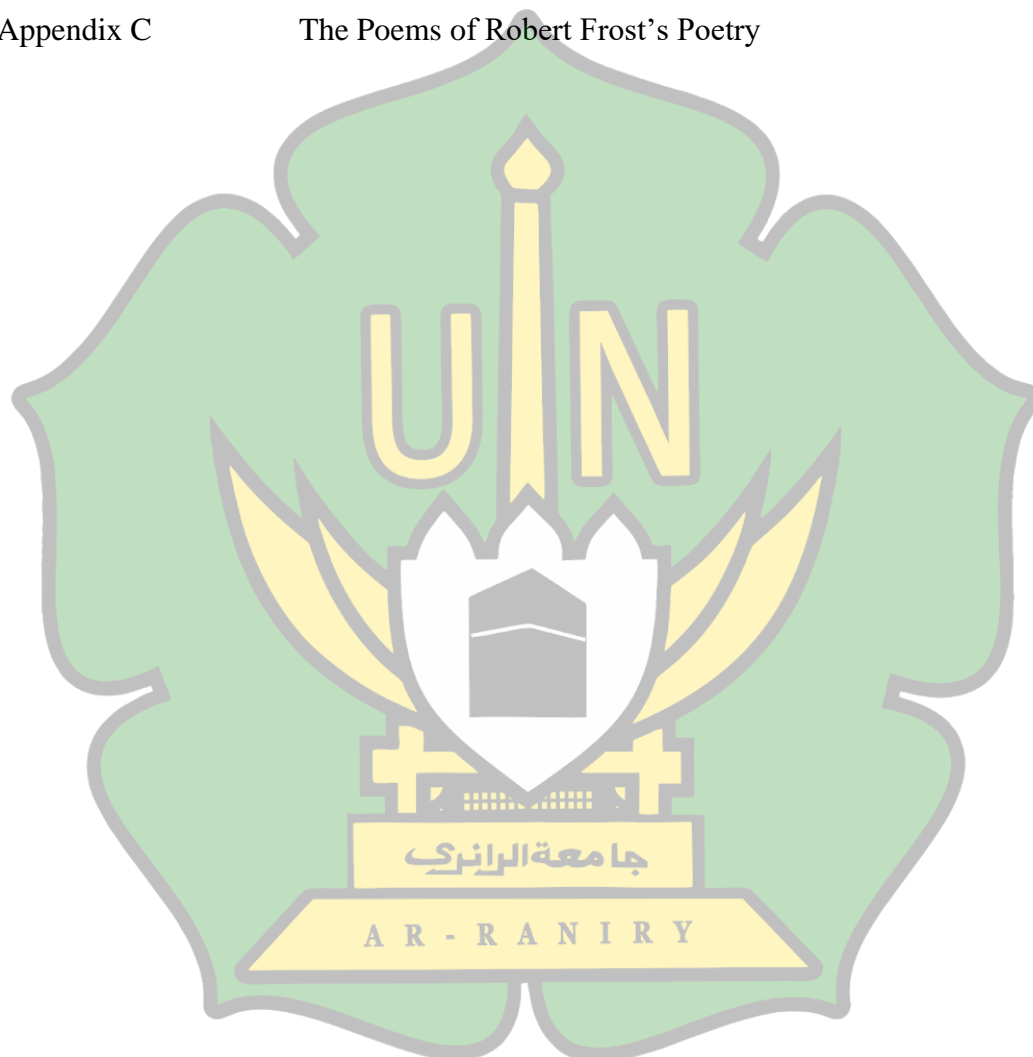
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# CHAPTER I

## INTRODUCTION

### A. Background of Study

Language is very essential for humans since it is regarded as a tool in communicating. According to Hanks (1996), language is the best mean of all self-expression. It is the purpose of language to practice communication. With language people are able to express the ideas, feelings, opinions with others in society. Language is also a bridge among people in making communication and conveying some information. Additionally, English is the most dominant language used by people around the world to communicate each other in all fields, such as economy, politic, social, culture, technology, as well as education. Therefore, it is crucial for every humans, particularly pupils, to master english language and its elements, such as vocabulary, word structure, and so forth.

Futhermore, when individuals learn vocabulary of English, they will find so many diverse words, from smallest to largest word, that actually they are derivational and inflectional morpheme of an English word. Those of both has a significant impact to word class and the meaning of a word in English. It will be a problem for non native English speakers. Misunderstandings can happen when a non native English speaker misinterpret a word only as the inflections or derivations of a single word. For instance, there is distinction between the words “*pray* and *prayer*” and “*angry* and *angrier*”. The word “*pray*” is a verb and the doer of *pray*

is called “*prayer*” which is a noun. Meanwhile, the word “*angry*” is adjective and word “*angrier*” is the comparative of angry. In this case, there is the same suffix –*er* at the end of the both words, but the word class and the meaning of both words after the suffix –*er* added to them are different. Hence, to understand the inflectional and derivational morpheme is very important.

In linguistics, the study concerning with words is called morphology. Morphology is a discipline of linguistics that studies words; their structure, forms, and classifications. Morphology, according to Fromkin, Rodman, and Hyams (2014), is the study of the internal structure of words and the rules by which words are generated. According to Yule (2017), morphology investigates basic forms in language since it focuses on the morpheme. It means that morphology analyzes the structure of language, which includes words and their constituent pieces that are called as morpheme. It can be shown in dictionaries that there are vocabulary entries that commoners called them as word, such as *untruthfulness*, *unworkable*, *boyish*, or even different inflected forms of a word, such as *works*, *worked*, and *working*. However, in morphology, they are related to the term morpheme.

Morpheme is the smallest unit of a language (Boey, 1975). Free morphemes are morphemes that can stand alone and form a word on their own. Other morphemes, such as –*er* and –*es*, which cannot stand alone are referred to as bound morphemes. Affixes are bound morphemes that are always attached to free morphemes. They are classified as prefix, infix, and suffix. In English, however, there are only two sorts of affixes of bound morphemes: prefixes and suffixes (Katamba, 1993). Additionally, bound morphemes include derivational and

inflectional morphemes. Derivation happens when a root is added by a prefix or suffix, which changes the word class and creates a new meaning. While inflection is not to change the new meaning or class of words. It only provides some features of a word's grammatical function (Yule, 2017). According to Fromkin et al. (2014), Modern English has only eight inflectional morphemes: *-s* for third-person singular, *-ed* for past tense, *-ing* for progressive, *-en* for past participle, *'s* for possessive, *-s* for plural, *-er* for comparative, and *-est* for superlative. Thus, it is beneficial for the readers to learn about derivational and inflectional morpheme. If they can grasp derivational and inflectional morphemes, they will easily understand English by identifying the root of words. Even they will be able to expand their vocabulary by deriving words. Since from one word, they may obtain several words with different parts of speech or diverse word class.

Moreover, each language can be performed either in spoken or written. It means that people utilize language either in spoken or written to convey thoughts, desires, or feelings. There are some forms of English written, such as novel, news, song and short story, which can be used as media to enrich vocabulary. Previous studies associated with morphemes have done with the object of their study is those media mentioned above. However, there is no found an analysis of inflectional and derivational morphemes on poetry. Hence, researcher used the poetry as the object of present study.

Poetry is the written literary work in which a poet expresses his thought and feelings in it with beautiful language. It is more than ordinary words (Perrine, 1988). One of the renowned poets is Robert Frost who comes from America. He was

awarded the Pulitzer Prize four times for his poetic work and was the only poet ever chosen to read his poem at a presidential inauguration. Most of his poems describe rural life in New England, Northeast of United State. He also wrote the poems in theme of humanity and nature. Besides, in terms of form his verse of poem is classic, his sentences are always straightforward and his vocabulary is frequently similar to everyday conversation. Therefore, reseacher is interested in analyzing Robert Frost's poetry.

Futhermore, there are many studies which have been conducted by some researchers concerning with morphology. The first is a research conducted by Zainuddin (2016) entitled "A Study on Derivational Affixes of Indonesian Noun-Formation in Newspaper Editorial: A Semantic Perspective". This study investigated the types of derivational affixes of Indonesian noun-formation in Indonesian newspaper editorial of kompas. This study used a descriptive qualitative method by using the theory of structural linguistics to interprete the grammatical meaning carried out in the process of derivational affixes of Indonesian noun-formation. The method of analysis data applied distributional method in terms of classifying lexical category of Indonesian derived nouns producing affixation.

The second a study entitled "The Error Analysis of Derivational Morphology in Efl's English Narrative Composition" by Paramita Kusumawardhani (2018). This study investigated the error of derivational morphemes conctructed by student grade XI of a Public High School in Tangerang in their writing of narrative composition. This study used descriptive method. Some error of derivation found in this paper are: derivation of a noun, adverb, gerund after



a preposition, gerund after the verb, to-infinitive, present participle, passive participle, modals, and adjective.

The third a study by Sugianto, Kamarudin and Muhammad Sarifuddin (2019) entitled “The English And Sasak Derivational Morpheme on Study Comparison”. This paper had the purpose to compare derivational morpheme in English and Sasak language as well as to found the similarities and differences both those languages. The research conducted the interview section among the experts of those two languages to collect the data. The result of research is that some derivational morphemes existed in the Sasak were also found in English derivational morpheme process. It can ease the students who speak Sasak as their mother tongue in studying English.

The fourth a study entitled “Error Analysis of Inflectional Morphemes Made by Preparatory Year Saudi EFL Students at Al-Jouf University” by Abbas Hussein Abdelrady and Abdul Mahmoud Idrees Ibrahim (2015). This paper aims to identify the errors of inflectional morphemes and find out the types of errors and the most frequent errors that are made by students of Preparatory Year at Al-Jouf University in their writing. The source used in this paper to collect data is the students’ answers in the final examination of the academic year 2013-2014. The students were asked to write on two different familiar topics. The result shows that the total number of errors is 53 out of 75 sentences with 50.9%.

Those studies above and this one are related. It is connected with the study of morphological structures. Those studies, on the other hand, are concerned with the error and the comparative study of two languages. Those studies also only focus

on one side; derivational morpheme only or inflectional morpheme only. However, this research is concerned with the processes of both; derivational and inflectional morphemes in written language. The data source for the prior researches differs from the data source for this study as well. Those researches investigated newspaper and students' papers as sources of data. Meanwhile, this study analyses the poetry of Robert Frost.

From illustration above, the researcher would like to conduct a research entitled "The Analysis of Inflectional And Derivational Morphemes in Robert Frost's Poetry".

### **B. Research Questions**

The research questions were formulated as follows:

1. What is the most frequent type of inflectional and derivational morpheme found in Robert Frost's Poetry?
2. How are the processes of inflectional and derivational morpheme used in Robert Frost's Poetry?

### **C. The Aim of Study**

Based on the formulation of the problem as mentioned above, the aims of this study are:

1. To find out the most frequent type of inflectional and derivational morpheme found in Robert Frost's Poetry.

2. To elaborate the processes of inflectional and derivational morpheme used in Robert Frost's Poetry

#### **D. Significance of Study**

The significance of this study is to broaden readers' knowledge of derivational and inflectional morphemes. The result of this research is also expected to be a tool for students to elevate their understanding of morphology, particularly derivational and inflectional morphemes. Furthermore, for the lectures, this research finding can be applied as authentic material for teaching linguistic subject. Lastly, hopefully this study can be helpful for the future researchers who are attempting to find the reference in same case.

#### **E. Research Terminology**

The following is terms related to this study that should be defined in order to avoid readers' misunderstanding.

##### **1. Morpheme**

Morpheme refers to the traditional term for the most basic unit of grammatical form (Fromkin et al, 2014). Morpheme is divided into two types: free morpheme and bound morpheme. A bound morpheme is made up of affixes like as prefixes, suffixes, and infixes. However, there are no infixes in English language. Bound morpheme is classified into two types: derivational

morpheme and inflectional morpheme. The main focus of this study is on bound morphemes; derivational and inflectional morphemes.

## **2. Derivational morpheme**

Derivational morpheme is a bound morpheme that is attached to a base to generate a new word with a different part of speech classification (Kolanchery, 2015). According to Fromkin et al. (2014), derivational morphemes are divided into two types: changing grammatical classes and without changing grammatical classes. This study focuses on both categories: changing and non-changing grammatical classes.

## **3. Inflectional morpheme**

Inflectional morpheme is a bound morpheme with a strictly grammatical purpose that marks qualities such as tense, number, person, and so on (Fromkin et al, 2014). There are only eight inflectional morphemes/affixes in modern English: *-s* for third-person singular, *-ed* for past tense, *-ing* for progressive, *-en* for past participle, *'s* for possessive, *-s* for plural, *-er* for comparative, and *-est* for superlative. This study focuses on analyzing the inflectional morphemes in Robert Frost's poetry as well.

## **4. Robert Frost's Poetry**

Poetry is one of written literary works in which the poets, the poetry author, express their thoughts and feelings in beautiful words. Perrine (1974) defines poetry as a kind of language that says more and says it more intensely than do ordinary language. The poetry has elements within it, such as theme, language style, diction, imagery and so forth. This study analyzes the poetry of one of

the renowned poets who is from America, Robert Frost. Theme of his poetry is mostly about humanity and nature. However this study is not analyzing the elements as mentioned above. The focus is to analyze inflectional and derivational affixes.



## CHAPTER II

### LITERATURE REVIEW

#### A. Morphology

Morphology is one of scopes of linguistics. There are several definitions of morphology. Some linguists have their own definitions of it. Yule (2017) defined morphology as the study focusing on forms in language rather than depending on identifying words. According to Katamba (1993), morphology is the study of how the formation and the structure of the word. While Fromkin et al (2014) explain that morphology is the study of the internal structure of words, and of the rules, by which words are formed. In addition, Lieber (2016) argued that morphology is the study of word formation about the ways new words are coined in the languages of the world.

In line with the definitions of morphology above, it can be concluded that morphology is a study of word formation process in which it deals with words; their internal structures, and how they are formed.

#### B. Morpheme

##### 1. Definition of Morpheme

In English language, there are word forms such as *walks*, *walked*, *walking*, and *walker* come from one unit *walk*, and a number of other units like *s*, *ed*, *ing*, *er*. All these units are called as morphemes. Morpheme is defined as the smallest unit

of a language (Lim Kiat Boey, 1975). According Lieber (2016) morpheme is a minimal unit of language that has meaning. Therefore, a morpheme cannot be decomposed into smaller units. For instance, morpheme *iron* cannot be torn apart into i-r-o-n, as they do not have meaning when those are separated.

Futhermore, Katamba (1993, p. 20) stated that morpheme is the smallest meaning unit in a language which has grammatical function. Grammatical function units contain forms to denote past tense or plural, for example. In the sentence *the kids played the game*, the word *played* consists of two morphemes. One minimal unit of meaning is *play* and another unit of grammatical function is *-ed*, indicating past tense. The word *kids* has two morphemes as well. One meaning unit is *kid* and another unit of grammatical function is *-s*, indicating plural.

In addition, one word can have a number of morphemes. For example, the word *unfaithful* consists of three morphemes, the word *un* which create the word to be negative form, *faith* which means get strong belief/trust in someone/God, and *able* which means having power to do something. To summarize, a morpheme is the smallest unit of language that contains meaning and cannot be subdivided further.

Table 2.1

*Examples of English morphemes. Adapted from Fromkin et al (2014, p. 34)*

Number of Morphemes	Examples
one morpheme	boy desire meditate
two morphemes	boy + ish



	desire + able
	meditate + ion
three morphemes	boy + ish + ness
	desire + able + ity
four morphemes	gentle + man + li + ness
	un + desire + able + ity
more than four	un + gentle + man + li + ness
	anti + dis + establish + ment + ari + an + ism

---

## 2. *Types of Morpheme*

There two types of morpheme; a free morpheme and a bound morphemes (Lieber, 2016).

### a. **Free Morpheme**

According to Lieber (2016, p.2), free morpheme is morpheme that can stand by itself without being attached to other morpheme. Fromkin et al (2014, p. 40) further points out that free morphemes are words that can stand alone. Moreover, Yule (2017) defines a free morpheme as a word that can stand on its own as a single word. Based on the three definitions provided above, it can be concluded that a free morpheme is an independent morpheme that can stand alone and not be attached to other morphemes in a sentence. Examples of free morpheme are words *cat*, *kite*, *boy*, *book*, *tea*, etc.

There are two category of free morpheme: lexical morpheme and functional morpheme (Yule, 2017).

### 1). Lexical Morpheme

Lexical morpheme is a collection of common nouns, adjectives, and verbs that we conceive of as the words that contain the "content" of the messages we deliver. In addition, lexical morphemes are morphemes that can be modified by the addition of an affix. As a result, they are classified as an open class of words, which means that they have the potential to create new meanings or word classes (Yule 2017, p. 145). For instance, *care (careful)*, *pencil (pencils)*, *pay (payment)*, *sad (sadness)*, *work (worked)*, and so on.

### 2). Functional Morpheme

Functional morpheme is a group of conjunctions, prepositions, articles, and pronouns that are derived primarily from the language's functional words. Furthermore, functional morphemes are morphemes that cannot be affixed to another morpheme in the language. Thus, they are classified as a closed class of words, which means that they cannot be used to create new meanings or word classes (Yule, 2017, p. 145). Example of these words include: *before, after, and, at, the, you, they, we, below, above, etc.*

### b. Bound Morpheme

Lieber (2016, p.3) defines a bound morpheme as a morphological element that can merely exist as a component of a word. It can solely occur when they are attached to free morpheme. Furthermore, according to Fromkin et al (2014), bound morphemes are never able to function alone, but are always a component of a single word. Yule (2017) provides another definition of bound morphemes, that they are

forms that are normally unable to work on their own and are instead connected to other forms. For example, common bound morpheme in English *-ed*, *-ly*, *-ness*, *-er*, etc. These sets were identified as affixes and they cannot stand by themselves. Thus, in English, all affixes (prefixes and suffixes) are bound morphemes. When they are linked to free morphemes such the suffixes *-ish*, *-ness*, and the prefix *un-*, it is only possible for them to exist. Armed with four definition provided above, it can be concluded that bound morphemes are morphemes that are dependent on one another. Bound morpheme itself can be classified into two types inflectional and derivational morphemes. These both of bound morphemes will be described in greater detail in a subsequent section.

### 3. *Root, Stem, Base*

The term 'root', 'stem', and 'base' are all used in the morphology to refer to the part of a word that remains after all affixes have been removed. Yule (2017) defined stem is as the basic word forms of free morphemes when they are applied with bound morphemes attached. In contrast, Fromkin et al (2014) stated that stem is the affixes combining to basic forms of word. While root is the core of word to which other morphemes can be added (Fromkin et al, 2014; Katamba, 1993). Whereas Lieber (2016) states that base is the unit that can be attached by bound morphemes. If we notice the four definitions of terms root, base, stem by linguists above, they are similar, except the definition of stem that has the difference.

Nevertheless, Plag (2003) classified particularly the term root, stem, and base. A root is a morphological form that cannot be further analyzed in terms of derivational or inflectional morphology. It is the part of a word's form that remains

after all inflectional and derivational affixes are eliminated. A root is the basic part that always present in lexical categories: noun, adjective, verb , and abverb. In the word *unworkable* the root is ‘work’, to which first the suffix *-able*, then the prefix *un-* have been attached. Whereas a stem is typically utilized as root to which inflectional affixes are added. For instance, in the word *worked* the stem is ‘work’. Whilst a base is any form to which any kind of affixes can be applied. Any root or stem can be called as a base, but the set of bases is not exhausted by joining the sets of roots and stems together, as a derivationally analysable form to which affixes are added can only be referred to as a base in the context of derivational analysis. As a result, although the word ‘workable’ can serve as a base for prefixation to produce the word *unworkable*, it cannot be referred to as a root because it is not observable in terms of derivational morphology, nor as a stem because it is not the addition of inflectional affixes that is in question.

#### 4. *Affixes*

An affix is a syllable or letter that is added at the beginning or end of a root of word to alter its meaning (Lieber, 2016). Affixes are classified into three main categories, namely prefix, infix, and suffix. However, the English language simply deals with the two major types; prefix and suffix (Katamba, 1993). Therefore, only these two are treated here.

##### a. **Prefix**

According to Lieber (2016, p. 36), a prefix is a syllable or syllables that appear in the beginning of the root and can change the meaning of the root. It signifies that a prefix is an affix that comes before the root and has the ability to

affect the meaning of the root. Prefix can be applied solely for derivational morphemes.

For example:

-*un* meaning 'not;opposite' in the form *unlike*

-*re* meaning 'again;back' in the form *rewrite*

-*over* meaning 'too much' in the form *overload*

### b. Suffix

A suffix is a letter or group of letters that are appended to the end of a root and have the ability to change the tense or meaning of the root (Lieber, 2016, p.36). It signifies that an affix that comes after a root and has the ability to alter the original tense or meaning of the root. Suffix can be utilized for both derivational morphemes and inflectional morphemes.

For example:

-*s*, -*es* (plural) meaning 'more than one' in the form *cars*

-*ed* (past tense) meaning 'in the past' in the form *worked*

-*ify*, -*fy* meaning 'make;become,' in the form *beautify*

In addition, Lieber (2016, p. 40) notes that affixation is comprised of five processes that fit under five semantic categories that are commonly used:

1. Personal Affixes: these are used to create a noun referring to people by by adding suffix – *er* or suffix –*ee*, such as *teacher*, *employees*.
2. Negative and Privative Affixes: These are used to convey the notion "not" and to communicate something that is not desired. For example, the prefix *un-* (*unhappy*), *in-* (*inactive*), and *-less* (*hopeless*).

3. Prepositional and Relational Affixes: These are used to represent the space or time, like over- (overflow) and out- (outhouse).
4. Quantitative Affixes: These are used to indicate the amount of something to do. For example, -ful (useful), re- (reread), and multi- (multilingual)
5. Evaluative Affixes: There are two types of evaluative affixes: The first is diminution (to create the smaller version of the root). Micro-, mini-, nano-, pico-, -ette, -let, -ling, and -y are some of the affixes used. Booklet is an example of a term that denotes that the book is short in size. The second point to mention is augmentation (to create the bigger version of the root). Hyper-, mega-, uber-, ultra-, and tera- are some of the affixes used. For example, the term "megastore" refers to a store that is extremely large.

## C. Inflection

### 1. Description of Inflection

Inflectional morpheme is part of bound morpheme which has no function to produce new words in the language, but it only used to indicate the grammatical function of words (Yule, 2017). For instance, when the word *eat* added certain affixes, it can produce forms like *eats*, *eating*, and *eaten*. Those words do not create new word class, but only grammatically distinct forms of the same word. Another example is the word *boys*; it consists of a free morpheme *boy* and a suffix *-s*. The bound morpheme *-s* does not change the syntactic category of the morpheme *boy*. It only serve grammatical function which denotes that the word *boys* is plural as well both are noun.

Furthermore, an inflectional morpheme denotes various grammatical qualities of nouns and verbs, including number, case, and tense. Suffixes constitute the entirety of the inflectional morphemes in English. The suffix *-s*, which denotes possession or plurality in nouns, is an inflectional morpheme; the others are suffixes *-ed -en -ing*, which are added to verbs to indicate the form of verb. (Kolanchery, 2015, p. 164). The words *kids* and *played* are examples, with *-s* denoting plural and *-ed* denoting the past tense. The suffixes *-er* and *-est* which are most commonly found in adjectives are only used to denote comparison. Additionally, it is worth noting that an inflectional suffix appears at the end of the word and cannot be replaced with another suffix. Thus, it does not alter the part of speech of the word.

## 2. *Types of Inflection*

Modern English has only eight inflectional affixes (Fromkin et al, 2014, p.47). They are third-person singular, past tense, progressive, past participle, plural, possessive, comparative and superlative. The following is an explanation of eight inflectional affixes.

1. Third-person singular normally adds the suffix *-s -es* to the verb, and there is a singular subject preceding the verb. The suffix *-s -es* in the verb indicates that it refers to a singular subject. For instance, she walks to the office. She *watches* TV .
2. Past tense can be indicated by the inflectional suffix *-ed*. The inflectional suffix *-ed* is added to the verb and generating the past tense form. For instance, she *worked* at home.



3. Progressive is typically produced by suffix *-ing* to the verb. The inflectional suffix *-ing* denotes the present participle form of the verb. For instance, she is *drinking* the tea.
4. Past participle refers to the suffix *-en* that is added to an irregular verb to create the past participle form. For instance, he has *eaten* the cake.
5. Plural forms are more frequent found in nouns. The suffix *-s* specifies the plural form. For instance, the word *boy* adds the inflection suffix *-s* to form *boys*.
6. Possessive is a suffix *'s* that is appended to a noun to indicate possession of something. For instance, *Robert's* hair is short. *Girls'* doll is broken.
7. Comparative can be marked by suffix *-er* to the adjective that makes a comparison between two objects. For instance, she is *smarter* than I am.
8. Superlative refers to the suffix *-est* that is appended to an adjective to enable comparison of the adjective's highest quality level to a noun. For instance, Tom is the *cleverest* student in the class.

#### D. Derivation

##### 1. Description of Derivation

Derivational morpheme is a bound morpheme that is appended to a root to create a new word that is classified differently in its part of speech (Kolanchery, 2015). When a derivational affix is added to the root of a word, it might alter the word's part of speech or grammatical category. For instance, when the suffix *-ness* is added to the adjective *'good'*, the adjective *'good'* changed into the noun *'goodness'*. Bound morphemes, such as *-ly*, *-ful*, *-cation*, *-dom*, *-ship* are called

derivational affixes. These may give different grammatical function or they merely cause new words without changing the part of speech (Fromkin et al., 2014).

There are some derivational affixes which alter the word class according to Fromkin et al (2014, p. 45):

1. Noun to Adjective

e.g. : child + ish = childish, power + ful = powerful, history + ic = historic,  
envy + ous = envious, picture + esque = picturesque

2. Verb to Noun

e.g. : product + ion = production, dance + er = dancer,  
appear + ance = appearance, inform + ation = information,  
conform + ist = conformist, acquitt + al = acquittal,  
arrange + ment = arrangement

3. Adjective to Adverb

e.g. : short + ly = shortly

4. Noun to Verb

e.g. : custom + ize = customize, beauty + ify = beautify,  
vaccin + ate = vaccinate, en + joy = enjoy, im + prison = imprison,  
be + friend = befriend, in + habit = inhabit

5. Adjective to Noun

e.g. : bore + dom = boredom, specific + ity = specificity,  
good + ness = goodness, feudal + ism = feudalism

6. Verb to Adjective

e.g.: touch + able = touchable, support + ive = supportive,

migrate + ory = migratory, run(n) + y = runny

## 7. Adjective to Verb

e.g.: ideal + ize = idealize, en + large = enlarge

Some derivational affixes do not change word class (Fromkin et al, 2014, p.45):

### 1. Noun to Noun

e.g.: member + ship = membership, unit + -ity = unity,

king + dom = kingdom, dis + advantage = disadvantage,

un + employment = unemployment, brother + hood = brotherhood

### 2. Verb to Verb

e.g.: un + lock = unlock, re + rewrite = rewrite, dis + allow = disallow

### 3. Adjective to Adjective: -ish, il-, in-, un-

e.g.: pink + ish = pinkish, il + legal = illegal, in + correct = incorrect,

un + happy = unhappy, ab + normal = abnormal, im + polite = impolite

## 2. *Types of Derivation*

According to Kolanchery (2015), certain derivational morphemes act to generate new words to which affixes can attach. When a derivational affix is added to the base of a word, the part of speech or grammatical category of that word can change. The following are the kinds of derivational affixes.

### a. Noun Formation

Noun formation is a type of derivational process in which an existing part of speech is transformed into a noun. These are the noun formations:

## 1) Verb into Noun

For instance: Move (*verb*) + ment = Movement (*Noun*)

## 2) Adjective into Noun

For instance: Valid (*Adjective*) + ity = Validity (*Noun*)

**b. Verb Formation**

Verb formation is a sort of derivational process in which an existing part of speech is transformed into a verb. The following are the verb formations:

## 1) Adjective into Verb

For instance: En + rich (*Adjective*) = Enrich (*Verb*)

## 2) Noun into Verb

For instance: Sign (*Noun*) + ify = Signify (*Verb*)

**c. Adjective Formation**

Adjective formation is a derivational process that occurs when a an existing part of speech is transformed into an adjective. The following is a list of adjective formations:

## 1) Noun into Adjective

For instance: Gold (*Noun*) + en = Golden (*Adjective*)

## 2) Verb into Adjective

For instance: Charge (*Verb*) + able = Chargeable (*Adjective*)

## 3) Adverb into Adjective

For instance: Ever (*Adverb*) + y = Every (*Adjective*)

#### d. Adverb Formation

Adverb Formation is a kind of derivational process in which the present part of speech is transformed into an adverb. Adverb formations include the following:

1) Noun to Adverb

For instance: Out + side (*Noun*) = Outside (*Adverb*)

2) Adjective to Adverb

For instance: Possible (*Adjective*) + ly = Possibly (*Adverb*)

3) Verb into Adverb

For instance: A + round (*Noun*) = Around (*Adverb*)

In addition, Katamba (1993) argued that derivations can be either prefixes or suffixes, but inflections are simply suffixes. To differentiate the inflectional from derivational affixes, the following table will offer an overview of the distinctions between inflection and derivation.

Table 2.2

*The Distinction of Derivation and Inflection. Adapted from Fromkin et al (2014, p. 48)*

Inflection	Derivation
Grammatical function	Lexical function
No word class change	May cause word class change
Small or no meaning change	Some meaning change
Often required by rules of grammar	Never required by rules of grammar
Follow derivational morphemes in a word	Precede inflectional morphemes in a word
Productive	Some productive, many nonproductive

## E. Poetry

Poetry is a type of literary work based on interplay of words and rhythm. According to Robert Frost (1983) in Hartiningsih (2001), poetry is a rhymatical composition of words expressing an attitude, designed to surprise and delight and to arouse an emotional response. Perrine (1974) defines poetry as a kind of language that says more and says it more intensely than do ordinary language. Additionally, Hillyer (1971) defines poetry as the one unbroken thread connecting us to the past; from perished towns and civilizations, this common utterance connects us with heroism and piety, the love and festivals – all that has passed, unchanged and ever renewed. It means that poetry refers to any type of verbal or written language that is structured rhythmically and is intended to express any kind of emotion, idea, or state of being, or to tell a story.

Moreover, poetry is a beautiful embodiment of the spontaneous emotions of a poet. Once emotions find the appropriate words to express themselves, a poem is born. A poem frequently begins with an abstract idea that is developed with concrete words without losing its abstractness. A poem is a single piece of poetry. Whereas poetry is a term used to describe a collection of poems that may or may not be related by theme, author, or style. Poetry also frequently employs particular forms and conventions to make alternate interpretations in the words or to elicit emotional or sensual responses. The elements, such as theme, assonance, alliteration, language style, diction, imagery and rhythm, are used occasionally used to generate musical or incantatory effects. Thus, it can be concluded that poetry is literary work that

employ words rhythmically to express the personal thoughts and feelings of the person who wrote it.

#### **F. Robert Frost**

Robert Frost is one of the renowned poets from the United States. He was born on March 26, 1874 in San Francisco, United States. After the death of his father, he relocated with his mother and sister to eastern Massachusetts, near his paternal grandparents. Robert Frost held a unique position in modern poetry, having been profoundly influenced by his experiences in his youth. He has gained widespread acclaim from the public, while his poetry does not receive careful critical judgment. This is due in large part to the nature of his poetry. His poetry lacks the intricacy that one would expect to find at the heart of the best modern verse. His verse style is traditional, his sentences are always clear, and his language is frequent similar to everyday speech. Many readers' explorations come to a halt because of his simplicity. Besides, nature appears frequent in his poetry (Zhang, 2017, p.26). In addition, Harinath and Sundheer (2015) said that Robert Frost's poetry generally provides the sense of being thought provoking and more resembling human beings living in a traditional society.

Robert Frost's poetic work was first published in England before it was published in the United States. In his lifetime, Robert Frost wrote over 150 poems. He was awarded the Congressional Gold Medal in 1960 for his poetic work. He was also the poet who won the Pulitzer Prize four times and was the only person ever chosen to read his poem at the inauguration of President John F. Kennedy. He also frequently wrote the poetry about rural life in New England in the early twentieth



century. Therefore, his poetry is mostly theme of humanity and nature. He is died on January 29, 1963 in Boston, United State.



## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Research Design

Research design is the set of procedures and methods utilized in collecting and analyzing data in a study (Johnson and Christensen, 2014). It is the way used to gather data, analyze data, and draw conclusions from the data acquired in order to provide valid and reliable data. There are three sorts of research designs: quantitative research, qualitative research, and mixed methods research. The method applied in this study was a qualitative research.

Qualitative research is used to analyze and interpret the phenomenon occurred. Qualitative research is a series of procedures taken by the researcher to collect and analyze data that typically use an interview, an observation, a questionnaire, a test, and documentation (Ary, Jacobs, Irvine & Walker, 2019). It generates descriptive data; behavior and speech or word that can be observed by researcher. Moreover, the data used in this method is primarily in the form of word rather than number. Therefore, it is relevant to this research that focuses on analyzing and describing inflectional and derivational morphemes in Robert's Frost Poetry. The data was in form of word as well.

However, even though the nature of this study was qualitative, the quantification was also required in this research to assist qualitative findings. As stated by Ary et al (2019), occasionally, some numeric data may be collected in

qualitative study. The researcher utilized the numerical data by counting percentage of different types of derivational and inflectional affixes to find the most frequent one.

## **B. Research Data**

The data source of this research was Robert Frost's Poetry taken from *www.poemhunter.com - The world's Poetry Archive*. It has one hundred and ninety one poems of Robert Frost. Among them, there are ten notable poems, which are *The Road Not Taken, Birches, The Gift Outright, Mending Wall, Home Burial, The Death of the Hired Man, Stopping By Woods on a Snowy Evening, Acquainted with the Night, Desert Places, and New Hampshire*. The data used in this study were those ten notable Robert Frost's poems.

## **C. Research Instrument**

Research instrument is defined as the means (physical or nonphysical) of producing qualitative or quantitative data to be analyzed and interpreted (Griffie, 2012). Additionally, Siyoto and Sodik (2015) states that documentation instrument was developed for research using the document analysis approach and the material of this research can be books, magazines, etc. The document includes both printed and electronic (computer-based and Internet-transmitted) material (Bowen, 2009).

Therefore the instrument of this study was document. The document used in this study was for analyzing inflectional and derivational morphemes. The document itself was Robert Frost's poetry which is a part of electronic material since taken from *www.poemhaunter.com*.

#### D. Data Collection Technique

Data collection technique is defined as the process of gathering, measuring, and analyzing appropriate insights for research purposes through the use of technology (Salkind, 2013). According to Johnson and Christensen (2014), there are numerous methods for gathering data, such as observation and documenting or document analysis. This research applied a document analysis as the technique for collecting data. Document analysis is a methodical process for assessing or evaluating documents, including printed and electronic (computer-based and Internet-based) material (Bowen, 2009). Skimming (superficial examination), reading (thorough examination), and interpretation are all part of document analysis. The data of this research is ten notable poems of Robert Frost. In the process of collecting data, the researcher took some following steps:

1. Downloading the Robert Frost's Poetry from [www.poemhunter.com](http://www.poemhunter.com).
2. Determining the words which contains of inflectional and derivational morphemes.
3. Listing all the derivational and inflectional morphemes found in the poetry.

#### E. Data Analysis

According to Salkind (2013), data analysis is the process of analyzing, cleansing, converting, and modeling data in order to extract meaningful information. Data analysis is used to extract information from data by employing analytical and logical reasoning. Furthermore, the goal of data analysis is to answer

research questions and to assist in determining patterns and relationships among variables.

The researcher went through the following steps in analyzing the data:

1. Identifying the data chosen concerning which data indicating inflectional and derivational morphemes.
2. Assigning a classification to each type of derivational and inflectional morphemes within each group of them.
3. Counting each type inflectional and derivational morphemes found in the poetry in percentange to find the most frequent one.
4. Drawing conclusions based on research findings of inflectional and derivational morphemes in Robert Frost's poetry.



## CHAPTER IV

### FINDINGS AND DISCUSSION

#### A. Findings

This subsection presents the findings of inflectional and derivational morphemes found in Robert Frost's Poetry. It is divided into two parts based on the research question which have been provided in the first chapter.

#### 1. *The Most Frequent Type of Inflectional and Derivational Morpheme in Robert Frost's Poetry*

Table 4.1  
*The Number of Inflectional and Derivational Morphemes in Robert Frost's Poetry*

Robert Frost Poetry	Inflectional	Derivational
<i>The Road Not Taken</i>	11	9
<i>Birches</i>	36	28
<i>The Gift Outright</i>	6	11
<i>Stopping By Woods on a Snowy Evening</i>	6	3
<i>Mending Wall</i>	27	17
<i>Home Burial</i>	43	34
<i>The Death of the Hired Man</i>	75	51
<i>Acquainted with the Night</i>	3	5
<i>Desert Places</i>	14	7
<i>New Hampshire</i>	151	138
<b>Total</b>	<b>372</b>	<b>303</b>

Based on the table 4.1, this study found that in total there were 675 words which contains inflectional and derivational morphemes in ten poems of Robert Frost's Poetry. The classification of these kinds were derivational morphemes which change the word class or those does not and eight types of inflectional morphemes. In general, the use of inflectional morphemes was more frequent than derivational morpheme. The numeration showed that inflectional morphemes appear in 372 out of 675 words. While the derivational morphemes emerged in 303 out of 675 words.

Table 4.2  
*The Processes of Inflectional and Derivational Morpheme in Robert Frost's Poetry*

Type of Morpheme	Process	Frequency	Percentage %
Derivational Morpheme	Verb into Noun	109	16,15%
	Adjective into Noun	18	2,67%
	Noun into Adjective	40	5,93%
	Verb into Adjective	62	9,19%
	Adverb into Adjective	5	0,74%
	Noun into Adverb	10	1,48%
	Adjective into Adverb	25	3,70%
	Verb into Adverb	1	0,15%
	Noun to Noun	17	2,52%
	Verb to Verb	9	1,33%

	Adjective to Adjective	7	1,04%
	Third-Person Singular	59	8,74%
	Past Tense	77	11,41%
	Progressive	40	5,93%
Inflectional Morpheme	Past Participle	7	1,04%
	Plural	153	22,67%
	Possessive	21	3,11%
	Comparative	9	1,33%
	Superlative	6	0,89%
	<b>Total</b>	<b>675</b>	<b>100%</b>

Moreover, table 4.2 showed that derivational morphemes which change the word class involved noun formation, adjective formation and adverb formation. Words were found in noun formation, which are 109 *verb into noun* or 16,15% out and 18 *adjective into noun* or 2,67% out of total. Words were appeared in adjective formation, which are 40 *noun into adjective* or 5,93% out of total, 62 *verb into adjective* or 9,19% out of total, and 5 *adverb into adjective* or 0,74% out of total. Word were indicated in category of adverb formation, which are 10 *noun into adverb* or 1,48% out of total, 25 *adjective into adverb* or 3,70%, and 1 *verb into adverb* or 0,15% out of total.



In addition, derivational morphemes which do not alter the word class comprised in noun to noun, verb to verb, and adjective to adjective. The process of *noun to noun* appeared in 17 words or 2,52% out of total. *Verb to verb* arose in 9 words or 1,33% out of total. Whilst *adjective to adjective* emerged in 7 words or 1,04% out of total. It was indicated that *verb into noun*, which is part of noun formation, is the most frequent derivational process found in Robert Frost's poetry. Meanwhile the fewest derivational process was *verb into adverb*, which is only occurred 2 times; once in poem of *Birches* and once in poem of *Home Burial*. The process of derivation that happened in all poems of Robert Frost is *noun into adjective*. However, there is not found the verb formation in this study.

Futhermore, it was showed in table 4.2 that the most frequent type of inflectional morpheme in Robert Frost's poetry is *plural*. It was occurred in 153 words or 22,67% out of total of morphemes in Robert Frost's poetry. Then it was followed by *past tense* which appear in 77 words or 11,41% out of total. *Third-person singular* happens in 59 words or 8,74% out of total. *Progressive* appeared in 40 words or 5,93% out of total. *Possessive* was found in 21 words or 3,11% out of total. *Comparative* form was found in 9 words or 1,33% out of total. *Past Participle* was found in 7 words or 1,04% out of total. Lastly, the fewest form of inflectional morphemes was *superlative*. It appeared in 6 words or 0,89% out of total.

To sum up, the most frequent type of inflectional and derivational morpheme in Robert Frost's poetry is inflection. The type of this inflection is *plural*. It appeared in all poems of Robert Frost.

## 2. Processes of Inflectional and Derivational Morpheme in Robert Frost's

### Poetry

As shown in table 4.2, all eight categories of inflectional morphemes were appeared in ten poems of Robert Frost. While derivational categories found in this study are three formations; noun formation, adjective formation, and adjective formation. There is no verb formation found in it. The following are the processes of inflectional and derivational morpheme in ten selected poems of Robert Frost Poetry.

#### a. Inflectional morphemes

There were 371 words which denote inflectional processes in ten selected poems. Each words in this category only has 2 morphemes, which are the word stem and inflectional suffix. According to Fromkin et al (2014) theory, inflectional processes include: -s third-person singular, -ed past tense, -ing progressive, -en past participle, -s plural, -'s-' possessive, -er comparative, and -est superlative.. The example of each type will be provided below.

##### 1. Third-Person Singular

There were 59 words of third-person singular process found in Robert Frost's poetry. Below is an example of third-person singular process found in the data source.

*Mending Wall*

Line 41 He moves in darkness as it seems to me

The underlined word "moves" and "seems" indicates the use of third-person singular with the process of attaching -s to the end of the verb stem.

The suffix –s is used to make grammatical context of verb. This form is applied for the present tense rule. The stem of verb “moves” is “move” and the stem of verb “seems” is “seem”. There are third-person singular “he” and “it” as a subject as well. Therefore, suffix –s is attached to the stem of those verbs with an eye to make grammatically proper. The inflection of those words do not change the word class and the meaning.

## 2. Past Tense

There were 77 words of past tense process found in Robert Frost’s poetry. Below is an example past tense process found in Robert Frost’s poetry.

*The Road Not Taken*  
 Line 15      *I doubted if I should ever come back.*

The underlined word “*doubted*” indicates the use of past tense in it. It happens because of the process of the attachment of suffix –ed which adds to the end of the verb stem. However, it does not change grammatical class and the meaning. The suffix –ed merely serves the grammatical extra to the stem of that verb which signifies something happened in the past. The stem of the verb “*doubted*” is *doubt*.

## 3. Progressive

There were 40 words of progressive process found in Robert Frost’s poetry. Below is an example of progressive process in Robert Frost’s poetry.

*Home Burial*  
 Line 1      *Before she saw him. She was starting down.*

The underlined word “*starting*” indicates the use of progressive. The process is the suffix *-ing* attached to the verb stem which denotes the past continuous tense. The stem of that word is *start*. The attachment of inflectional suffix *-ing* does not change the word class so that the word “*start*” is still verb. It is no changing the meaning as well. It solely serve gramatical function of the word which shows something was happening.

#### 4. Past Participle

There were 7 words of past participle process found in Robert Frost’s poetry. Below is an example of past participle process found in Robert Frost poetry.

*Birches*  
Line 13

You'd think the inner dome of heaven had fallen.

The underlined word “*fallen*” indicates the use of past participle with the process of attaching suffix *-en* to the end of the verb stem. The stem of that word is “*fall*”, then attachment of suffix *-en* is added to the verb stem in order to make grammatically appropriate. The suffix *-en* added to the stem of word is not altering the word class, but signifies verb of past participle for perfect tense. However, not all verbs can be attached by this suffix. It can only apply to some particular words, for instance: *eaten*, *driven*, *taken* and so forth.

#### 5. Plural

There were 153 words of plural process found in Robert Frost’s poetry. Below is an example of plural process found Robert Frost’s poetry.

*Stopping By Woods On A Snowy Evening*

Line 13      The woods are lovely, dark and deep.

The underlined word “woods” is from the stem of word “wood”. Then, the attachment of suffix –s is added to the word stem. It simply indicates the plurality, means that the “wood” is more than one. It’s word class is still noun as well.

#### 6. Possessive

There were 21 words of possessive process found in Robert Frost’s poetry. Below is an

*The Gift Outright*

Line 1      The land was ours before we were the land's.

The underlined word “land’s” designates the use of possessive. The stem this noun word is “land”, then suffix –’s is attached to it. This suffix is used for showing the possession and does not turn grammatical class. Therefore, the word class of this word is still noun.

#### 7. Comparative

There were 9 words of comparative process found in Robert Frost’s poetry. Below is an example of comparative process found in Robert Frost’s poetry.

*Desert Places*

Line 15      I have it in me so much nearer home

The underlined word “nearer” is adjective word and denotes comparative form in it. The stem of this word is blank, then suffix –er is attached to it to make the comparative form. It only provides the grammatical extra without changing part of speech.

## 8. Superlative

There were 6 words of superlative process found in Robert Frost's poetry. Below is an example of superlative process found in Robert Frost poetry.

*Acquainted With The Night*  
 Line 4      *I have looked down the saddest city lane.*

The underlined word “*saddest*” is adjective word and indicates the superlative form in it. The stem of this word is “*sad*”. The process of inflection of this word is solely agglutinating the suffix *-est* to the end of the word stem. This process is not changing the word class. Thus, it is still adjective word.

### b. Derivational morpheme

There were 303 words which contain derivational morphemes in ten selected poems of Robert Frost's poetry. The derivation processes in them included those which change the grammatical class and do not. According to Kolanchery (2015), there are 4 processes of derivation which change the word class, which are noun formation including verb to noun and adjective to noun, verb formation consisting of adjective to verb and noun to verb, adjective formation containing noun to adjective, verb to adjective and adverb to adjective, and lastly, adverb formation including noun to adverb, adjective to adverb and verb to adverb. However, this study found 3 of 4 derivation process. Verb formation was not found. While derivation processes which are unchanging word class were found all in this study. These formations, according to Fromkin

et al (2014), were noun to noun, verb to verb, adjective to adjective process. The following is each type of derivation processes found in this present study.

### 1. Verb into Noun

There were 109 words of verb into noun process found in Robert Frost's poetry. Below is an example of verb into noun process found in the poetry.

*Birches*

Line 44      *It's when I'm weary of considerations*

The underlined word “*considerations*” has three morphemes, which are the word *consider* as root word and the suffixes *-ation* and *-s*. This suffix *-ation* is used for forming nouns denoting an action of it. While suffix *-s* applied to show plurality. This process is directly attaching the suffix *-ation* to the verb root “*consider*”, then is followed by suffix *-s* and finally becomes “*considerations*”.

The other derivational morphemes of this process found in this study include suffixes *-er, -th, -ing, -ence, -ion -ure, -ance, -ment, -ee, -age* and *-ery*. The example of those suffixes is *traveller, growth, saying, reference salvation, creature, assurance, accomplishment, commitee, marriage* and *hatchery*.

### 2. Adjective into Noun

There were 18 words of adjective into noun process found in Robert Frost's poetry. Below is an example of adjective into noun process found in the poetry.

*New Hampsire*

Line 283      *This, then, is the new freedom we hear tell of;*

The underlined word “*freedom*” contains two morphemes: *free* as the word root and *-dom* as the suffix. The suffix *-dom* is applied to form nouns denoting a state, condition or status. While The word “*free*” is adjective. This process is by agglutinating the suffix *-dom* to the verb root, then turn to a noun “*freedom*”.

The other derivational morphemes applied to this process in this present study are suffixes *-ence*, *-th*, *-ness*, *-er*, *-ity*, *-s* and *-ty*. The example of them is *offence*, *warmth*, *darkness*, *stranger*, *reality*, *politics* and *safety*.

### 3. Noun into Adjective

There were 40 words of noun into adjective process found in Robert Frost’s poetry. Below is an example of noun into adjective process found in the poetry.

*Acquainted With The Night*  
Line 11      *And further still at an unearthly height,*

The underlined word “*unearthly*” consists of three morphemes. The root of this word is *earth* which is a noun. The other morphemes “*un-*” and “*-ly*” are affixes. The suffix *-ly* of this word is utilized to form adjective denoting the quality of it. While the prefix *un-* is used to provide the absence of a quality. The process occurred in this word is firstly the suffix *-ly* adding to the root for turning it into an adjective, then is followed by the prefix *un-* to give negative meaning.

The other derivational morphemes found in this process involve one prefix and seven suffixes. The prefix is *out-*, for example, in word *outdoor*. While the suffixes are *-y*, *-ical*, *-less*, *-al*, *-ful*, *-en*, and *-able*. The example



of them is *grassy, poetical, artless, colonial, doubtful, wooden and miserable.*

#### 4. Verb into Adjective

There were 62 words of verb into adjective process found in Robert Frost's poetry. Below is an example of verb into adjective process found in the poetry.

*The Gift Outright*

Line 15 *But still unstoried, artless, unenhanced.*

The two underlined words above have three morphemes respectively. The root of both words is "story" and "enhance" which are the verb. The other morphemes are the prefix *-un* which gives negative form and suffix *-ed* which forms the adjective for both words. The process is firstly by agglutinating the suffix *-ed* to the end of the root of those words, then is followed by adding the prefix *un-* at the front of them.

The other derivational morpheme of this process found in this study is suffix *-ing*, for example, in the word *blazing*.

#### 5. Adverb into Adjective

There were 5 words of adverb into adjective process found in Robert Frost's poetry. Below is an example of adverb into adjective process found in the poetry.

*The Death Of The Hired Man*

Line 91 *He bundles every forkful in its place*

The underlined word "every" contains two morphemes. The root of this word is *ever*, which is an adverb. Whereas *-y* is the suffix to form adjective

from adverb. This process is by directly agglutinating the suffix *-y* to the word root.

The other derivational morpheme of this process is suffix *-er*. The examples of it are word *upper* and *inner*.

#### 6. Noun into Adverb

There were 10 words of noun into adverb process found in Robert Frost's poetry. Below is an example of noun into adverb process found in the poetry.

*Birches*  
Line 40      *Then he flung outward, feet first, with a swish,*

The underlined word "*outward*" has two morphemes. The first morpheme is the prefix *out* which is applied to form adverb denoting something is away from a particular point or toward the outside. The other morpheme is the root of this word *ward* which is a noun. The process happened in this word is by directly adding the prefix *out* at the front of the word root, thus becoming "*outward*".

The other derivational morpheme of this process is prefix *in-* in the word *inside* and *indeed* as examples.

#### 7. Adjective into Adverb

There were 25 words of adjective into adverb process found in Robert Frost's poetry. Below is an example of adjective into adverb process found in the poetry.

*Mending Wall*  
Line 37      *But it's not elves exactly, and I'd rather*

The underlined word “*exactly*” has two morphemes. The first morpheme is *exact* which is the root of that word and as an adjective. Then the second one is *ly* which is a derivational suffix. The suffix of this word is utilized to form adverb denoting the manner or degree. The process occurred in this word is by directly attaching the suffix *-ly* at the end of the adverb root, so that it becomes *exactly*.

#### 8. Verb into Adverb

There is 1 word of verb into adverb process found in Robert Frost’s poetry. Below is the example of verb into adverb process found in the poetry.

*Home Burial*  
Line 69     So *inconsolably* — in the face of love.

The underlined word “*inconsolably*” contains 4 morphemes; *in-*, *console*, *-able* and *-ly*. The root of this word is *console* which is a verb. While the others are derivational affixes. Each affixes in this word has its function respectively. The prefix *in-* functions to show the negation “not”, the suffix *-able* functions to form adjectives denoting the quality and the suffix *-ly* functions to form adverb showing the manner. The process of forming this word is by firstly agglutinating the suffix *-able* to the end of the word root so that becoming *consolable*. Secondly, it is by attaching the prefix *in-* to the front of the word thus becoming *inconsolable*. And lastly adding the suffix *-ly* to the end of the word so it became *inconsolably*. Even though there is found an adjective formation within the process, but the final

process is in the form of adverb. Therefore, this word was classified as adverb formation; verb to adverb.

#### 9. Noun to Noun

There were 17 words of noun to noun process found in Robert Frost's poetry. Below is an example of noun to noun process found in the poetry.

*New Hampshire*

*Line 209 Whole townships named but without population.*

The underlined word "townships" consist of three morphemes, which are town, -ship and -s. The root of this word is *town* as a noun. The other morphemes are suffixes. The suffix *-ship* is categorised as derivational morpheme which is not changing the word class. And it functions to show the collective individuals, status, or condition. While the suffix *-s* is only denoting the plurality. The process in this word is by attaching the suffix *-ship* to the end of the word root, then followed by adding the prefix *-s* so as becoming *townships*.

The other derivational morphemes of this process found in this study includes one prefix and six suffixes. The prefix is *mis-*, for example, in word *mischief*. Then the suffixes are *-ful*, *-an*, *-ance*, *-ist*, *-ary* and *-ism*. The example of them is *forkful*, *Californian*, *vigilance*, *sensibilitist*, *boundary*, and *Arnoldism*.

#### 10. Verb to Verb

There were 9 words of verb to verb process found in Robert Frost's poetry. Below is an example of verb to verb process found in the poetry.

*The Death Of The Hired Man*

Line 91      *So he can find and easily dislodge it*

The underlined word “*dislodge*” has 2 morphemes; *dis* and *logde*. The root of this word is *logde* which is a verb. Whereas other morpheme *dis-* is prefix. This prefix is not changing the grammatical class of the root. It is just expressing negation or denoting reversal of an action. The process of forming this word is by directly agglutinating the prefix *dis-* to the front of the word root so that becoming *dislodge*.

The other derivational morphemes without altering the word class found in this study are prefixes all. They are *a-*, *pro-*, *re-*, *ex-*, *over-*, *mis-* and *un-*. The examples of them is *abide*, *proclaimed*, *recognized*, *exclaim*, *overdo*, *misunderstand*, and *undid*.

#### 11. Adjective to Adjective

There were 7 words of adjective to adjective process found in Robert Frost’s poetry. Below is an example of adjective to adjective process found in the poetry.

*New Hampshire*  
Line 337      *Here I am overfertile in suggestion,*

The underlined word above have three morphemes, that is *over* and *fertile*. The root of this word is *fertile* as an adjective. The other morpheme is a prefix *over-* which denotes the excess. This prefix is not changing the word class of the root. The process is by adding the prefix *over-* to the front of the word root, so then becoming *overfertile*.

The other derivational morphemes of this process are prefix *un-* and suffix *-ly*. The example of both is *unlike* and *lonely*.

## B. Discussion

The purpose of the discussion is to describe the findings' significance. This section discusses the process of inflectional and derivational morphemes found in Robert Frost's poetry and the most frequent process of them. From findings above, it showed that the processes of inflection and derivation were found in ten selected poems of Robert Frost's poetry. The poem which has the fewest inflection and derivation process was *Acquainted with the Night* which only has 8 processes; 3 inflections and 5 derivations. While the highest poem having inflection and derivation process was *New Hampshire* which has 289 processes; 151 inflections and 138 derivations. It might occur because the poem "Acquainted with the Night" is the shortest poem among ten selected poems, whereas the poem "New Hampshire" is the longest one among them.

Furthermore, the inflection processes were found all in the poetry. They included *third-person singular*; 59 words, *past tense*; 77 words, *progressive*; 40 words, *past participle*; 7 words, *plural*; 153 words, *possessive*; 21 words, *comparative*; 9 words and *superlative*; 6 words. It can be seen that most frequent type of inflection was *plural*. This type of inflectional morpheme is always attaching to the nouns. In which the noun itself is the most common used since it is as the subject or object in the sentences

Meanwhile, the derivational processes found in the poetry were changing grammatical class and unchanging grammatical class. The derivations which changes the grammatical class found in this study were in the process of noun formation, adjective formation and adverb formation. Each type of them was *verb*

to noun; 109 words, *adjective to noun*; 18 words, *noun to adjective*; 40 words, *verb to adjective*; 62 words, *adverb to adjective*; 5 words, *noun to adverb*; 10 words, *adjective to adverb*; 25 words and *verb to adverb*; 1 word. Whilst the derivations which do not change the word class were *noun to noun*; 17 words, *verb to verb*; 9 words and *adjective to adjective*; 7 words. From all of the derivation processes, the most frequent used was noun formation, that is *verb to noun*. It is because noun formation is applied in the sentences as the subject and the object as well. But overall, the findings of this research indicated that the usage of inflectional morphemes is higher than derivational morphemes. Thus, the most frequent type of morpheme used in Robert Frost's poetry is inflection, that is *plural*.



## CHAPTER V

### CONCLUSIONS AND RECOMMEDATIONS

#### A. Conclusions

This section provides the answers for the research questions after the analysis research was conducted. Based on the data analysis in previous chapter, this study can be drawn as follows:

##### ***1. The Most Frequent Type of Inflectional and Derivational Morpheme in Robert Frost's Poetry***

The findings of this study prove that from 675 words, the most frequent type of inflectional and derivational morpheme in Robert Frost's poetry is *plural* using suffix *-s*. This type is a category of inflection which was found as many as 153 words. While the the most frequent type of derivation is *verb to noun*. It was found in 109 words using derivational suffixes *-er, -th, -ing, -ence, -ion, ation, -ure, -ance, -ment, -ee, -age* and *-ery*.

##### ***2. The Process of Inflectional and Derivational Morpheme in Robert Frost's Poetry***

This study found that inflectional and derivational morphemes in Robert Frost's poetry were attached in 672 words, which are 372 inflections and 303 derivations. They were categorized into 8 inflectional processes and 11 derivational processes. The 8 processes of inflection were *third-person singular* in 59 words, *past tense* in 77 words, *progressive* in 40 words, *past participle* in 7 words, *plural* in 153 words, *possessive* in 21 words, *comparative* in 9 words and

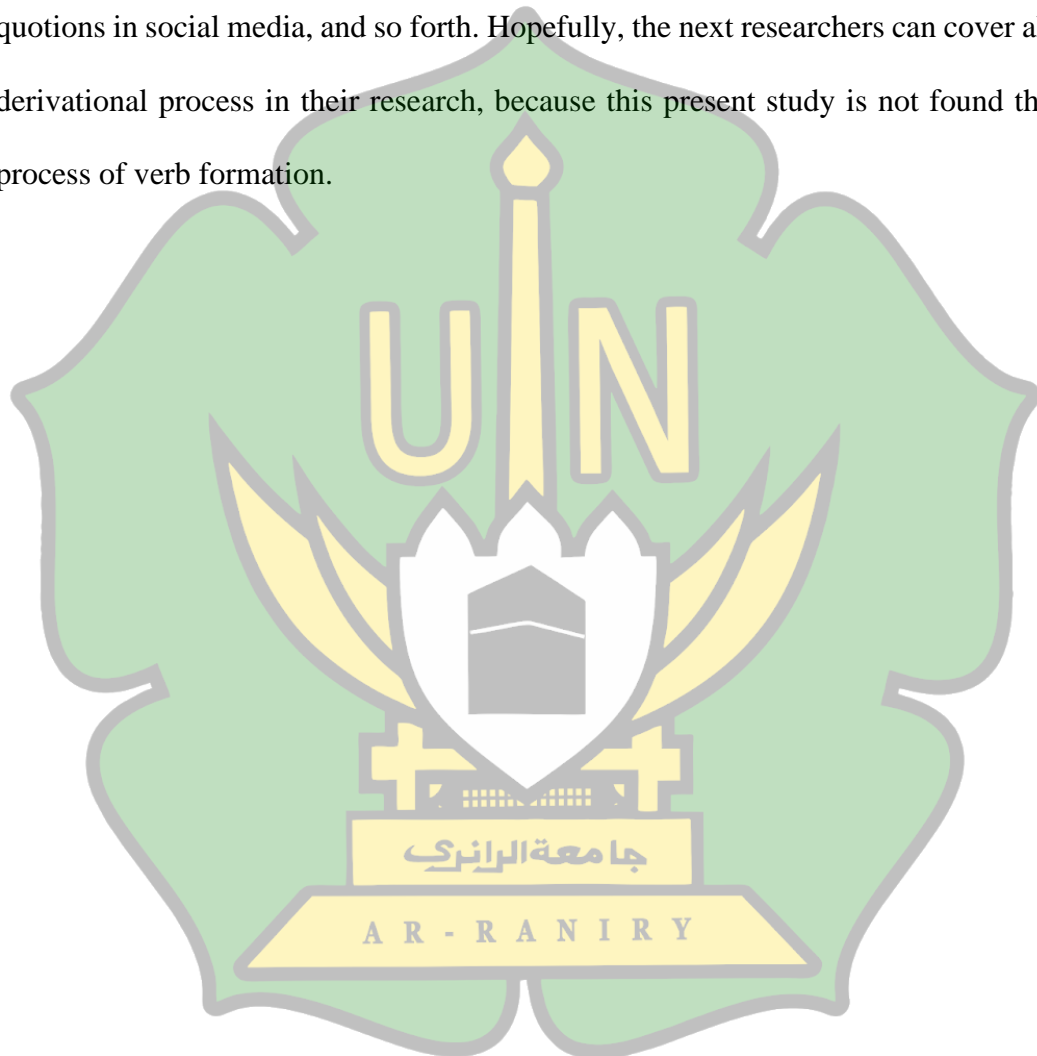


*superlative* in 6 words. In the meantime, the 11 processes of derivations include *verb to noun* in 109 words, *adjective to noun* in 18 words, *noun to adjective* in 40 words, *verb to adjective* in 62 words, *adverb to adjective* in 5 words, *noun to adverb* in 10 words, *adjective to adverb* in 25 words, *verb to adverb* in 1 word, *noun to noun* in 17 words, *verb to verb* in 9 words and *adjective to adjective* in 7 words.

## B. Recommendations

The researcher proposes some recommendations to EFL pupils, English teachers, English Education Department and future researchers who have the same topic of study. Firstly, for EFL pupils. It is necessary to study derivational and inflectional morphemes. Because they influence the changes of the word class or part of speech of a word as well as create a new meaning. All words have their derivational or inflectional morpheme. By identifying the root of word and affixes, pupils can easily form a new word. Thus, learning inflectional and derivational morpheme can help English pupils enrich their vocabulary. This study can benefit for them to learn both morphemes. Secondly, for English teachers. The researcher recommends that English teachers need to use derivational and inflectional morpheme in teaching vocabulary by splitting the root and affixes of a word so as that way can help pupils to master vocabulary. This study can be applied as a source in teaching vocabulary. Thirdly, for English Education Department. This study is recommended to be applied as supplementary material in teaching reading, writing and translation. By using this research findings in teaching those courses, it will

ease students to find the meaning of English words, to translate English texts and also to increase their writing skill. Lastly, for future researchers who will conduct the research on the same case. The researcher recommends to expand this study topic using a diverse source of data, such as English magazine, movie scripts, quotations in social media, and so forth. Hopefully, the next researchers can cover all derivational process in their research, because this present study is not found the process of verb formation.



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## APPENDIX A

SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY  
Nomor : B- 15300/Un.08/FTK/KP.07.6/07/2021

TENTANG  
PENYEMPURNAAN SURAT KEPUTUSAN DEKAN NOMOR Un.08/DT/TL.00/5970/2015 TENTANG  
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-  
RANIRY

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu meninjau kembali dan menyempurnakan keputusan Dekan Nomor: B-7547/Un.08/FTK/KP.07.6/4/2021 tentang pengangkatan pembimbing skripsi mahasiswa Fakultas Tarbiyah dan Keguruan Ar-Raniry Banda Aceh.
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang Undang Nomor 20 tahun 2003, Tentang Sistem Pendidikan Nasional;
2. Undang Undang Nomor 14 Tahun 2005, Tentang Guru dan Dosen;
3. Undang Undang Nomor 12 Tahun 2012, Tentang Pendidikan Tinggi;
4. Peraturan Presiden RI Nomor 64 Tahun 2013, tentang Perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
5. Peraturan Menteri Keuangan RI. Nomor: 190/PMK.05/2012, tentang Tata Cara Pembayaran dalam rangka Pelaksanaan APBN;
6. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi & Tata Kerja UIN Ar-Raniry Banda Aceh;
7. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan, dan Pemberhentian PNS di Lingkungan Depag RI
8. Peraturan Menteri Agama RI Nomor 21 Tahun 2015, tentang Statuta UIN Ar-Raniry Banda Aceh;
9. Keputusan Rektor UIN Ar-Raniry Nomor 02 tahun 2016, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
10. Keputusan Rektor UIN Ar-Raniry Nomor 28 tahun 2019, tentang Satuan Biaya Khusus Tahun Anggaran 2020 di Lingkungan UIN Ar-Raniry Banda Aceh;
11. Peraturan Kementerian Keuangan (PMK) Republik Indonesia Nomor: 72/PMK.02/2020, tentang Perubahan atas Peraturan Menteri Keuangan Nomor: 78/PMK.02/2020 tentang Standar Biaya Masukan Tahun Anggaran 2020.
- Memperhatikan : Keputusan Seminar Proposal Skripsi Program Studi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 30 Maret 2021
- MEMUTUSKAN**
- Menetapkan  
PERTAMA : Mencabut Surat Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Nomor: Nomor: B-7547/Un.08/FTK/KP.07.6/4/2021 tanggal 16 April 2021
- KEDUA : Menunjuk Saudara:
1. Fitriah, M. Pd Sebagai Pembimbing Pertama
2. Rita Hermida, M.Pd Sebagai Pembimbing Kedua
- Untuk membimbing Skripsi :
- Nama : Ihham Ary Maelana
- NIM : 170203006
- Program Studi : Pendidikan Bahasa Inggris
- Judul Skripsi : The Analysis of Inflectional and Derivational Morphemes in Robert Frost's Poetry
- KETIGA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh tahun 2021 dengan Nomor: 025.04.2.423925/2021 tanggal 23 November 2020;
- KEEMPAT : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2021/2022
- KELIMA : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh  
Pada Tanggal: 11 Oktober 2021

An. Rektor  
Dekan,

Muslim Razali

### Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.

## APPENDIX B

### DATA OF INFLECTIONAL AND DERIVATIONAL MORPHEMES

#### The Road Not Taken

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Taken	Take		-en	Past Participle		2 morphemes (take + en)
Roads	Road		-s	Plural		2 morphemes (road + s)
Diverged	Diverge		-ed	Past Tense		2 morphemes (diverge + ed)
Traveler	Travel		-er		Verb to Noun	2 morphemes (travel + er)
Looked	Look		-ed	Past Tense		2 morphemes (look + ed)
Undergrowth	Grow	Under-	-th		Verb to Noun	3 morphemes (under + grow + th)
Having	Have		-ing		Verb to Noun	2 morphemes (have + ing)
Grassy	Grass		-y		Noun to Adjective	2 morphemes ( grass + y)
Wanted	Want		-ed	Past Tense		2 morphemes (want + ed)
Passing	Pass		-ing		Verb to Noun	2 morphemes (pass + ing)
Really	Real		-ly		Adjective to Adverb	2 morphemes (real + ly)
Equally	Equal		-ly		Adjective to Adverb	2 morphemes (equal + ly)
Leaves	Leave		-s	Plural		2 morphemes (leave + s)
Trodden	Trod		-en	Past Participle		2 morphemes (trod + en)
Knowing	Know		-ing		Verb to Noun	2 morphemes (know + ing)
Leads	Lead		-s	Third-Person Singular		2 morphemes (lead + s)
Doubted	Doubt		-ed	Past Tense		2 morphemes (doubt + ed)
Telling	Tell		-ing	Progressive		2 morphemes (tell + ing)
Ages	Age		-s	Third-Person Singular		2 morphemes (age + es)

Difference

Differ

-ence

Verb to  
Noun

2 morphemes  
(differ + ence)

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## Birches

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Birches	Birch		-s	Plural		2 morphemes (birch + s)
Lines	Line		-s	Plural		2 morphemes (line + s)
Straigher	Straight		-er	Comparative		2 morphemes (straighter + er))
Darker	Dark		-er	Comparative		2 morphemes (dark + er)
Trees	Tree		-s	Plural		2 morphemes (tree + s)
Swinging	Swing		-ing	Progressive		2 morphemes (swing + ing)
Swinging	Swing		-ing		Verb to Noun	2 morphemes (swing + ing)
Storms	Storm		-s	Plural		2 morphemes (storm + s)
Seen	See		-en	Past Participle		2 morphemes (see + en)
Sunny	Sun		-y		Noun to Adjective	2 morphemes (sun + y)
Rises	Rise		-s	Third-Person Singular		2 morphemes (rise + s)
Colored	Color		-ed		Noun to Adjective	2 morphemes (color + ed)
Cracks	Crack		-s	Third-Person Singular		2 morphemes (crack + s)
Crazes	Craze		-s	Third-Person Singular		2 morphemes (craze + s)
Sun's	Sun		-s	Possessive		2 morphemes ( sun + 's)
Warmth	Warm		-th		Adjective to Noun	2 morphemes (warm + th)
Makes	Makes		-es	Third-Person Singular		2 morphemes (make + s)
Shells	Shell		-s	Plural		2 morphemes (shell + s)
Shattering	Shatter		-ing		Verb to Adjective	2 morphemes (shatter + ing)
Avalanching	Avalanche		-ing		Verb to Adjective	2 morphemes

					(avalanche + ing)
Heaps	Heap	-s	Plural		2 morphemes (heap + s)
Broken	Broke	-en		Verb to Adjective	2 morphemes (broke + en)
Inner	In	-er		Adverb to Adjective	2 morphemes (in + er)
Fallen	Fall	-en	Past Participle		2 morphemes (fall + en)
Withered	Wither	-ed		Verb to Adjective	2 morphemes (wither + ed)
Bowed	Bow	-ed		Verb to Adjective	2 morphemes (bow + ed)
Trunks	Trunk	-s	Plural		2 morphemes (trunk + s)
Arching	Arch	-ing	Progressive		2 morphemes (arch + ing)
Woods	Wood	-s	Plural		2 morphemes (wood + s)
Years	Year	-s	Plural		2 morphemes (year + s)
Trailing	Trail	-ing		Verb to Noun	2 morphemes (trail + ing)
Leaves	Leave	-s	Plural		2 morphemes (leave + s)
Girls	Girl	-s	Plural		2 morphemes (girl + s)
Hands	Hand	-s	Plural		2 morphemes (hand + s)
Knees	Knee	-s	Plural		2 morphemes (knee + s)
Heads	Head	-s	Plural		2 morphemes (head + s)
Truth	True	-th		Adjective to Noun	2 morphemes (true + th)
Going	Go	-ing	Progressive		2 morphemes (go + ing)
Poetical	Poet	-ical		Noun to Adjective	2 morphemes (poet + ical)
Cows	Cow	-s	Plural		2 morphemes (cow + s)
Subdued	Subdue	-ed	Past Tense		2 morphemes (Subdue + ed)
Father's	Father	-'s	Possessive		2 morphemes (father + 's)
Riding	Ride	-ing		Verb to Noun	2 morphemes (ride + ing)

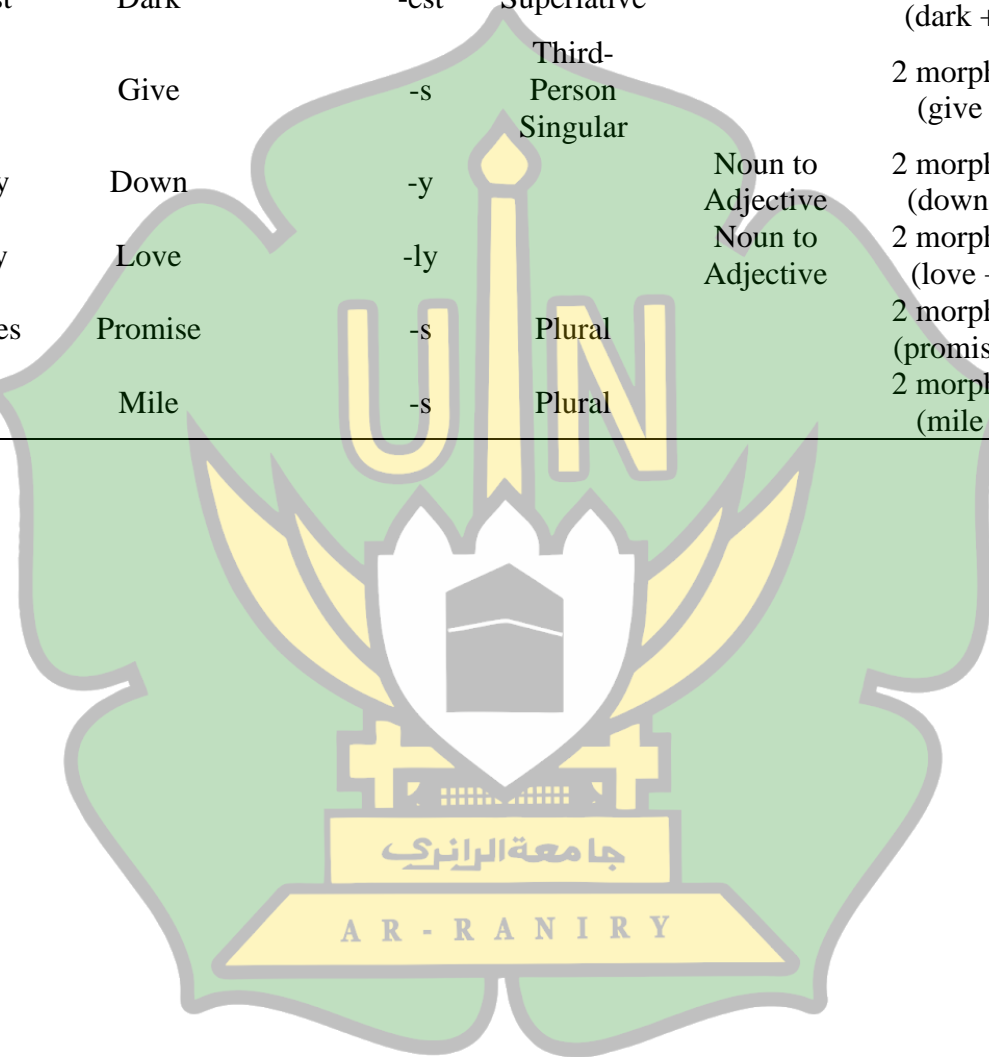
Stiffness	Stiff	-ness		Adjective to Noun	2 morphemes (stiff + ness)
Learned	Learn	-ed	Past Tense		2 morphemes (learn + ed)
Launching	Launch	-ing		Verb to Noun	2 morphemes (launch + ing)
Carrying	Carry	-ing		Verb to Noun	2 morphemes (carry + ing)
Branches	Branch	-es	Plural		2 morphemes (branch + es)
Climbing	Climb	-ing		Verb to Noun	2 morphemes (climb + ing)
Carefully	Care	-ful -ly		Noun to Adverb	3 morphemes (care + ful + ly)
Pains	Pain	-s	Plural		2 morphemes (pain + s)
Outward	Ward	out-		Noun to Adverb	2 morphemes (out + ward)
Kicking	Kick	-ing		Verb to Noun	2 morphemes (kick + ing)
Swinger	Swing	-er		Verb to Noun	2 morphemes (swing + er)
Considerations	Consider	-ation -s		Verb to Noun	3 morphemes (consider + ation + s)
Pathless	Path	-less		Noun to Adjective	2 morphemes (path + less)
Burns	Burn	-s	Third-Person Singular		2 morphemes (burn + s)
Tickles	Tickle	-s	Third-Person Singular		2 morphemes (tickle + s)
Weeping	Weep	-ing	Progressive		2 morphemes (weep + ing)
Having	Have	-ing	Progressive		2 morphemes (have + ing)
Willfully	Will	-ful -ly		Noun to Adverb	3 morphemes (will + ful + ly)
Misunderstand	Understand	mis-		Verb to Verb	2 morphemes (mis + understand)
Dipped	Dip	-ed	Past Tense		2 morphemes (dip + ed)
Coming	Come	-ing		Verb to Noun	2 morphemes (come + ing)

## The Gift Outright

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Land's	Land		's	Possessive		2 morphemes (land + 's)
Years	Year		-s	Plural		2 morphemes (year + s)
England's	England		's	Possessive		2 morphemes (England + 's)
Colonials	Colony		-al -s		Noun to Adjective	3 morphemes (colony + al + s)
Possessing	Possess		-ing		Verb to Noun	2 morphemes (possess + ing)
Unpossessed	Possess	un-	-ed		Verb to Adjective	3 morphemes (un + possess + ed)
Possessed	Possess		-ed	Past Tense		2 morphemes (possess + ed)
Withholding	Withhold		-ing	Progressive		2 morphemes (withhold + ing)
Living	Live		-ing		Verb to Noun	2 morphemes (live + ing)
Salvation	Salvate		-ion		Verb to Noun	2 morphemes (salvate + ion)
Outright	Right	out-			Noun to Adverb	2 morphemes (out + right)
Deeds	Deed		-s	Plural		2 morphemes (deed + s)
Vaguely	Vague		-ly		Adjective to Adverb	2 morphemes (vague + ly)
Realizing	Real		-ize -ing		Adjective to Adjective	3 morphemes (real + ize + ing)
Unstoried	Story	un-	-ed		Verb to Adjective	3 morphemes (un + story + ed)
Artless	Art		-less		Noun to Adjective	2 morphemes (art + less)
Unenhanced	Enhanced	un-	-ed		Verb to Adjective	3 morphemes (un + enhance + ed)

## Stopping By Woods On A Snowy Evening

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Woods	Wood		-s	Plural		2 morphemes (wood + s)
Stopping	Stop		-ing	Progressive		2 morphemes (stop + ing)
Frozen	Froze		-en		Verb to Adjective	2 morphemes (froze + en)
Darkest	Dark		-est	Superlative		2 morphemes (dark + est)
Gives	Give		-s	Third- Person Singular		2 morphemes (give + s)
Downy	Down		-y		Noun to Adjective	2 morphemes (down + y)
Lovely	Love		-ly		Noun to Adjective	2 morphemes (love + ly)
Promises	Promise		-s	Plural		2 morphemes (promise + s)
Miles	Mile		-s	Plural		2 morphemes (mile + s)



## Mending Wall

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Sends	Send		-s	Third-Person Singular		2 Morphemes (send + s)
Frozen	Froze		-en		Verb to Adjective	2 morphemes (Froze + en)
Spills	Spill		-s	Third-Person Singular		2 morphemes (spill + s)
Upper	Up		-er		Adverb to Adjective	2 morphemes (up + er)
Boulders	Boulder		-s	Plural		2 morphemes (boulder + s)
Makes	Make		-s	Third-Person Singular		2 morphemes (make + s)
Gaps	Gap		-s	Third-Person Singular		2 morphemes (gap + s)
Hunters	Hunt		-er -s		Verb to Noun	3 morphemes (hunt + er + s)
Hiding	Hide		-ing		Verb to Noun	2 morphemes (hide + ing)
Yelping	Yelp		-ing		Verb to Adjective	2 morphemes (yelp + ing)
Dogs	Dog		-s	Plural		2 morphemes (dog + s)
Mending	Mend		-ing		Verb to Noun	2 morphemes (Mend + ing)
Fallen	Fall		-en	Past Participle		2 morphemes (fall + en)
Loaves	Loaf		-es	Plural		2 morphemes (loaf + es)
Nearly	Near		-ly		Adjective to Adverb	2 morphemes (near + ly)
Balls	Ball		-s	Plural		2 morphemes (ball + s)
Fingers	Finger		-s	Plural		2 morphemes (finger + s)
Handling	Handle		-ing		Verb to Noun	2 morphemes (handle + ing)
Outdoor	Door	out-			Noun to Adjective	2 morphemes (out + door)
Comes	Come		-s	Third-Person Singular		2 morphemes (come + s)
Trees	Tree		-s	Plural		2 morphemes

Cones	Cone	-s	Plural	(tree + s) 2 morphemes (cone + s)
Pines	Pine	-s	Plural	2 morphemes (pine + s)
Says	Say	-s	Third- Person Singular	2 morphemes (say + s)
Fences	Fence	-s	Plural	2 morphemes (fence + s)
Neighbors	Neighbor	-s	Plural	2 morphemes (neighbor + s)
Mischief	Chief	mis-	Noun to Noun	2 morphemes (mis + chief)
Notion	Note	-ion	Verb to Noun	2 morphemes (note + ion)
Cows	Cow	-s	Plural	2 morphemes (cow + s)
Walling	Wall	-ing	Progressive	2 morphemes (wall + ing)
Offence	Off	-ence	Adjective to Noun	2 morphemes (off + ence)
Wants	Want	-s	Third- Person Singular	2 morphemes (want + s)
Elves	Elf	-es	Plural	2 morphemes (elf + es)
Exactly	Exact	-ly	Adjective to Adverb	2 morphemes (exact + ly)
Bringing	Bring	-ing	Progressive	2 morphemes (bring + ing)
Firmly	Firm	-ly	Adjective to Adverb	2 morphemes (firm + ly)
Armed	Arm	-ed	Past Tense	2 morphemes (arm + ed)
Moves	Move	-s	Third- Person Singular	2 morphemes (move + s)
Darkness	Dark	-ness	Adjective to Noun	
Seems	Seem	-s	Third- Person Singular	2 morphemes (seem + s)
Father's	Father	-'s	Possessive	2 morphemes (father + 's)
Saying	Say	-ing	Verb to Noun	2 morphemes (say + ing)
Likes	Like	-s	Third- Person Singular	2 morphemes (like + s)

Having

Have

-ing

Verb to  
Noun

2 morphemes  
(have + ing)

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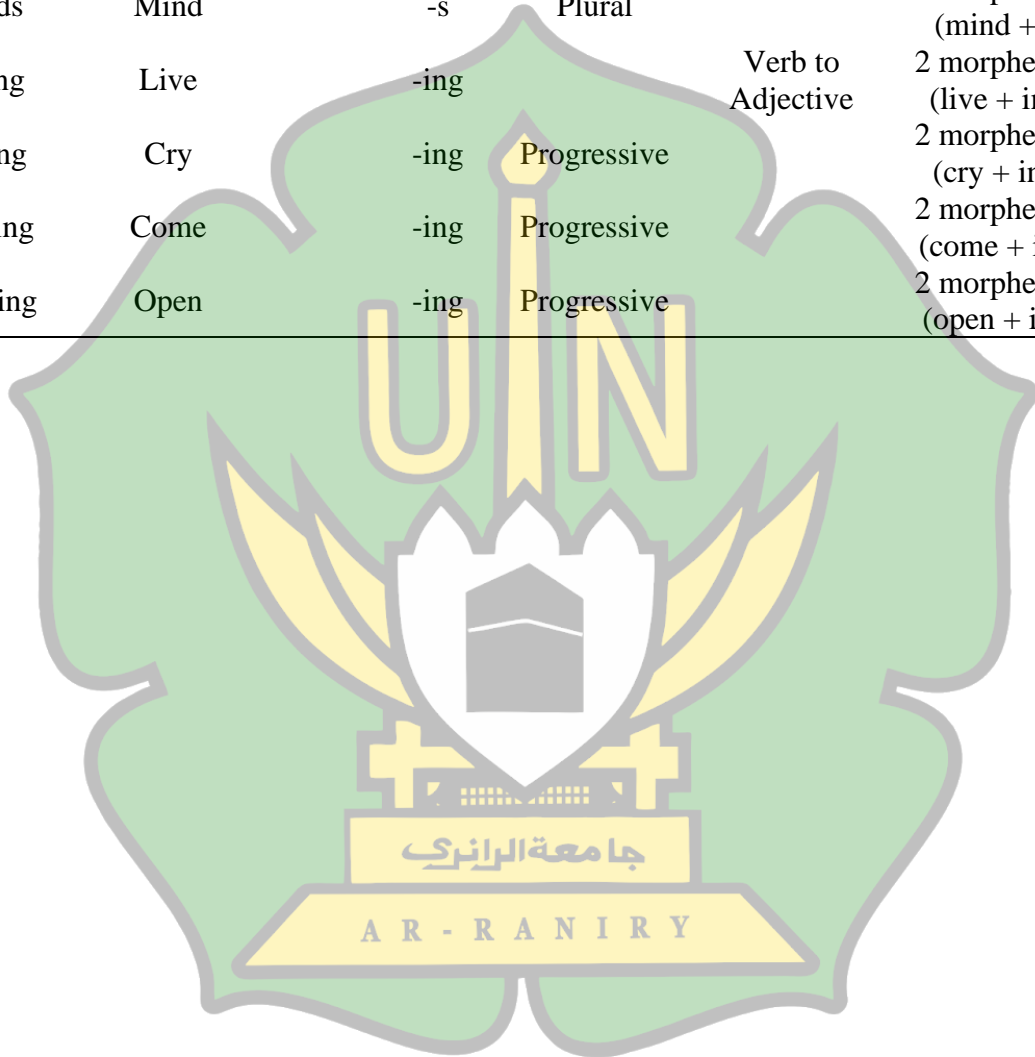
## Home Burial

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Stairs	Stair		-s	Plural		2 morphemes (stair + s)
Starting	Start		-ing	Progressive		2 morphemes (start + ing)
Looking	Look		-ing	Progressive		2 morphemes (look + ing)
Doubtful	Doubt		-ful		Noun to Adjective	2 morphemes (doubt + ful)
Undid	Did	un-			Verb to Verb	2 morphemes (un + did)
Advancing	Advance		-ing		Verb to Noun	2 morphemes (advance + ing)
Turned	Turn		-ed	Past Tense		2 morphemes (turn + ed)
Skirts	Skirt		-s	Plural		2 morphemes (skirt + s)
Changed	Change		-ed	Past Tense		2 morphemes (change + ed)
Terrified	Terrify		-ed		Verb to Adjective	2 morphemes (terrify + ed)
Mounting	Mount		-ing		Verb to Noun	2 morphemes (mount + ing)
Cowered	Cower		-ed	Past Tense		2 morphemes (cower + ed)
Refused	Refuse		-ed	Past Tense		2 morphemes (refuse + ed)
Stiffening	Stiff		-en -ing		Adjective to Noun	3 morphemes (stiff + en + ing)
Creature	Create		-ure		Verb to Noun	2 morphemes (create + ure)
Murmured	Murmur		-ed	Past Tense		2 morphemes (murmur + ed)
Challenged	Challenge		-ed	Past Tense		2 morphemes (challenge + ed)
Noticed	Notice		-ed	Past Tense		2 morphemes (notice + ed)
Frames	Frame		-s	Third- Person Singular		2 morphemes (frame + s)
Larger	Large		-er	Comparative		2 morphemes (large + er)
Stones	Stone		-s	Plural		2 morphemes (stone + s)

Shouldered	Shoulder	-ed		Verb to Adjective	2 morphemes (shoulder + ed)
Child's	child	- 's	Possessive		2 morphemes (child + 's)
Cried	Cry	-ed	Past Tense		2 morphemes (cry + ed)
Shrinking	Shrink	-ing		Verb to Noun	2 morphemes (shrink + ing)
Daunting	Daunt	-ing		Verb to Adjective	2 morphemes (daunt + ing)
Rested	Rest	-ed	Past Tense		2 morphemes (rest + ed)
Rightly	Right	-ly		Adjective to Adverb	2 morphemes (right + ly)
Fixed	Fix	-ed	Past Tense		2 morphemes (fix + ed)
Fists	Fist	-s	Plural		2 morphemes (fist + s)
Fingers	Finger	-s	Plural		2 morphemes (finger + s)
Moved	Move	-ed	Past Tense		2 morphemes (move + ed)
Words	Word	-s	Plural		2 morphemes (word + s)
Nearly	Near	-ly		Adjective to Adverb	2 morphemes (near + ly)
Offence	Off	-ence		Adjective to Noun	2 morphemes (off + ence)
Partly	Part	-ly		Adjective to Adverb	2 morphemes (part + ly)
Being	Be	-ing		Verb to Noun	2 morphemes (be + ing)
Arrangement	Arrange	-ment		Verb to Noun	2 morphemes (arrange + ment)
Hands	Hand	-s	Plural		2 morphemes (hand + s)
Things	Thing	-s	Plural		2 morphemes (thing + s)
Unlike	Like	un-		Adjective to Adjective	2 morphemes (un + like)
Folks	Folk	-s	Plural		2 morphemes (folk + s)
Standing	Stand	-ing		Verb to Noun	2 morphemes (stand + ing)
Overdo	Do	Over-		Verb to Verb	2 morphemes (over + do)
Inconsolably	Console	In- -able -ly		Verb to Adverb	4 morphemes

					(in + console + able + ly)
Satisfied	Satisfy	-ed		Verb to Adjective	2 morphemes (satisfy + ed)
Sneering	Sneer	-ing		Verb to Noun	2 morphemes (sneer + ing)
Feelings	Feel	-ing -s		Verb to Noun	3 morphemes (feel + ing + s)
Turned	Turn	-ed		Verb to Adjective	2 morphemes (turn + ed)
Making	Make	-ing	Progressive		2 morphemes (make + ing)
Lightly	Light	-ly		Adjective to Adverb	2 morphemes (light + ly)
Lifting	Lift	-ing		Verb to Noun	2 morphemes (lift + ing)
Rumbling	Rumble	-ing		Verb to Adjective	2 morphemes (rumble + ing)
Eyes	Eye	-s	Plural		2 morphemes (eye + s)
Stains	Stain	-s	Plural		2 morphemes (stain + s)
Shoes	Shoe	-s	Plural		2 morphemes (shoe + s)
Baby's	Baby	's	Possessive		2 morphemes (baby + 's)
Concerns	Concern	-s	Plural		2 morphemes (concern + s)
Outside	Side	out-		Noun to Adverb	2 morphemes (out + side)
Laughed	Laugh	-ed	Past Tense		2 morphemes (laugh + ed)
Cursed	Curse	-ed		Verb to Adjective	2 morphemes (curse + ed)
Saying	Say	-ing	Progressive		2 morphemes (say + ing)
Foggy	Fog	-y		Noun to Adjective	2 morphemes (fog + y)
Mornings	Morning	-s	Plural		2 morphemes (morning + s)
Rainy	Rain	-y		Noun to Adjective	2 morphemes (rain + y)
Takes	Take	-s	Third-Person Singular		2 morphemes (take + s)
Darkened	Dark	-en -ed		Adjective to Adjective	3 morphemes (dark + en + ed)
Nearest	Near	-est	Superlative		2 morphemes (near + est)

Friends	Friend	-s	Plural		2 morphemes (friend + s)
Comes	Come	-s	Third- Person Singular		2 morphemes (come + s)
Dies	Die	-s	Third- Person Singular		2 morphemes (die + s)
Following	Follow	-ing		Verb to Noun	2 morphemes (follow + ing)
Minds	Mind	-s	Plural		2 morphemes (mind + s)
Living	Live	-ing		Verb to Adjective	2 morphemes (live + ing)
Crying	Cry	-ing	Progressive		2 morphemes (cry + ing)
Coming	Come	-ing	Progressive		2 morphemes (come + ing)
Opening	Open	-ing	Progressive		2 morphemes (open + ing)



## The Death Of The Hired Man

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Musing	Muse		-ing		Verb to Noun	2 morphemes (muse + ing)
Waiting	Wait		-ing		Verb to Noun	2 morphemes (wait + ing)
Darkened	Dark		-en -ed		Adjective to Adjective	3 morphemes (dark + en + ed)
Pushed	Push		-ed	Past Tense		2 morphemes (push + ed)
Outward	Ward	out-			Noun to Adverb	2 morphemes (out + ward)
Things	Thing		-s	Plural		2 morphemes (thing + s)
Warren's	Warren		's	Possessive		2 morphemes (Warren + 's)
Arms	Arm		-s	Plural		2 morphemes (arm + s)
Wooden	Wood		-en		Noun to Adjective	2 morphemes (wood + en)
Steps	Step		-s	Plural		2 morphemes (step + s)
Ended	End		-ed	Past Tense		2 morphemes (end + ed)
Depending	Depend		-ing		Verb to Noun	2 morphemes (depend + ing)
Goes	Go		-es	Third-Person Singular		2 morphemes (go + es)
Thinks	Think		-s	Third-Person Singular		2 morphemes (think + s)
Beholden	Hold	be-	-en		Verb to Adjective	3 morphemes (be + hold + en)
Fixed	Fix		-ed	Past Tense		2 morphemes (fix + ed)
Wages	Wage		-s	Plural		2 morphemes (wage + s)
Bettering	Better		-ing		Verb to Noun	2 morphemes (better + ing)
Begins	Begin		-s	Third-Person Singular		2 morphemes (begin + s)
Haying	Hay		-ing		Verb to Noun	2 morphemes (hay + ing)

Comes	Come	-s	Third- Person Singular		2 morphemes (come + s)
Asleep	Sleep	a-		Verb to Adjective	2 morphemes (a + sleep)
Rowe's	Rowe	-s	Possessive		2 morphemes (Rowe + 's)
Miserable	Miser	-able		Noun to Adjective	2 morphemes (miser + able)
Frightening	Fright	-en -ing		Noun to Adjective	3 morphemes (fright + en ing)
Huddled	Huddle	-ed	Past Tense		2 morphemes (huddle + ed)
Looking	Look	-ing	Progressive		2 morphemes (look + ing)
Changed	Change	-ed		Verb to Adjective	2 morphemes (change + ed)
Dragged	Drag	-ed	Past Tense		2 morphemes (drag + ed)
Tried	Try	-ed	Past tense		2 morphemes (try + ed)
Travels	Travel	-s	Plural		2 morphemes (travel + s)
Nodding	Nod	-ing		Verb to Noun	2 morphemes (nod + ing)
Surely	Sure	-ly		Adjective to Adverb	2 morphemes (sure + ly)
Added	Add	-ed	Past Tense		2 morphemes (add + ed)
Really	Real	-ly		Adjective to Adverb	2 morphemes (real + ly)
Upper	Up	-er		Adverb to Adjective	2 morphemes (up + er)
Sounds	Sound	-s	Third- Person Singular		2 morphemes (sound + s)
Jumbled	Jumble	-ed	Past Tense		2 morphemes (jumble + ed)
Stopped	Stop	-ed	Past Tense		2 morphemes (stop + ed)
Times	Time	-s	Plural		2 morphemes (time + s)
Talking	Talk	-ing	Progressive		2 morphemes (talk + ing)
Years	Year	-s	Plural		2 morphemes (year + s)

Finished	Finish	-ed		Verb to Adjective	2 morphemes (finish + ed)
Teaching	Teach	-ing	Progressive		2 morphemes (teach + ing)
Declares	Declare	-s	Third-Person Singular		2 morphemes (declare + s)
Says	Say	-s	Third-Person Singular		2 morphemes (say + s)
Mixed	Mix	-ed	Past Tense		2 morphemes (mix + ed)
Likely	Like	-ly		Noun to Adjective	2 morphemes (like + ly)
Education	Educate	-ation		Verb to Noun	2 morphemes (educate + ation)
Blazing	Blaze	-ing		Verb to Adjective	2 morphemes (blaze + ing)
Days	Day	-s	Plural		2 morphemes (day + s)
Harold's	Harold	's	Possessive		2 morphemes (Harol + 's)
Boy's	Boy	's	Possessive		2 morphemes (boy + 's)
Assurance	Assure	-ance		Verb to Noun	2 morphemes (assure + ance)
Keeps	Keep	-s	Third-Person Singular		2 morphemes (keep + s)
Finding	Find	-ing		Verb to Noun	2 morphemes (find + ing)
Arguments	Argue	-ment		Verb to Noun	3 morphemes (argue + ment + s)
Sees	See	-s	Third-Person Singular		2 morphemes (see + s)
Feels	Feel	-s	Third-Person Singular		2 morphemes (feel + s)
Associated	Associate	-ed		Verb to Adjective	2morphemes (associate + ed)
Asked	Ask	-ed	Past Tense		2 morphemes (ask + ed)
Saying	Say	-ing		Verb to Noun	2 morphemes (say + ing)

Showed	Show	-ed	Past Tense		2 morphemes (show + ed)
Wanted	Want	-ed	Past Tense		2 morphemes (want + ed)
Accomplishment	Accomplish	-ment		Verb to Noun	2 morphemes (accomplish + ment)
Bundles	Bundle	-s	Third-Person Singular		2 morphemes (bundle + s)
Every	Ever	-y		Adverb to Adjective	2 morphemes (ever + y)
Forkful	Fork	-ful		Noun to Noun	2 morphemes (fork + ful)
Tags	Tag	-s	Plural		2 morphemes (tag + s)
Numbers	Number	-s	Plural		2 morphemes (number + s)
Reference	Refer	-ence		Verb to Noun	2 morphemes (refer + ence)
Easily	Easy	-ly		Adjective to Adverb	2 morphemes (Easy + ly)
Dislodge	Lodge	dis-		Verb to Verb	2 morphemes (dis + lodge)
Unloading	Load	un- -ing		Verb to Noun	3 morphemes (un + load + ing)
Does	Do	-ed	Third-Person Singular		2 morphemes (do + es)
Takes	Take	-s	Third-Person Singular		2 morphemes (take + s)
Bunches	Bunch	-es	Plural		2 morphemes (bunch + es)
Bird's	Bird	's	Possessive		2 morphemes (bird + 's)
Nests	Nest	-s	Plural		2 morphemes (nest + s)
Standing	Stand	-ing	Progressive		2 morphemes (stand + ing)
Trying	Try	-ing	Progressive		2 morphemes (try + ing)
Straining	Strain	-ing	Progressive		2 morphemes (strain + ing)
Takes	Take	-s	Third-Person Singular		2 morphemes (take + s)

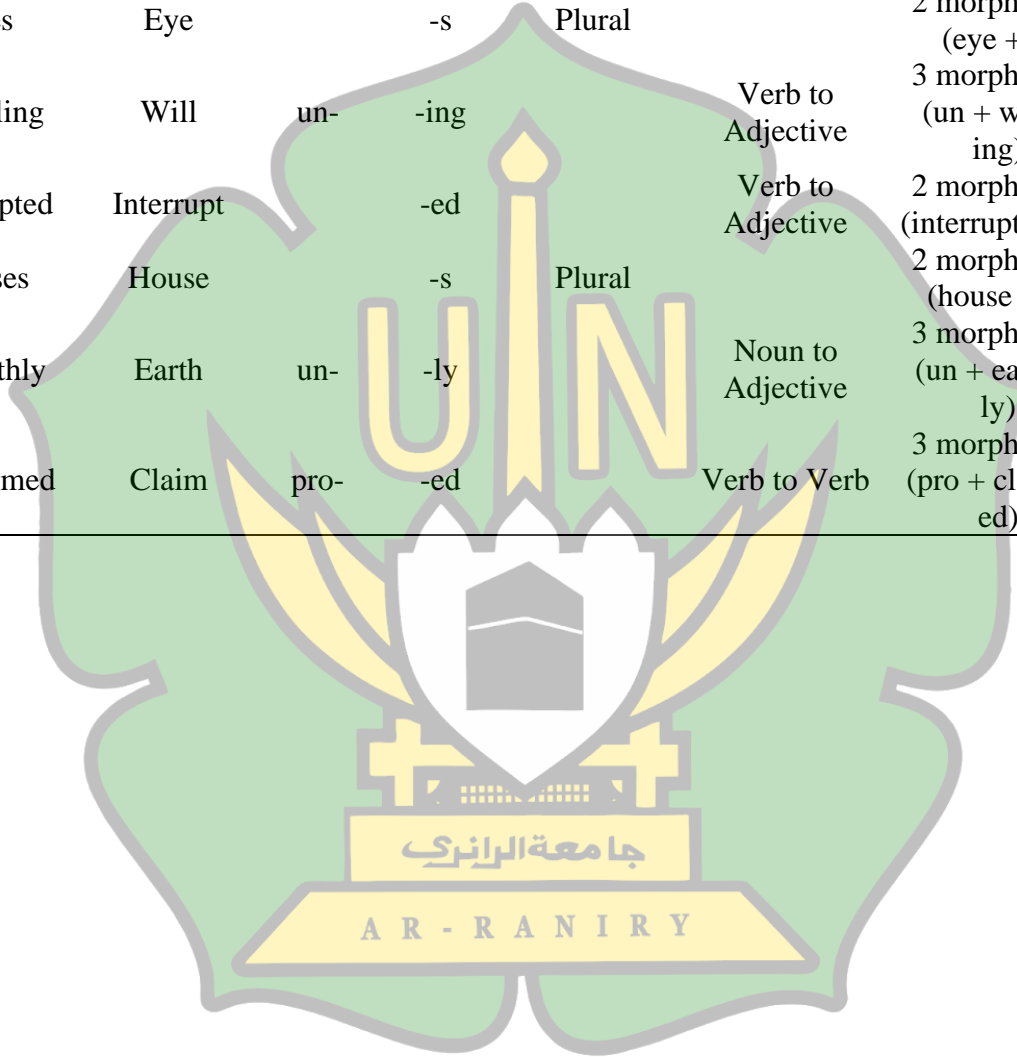


Hates	Hate	-s	Third- Person Singular	2 morphemes (hate + s)
Books	Book	-s	Plural	2 morphemes (book + s)
Concerned	Concern	-ed	Verb to Adjective	2 morphemes (concern + ed)
Different	Differ	-ent	Verb to Adjective	2 morphemes (differ + ent)
Falling	Fall	-ing	Progressive	2 morphemes (fall + ing)
Dragging	Drag	-ing	Progressive	2 morphemes (drag + ing)
Hills	Hill	-s	Plural	2 morphemes (hill + s)
Poured	Pour	-ed	Past Tense	2 morphemes (pour + ed)
Softly	Soft	-ly	Adjective to Adverb	2 morphemes (soft + ly)
Strings	String	-s	Plural	2 morphemes (string + s)
Eaves	Eave	-s	Plural	2 morphemes (eave + s)
Played	Play	-ed	Plural	2 morphemes (play + ed)
Unheard	Heard	un-	Verb to Adjective	2 morphemes (un + heard)
Tenderness	Tend	-er -ness	Verb to Noun	3 morphemes (tend + er + ness)
Mocked	Mock	-ed	Past Tense	2 morphemes (mock + ed)
Gently	Gentle	-ly	Adjective to Adverb	2 morphemes (gentle + ly)
Depends	Depend	-s	Third- Person Singular	2 morphemes (depend + s)
Stranger	Strange	-er	Adjective to Noun	2 morphemes (strange + er)
Woods	Wood	-s	Plural	2 morphemes (wood + s)
Leaned	Lean	-ed	Past Tense	2 morphemes (lean + ed)
Picked	Pick	-ed	Past Tense	2 morphemes (pick + ed)
Tossed	Toss	-ed	Past Tense	2 morphemes (toss + ed)
Miles	Mile	-s	Plural	2 morphemes (mile + s)

Winds	Winds	-s	Plural		2 morphemes (wind + s)
Willing	Will	-ing		Verb to Adjective	2 morphemes (will + ing)
Appearances	Appear	-ance -s		Verb to Noun	3 morphemes (appear + ance + s)
Claiming	Claim	-ing		Verb to Noun	2 morphemes (claim + ing)
Looked	Look	-ed	Past Tense		2 morphemes (look + ed)
Abide	Bide	a-		Verb to Verb	2 morphemes (a + bide)
Ashamed	Shame	a- -ed		Verb to Adjective	3 morphemes (a + shame + ed)
Worthless	Worth	-less		Noun to Adjective	2 morphemes (worth + less)
Rolled	Roll	-ed	Past Tense		2 morphemes (roll + ed)
Edged	Edge	-ed		Verb to Adjective	2 morphemes (edge + ed)
Suprised	Surprise	-ed		Verb to Adjective	2 morphemes (surprise + ed)
Broken	Broke	-en		Verb to Adjective	2 morphemes (broke + en)
Working	Work	-ing		Verb to Noun	2 morphemes (work + ing)
Sailing	Sail	-ing		Verb to Noun	2 morphemes (sail + ing)
Returned	Return	-ed	Past tense		2 morphemes (return + ed)
Making	Make	-ing	Progressive		2 morphemes (make + ing)
Slipped	Slip	-ed	Past Tense		2 morphemes (slip + ed)
Waited	Wait	-ed	Past Tense		2 morphemes (wait + ed)
Questioned	Question	-ed	Past Tense		2 morphemes (question + ed)
Answered	Answered	-ed	Past Tense		2 morphemes (answer + ed)

## Acquainted With The Night

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Acquainted	Acquaint		-ed		Verb to Adjective	2 morphemes (Acquaint + ed)
Saddest	Sad		-est	Superlative		2 morphemes (sad + est)
Eyes	Eye		-s	Plural		2 morphemes (eye + s)
unwilling	Will	un-	-ing		Verb to Adjective	3 morphemes (un + will + ing)
Interrupted	Interrupt		-ed		Verb to Adjective	2 morphemes (interrupt + ed)
Houses	House		-s	Plural		2 morphemes (house + s)
Unearthly	Earth	un-	-ly		Noun to Adjective	3 morphemes (un + earth + ly)
Proclaimed	Claim	pro-	-ed		Verb to Verb	3 morphemes (pro + claim + ed)



## Desert Places

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Falling	Fall		-ing	Progressive		2 morphemes (fall + ing)
Looked	Look		-ed	Past Tense		2 morphemes (look + ed)
Going	Go		-ing		Verb to Noun	2 morphemes (go + ing)
Covered	Cover		-ed	Past Tense		2 morphemes (cover + ed)
Weeds	Weed		-s	Plural		2 morphemes (weed + s)
Showing	Show		-ing	Progressive		2 morphemes (show + ing)
Woods	Wood		-s	Plural		2 morphemes (wood + s)
Animals	Animal		-s	Plural		2 morphemes (animal + s)
Lairs	Lair		-s	Plural		2 morphemes (lair + s)
Spirited	Spirit		-ed		Verb to Adjective	2 morphemes (spirit + ed)
Loneliness	Lone		-ly -ness		Adjective to Noun	3 morphemes (lone + ly + ness)
Includes	Include		-s	Third- Person Singular		2 morphemes (include + s)
Lonely	Lone		-ly		Adjective to Adjective	2 morphemes (lone + ly)
Blanker	Blank		-er	Comparative		2 morphemes (blank + er)
Whiteness	White		-ness		Adjective to Noun	2 morphemes (white + ness)
Benighted	Night	be-	-ed		Noun to Adjective	3 morphemes (be + night + ed)
Expression	Express		-ion		Verb to Noun	2 morphemes (express + ion)
Spaces	Space		-s	Plural		2 morphemes (space + s)
Stars	Star		-s	Plural		2 morphemes (star + s)
Nearer	Near		-s	Comparative		2 morphemes (near + er)
Places	Place		-s	Plural		2 morphemes (place + s)

## New Hampshire

Word	Root/Stem	Affixes		Inflectional	Derivational	Morpheme
		Prefix	Suffix			
Matters	Matter		-s	Plural		2 morphemes (matter + s)
Having	Have		-ing		Verb to Noun	2 morphemes (have + ing)
Disgrace	Grace	dis-			Noun to Noun	2 morphemes (dis + grace)
Traveler	Travel		-er		Verb to Noun	2 morphemes (travel + er)
Boasted	Boast		-ed	Past Tense		2 morphemes (boast + ed)
Beautiful	Beauty		-ful		Noun to Adjective	2 morphemes (beauty + ful)
Diamonds	Diamond		-s	Plural		2 morphemes (diamond + s)
Apples	Apple		-s	Plural		2 morphemes (apple + s)
Commercial	Commerce		-ial		Noun to Adjective	2 morphemes (commerce + ial)
Quantities	Quantity		-s	Plural		2 morphemes (quantity + s)
Asked	Ask		-ed	Past Tense		2 morphemes (ask + ed)
Answered	Answer		-ed	Past Tense		2 morphemes (answer + ed)
Porter's	Porter		's	Possessive		2 morphemes (porter + 's)
Californian	California		-an		Noun to Noun	2 morphemes (California + an)
Blessed	Bless		-ed		Verb to Adjective	2 morphemes (bless + ed)
Died	Die		-ed		Verb to Adjective	2 morphemes (die + ed)
Vigilance	Vigil		-ance		Noun to Noun	2 morphemes (vigil + ance)
Committees	Commit		-ee -s		Verb to Noun	3 morphemes (commit + ee+ s)
State's	State		's	Possessive		2 morphemes (state + 's)
Humanity	Human		-ity		Adjective to Noun	2 morphemes (human + ity)

Runs	Run	-s	Third- Person Singular		2 morphemes (run + s)
Murmured	Murmur	-ed	Past Tense		2 morphemes (murmur + ed)
Comes	Come	-s	Third- Person Singular		2 morphemes (come + s)
Being	Be	-ing		Verb to Noun	2 morphemes (be + ing)
Inspiration	Inspire	-ation		Verb to Noun	2 morphemes (inspire + ation)
Salesmanship	Sale	-s -man -ship		Noun to Noun	4 morphemes (sale + s + man + ship)
Angrily	Angry	-ly		Adjective to Adverb	2 morphemes (angry + ly)
Tried	Try	-ed	Past Tense		2 morphemes (try + ed)
Really	Real	-ly		Adjective to Adverb	2 morphemes (real + ly)
Soiled	Soil	-ed		Verb to Adjective	2 morphemes (soil + ed)
Ashamed	Shame	a- -ed		Verb to Adjective	3 morphemes (a + shame + ed)
Selling	Sell	-ing		Verb to Noun	2 morphemes (sell + ing)
Things	Thing	-s	Plural		2 morphemes (thing + s)
Balls	Ball	-s	Plural		2 morphemes (ball + s)
Turrets	Turret	-s	Plural		2 morphemes (turret + s)
Woods	Wood	-s	Plural		2 morphemes (wood + s)
Miles	Mile	-s	Plural		2 morphemes (mile + s)
Received	Receive	-ed		Verb to Adjective	2 morphemes (receive + ed)
Standing	Stand	-ing	Progressive		2 morphemes (stand + ing)
Inside	Side	-in		Noun to Adverb	2 morphemes (in + side)
Gloomy	Gloom	-y		Noun to Adjective	2 morphemes (gloom + y)
Recognized	cognize	re- -ed		Verb to Verb	3 morphemes

					(re + cognize + ed)
Muffled	Muffle	-ed		Verb to Adjective	2 morphemes (muffle + ed)
Eyes	Eye	-s	Plural		2 morphemes (eye + s)
Indeed	Deed	in-		Noun to Adverb	2 morphemes (in + deed)
Drover	Drove	-er		Verb to Noun	2 morphemes (drove + er)
Grounds	Ground	-s	Plural		2 morphemes (ground + s)
Sheds	Shed	-s	Plural		2 morphemes (shed + s)
Shanties	Shanty	-s	Plural		2 morphemes (shanty + s)
Trading	Trade	-ing		Verb to Noun	2 morphemes (trade + ing)
Asking	Ask	-ing		Verb to Noun	2 morphemes (ask + ing)
Impolitely	Polite	im-	-ly	Adjective to Adverb	3 morphemes (im + polite + ly)
Turned	Turn	-ed	Past tense		2 morphemes (turn + ed)
Graves	Grave	-s	Plural		2 morphemes (grave + s)
Naturally	Natural	-ly		Adjective to Adverb	2 morphemes (natural + ly)
Settled	Settle	-ed		Verb to Adjective	2 morphemes (settle + ed)
Colonization	Colony	-ize -ation		Noun to Noun	3 morphemes (colony + ize + ation)
Exploration	Explore	-ation		Verb to Noun	2 morphemes (explore + ation)
Remarkd	Remark	-ed	Past Tense		2 morphemes (remark + ed)
Dangling	Dangle	-ing		Verb to Noun	2 morphemes (dangle + ing)
Legs	Leg	-s	Plural		2 morphemes (leg + s)
Fishing	Fish	-ing		Verb to Noun	2 morphemes (fish + ing)
Isles	Isle	-s	Plural		2 morphemes (Isle + s)
Shoals	Shoals	-s	Plural		2 morphemes (Shoal + s)

Satisfied	Satisfy		-ed	Past Tense		2 morphemes (satisfy + ed)
Indians	India		-an -s		Noun to Noun	3 morphemes (India + an + s)
Pre-primitives	Primitive	pre-	-s	Plural		3 morphemes (pre + primitive + s)
Furnished	Furnish		-ed	Past Tense		2 morphemes (furnish + ed)
Adam's	Adam		-'s	Possessive		2 morphemes (Adam + 's)
Sons	Son		-s	Plural		2 morphemes (son + s)
Wive	Wife		-s	Plural		2 morphemes (wife + s)
Uninnocent	Innocent	un-			Adjective to Adjective	2 morphemes (un + innocent)
Years	Year		-s	Plural		2 morphemes (year + s)
Honored	Honor		-ed		Verb to Adjective	2 morphemes (honor + ed)
Behaving	Behave		-ing	Progressive		2 morphemes (behave + ing)
Puritanly	Puritan		-ly		Noun to Adjective	2 morphemes (puritan + ly)
Explorer	Explore		-er		Verb to Noun	2 morphemes (explore + er)
Others'	Other		-s '	Possessive		2 morphemes (other + s + )
Reformer	Form	re-	-er		Verb to Noun	3 morphemes (re + form +er)
Classes	Class		-s	Plural		2 morphemes (class + s)
Artists	Artist		-s	Plural		2 morphemes (artist + s)
Boys	Boy		-s	Plural		2 morphemes (boy + s)
Thinking	Think		-ing		Verb to Noun	2 morphemes (think + ing)
Tests	Test		-s	Plural		2 morphemes (test + s)
Chickens	Chicken		-s	Plural		2 morphemes (chicken + s)
Breeds	Breed		-s	Plural		2 morphemes (breed + s)



Wants	Want	-s	Third- Person Singular		2 morphemes (want + s)
Educational	Educate	-ation -al		Verb to Adjective	3 morphemes (educate + ation + al)
Advantages	Advantage	-s	Plural		2 morphemes (advantage + s)
Growing	Grow	-ing		Verb to Noun	2 morphemes (grow + ing)
Watchful	Watch	-ful		Noun to Adjective	2 morphemes (watch + ful)
Spoken	Spoke	-en	Past Participle		2 morphemes (spoke + en)
Engagement	Engage	-ment		Verb to Noun	2 morphemes (engage + ment)
Rings	Ring	-s	Plural		2 morphemes (ring + s)
Marriage	Marriage	-age		Verb to Noun	2 morphemes (marry + age)
Owned	Own	-ed	Past Tense		2 morphemes (own + ed)
Ranging	Rang	-ing	Progressive		2 morphemes (range + ing)
Rocks	Rock	-s	Plural		2 morphemes (rock + s)
Lately	Late	-ly		Adjective to Adverb	2 morphemes (late + ly)
Merest	Mere	-est	Superlative		2 morphemes (mere + est)
Candles	Candle	-s	Plural		2 morphemes (candle)
Minded	Mind	-ed		Verb to Adjective	2 morphemes (mind + ed)
Reading	Read	-ing		Verb to Noun	2 morphemes (read + ing)
Locked	Lock	-ed		Verb to Adjective	2 morphemes (lock + ed)
Boxes	Box	-s	Plural		2 morphemes (box + s)
Greater	Great	-er	Comparative		2 morphemes (great + er)
Wooden	Wood	-en		Noun to Adjective	2 morphemes (wood + en)
Psychical	Psych	-ical		Noun to Adjective	2 morphemes (psych + ical)
Cognizant	Cognize	-ant		Noun to Adjective	2 morphemes

					(cognize + ant)
Millions	Million	-s	Plural		2 morphemes (million + s)
Shares	Share	-s	Plural		2 morphemes (share + s)
Used	Use	-ed	Past Tense		2 morphemes (use + ed)
Called	Call	-ed	Past Tense		2 morphemes (call + ed)
Corpucles	Corpucle	-s	Plural		2 morphemes (Corpucle + s)
Sheets	Sheet	-s	Plural		2 morphemes (sheet + s)
Fool's	Fool	-'s	Possessive		2 morphemes (fool + 's)
Caps	Cap	-s	Plural		2 morphemes (cap + s)
Smelled	Smell	-ed	Past tense		2 morphemes (smell + ed)
Doubtfully	Doubt	-ful -ly	Noun to Adverb		3 morphemes (doubt + fu + ly)
Ireson's	Ireson	-'s	Possessive		2 morphemes (Ireson + 's)
Enters	Enter	-s	Third-Person Singular		2 morphemes (enter + s)
Makes	Make	-s	Third-Person Singular		2 morphemes (make + s)
Mountains	Mountain	-s	Plural		2 morphemes (mountain + s)
Outdoors	Doors	out- -s	Noun to Adverb		3 morphemes (out + door + s)
Raking	Rake	-ing	Progressive		2 morphemes (rake + ing)
Going	Go	-ing	Progressive		2 morphemes (go + ing)
Unsprayed	Spray	un- -ed	Verb to Adjective		3 morphemes (un + spray + ed)
Unpruned	Prune	un- -ed	Verb to Adjective		3 morphemes (un + prune + ed)
Grapes	Grape	-s	Plural		2 morphemes (grape + s)

Lariats	Lariat	-s	Plural		2 morphemes (lariat + s)
Producing	Produce	-ing	Progressive		2 morphemes (produce + ing)
Metals	Metal	-s	Plural		2 morphemes (metal + s)
Stones	Stone	-s	Plural		2 morphemes (stone + s)
Writing	Write	-ing		Verb to Noun	2 morphemes (write + ing)
Producer	Produce	-er		Verb to Noun	2 morphemes (produce + er)
Disposing	Dispose	-ing		Verb to Noun	2 morphemes (dispose + ing)
Poems	Poem	-s	Plural		2 morphemes (poem + s)
Poets	Poet	-s	Plural		2 morphemes (poet + s)
Wares	Ware	-s	Plural		2 morphemes (ware + s)
Harder	Hard	-er	Comparative		2 morphemes (hard + er)
States	State	-s	Plural		2 morphemes (state + s)
Yokefellows	Yokefellow	-s	Plural		2 morphemes (yokefellow + s)
Marches	March	-s	Plural		2 morphemes (march + s)
Wedges	Wedge	-s	Plural		2 morphemes (wedge + s)
Raises	Raise	-s	Third-Person Singular		2 morphemes (raise + s)
Hatchery	Hatch	-ery		Verb to Noun	2 morphemes (hatch + ery)
Divides	Divide	-s	Third-Person Singular		2 morphemes (divide + s)
Delightful	Delight	-ful		Noun to Adjective	2 morphemes (delight + ful)
Absurdly	Absurd	-ly		Adjective to Adverb	2 morphemes (absurd + ly)
Towns	Town	-s	Plural		2 morphemes (town + s)
Corners	Corner	-s	Plural		2 morphemes

					(corner + s)
Boasts	Boast	-s	Third- Person Singular		2 morphemes (boast + s)
Appeared	Appear	-ed	Past Tense		2 morphemes (appear + ed)
Pictures	Picture	-s	Plural		2 morphemes (picture + s)
Election	Elect	-ion		Verb to Noun	2 morphemes (elect + ion)
Republican	Republic	-an		Noun to Noun	2 morphemes (Republic + an)
Democrats	Democrat	-s	Plural		2 morphemes (Democrat + s)
Goes	Go	-es	Third- Person Singular		2 morphemes (go + es)
Saddest	Sad	-est	Superlative		2 morphemes (sad + est)
Laughed	Laugh	-ed	Past Tense		2 morphemes (laugh + ed)
Laughs	Laugh	-s	Third- Person Singular		2 morphemes (laugh + s)
Exclaim	Claim	ex-		Verb to Verb	2 morphemes (ex + claim)
Townships	Town	-ship -s		Noun to Noun	3 morphemes (town + ship + s)
Population	Populate	-ion		Verb to Noun	2 morphemes (populate + ion)
Extended	Extend	-ed		Verb to Adjective	2 morphemes (extend + ed)
Coming	Come	-ing	Progressive		2 morphemes (come + ing)
Becomes	Become	-s	Third- Person Singular		2 morphemes (become + s)
Embarrassing	Embarrass	-ing		Verb to Adjective	2 morphemes (embarrass + ing)
Taunted	Taunt	-ed	Past Tense		2 morphemes (taunt + ed)
Given	Give	-en	Past Participle		2 morphemes (give + en)
Ailed	Ail	-ed	Past Tense		2 morphemes (ail + ed)

Speaking	Speak	-ing		Verb to Noun	2 morphemes (speak + ing)
Books	Book	-s	Plural		2 morphemes (book + s)
Nation's	Nation	-'s	Possessive		2 morphemes (nation + 's)
Meaning	Mean	-ing		Verb to Noun	2 morphemes (mean + ing)
Sensibilitist	Sense	-ible -ity -ist		Noun to Noun	4 morphemes (sense + ible + ity + ist)
Environment- alist	Environ	-ment -al -ist		Verb to Noun	4 morphemes (environ + ment + al + ist)
Suffering	Suffer	-ing		Verb to Noun	2 morphemes (suffer + ing)
Nearly	Near	-ly		Adjective to Adverb	2 morphemes (near + ly)
Words	Word	-s	Plural		2 morphemes (word + s)
Prayers	Pray	-er -s		Verb to Noun	2 morphemes (pray + er + s)
Novels	Novel	-s	Plural		2 morphemes (novel + s)
Aimed	Aim	-ed	Past Tense		2 morphemes (aim + ed)
Days	Day	-s	Plural		2 morphemes (day + s)
Living	Live	-ing	Progressive		2 morphemes (live + ing)
Offered	Offer	-ed	Past Tense		2 morphemes (offer + ed)
Nearest	Near	-est	Superlative		2 morphemes (near + est)
Boundary	Bound	-ary		Noun to Noun	2 morphemes (bound + ary)
Being	Be	-ing	Progressive		2 morphemes (be + ing)
Friends	Friend	-s	Plural		2 morphemes (friend + s)
Glorious	Glory	-ous		Noun to Adjective	2 morphemes (glory + ous)
Bards	Bard	-s	Plural		2 morphemes (bard + s)
Art's	Art	-'s	Possessive		2 morphemes (art + 's)
Russian	Russia	-an		Noun to Adjective	2 morphemes (Russia + an)

Unterrribly	Terrible	un-	ly	Adjective to Adverb	3 morphemes (un + terrible + ly)
Outcry	Cry	Out-		Verb to Noun	2 morphemes (out + cry)
Misery	Miser		-y	Noun to Noun	2 morphemes (miser + y)
Writers	Write		-er -s	Verb to Noun	3 morphemes (write + er + s)
Vapors	Vapor		-s	Plural	2 morphemes (vapor + s)
Forbidden	Forbid		-en	Verb to Adjective	2 morphemes (forbid + en)
Freedom	Free		-dom	Adjective to Noun	2 morphemes (Free + dom)
Sensible	Sense		-ible	Noun to Adjective	2 morphemes (sense + ible)
Foundation	Found		-ation	Verb to Noun	2 morphemes (found + ation)
Farmer	Farm		-er	Verb to Noun	2 morphemes (farm + er)
Stranger	Strange		-er	Adjective to Noun	2 morphemes (strange + er)
Embarrassment	Embarrass		-ment	Verb to Noun	2 morphemes (embarrass + ment)
Dogs	Dog		-s	Plural	2 morphemes (dog + s)
Victorians	Victoria		-an -s	Noun to Noun	3 morphemes (Victoria + an + s)
Rightly	Right		-ly	Adjective to Adverb	2 morphemes (right + ly)
Retired	Retire		-ed	Past Tense	2 morphemes (retire + ed)
Politics	Politic		-s	Adjective to Noun	2 morphemes (politic + s)
Joined	Join		-ed	Past Tense	2 morphemes (join + ed)
Seems	Seem		-s	Third- Person Singular	2 morphemes (seem + s)
Named	Name		-ed	Verb to Adjective	2 morphemes (name + ed)
Failing	Fail		-ing	Verb to Adjective	2 morphemes (fail + ing)
Burned	Burn		-ed	Past Tense	2 morphemes (burn + ed)

Insurance	Insure		-ance		Verb to Noun	2 morphemes (insure + ance)
Proceeds	Procced		-s		Verb to Noun	2 morphemes (proceed + s)
Curiosity	Curious		-ity		Adjective to Noun	2 morphemes (curious + ity)
Infinities	Finite	in-	-y -es		Adjective to Noun	4 morphemes (in + finite + y + es)
Otherworldli- ness	Otherworld		-ly -ness		Noun to Noun	3 morphemes (otherworld + ly + ness)
Critical	Critic		-al		Noun to Adjective	2 morphemes (critic + al)
Assurance	Assure		-ance		Verb to Noun	2 morphemes (assure + ance)
Higher	High		-er	Comparative		2 morphemes (high + er)
Molding	Mold		-ing		Verb to Noun	2 morphemes (mold + ing)
Peaks	Peak		-s	Plural		2 morphemes (peak + s)
Pitiful	Pity		-ful		Noun to Adjective	2 morphemes (pity + ful)
Reality	Real		-ity		Adjective to Noun	2 morphemes (real + ity)
Intellectual	Intellect		-ual		Noun to Adjective	2 morphemes (intellect + ual)
Dissatisfaction	Satisfaction	dis-			Noun to Noun	2 morphemes (dis + satisfaction)
Actual	Act		-ual		Verb to Adjective	2 morphemes (act + ual)
Times	Time		-s	Plural		2 morphemes (time + s)
Improving	Improve		-ing		Verb to Noun	2 morphemes (improve + ing)
Overfertile	Fertile	over-			Adjective to Adjective	2 morphemes (over + fertile)
Suggestion	Suggest		-ion		Verb to Noun	2 morphemes (suggest + ion)
Planning	Plan		-ing		Verb to Noun	2 morphemes (plan + ing)

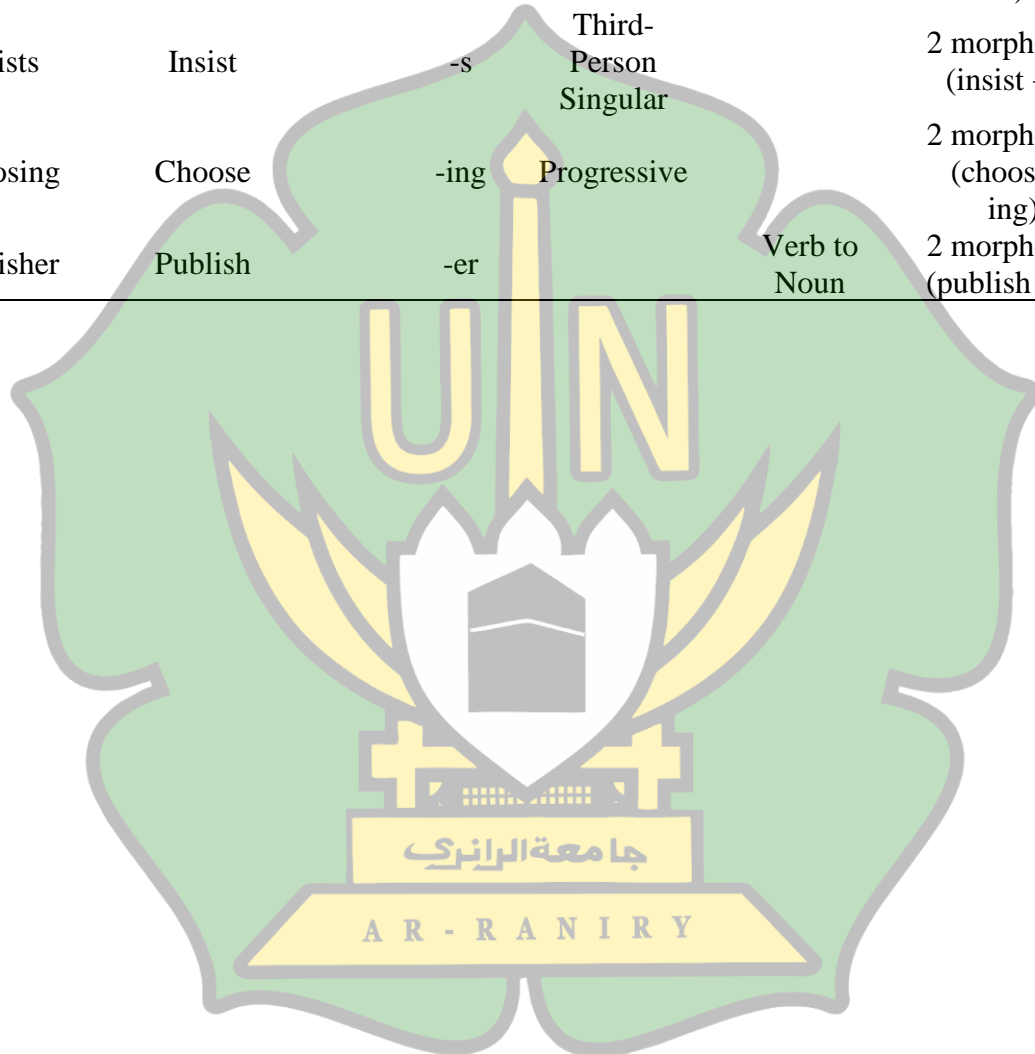


Upper	Up	-er		Adverb to Adjective	2 morphemes (up + er)
Frosty	Frost	-y		Noun to Adjective	2 morphemes (frost + y)
Starry	Star	-y		Noun to Adjective	2 morphemes (star + y)
Liked	Like	-ed	Past Tense		2 morphemes (like + ed)
Dodged	Dodge	-ed	Past Tense		2 morphemes (dodge + ed)
Lifted	Lift	-ed	Past Tense		2 morphemes (lift + ed)
Dancing	Dance	-ing		Verb to Noun	2 morphemes (dance + ing)
Skipping	Skip	-ing		Verb to Noun	2 morphemes (skip + ing)
Doubtless	Doubt	-less		Verb to Adjective	2 morphemes (doubt + less)
Restful	Rest	-ful		Noun to Adjective	2 morphemes (rest + ful)
Mewling	Mewl	-ing	Progressive		2 morphemes (mewl + ing)
Puking	Puke	-ing	Progressive		2 morphemes (puke + ing)
Arms	Arm	-s	Plural		2 morphemes (Arm + s)
Hills	Hill	-s	Plural		2 morphemes (hill + s)
Trees	Tree	-s	Plural		2 morphemes (tree + s)
Failing	Fail	-ing	Progressive		2 morphemes (fail + ing)
Dropped	Drop	-ed	Past Tense		2 morphemes (drop + ed)
Quoting	Quote	-ing		Verb to Noun	2 morphemes (quote + ing)
Shedding	Shed	-ing		Verb to Noun	2 morphemes (shed + ing)
Showed	Show	-ed	Past Tense		2 morphemes (show + ed)
Boards	Board	-s	Plural		2 morphemes (board + s)
Earthly	Earth	-ly		Noun to Adjective	2 morphemes (earth + ly)
Leaves	Leave	-s	Third- Person Singular		2 morphemes (leave + s)
Starts	Start	-s	Third- Person Singular		2 morphemes (start + s)



Overstepped	Step	over-	-ed		Verb to Verb	3 morphemes (over + step + ed)
Dreams	Dream		-s	Plural		2 morphemes (dream + s)
Talking	Talk		-ing		Verb to Noun	2 morphemes (talk + ing)
Arnoldism	Arnold		-ism		Noun to Noun	2 morphemes (Arnold + ism)
Foiled	Foil		-ed		Verb to Adjective	2 morphemes (foil + ed)
Circuitous	Circuit		-ous		Noun to Adjective	2 morphemes (circuit + ous)
Wanderer	Wander		-er		Verb to Noun	2 morphemes (wander + er)
Agreed	Agree		-ed	Past Tense		2 morphemes (agree + ed)
Frowning	Frown		-ing		Verb to Noun	2 morphemes (frown + ing)
Improvised	Improvise		-ed		Verb to Adjective	2 morphemes (improvise + ed)
Altars	Altar		-s	Plural		2 morphemes (altar + s)
Sinned	Sin		-ed	Past Tense		2 morphemes (sin + ed)
Scarcely	Scarce		-ly		Adjective to Adverb	2 morphemes (scarce + ly)
Checked	Check		-ed		Verb to Adjective	2 morphemes (check + ed)
Washed	Wash		-ed		Verb to Adjective	2 morphemes (wash + ed)
Groves	Grove		-s	Plural		2 morphemes (grove + s)
God's	God		-'s	Possessive		2 morphemes (God + 's)
Temples	Temple		-s	Plural		2 morphemes (temple + s)
Safety	Safe		-ty		Adjective to Noun	2 morphemes (safe + ty)
Hands	Hand		-s	Plural		2 morphemes (hand + s)
Cares	Care		-s	Third-Person Singular		2 morphemes (care + s)
Does	Do		-es	Third-Person Singular		2 morphemes (do + es)

Falls	Fall	-s	Third- Person Singular	2 morphemes (fall + s)
Tries	Try	-es	Third- Person Singular	2 morphemes (try + es)
Louder	Loud	-er	Comparative	2 morphemes (loud + er)
Actions	Act	-ion -s	Verb to Noun	3 morphemes (act + ion + s)
Insists	Insist	-s	Third- Person Singular	2 morphemes (insist + s)
Choosing	Choose	-ing	Progressive	2 morphemes (choose + ing)
Publisher	Publish	-er	Verb to Noun	2 morphemes (publish + er)

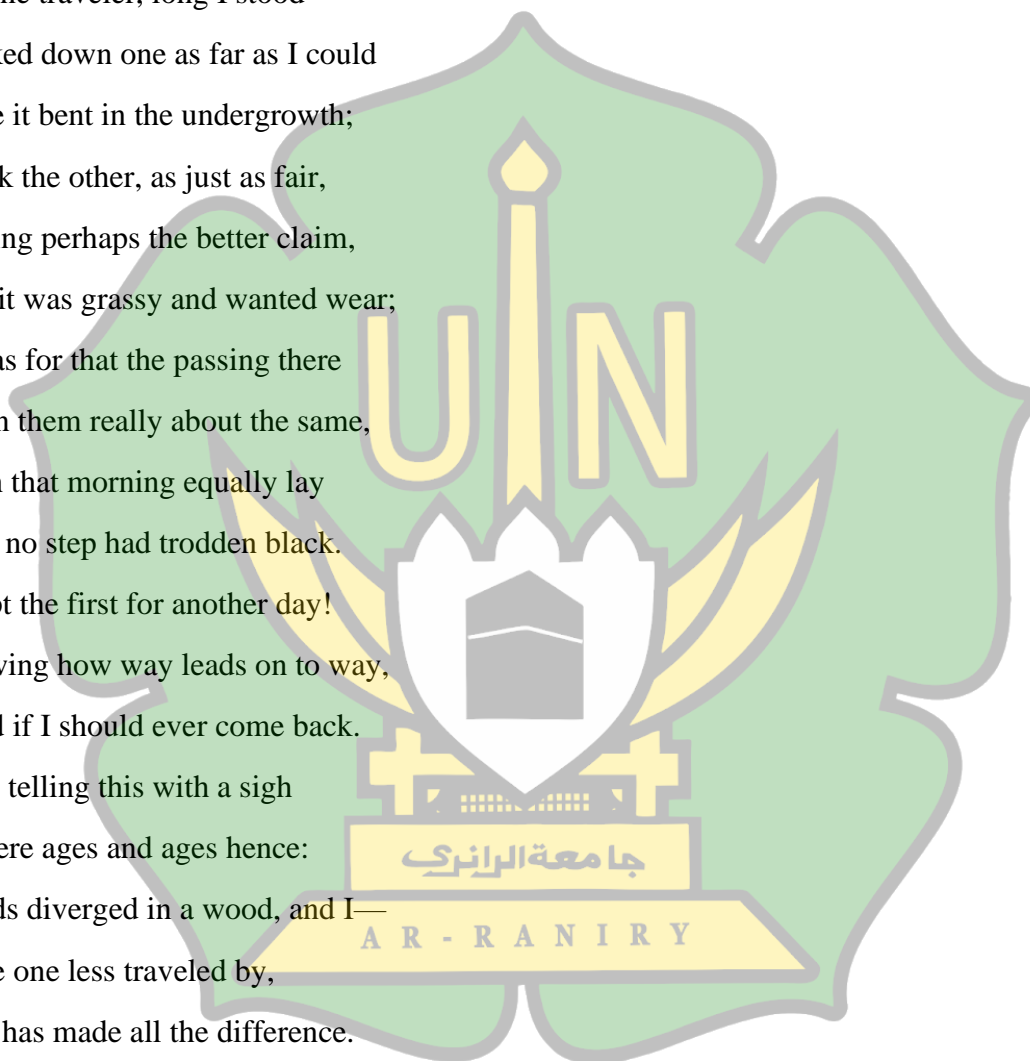


## APPENDIX C

### THE POEMS OF ROBERT FROST'S POETRY

#### The Road Not Taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the 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 the first 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 traveled by,  
And that has made all the difference.



## Birches

When I see birches bend to left and right  
Across the lines of straighter darker trees,  
I like to think some boy's been swinging them.  
But swinging doesn't bend them down to stay.  
Ice-storms do that. Often you must have seen them  
Loaded with ice a sunny winter morning  
After a rain. They click upon themselves  
As the breeze rises, and turn many-colored  
As the stir cracks and crazes their enamel.  
Soon the sun's warmth makes them shed crystal shells  
Shattering and avalanching on the snow-crust—  
Such heaps of broken glass to sweep away  
You'd think the inner dome of heaven had fallen.  
They are dragged to the withered bracken by the load,  
And they seem not to break; though once they are bowed  
So low for long, they never right themselves:  
You may see their trunks arching in the woods  
Years afterwards, trailing their leaves on the ground  
Like girls on hands and knees that throw their hair  
Before them over their heads to dry in the sun.  
But I was going to say when Truth broke in  
With all her matter-of-fact about the ice-storm  
(Now am I free to be poetical?)  
I should prefer to have some boy bend them  
As he went out and in to fetch the cows—  
Some boy too far from town to learn baseball,  
Whose only play was what he found himself,  
Summer or winter, and could play alone.  
One by one he subdued his father's trees

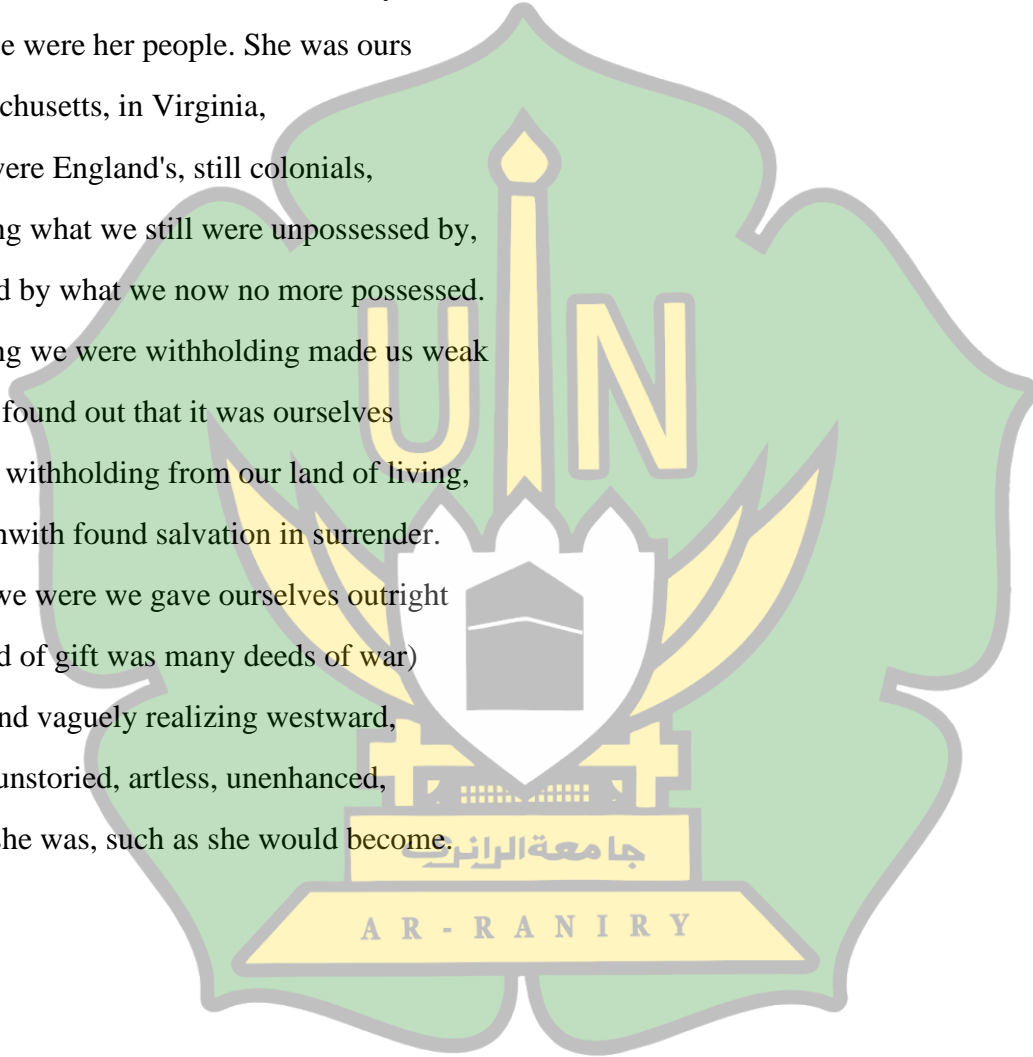
By riding them down over and over again  
Until he took the stiffness out of them,  
And not one but hung limp, not one was left  
For him to conquer. He learned all there was  
To learn about not launching out too soon  
And so not carrying the tree away  
Clear to the ground. He always kept his poise  
To the top branches, climbing carefully  
With the same pains you use to fill a cup  
Up to the brim, and even above the brim.  
Then he flung outward, feet first, with a swish,  
Kicking his way down through the air to the ground.  
So was I once myself a swinger of birches.  
And so I dream of going back to be.  
It's when I'm weary of considerations,  
And life is too much like a pathless wood  
Where your face burns and tickles with the cobwebs  
Broken across it, and one eye is weeping  
From a twig's having lashed across it open.  
I'd like to get away from earth awhile  
And then come back to it and begin over.  
May no fate willfully misunderstand me  
And half grant what I wish and snatch me away  
Not to return. Earth's the right place for love:  
I don't know where it's likely to go better.  
I'd like to go by climbing a birch tree,  
And climb black branches up a snow-white trunk  
Toward heaven, till the tree could bear no more,  
But dipped its top and set me down again.  
That would be good both going and coming back.



One could do worse than be a swinger of birches.

### **The Gift Outright**

The land was ours before we were the land's.  
She was our land more than a hundred years  
Before we were her people. She was ours  
In Massachusetts, in Virginia,  
But we were England's, still colonials,  
Possessing what we still were unpossessed by,  
Possessed by what we now no more possessed.  
Something we were withholding made us weak  
Until we found out that it was ourselves  
We were withholding from our land of living,  
And forthwith found salvation in surrender.  
Such as we were we gave ourselves outright  
(The deed of gift was many deeds of war)  
To the land vaguely realizing westward,  
But still unstoried, artless, unenhanced,  
Such as she was, such as she would become.



## Stopping By Woods On A Snowy Evening

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

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.



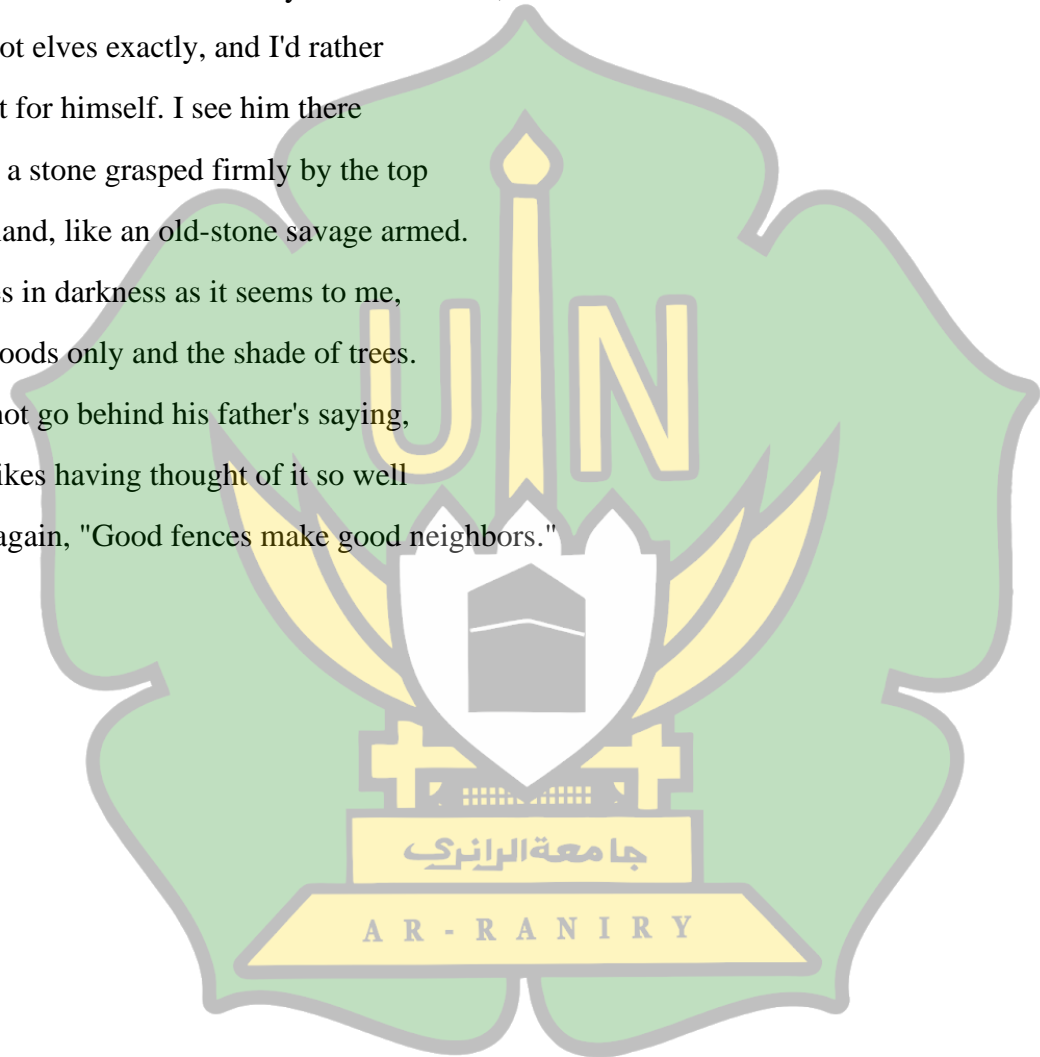
## Mending Wall

Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun;  
And makes gaps even two can pass abreast.  
The work of hunters is another thing:  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made,  
But at spring mending-time we find them there.  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go.  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
"Stay where you are until our backs are turned!"  
We wear our fingers rough with handling them.  
Oh, just another kind of out-door game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across  
And eat the cones under his pines, I tell him.  
He only says, "Good fences make good neighbors."  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:





"Why do they make good neighbors? Isn't it  
Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offence.  
Something there is that doesn't love a wall,  
That wants it down." I could say "Elves" to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed.  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well  
He says again, "Good fences make good neighbors."



## Home Burial

He saw her from the bottom of the stairs  
Before she saw him. She was starting down,  
Looking back over her shoulder at some fear.  
She took a doubtful step and then undid it  
To raise herself and look again. He spoke  
Advancing toward her: "What is it you see  
From up there always? — for I want to know."

She turned and sank upon her skirts at that,  
And her face changed from terrified to dull.  
He said to gain time: "What is it you see?"  
Mounting until she covered under him.  
"I will find out now — you must tell me, dear."  
She, in her place, refused him any help,  
With the least stiffening of her neck and silence.  
She let him look, sure that he wouldn't see,  
Blind creature; and a while he didn't see.  
But at last he murmured, "Oh" and again, "Oh."

"What is it — what?" she said.

"Just that I see."

"You don't," she challenged. "Tell me what it is."

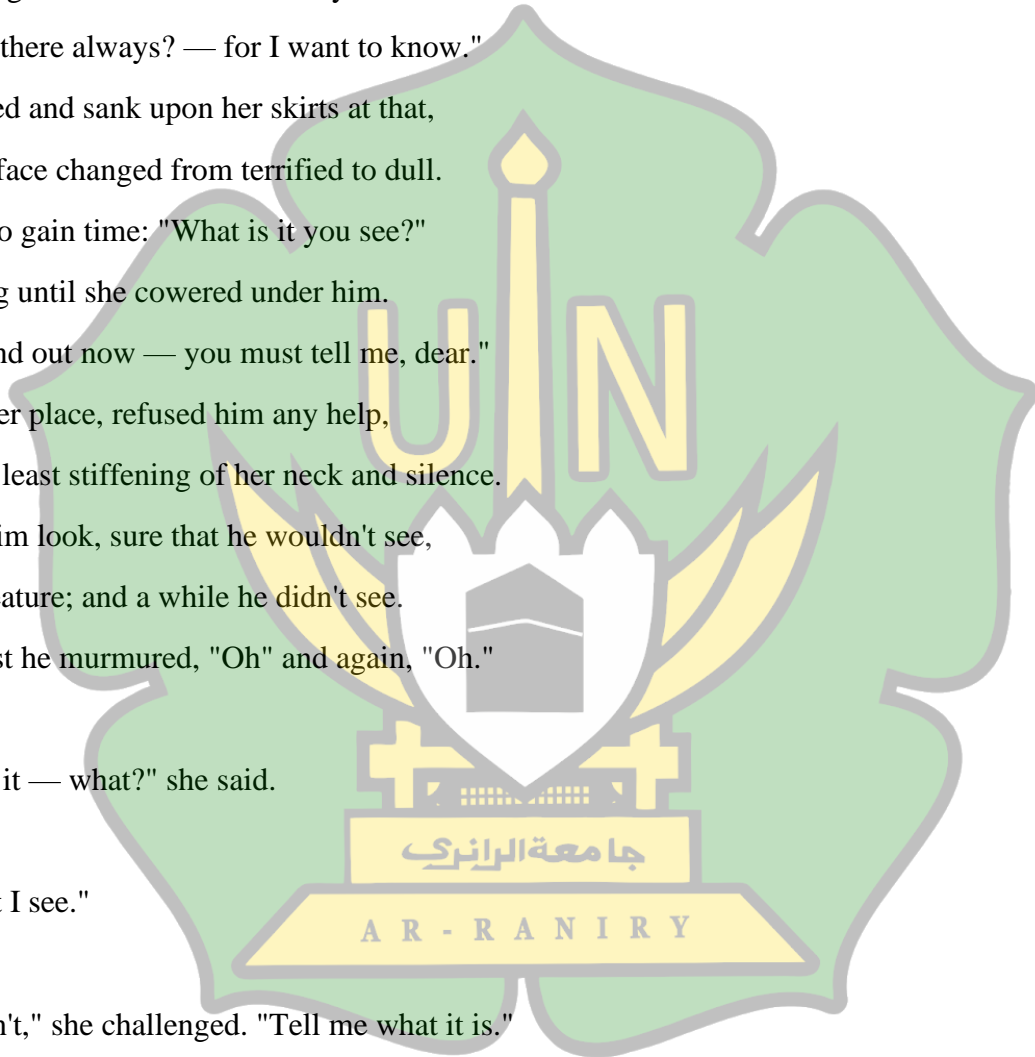
"The wonder is I didn't see at once.

I never noticed it from here before.

I must be wonted to it — that's the reason.

The little graveyard where my people are!

So small the window frames the whole of it.



Not so much larger than a bedroom, is it?  
There are three stones of slate and one of marble,  
Broad-shouldered little slabs there in the sunlight  
On the sidehill. We haven't to mind those.  
But I understand: it is not the stones,  
But the child's mound ——"

"Don't, don't, don't,  
don't," she cried.

She withdrew, shrinking from beneath his arm  
That rested on the banister, and slid downstairs;  
And turned on him with such a daunting look,  
He said twice over before he knew himself:  
"Can't a man speak of his own child he's lost?"

"Not you! — Oh, where's my hat? Oh, I don't need it!  
I must get out of here. I must get air.—  
I don't know rightly whether any man can."

"Amy! Don't go to someone else this time.

Listen to me. I won't come down the stairs."

He sat and fixed his chin between his fists.

"There's something I should like to ask you, dear."

"You don't know how to ask it."

"Help me, then."

Her fingers moved the latch for all reply.

"My words are nearly always an offense.  
I don't know how to speak of anything  
So as to please you. But I might be taught,  
I should suppose. I can't say I see how.  
A man must partly give up being a man  
With womenfolk. We could have some arrangement  
By which I'd bind myself to keep hands off  
Anything special you're a-mind to name.  
Though I don't like such things 'twixt those that love.  
Two that don't love can't live together without them.  
But two that do can't live together with them."  
She moved the latch a little. "Don't — don't go.  
Don't carry it to someone else this time.  
Tell me about it if it's something human.  
Let me into your grief. I'm not so much  
Unlike other folks as your standing there  
Apart would make me out. Give me my chance.  
I do think, though, you overdo it a little.  
What was it brought you up to think it the thing  
To take your mother-loss of a first child  
So inconsolably — in the face of love.  
You'd think his memory might be satisfied ——"

"There you go sneering now!"

"I'm not, I'm not!  
You make me angry. I'll come down to you.  
God, what a woman! And it's come to this,  
A man can't speak of his own child that's dead."

"You can't because you don't know how to speak.

If you had any feelings, you that dug

With your own hand — how could you? — his little grave;

I saw you from that very window there,

Making the gravel leap and leap in air,

Leap up, like that, like that, and land so lightly

And roll back down the mound beside the hole.

I thought, Who is that man? I didn't know you.

And I crept down the stairs and up the stairs

To look again, and still your spade kept lifting.

Then you came in. I heard your rumbling voice

Out in the kitchen, and I don't know why,

But I went near to see with my own eyes.

You could sit there with the stains on your shoes

Of the fresh earth from your own baby's grave

And talk about your everyday concerns.

You had stood the spade up against the wall

Outside there in the entry, for I saw it."

"I shall laugh the worst laugh I ever laughed.

I'm cursed. God, if I don't believe I'm cursed."

"I can repeat the very words you were saying:

'Three foggy mornings and one rainy day

Will rot the best birch fence a man can build.'

Think of it, talk like that at such a time!

What had how long it takes a birch to rot

To do with what was in the darkened parlour?

You couldn't care! The nearest friends can go

With anyone to death, comes so far short



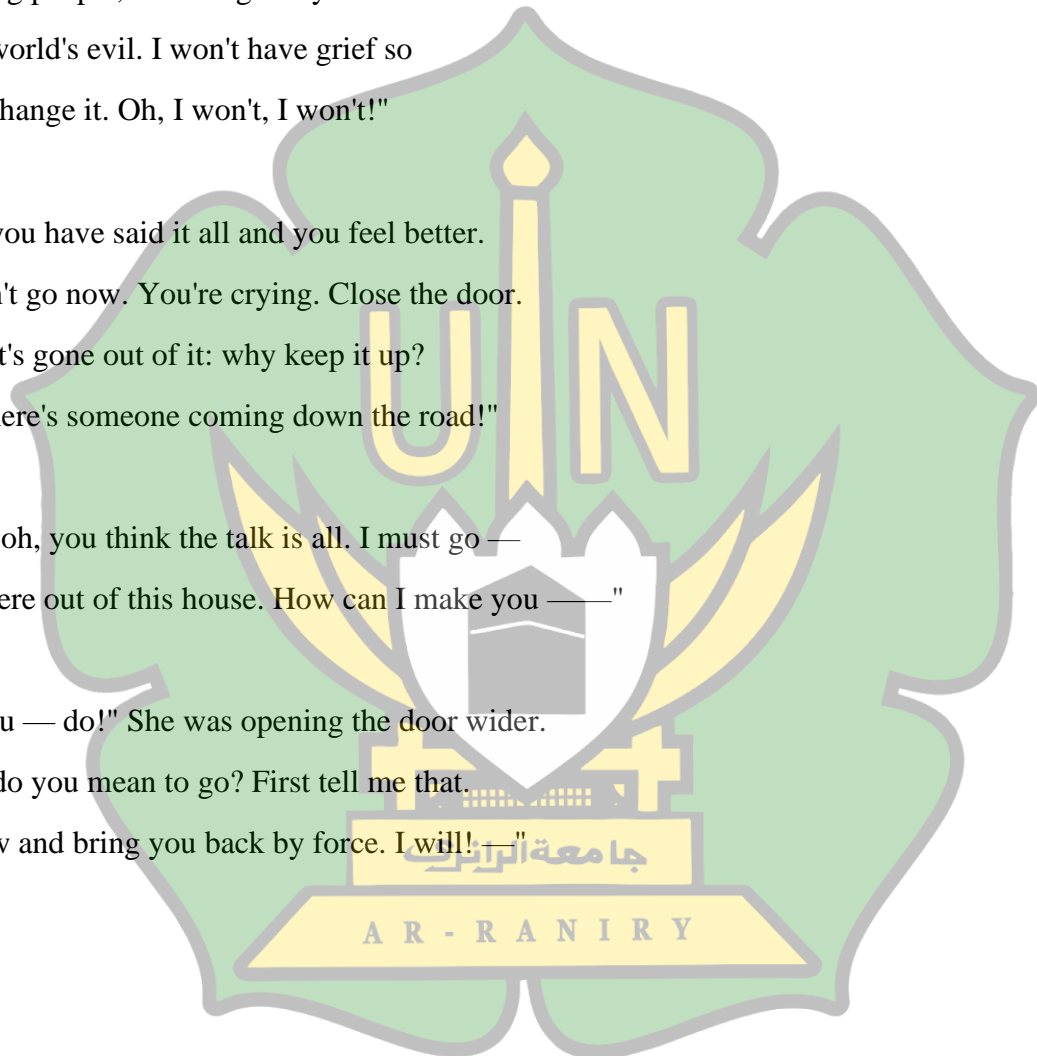
They might as well not try to go at all.  
No, from the time when one is sick to death,  
One is alone, and he dies more alone.  
Friends make pretense of following to the grave,  
But before one is in it, their minds are turned  
And making the best of their way back to life  
And living people, and things they understand.  
But the world's evil. I won't have grief so  
If I can change it. Oh, I won't, I won't!"

"There, you have said it all and you feel better.  
You won't go now. You're crying. Close the door.  
The heart's gone out of it: why keep it up?  
Amy! There's someone coming down the road!"

"You — oh, you think the talk is all. I must go —  
Somewhere out of this house. How can I make you ——"

"If — you — do!" She was opening the door wider.

"Where do you mean to go? First tell me that.  
I'll follow and bring you back by force. I will! ——"



## The Death Of The Hired Man

Mary sat musing on the lamp-flame at the table

Waiting for Warren. When she heard his step,

She ran on tip-toe down the darkened passage

To meet him in the doorway with the news

And put him on his guard. "Silas is back."

She pushed him outward with her through the door

And shut it after her. "Be kind," she said.

She took the market things from Warren's arms

And set them on the porch, then drew him down

To sit beside her on the wooden steps.

"When was I ever anything but kind to him?

But I'll not have the fellow back," he said.

"I told him so last haying, didn't I?

'If he left then,' I said, 'that ended it.'

What good is he? Who else will harbour him

At his age for the little he can do?

What help he is there's no depending on.

Off he goes always when I need him most.

'He thinks he ought to earn a little pay,

Enough at least to buy tobacco with,

So he won't have to beg and be beholden.'

'All right,' I say, 'I can't afford to pay

Any fixed wages, though I wish I could.'

'Someone else can.' 'Then someone else will have to.'

I shouldn't mind his bettering himself

If that was what it was. You can be certain,

When he begins like that, there's someone at him

Trying to coax him off with pocket-money,—

In haying time, when any help is scarce.  
In winter he comes back to us. I'm done."  
"Sh! not so loud: he'll hear you," Mary said.  
"I want him to: he'll have to soon or late."  
"He's worn out. He's asleep beside the stove.  
When I came up from Rowe's I found him here,  
Huddled against the barn-door fast asleep,  
A miserable sight, and frightening, too—  
You needn't smile—I didn't recognise him—  
I wasn't looking for him—and he's changed.  
Wait till you see."

"Where did you say he'd been?"  
"He didn't say. I dragged him to the house,  
And gave him tea and tried to make him smoke.  
I tried to make him talk about his travels.  
Nothing would do: he just kept nodding off."  
"What did he say? Did he say anything?"  
"But little."

"Anything? Mary, confess  
He said he'd come to ditch the meadow for me."  
"Warren!"

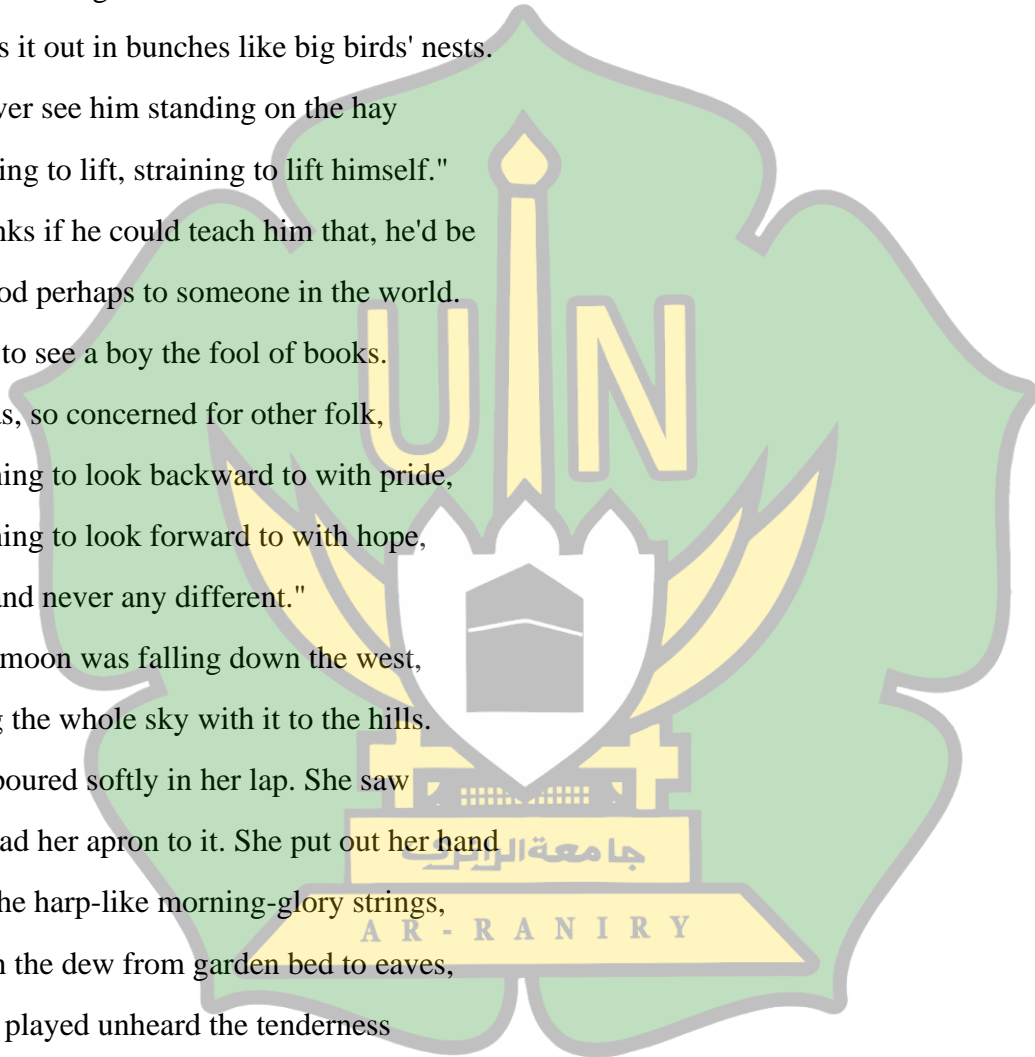
"But did he? I just want to know."  
"Of course he did. What would you have him say?  
Surely you wouldn't grudge the poor old man  
Some humble way to save his self-respect.  
He added, if you really care to know,  
He meant to clear the upper pasture, too.  
That sounds like something you have heard before?  
Warren, I wish you could have heard the way  
He jumbled everything. I stopped to look



Two or three times—he made me feel so queer—  
To see if he was talking in his sleep.  
He ran on Harold Wilson—you remember—  
The boy you had in haying four years since.  
He's finished school, and teaching in his college.  
Silas declares you'll have to get him back.  
He says they two will make a team for work:  
Between them they will lay this farm as smooth!  
The way he mixed that in with other things.  
He thinks young Wilson a likely lad, though daft  
On education—you know how they fought  
All through July under the blazing sun,  
Silas up on the cart to build the load,  
Harold along beside to pitch it on."  
"Yes, I took care to keep well out of earshot."  
"Well, those days trouble Silas like a dream.  
You wouldn't think they would. How some things linger!  
Harold's young college boy's assurance piqued him.  
After so many years he still keeps finding  
Good arguments he sees he might have used.  
I sympathise. I know just how it feels  
To think of the right thing to say too late.  
Harold's associated in his mind with Latin.  
He asked me what I thought of Harold's saying  
He studied Latin like the violin  
Because he liked it—that an argument!  
He said he couldn't make the boy believe  
He could find water with a hazel prong—  
Which showed how much good school had ever done him.  
He wanted to go over that. But most of all

He thinks if he could have another chance  
To teach him how to build a load of hay——"  
"I know, that's Silas' one accomplishment.  
He bundles every forkful in its place,  
And tags and numbers it for future reference,  
So he can find and easily dislodge it  
In the unloading. Silas does that well.  
He takes it out in bunches like big birds' nests.  
You never see him standing on the hay  
He's trying to lift, straining to lift himself."  
"He thinks if he could teach him that, he'd be  
Some good perhaps to someone in the world.  
He hates to see a boy the fool of books.  
Poor Silas, so concerned for other folk,  
And nothing to look backward to with pride,  
And nothing to look forward to with hope,  
So now and never any different."  
Part of a moon was falling down the west,  
Dragging the whole sky with it to the hills.  
Its light poured softly in her lap. She saw  
And spread her apron to it. She put out her hand  
Among the harp-like morning-glory strings,  
Taut with the dew from garden bed to eaves,  
As if she played unheard the tenderness  
That wrought on him beside her in the night.  
"Warren," she said, "he has come home to die:  
You needn't be afraid he'll leave you this time."  
"Home," he mocked gently.

"Yes, what else but home?  
It all depends on what you mean by home.

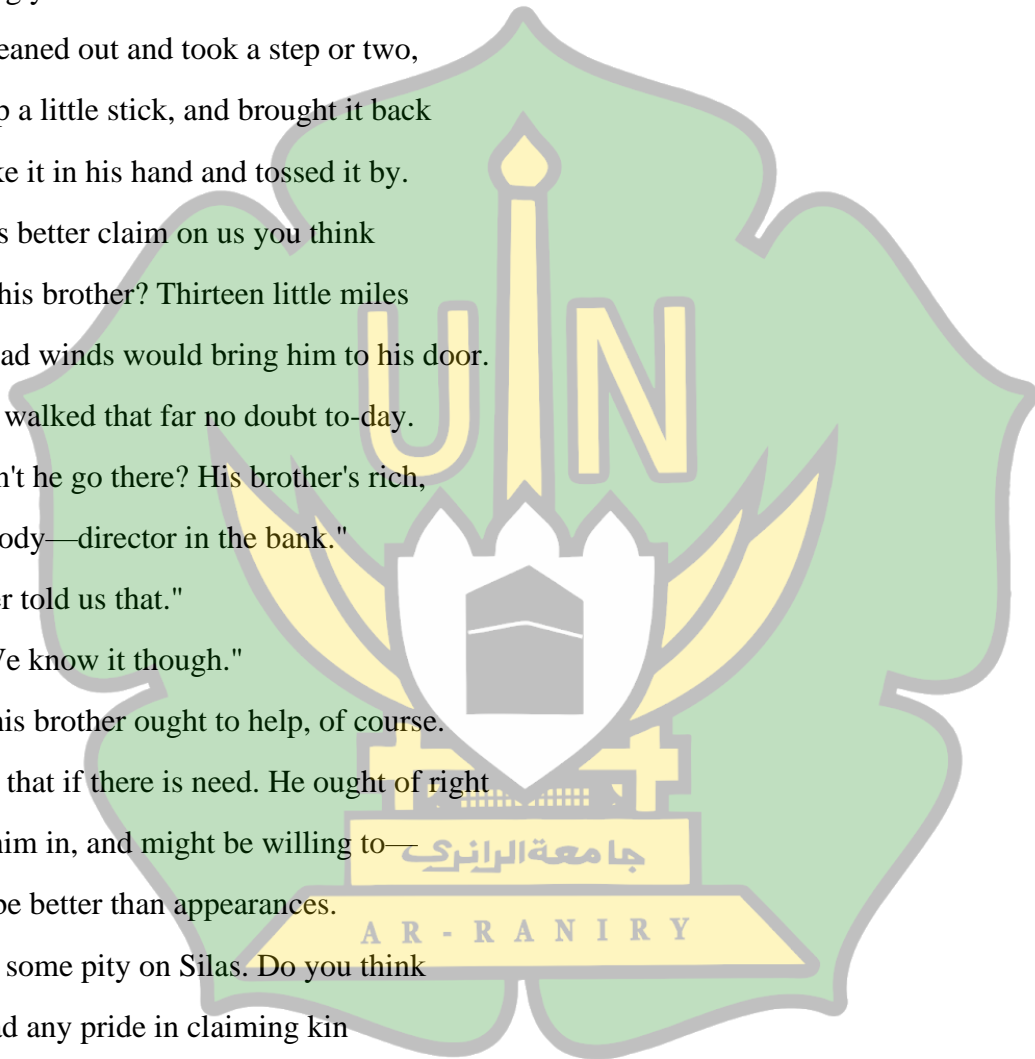


Of course he's nothing to us, any more  
Than was the hound that came a stranger to us  
Out of the woods, worn out upon the trail."  
"Home is the place where, when you have to go there,  
They have to take you in."

"I should have called it  
Something you somehow haven't to deserve."  
Warren leaned out and took a step or two,  
Picked up a little stick, and brought it back  
And broke it in his hand and tossed it by.  
"Silas has better claim on us you think  
Than on his brother? Thirteen little miles  
As the road winds would bring him to his door.  
Silas has walked that far no doubt to-day.  
Why didn't he go there? His brother's rich,  
A somebody—director in the bank."  
"He never told us that."

"We know it though."  
"I think his brother ought to help, of course.  
I'll see to that if there is need. He ought of right  
To take him in, and might be willing to—  
He may be better than appearances.  
But have some pity on Silas. Do you think  
If he'd had any pride in claiming kin  
Or anything he looked for from his brother,  
He'd keep so still about him all this time?"  
"I wonder what's between them."

"I can tell you.  
Silas is what he is—we wouldn't mind him—  
But just the kind that kinsfolk can't abide.



He never did a thing so very bad.  
He don't know why he isn't quite as good  
As anyone. He won't be made ashamed  
To please his brother, worthless though he is."  
"I can't think Si ever hurt anyone."  
"No, but he hurt my heart the way he lay  
And rolled his old head on that sharp-edged chair-back.  
He wouldn't let me put him on the lounge.  
You must go in and see what you can do.  
I made the bed up for him there to-night.  
You'll be surprised at him—how much he's broken.  
His working days are done; I'm sure of it."  
"I'd not be in a hurry to say that."  
"I haven't been. Go, look, see for yourself.  
But, Warren, please remember how it is:  
He's come to help you ditch the meadow.  
He has a plan. You mustn't laugh at him.  
He may not speak of it, and then he may.  
I'll sit and see if that small sailing cloud  
Will hit or miss the moon."

It hit the moon.

Then there were three there, making a dim row,  
The moon, the little silver cloud, and she.  
Warren returned—too soon, it seemed to her,  
Slipped to her side, caught up her hand and waited.  
"Warren," she questioned.

"Dead," was all he answered.



## Acquainted With The Night

I have been one acquainted with the night.

I have walked out in rain — and back in rain.

I have outwalked the furthest city light.

I have looked down the saddest city lane.

I have passed by the watchman on his beat

And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet

When far away an interrupted cry

Came over houses from another street,

But not to call me back or say good-bye;

And further still at an unearthly height,

A luminary clock against the sky

Proclaimed the time was neither wrong nor right.

I have been one acquainted with the night.



## Desert Places

Snow falling and night falling fast, oh, fast  
In a field I looked into going past,  
And the ground almost covered smooth in snow,  
But a few weeds and stubble showing last.

The woods around it have it - it is theirs.  
All animals are smothered in their lairs.  
I am too absent-spirited to count;  
The loneliness includes me unawares.

And lonely as it is, that loneliness  
Will be more lonely ere it will be less -  
A blanker whiteness of benighted snow  
With no expression, nothing to express.

They cannot scare me with their empty spaces  
Between stars - on stars where no human race is.  
I have it in me so much nearer home  
To scare myself with my own desert places.



## New Hampshire

I met a lady from the South who said

(You won't believe she said it, but she said it):

'None of my family ever worked, or had

A thing to sell.' I don't suppose the work

Much matters. You may work for all of me.

I've seen the time I've had to work myself.

The having anything to sell is what

Is the disgrace in man or state or nation.

I met a traveler from Arkansas

Who boasted of his state as beautiful

For diamonds and apples. 'Diamonds

And apples in commercial quantities?'

I asked him, on my guard. 'Oh, yes,' he answered,

Off his. The time was evening in the Pullman.

I see the porter's made your bed,' I told him.

I met a Californian who would

Talk California—a state so blessed,

He said, in climate, none had ever died there

A natural death, and Vigilance Committees

Had had to organize to stock the graveyards

And vindicate the state's humanity.

'Just the way Stefansson runs on,' I murmured,

'About the British Arctic. That's what comes

Of being in the market with a climate.'

I met a poet from another state,

A zealot full of fluid inspiration,



Who in the name of fluid inspiration,  
But in the best style of bad salesmanship,  
Angrily tried to male me write a protest  
(In verse I think) against the Volstead Act.  
He didn't even offer me a drink  
Until I asked for one to steady him.  
This is called having an idea to sell.

It never could have happened in New Hampshire.

The only person really soiled with trade  
I ever stumbled on in old New Hampshire  
Was someone who had just come back ashamed  
From selling things in California.  
He'd built a noble mansard roof with balls  
On turrets, like Constantinople, deep  
In woods some ten miles from a railroad station,  
As if to put forever out of mind  
The hope of being, as we say, received.  
I found him standing at the close of day  
Inside the threshold of his open barn,  
Like a lone actor on a gloomy stage—  
And recognized him, through the iron gray  
In which his face was muffled to the eyes,  
As an old boyhood friend, and once indeed  
A drover with me on the road to Brighton.  
His farm was 'grounds,' and not a farm at all;  
His house among the local sheds and shanties  
Rose like a factor's at a trading station.  
And he was rich, and I was still a rascal.



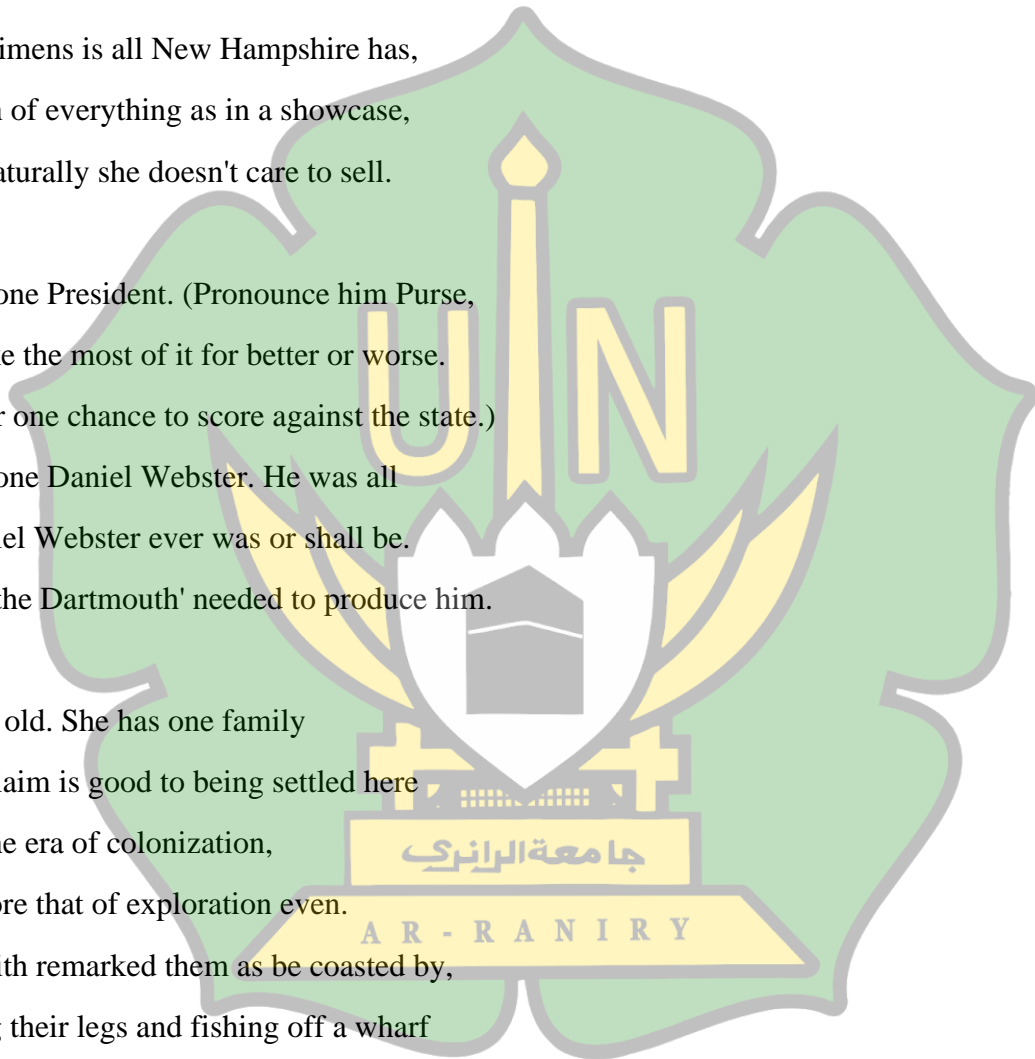


I couldn't keep from asking impolitely,  
Where bad he been and what had he been doing?  
How did he get so? (Rich was understood.)  
In dealing in 'old rags' in San Francisco.  
Ob, it was terrible as well could be.  
We both of us turned over in our graves.

Just specimens is all New Hampshire has,  
One each of everything as in a showcase,  
Which naturally she doesn't care to sell.

She had one President. (Pronounce him Purse,  
And make the most of it for better or worse.  
He's your one chance to score against the state.)  
She had one Daniel Webster. He was all  
The Daniel Webster ever was or shall be.  
She had the Dartmouth' needed to produce him.

I call her old. She has one family  
Whose claim is good to being settled here  
Before the era of colonization,  
And before that of exploration even.  
John Smith remarked them as be coasted by,  
Dangling their legs and fishing off a wharf  
At the Isles of Shoals, and satisfied himself  
They weren't Red Indians but veritable  
Pre-primitives of the white race, dawn people,  
Like those who furnished Adam's sons with wives;  
However uninnocent they may have been  
In being there so early in our history.



They'd been there then a hundred years or more.  
Pity he didn't ask what they were up to  
At that date with a wharf already built,  
And take their name. They've since told me their name—  
Today an honored one in Nottingham.  
As for what they were up to more than fishing—  
Suppose they weren't behaving Puritanly,  
The hour had not yet struck for being good,  
Mankind had not yet gone on the Sabbatical.  
It became an explorer of the deep  
Not to explore too deep in others' business.

Did you but know of him, New Hampshire has  
One real reformer who would change the world  
So it would be accepted by two classes,  
Artists the minute they set up as artists,  
Before, that is, they are themselves accepted,  
And boys the minute they get out of college.  
I can't help thinking those are tests to go by.

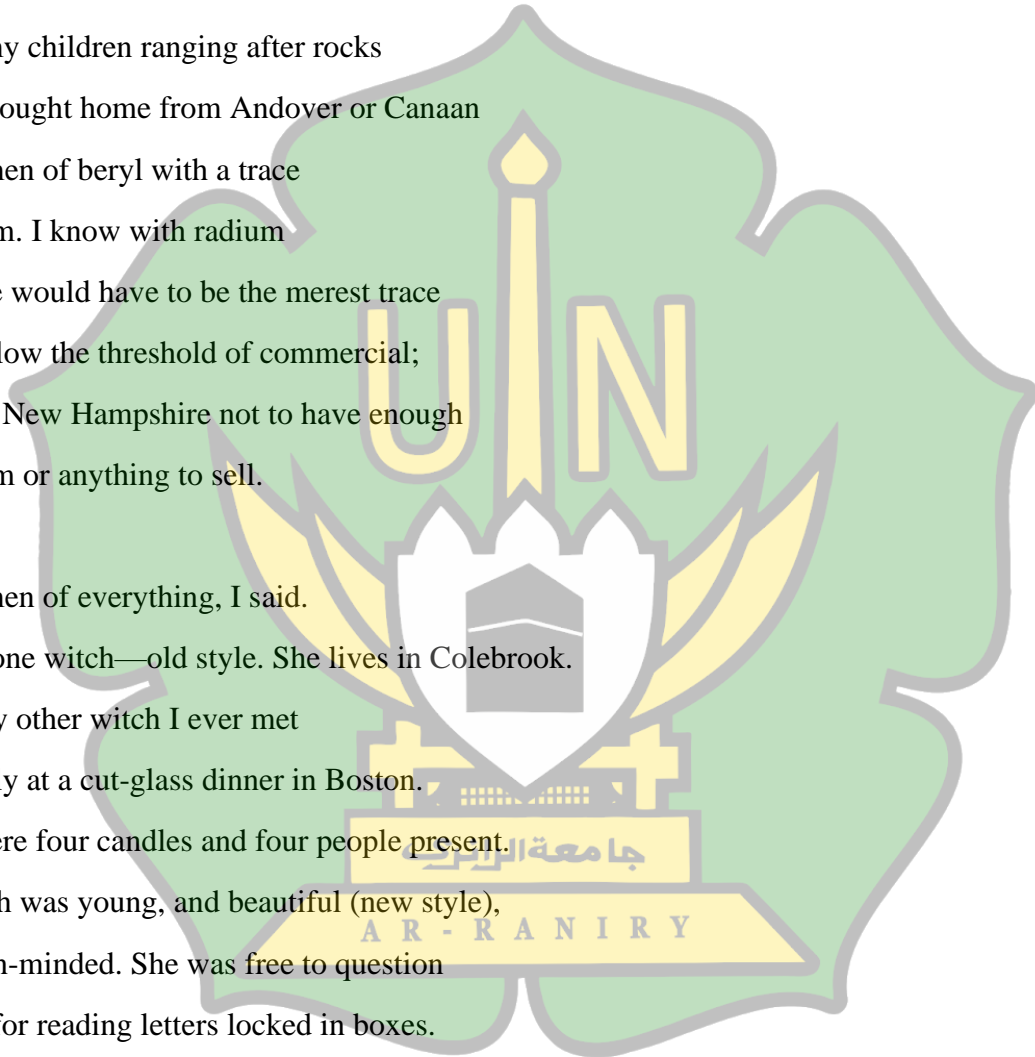
And she has one I don't know what to call him,  
Who comes from Philadelphia every year  
With a great flock of chickens of rare breeds  
He wants to give the educational  
Advantages of growing almost wild  
Under the watchful eye of hawk and eagle  
Dorkings because they're spoken of by Chaucer,  
Sussex because they're spoken of by Herrick.

She has a touch of gold. New Hampshire gold—



You may have heard of it. I had a farm  
Offered me not long since up Berlin way  
With a mine on it that was worked for gold;  
But not gold in commercial quantities,  
Just enough gold to make the engagement rings  
And marriage rings of those who owned the farm.  
What gold more innocent could one have asked for?  
One of my children ranging after rocks  
Lately brought home from Andover or Canaan  
A specimen of beryl with a trace  
Of radium. I know with radium  
The trace would have to be the merest trace  
To be below the threshold of commercial;  
But trust New Hampshire not to have enough  
Of radium or anything to sell.

A specimen of everything, I said.  
She has one witch—old style. She lives in Colebrook.  
(The only other witch I ever met  
Was lately at a cut-glass dinner in Boston.  
There were four candles and four people present.  
The witch was young, and beautiful (new style),  
And open-minded. She was free to question  
Her gift for reading letters locked in boxes.  
Why was it so much greater when the boxes  
Were metal than it was when they were wooden?  
It made the world seem so mysterious.  
The Society for Psychical Research  
Was cognizant. Her husband was worth millions.  
I think he owned some shares in Harvard College.)



New Hampshire used to have at Salem  
A company we called the White Corpuscles,  
Whose duty was at any hour of night  
To rush in sheets and fool's caps where they smelled  
A thing the least bit doubtfully perscented  
And give someone the Skipper Ireson's Ride.

One each of everything as in a showcase.

More than enough land for a specimen  
You'll say she has, but there there enters in  
Something else to protect her from herself.  
There quality makes up for quantity.  
Not even New Hampshire farms are much for sale.  
The farm I made my home on in the mountains  
I had to take by force rather than buy.

I caught the owner outdoors by himself  
Raking up after winter, and I said,

"I'm going to put you off this farm: I want it."

"Where are you going to put me? In the road?"

"I'm going to put you on the farm next to it."

"Why won't the farm next to it do for you?"

'I like this better.' It was really better.

Apples? New Hampshire has them, but unsprayed,  
With no suspicion in stern end or blossom end  
Of vitriol or arsenate of lead,  
And so not good for anything but cider.



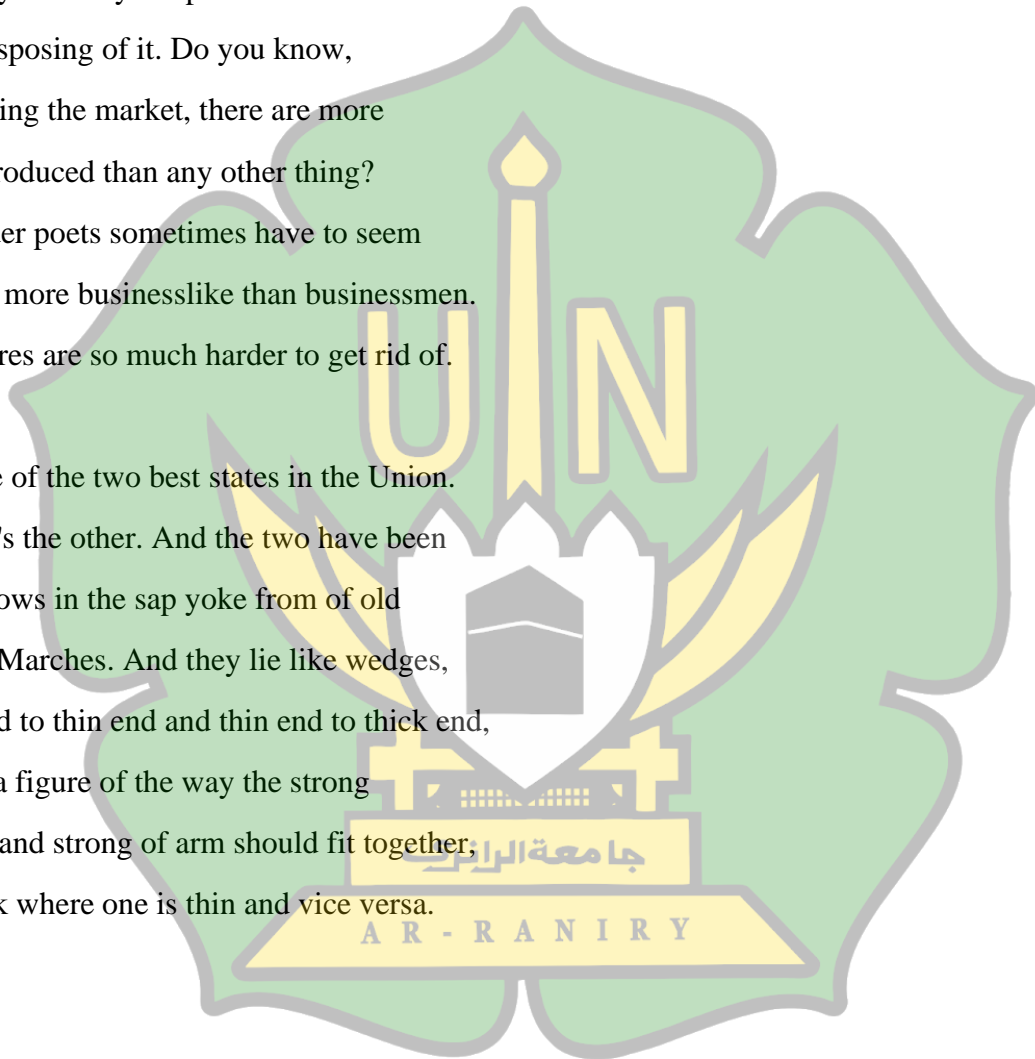
Her unpruned grapes are flung like lariats  
Far up the birches out of reach of man.

A state producing precious metals, stones,  
And—writing; none of these except perhaps  
The precious literature in quantity  
Or quality to worry the producer  
About disposing of it. Do you know,  
Considering the market, there are more  
Poems produced than any other thing?  
No wonder poets sometimes have to seem  
So much more businesslike than businessmen.  
Their wares are so much harder to get rid of.

She's one of the two best states in the Union.  
Vermont's the other. And the two have been  
Yokefellows in the sap yoke from of old  
In many Marches. And they lie like wedges,  
Thick end to thin end and thin end to thick end,  
And are a figure of the way the strong  
Of mind and strong of arm should fit together,  
One thick where one is thin and vice versa.

New Hampshire raises the Connecticut

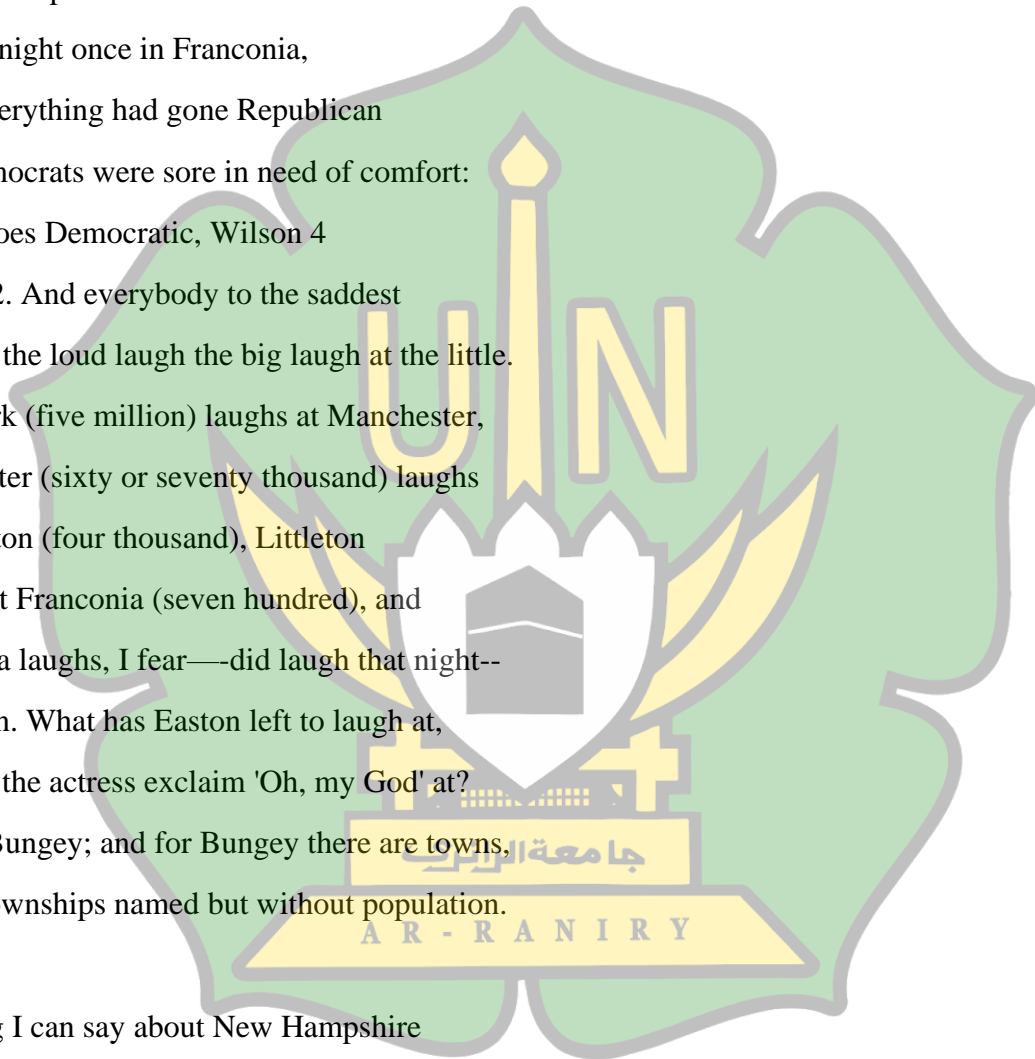
In a trout hatchery near Canada,  
But soon divides the river with Vermont.  
Both are delightful states for their absurdly  
Small towns—Lost Nation, Bungey, Muddy Boo,



Poplin, Still Corners (so called not because  
The place is silent all day long, nor yet  
Because it boasts a whisky still—because  
It set out once to be a city and still  
Is only corners, crossroads in a wood).  
And I remember one whose name appeared  
Between the pictures on a movie screen  
Election night once in Franconia,  
When everything had gone Republican  
And Democrats were sore in need of comfort:  
Easton goes Democratic, Wilson 4  
Hughes 2. And everybody to the saddest  
Laughed the loud laugh the big laugh at the little.  
New York (five million) laughs at Manchester,  
Manchester (sixty or seventy thousand) laughs  
At Littleton (four thousand), Littleton  
Laughs at Franconia (seven hundred), and  
Franconia laughs, I fear—did laugh that night--  
At Easton. What has Easton left to laugh at,  
And like the actress exclaim 'Oh, my God' at?  
There's Bungey; and for Bungey there are towns,  
Whole townships named but without population.

Anything I can say about New Hampshire  
Will serve almost as well about Vermont,  
Excepting that they differ in their mountains.  
The Vermont mountains stretch extended straight;  
New Hampshire mountains Curl up in a coil.

I had been coming to New Hampshire mountains.



And here I am and what am I to say?  
Here first my theme becomes embarrassing.  
Emerson said, 'The God who made New Hampshire  
Taunted the lofty land with little men.'  
Anotner Massachusetts poet said,  
'I go no more to summer in New Hampshire.  
I've given up my summer place in Dublin.'  
But when I asked to know what ailed New Hampshire,  
She said she couldn't stand the people in it,  
The little men (it's Massachusetts speaking).  
And when I asked to know what ailed the people,  
She said, 'Go read your own books and find out.'  
I may as well confess myself the author  
Of several books against the world in general.  
To take them as against a special state  
Or even nation's to restrict my meaning.  
I'm what is called a sensibilitist,  
Or otherwise an environmentalist.  
I refuse to adapt myself a mite  
To any change from hot to cold, from wet  
To dry, from poor to rich, or back again.  
I make a virtue of my suffering  
From nearly everything that goes on round me.  
In other words, I know wherever I am,  
Being the creature of literature I am,  
I shall not lack for pain to keep me awake.  
Kit Marlowe taught me how to say my prayers:  
'Why, this is Hell, nor am I out of it.'  
Samoa, Russia, Ireland I complain of,  
No less than England, France, and Italy.



Because I wrote my novels in New Hampshire  
Is no proof that I aimed them at New Hampshire.  
When I left Massachusetts years ago  
Between two days, the reason why I sought  
New Hampshire, not Connecticut,  
Rhode Island, New York, or Vermont was this:  
Where I was living then, New Hampshire offered  
The nearest boundary to escape across.  
I hadn't an illusion in my handbag  
About the people being better there  
Than those I left behind. I thought they weren't.  
I thought they couldn't be. And yet they were.  
I'd sure had no such friends in Massachusetts  
As Hall of Windham, Gay of Atkinson,  
Bartlett of Raymond (now of Colorado),  
Harris of Derry, and Lynch of Bethlehem.

The glorious bards of Massachusetts seem  
To want to make New Hampshire people over.  
They taunt the lofty land with little men.  
I don't know what to say about the people.  
For art's sake one could almost wish them worse  
Rather than better. How are we to write

The Russian novel in America  
As long as life goes so unterribly?  
There is the pinch from which our only outcry  
In literature to date is heard to come.  
We get what little misery we can  
Out of not having cause for misery.  
It makes the guild of novel writers sick





To be expected to be Dostoievskis  
On nothing worse than too much luck and comfort.  
This is not sorrow, though; it's just the vapors,  
And recognized as such in Russia itself  
Under the new regime, and so forbidden.

If well it is with Russia, then feel free  
To say so or be stood against the wall  
And shot. It's Pollyanna now or death.  
This, then, is the new freedom we hear tell of;  
And very sensible. No state can build  
A literature that shall at once be sound  
And sad on a foundation of well-being.

To show the level of intelligence  
Among us: it was just a Warren farmer  
Whose horse had pulled him short up in the road  
By me, a stranger. This is what he said,  
From nothing but embarrassment and want  
Of anything more sociable to say:  
'You hear those bound dogs sing on Moosilauke?  
Well, they remind me of the hue and cry  
We've heard against the Mid - Victorians  
And never rightly understood till Bryan  
Retired from politics and joined the chorus.  
The matter with the Mid-Victorians  
Seems to have been a man named John L. Darwin.'  
'Go 'long,' I said to him, he to his horse.

I knew a man who failing as a farmer

Burned down his farmhouse for the fire insurance,  
And spent the proceeds on a telescope  
To satisfy a lifelong curiosity  
About our place among the infinities.  
And how was that for otherworldliness?

If I must choose which I would elevate —  
The people or the already lofty mountains  
I'd elevate the already lofty mountains  
The only fault I find with old New Hampshire  
Is that her mountains aren't quite high enough.  
I was not always so; I've come to be so.  
How, to my sorrow, how have I attained  
A height from which to look down critical  
On mountains? What has given me assurance  
To say what height becomes New Hampshire mountains,  
Or any mountains? Can it be some strength  
I feel, as of an earthquake in my back,  
To heave them higher to the morning star?  
Can it be foreign travel in the Alps?  
Or having seen and credited a moment  
The solid molding of vast peaks of cloud  
Behind the pitiful reality  
Of Lincoln, Lafayette, and Liberty?  
Or some such sense as says bow high shall jet  
The fountain in proportion to the basin?  
No, none of these has raised me to my throne  
Of intellectual dissatisfaction,  
But the sad accident of having seen  
Our actual mountains given in a map



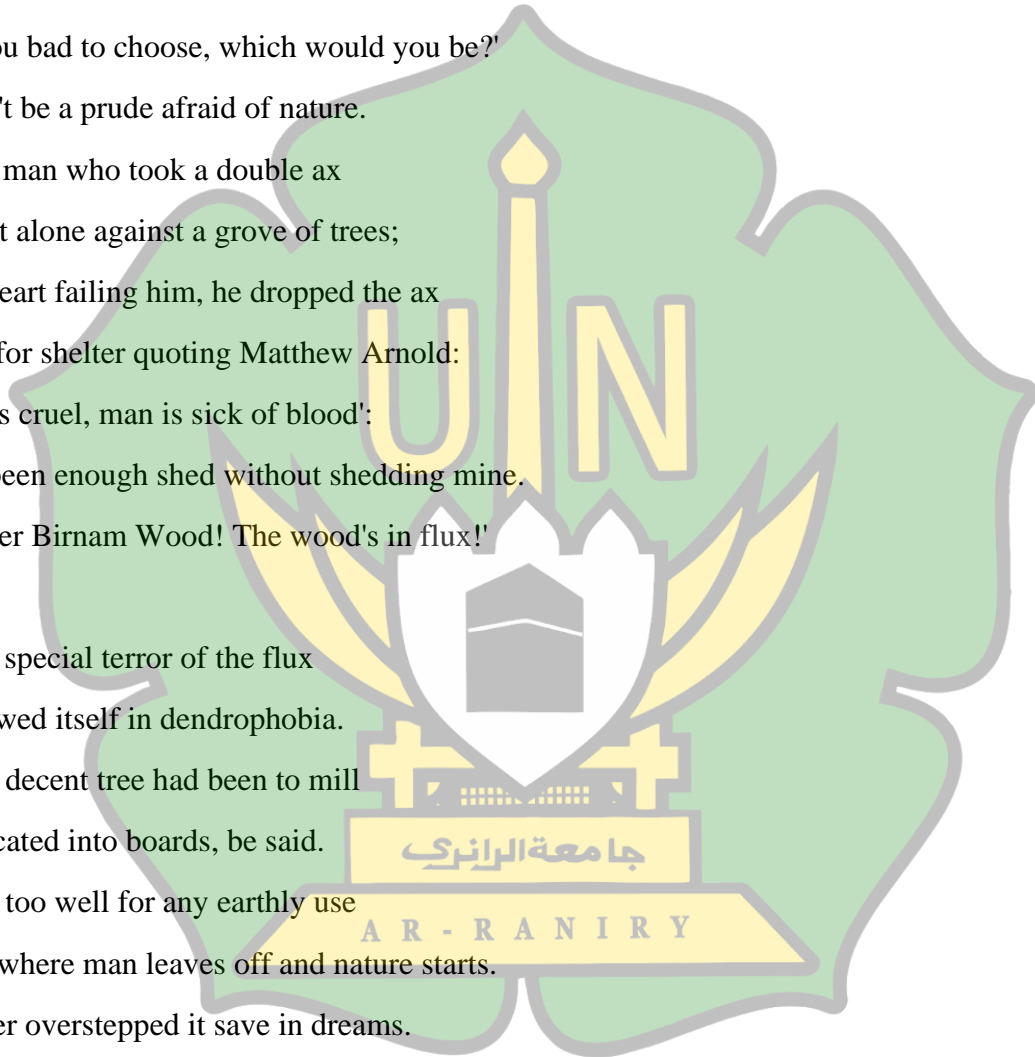
Of early times as twice the height they are—  
Ten thousand feet instead of only five—  
Which shows how sad an accident may be.  
Five thousand is no longer high enough.  
Whereas I never had a good idea  
About improving people in the world,  
Here I am overfertile in suggestion,  
And cannot rest from planning day or night  
How high I'd thrust the peaks in summer snow  
To tap the upper sky and draw a flow  
Of frosty night air on the vale below  
Down from the stars to freeze the dew as starry.

The more the sensibilitist I am  
The more I seem to want my mountains wild;  
The way the wiry gang-boss liked the logjam.  
After he'd picked the lock and got it started,  
He dodged a log that lifted like an arm  
Against the sky to break his back for him,  
Then came in dancing, skipping with his life  
Across the roar and chaos, and the words  
We saw him say along the zigzag journey  
Were doubtless as the words we heard him say  
On coming nearer: 'Wasn't she an i-deal  
Son-of-a-\*\*\*\*? You bet she was an i-deal.'

For all her mountains fall a little short,  
Her people not quite short enough for Art,  
She's still New Hampshire; a most restful state.

Lately in converse with a New York alec  
About the new school of the pseudo-phallic,  
I found myself in a close corner where  
I had to make an almost funny choice.  
'Choose you which you will be—a prude, or puke,  
Mewling and puking in the public arms.'  
'Me for the hills where I don't have to choose.'  
'But if you had to choose, which would you be?'  
I wouldn't be a prude afraid of nature.  
I know a man who took a double ax  
And went alone against a grove of trees;  
But his heart failing him, he dropped the ax  
And ran for shelter quoting Matthew Arnold:  
'Nature is cruel, man is sick of blood':  
There's been enough shed without shedding mine.  
Remember Birnam Wood! The wood's in flux!

He had a special terror of the flux  
That showed itself in dendrophobia.  
The only decent tree had been to mill  
And educated into boards, he said.  
He knew too well for any earthly use  
The line where man leaves off and nature starts.  
And never overstepped it save in dreams.  
He stood on the safe side of the line talking—  
Which is sheer Matthew Arnoldism,  
The cult of one who owned himself 'a foiled  
Circuitous wanderer,' and 'took dejectedly  
His seat upon the intellectual throne'—  
Agreed in 'frowning on these improvised



Altars the woods are full of nowadays,  
Again as in the days when Ahaz sinned  
By worship under green trees in the open.  
Scarcely a mile but that I come on one,  
A black-checked stone and stick of rain-washed charcoal.  
Even to say the groves were God's first temples  
Comes too near to Ahaz' sin for safety.  
Nothing not built with hands of course is sacred.  
But here is not a question of what's sacred;  
Rather of what to face or run away from.  
I'd hate to be a runaway from nature.  
And neither would I choose to be a puke  
Who cares not what he does in company,  
And when he can't do anything, falls back  
On words, and tries his worst to make words speak  
Louder than actions, and sometimes achieves it.  
It seems a narrow choice the age insists on  
How about being a good Greek, for instance)  
That course, they tell me, isn't offered this year.  
'Come, but this isn't choosing—puke or prude?'

Well, if I have to choose one or the other,  
I choose to be a plain New Hampshire farmer  
With an income in cash of, say, a thousand  
(From, say, a publisher in New York City).  
It's restful to arrive at a decision,  
And restful just to think about New Hampshire.  
At present I am living in Vermont.

