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# The road not taken stanza summary

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The road does not take: ROBERT GELEO summary. The poet while traveling on foot in the woods reaches a crossroads where two roads diverge and he must choose one of each other, there is a long time. Then he decides to choose the road, which was grassy and necessary  $\hat{A} \hat{c} \hat{a}, \sim \sim$  to wear ". He feels this choice will make the difference for his future life. He decides to try the other way, some other time, knowing completely that It won't have the chance to return to it. Later he wants to take the other way. This is the irony of life, we can't travel on all the available roads, no matter anyway, we could wish. The poet feels afterwards The ages would now have examined this decision with a  $\hat{A} \hat{c} \hat{a}, \sim \hat{a}$  "sigh $\hat{A} \hat{c} \hat{a}, \sim \hat{a}$ " "c. He would have said that since he took the road less traveled, he made the difference. So the poet talks about fundamental problems to make the right choice. Many alternatives are available at the time of choice, but man must select one. It is only the future that reveals, if the decision is wrong or not. After making decisions we cannot cancel them, we can regret only them. Although desires We are we can't start all over again. Rooms Explanation  $\hat{A} \hat{c} \hat{a} \hat{a}$  Room 1: On the road of life, the speaker arrives at a point where he must decide which of the two chosen just as captivating is the best. He examines a choice as better can, but the future prevents you from seeing where he leads.  $\hat{A} \hat{c} \hat{a}, \sim \hat{a}$  Room 2: the speaker selects the road that appears at first sight to be less worn and then in less traveled. This selection suggests having an independent spirit and he does not want to follow the crowd. After a moment, he concludes that both roads are equally worn.  $\hat{A} \hat{c} \hat{a}, \sim \hat{a}$  Room 3: The leaves cover both roads in the same way. No one in this morning has still taken both roads, because the leaves are undisturbed. The speaker remains engaged in his decision to take the road he had previously selected, saying he will save the other way for another day. He observes, however, that he probably will never pass more like this and therefore he will never have the opportunity to take the other way.  $\hat{A} \hat{c} \hat{a} \hat{a}$  Room 4: In the coming years, says the speaker, we will talk to others the choice he has done. As I do it, he will both sigh with relief that he made the right choice or with regret that he made the wrong choice. If just or wrong, the choice will have a significant impact on his life. The road has not asked questions and responds to the road not taken: short questions and answers 1. Describe the two roads that the author meets. ANS. The author crosses a fork on his journey. He stands and looks both streets that are equally leaving with grass. One was very traveled and the other was less traveled. 2. Which way does the speaker choose? Why? ANS. The speaker chose the road less traveled. Because there can be two reasons. One is that he left the other way for another day to anticipate that he could return to the future and the other is that he wants to demonstrate the adventurous nature of him and show the world that the courageous decision of him has led to success a he. 3. Which way will you choose? Why? ANS. I would choose the road less traveled. Because, the whole WOLD is running on a theme  $\hat{A} \hat{c} \hat{a}, \sim \hat{A} \hat{A}$  «... if I follow someone's steps, I cannot be identified as an individual. Life is too short, whether you choose or don't choose, you have to die. I don't want to die as unrecognized, fearing the short fossomed in my own way.  $\hat{A} \hat{A}$  «The problem, it becomes hard, reaching the destination" is my philosophy. Back to: CBSE 9  $\hat{A}$  ° Chapters Italian Synthesis lines 1-2  $\hat{A} \hat{c} \hat{a}, \sim$  "Road diverged in a yellow wood and I'm sorry I couldn't travel both "the poet while traveling on foot in the woods reaches a crossroads where two roads differ. Immediately, he realizes that as a traveler who Both roads is impossible. Here two streets are intended to two ways of life. The woods are yellow, which means that probably falls and the leaves are turning around Lines 3-5 "And be a traveler, I have long stood up and looked down as far as I could for where it was bowing in the underwood;" Since it is impossible to travel both roads, the poet is there trying to choose which path he will take. However, the poet wants to go along both paths and is thinking about it hard. He's staring at a road, trying to see where he goes. The small plants and the green woods block its view. Lines 6-8 "Then he took the other, just as rightAnd maybe have the best claim,because he was grassy and wanted to wear," The phrase could mean something like "as is right," as in the right, just and equal. But this does not apply enough to a road. "As right" is an example of a similarity. Then the poet decided to control the other way because he found the other way to be less traveled and grassy. "The wear of cold" is an example of personification. Lines 9-10 "As for this, the passage there If he had really worn them about the same." After traveling on the road, he found that both roads are equally traveled. First, he found the first way to be the most traveled, but then he says that both roads to be equally traveled. The "as for this" refers to the less worn path. Lines 11-12 "And both that morning equally layIn leaves no step had black trodden." Here, once again, the poet found both paths that looked the same way. Maybe it's in the flashback. It was difficult for him to recognize the real road as in the morning he was the first to walk on the road. He could not decide the right path, because no step had destroyed the leaves on the streets to allow him to go for the right one. These lines are an example of image. Lines 13-15 "Oh, I held the first for another day! And yet, knowing how the road goes on, I doubted if I ever came back." The poet here saves the first road for another day. He knows how "the way takes" to another, and then another until you end very far from where you started. The poet here saves the first road for another day. Then in the third, he doesn't think he can ever come back and take the other way, as much as he wants me to. Line 16 "I will say it with a sigh" This line is the example of the failure of the poet in choosing the right path. The word 'sigh' reflects that it is disappointed by the decision. Lines 17-19 "Some from which age and centuries: Two divergent roads in a forest and I-I took the least traveled from," He accepts that he is a failure to make the right decision. "Ages and ages" is an example of alliteration. Maybe, he chose the least traveled. Line 20 "And this made all the difference." The poet took the road that no one else has made, and this is what made the difference in his life that has made it successful. However, a "difference" could mean success or total failure. Analysis The Road Not Taken poem is made with an ABAAB rhyme scheme. The poet in poetry decided to grasp the day and to express himself as an individual choosing the path that was "less traveled from." Moreover, the decision of the narrator to choose the path "less traveled" shows his courage. In terms of beauty, both paths are equally "fair". The narrator distinguishes only paths from each other after he has already selected one and traveled for many years through life. The road not taken is one of Frost's most beloved poems and is often studied in the literature classes of high schools. Read: April 5, 2019 by Essay Writer "The Road Not Taken" by Robert Frost is one of the most analogized poems, widely read, loved and analyzed in the American canon. A short poem composed of four five-line stanzas each composed of a simple direct languageoverwhelming from words of two syllables or not, the poem clearly did not reach its high status as a result of experimentation of elements of the shape as a diagram of rhyme, rhyme, Or even the use of unusually figurative images. In fact,  $\hat{A} \hat{c} \hat{a}, \sim$  "The road has not been taken apart from most of most of the other poems held in an equedemic estimate fair precisely because a reader must not be a graduate student" or even a graduate of high school "to understand any of the individual words or reach a questionable interpretation of meaning. The simplicity of" the road not taken from "The road is not that allows the conclusion ultimately ambiguous to transform the poem into one with Such a universally recognized meaning that is equally suitable for hanging on a kitchen wall of a farm in Iowa and to be analyzed by Major English in all the most esteemed college bookstores in the world. Frost dotes every room with its own individual consideration of the Holder concept of choices that becomes life and how every choice also allows the potential of at least an alternative choice that was not made. The PR The room is not just that of coming into a fork in the road of life, it is also quite specifically enough of how the choices we do must often be made with the undergrowth of the stranger that blocks our access to fully see future consequences. The second room offers a pinch of the ambiguity to reach the closure of poetry and always seems to be the one that led so many readers to misinterpret the poem under his descended title  $\hat{A} \hat{c} \hat{a}, \sim \hat{A}$  "the road less traveled.  $\hat{A}$  »Frost aims specifically to convince the reader that the speaker is full of the spirit of yankee and non-compliance individualism to appear to make the rapid decision to descend the road less traveled. From the end of the stanza, however, not only does it seem to be withdrawn from that rebellious impulse, but now it seems to also swing which of the path is actually the only one is traveled less than the third room that would seem to confirm that the common interpretation of the poem as if it were actually  $\hat{A} \hat{c} \hat{a}, \sim$  "the less traveled road" is really very simplistic, in fact. Within a duration of moments of Frost gives us an eternity of possibilities that have little if nothing to do with the reading of the poem as a tour de force of non-conformist thought. This initially seems to be a decision entirely rooted in the thumb of the rebel nose in counting the crowd quickly becomes an abieving lesson in rationalization: it can always come back and try that other course later, which is more characteristic than someone who covered them Their betting of a robust individualist sign. But then, just when such a dismissal of the rapporteur's commitment seems entirely rooted, this rationalization for the choice of a path on the other is gesture on the rapid realization and even the acceptance of the swifter that the opportunity to try to try the Different roads in down two divergent roads is so rare to be non-existent. The final five lines directly reflect backwards on the imaginary of the first room where the undergrowth acts as a metaphor for the obstructed vision of the future that is found in every choice we have done. The poem ends with the diffuser comfortably located in that cloudy future, not exactly sure that the road that has chosen takes it, but emotionally aware that the choice he made was quite consequent to describe him to others in the future. What was a poetic description of an unusually valued form of brands of non-rebellious conformities inexorably towards its conclusive ambiguous on the wings of a sigh. The sigh with which this first-person exploration of choice, anxiety, doubt, rebellion, regret and acceptance is told to others at a certain point of the future is one of the most clear examples of how the simplicity of the of the poem is deceptive. This function also becomes one of the strongest elements in making the ambiguous poem, the meaning is mature for incomprehensions and unsophisticated fodder for millions of control pages. The initial reaction to hear a story that begins or ends with a sigh is that it will be dyed with regrets. When positioned positioned riferimento alla natura always conflittuale dell'altoparlante e alla qualità tematica prevalent di ambiguità di sense, una risposta così facile alle immagini dell'oratore sospirando come racconta la storia della strada che ha scelto di trare sulla strada che ha scelto di non arrestre sembra del tuptri l'affermazione finale che avendo scelto di trare la strada meno percorsa ha fatto tutta la differenza nel mondo è un esempio di powerhouse non solo di ambiguità poetica, ma anche come non c'è garanzia che la ribone porta a festo o curstia più di as non vi sia una garanzia di disco infatti, si puà2 sostenere efficacemente che la ragione defini per cui un tale significato non energically grip potrebbe dare una poetry tale adulazione universale  $\hat{a} \hat{a}$  nessun percorso che si sceglie puà2 vermente essereto come giusto o sbagliato, dal tempo che non c'è No.

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