

CHAPTER SIX

A COMPENDIUM OF BINARY OPPOSITE WORDS IN THE POETRY OF FROST

S.No	Poem	Text	Binary Words		Comment
1.	Ghost House	Of <i>new</i> wood and <i>old</i> where the woodpecker chops.	New	Old	The old wood has been contrasted with the new one. The woodpecker chops the wood irrespective of its texture.
2.		And a cellar in which the <i>daylight</i> falls. And purple – stemmed wild raspberries grow <i>Night</i> comes; the black bats tumble and dart.	Daylight	Night	During the day the speaker finds himself amidst “purple stemmed wild raspberries”. But as night descends, the place grows eerie and is visited by the bats.
3.	Love and a Question	And question what of the night to be, Stranger <i>You</i> and <i>I</i> .	You	I	The difference between the groom and the stranger is reflected in the words, you and I. The stranger wants a shelter, but the groom wishes for privacy.
4.		A heartfelt prayer for the <i>poor</i> of God Or for the <i>rich</i> a curse.	Poor	Rich	The bridegroom denies the stranger, shelter. But in turn gives him a dole of bread and some money. If he be poor, he would appreciate the bread and if he were rich, he

					would love the money.
5.	A late Walk	Up from the tangle of withered <i>weeds</i> Of the last remaining aster <i>flower</i> .	Weed	Flower	The weed saddens the poet, but a flower makes him happy, and he forgets about autumn.
6.	Stars	And yet with neither <i>love</i> nor <i>hate</i> . Those stars like some snow-white Minerva's snow white marble eyes, without the gift of sight.	Love	Hate	The stars are devoid of love and hate, they look at us from the heavens in an objective way.
7.	Storm Fear	How the <i>cold</i> creeps as the <i>fire</i> dies at length.	Cold	Fire	A contrasting relationship between both. The temperature in the room decreases as fire dies.
8.	Wind and Window Flower	To come again at <i>dark</i> . And warm stove window <i>light</i> .	Dark	Light	The darkness of the night is contrasted with the light coming from the stove.
9.		Who lay that <i>night</i> awake. And <i>morning</i> found the breeze.	Night	Morning	A sleepless night is contrasted with the morning breeze.
10.	A Prayer in Spring	Like nothing else by <i>day</i> , like ghosts by <i>night</i> .	Day	Night	The orchids provide happiness during the day, whereas ghosts are synonymous with the night.
11.	Waiting	That, <i>silenced</i> by my advent And on the	Song	Silenced	The silence of the deserted place was counter

		worn book of old golden <i>song</i> .			balanced by the song in the poet's heart.
12.	The Vantage Point	Myself <i>unseen</i> , I <i>see</i> in white defined.	See	Unseen	The poet hides amidst trees and watches the world. He stands unseen, yet he sees the world.
13.		<i>Living</i> or <i>dead</i> whichever are to mind.	Living	Dead	Standing on the hill, the poet speculates upon the ones who are living and the ones who are dead.
14.		Far off the <i>homes</i> of me, and farther still. The <i>graves</i> of men on an opposing hill.	Homes	Graves	The dwelling place of the living is contrasted with the burial places of the dead. Homes of the living are contrasted with the graves, where the dead permanently rest.
15.	Trial By Existence	In <i>streams</i> and cross and <i>counter streams</i>	Streams	Counter Streams	Both refer to streams but flowing in opposite directions.
16.		That opens earthward <i>good</i> and <i>ill</i> .	Good	ill	Good and Ill, both form an integral part of our lives, according to the poet.
17.		And the <i>mind</i> whirls and the <i>heart</i> sings.	Mind	Heart	Mind and Heart are often treated as opposite forces, when it comes to decision making.
18.		Of those who for some good discerned, will	Earthly	Paradise	One needs to let go off the earthly bond in

		gladly give up <i>paradise</i> . Or the woe were not <i>earthly</i> woe.			order to reach Paradise. So it may be taken as a contrary.
19.		Spirit to matter till <i>death</i> come. 'Tis of the essence of <i>life</i> here.	Death	Life	The end of life is death. Thus the closest binary of life is death.
20.	The Tuft of Flowers	"As all must be", I said within my heart, "Whether they work <i>together</i> or <i>apart</i> "	Together	Apart	There is a kind of togetherness in being apart, between men who work on fields and farms. They might seem lonely but their hearts are united.
21.		Seeking with memories grown dim over <i>night</i> . And weary, sought at <i>noon</i> .	Night	Noon	Both are contrasted on the basis of the visibility of sun. The night lacks the light of the sun, whereas the noon is full of it.
22.		And dreaming as it were, held brotherly <i>speech</i> . On <i>noiseless</i> wing a bewildered butterfly.	Speech	Noiseless	The communication between two men at work is inaudible, noiseless like a butterfly, but it is there like speech.
23.		Who mowed it in the dew before the <i>sun</i> . And weary, sought at noon with him the <i>shade</i> .	Sun	Shade	He has used these words to show that an entire day has passed.
24.	The Demiurge's laugh	The sound was <i>behind</i> me	Behind	Before	The poet expected someone to be

		instead of <i>before.</i>			walking before him, but heard a sound behind him, which aroused feelings of fear. Following someone and being followed by someone are two contrasting feelings, which may arouse awe and fear respectively.
25.	In Hardwood Groves	They must <i>go down</i> past things <i>coming up.</i>	Go Down	Coming Up	The leaves must go down and decay themselves in order to be born once again on the trees, in the form of new leaves.
26.		Before the leaves can <i>mount</i> again They <i>fall</i> from giving shade above.	Mount	Fall	The subtle fall of the leaves and nature's cycle is shown by using these two words.
27.	A-Line Storm	What matter if we go clear to the <i>west.</i> Oh, never this whelming <i>east</i> wind swells.	East	West	Refers to the east and west winds.
28.	October	O hushed October morning <i>mild,</i> Tomorrow's wind if it be <i>wild.</i>	Mild	Wild	Mild October morning has been contrasted with the wild wind.
29.	My Butterfly	Thine emulous fond flowers are <i>dead.</i> Against my <i>life.</i>	Life	Dead	The life of a poet is contrasted with the dead flowers and the dead butterfly.

30.		And I was glad for <i>thee</i> And glad for <i>me</i> , I wist.	Me	Thee	Highlights the difference between the poet speaker and the butterfly.
31.	Reluctance	I have <i>climbed</i> the hills of view And looked at the world, and <i>descended</i> .	Climbed	Descended	The poet wanders between accepting and rejecting. He climbs up a hill and the next moment descends it.
32.		I have <i>come</i> by the highway home And let them <i>go</i> scraping and creeping.	Come	Go	The poet has come by the highway, and the leaves of the Oak are going away from the branches.
33.		No longer blown <i>hither</i> and <i>tither</i> . The last lone aster is gone.	Hither	Tither	The leaves are lying still without being moved or huddled by the wind. The words signify the chaos which the wind may create, throwing the leaves hither and thither.
34.	Mending Wall	And spills the upper boulders in the <i>sun</i> Not of woods only and <i>shades</i> of trees.	Sun	Shade	The sun is contrasted with the shade where the old neighbour finally disappears in darkness.
35.		But they would have the <i>rabbit</i> out of hiding. To please the yelping <i>dogs</i> .	Rabbit	Dogs	One is a prey, and the other is the predator.
36.	The Death of the Hired Man	She ran on tiptoe <i>down</i> the darkened passage	Down	Up	The servant moves up the hill to meet his master, and the

		When I came <i>up</i> from Rowe's I found him here.			lady walks down to see him. There is a binary of movements.
37.		And nothing to look <i>backward</i> to with pride And nothing to look <i>forward</i> to with hope.	Backward	Forward	Warren, the hired man, had no memories of the past, and no hopes for the future. Thus backward and forward did not exist for him.
38.		He never did a thing so very <i>bad</i> He don't know why he isn't quite <i>good</i> .	Bad	Good	The hired man was neither good nor bad, he was in between.
39.	The Mountain	The mountain held the <i>town</i> as in a shadow. There is no <i>village</i> - only scattered farms.	Town	Village	A tourist from a town, visits the mountain to find about a mystery related to a mountain. The mountain was in a village.
40.		It's always <i>cold</i> in summer and <i>warm</i> in winter.	Cold	Warm	The mountain was famous for a stream which existed on the top, which was said to be warm in winter and cold in summer. A paradoxical phenomenon.
41.		It's always cold in <i>summer</i> and warm in <i>winter</i> .	Summer	Winter	Same as above
42.		Great granite terraces in <i>sun</i> and <i>shadow</i> .	Sun	Shadow	The visitor imagines that the mountain would look beautiful in the sun and shadow.
43.		It may not be right on the very <i>top</i>	Top	Down	The brook flows on the top of the mountain and

		It wouldn't have to be a long way <i>down</i> .			after climbing the top, one can look down.
44.		Warm in <i>December</i> and Cold in <i>June</i> .	December	June	December is associated with winter, and June with summer. Again the poet highlights the strange quality of the brook, which remains warm in winter and cold in summer.
45.	A Hundred Collars	<i>Sit down or lie down</i> , friend you make me nervous.	Sit Down	Lie Down	The speaker asks his companion, a stranger, to either sit down or lie down, because his appearance was making him nervous.
46.		Let <i>me</i> send them to <i>you</i> .	You	Me	It refers to two strangers, who are supposed to share a room in a hotel. They are of contrasting temperaments and are conscious of each other's presence.
47.		Coming out on them from a stretch of <i>woods</i> . Raking the dooryard, working near the <i>house</i> .	House	Woods	House is man-made, whereas woods are symbolic of the natural habitat or God-made.
48.		Lie down- let yourself go and get some <i>sleep</i> . Suppose you	Sleep	Awake	The speaker asks the stranger to have some sleep, but is also

		aren't <i>awake</i> when I come back.			conscious of his awakening.
49.	Home Burial	<i>Blind</i> creature; and awhile he didn't <i>see</i> .	Blind	See	Both words have been used together to lay emphasis on the lack of sight.
50.		Can't a <i>man</i> speak of his own child he has lost? God, what a <i>woman</i> !	Man	Woman	The pair lacked understanding and unity, they had contrasting temperaments.
51.		No from the time when someone is sick to <i>death</i> And making the best of their way back to <i>life</i> .	Life	Death	The death of the couple's child is contrasted with their life, which is worse than death.
52.	The Black Cottage	In due to truths being <i>in</i> and <i>out</i> of favor.	In	Out	There are times in life when we suffer in both ways, either by keeping things inside us, or throwing them out.
53.	Blueberries	Like two kinds of <i>jewels</i> , a vision for <i>thieves</i> .	Jewels	Thieves	Metaphorically jewels refer to Blueberries and thieves in the poem refer to the people who conspire to steal the blueberries from the neighbourhood.
54.	A Servant to servants	<i>Women</i> and <i>men</i> will make them all the same.	Men	Women	Though the poet believes that there is no point in comparing the two, but still does the same, and states that they are

					different in their sameness.
55.		To have inside the house with doors <i>unlocked</i> <i>Locked</i> up for years back there in the town.	Locked	Unlocked	The speaker imagines being in a house with the door unlocked, and relates it to his uncle's locked door at the asylum.
56.		<i>Worse</i> than no <i>good</i> to them.	Worse	Good	People are sent to asylum in the hope that it would be good for them, but actually it makes them worse.
57.		I have heard too much of the <i>old</i> fashioned way. My father's brother, he went mad quite <i>young</i> .	Old	Young	It refers to an old fashioned belief that even the slightly abnormal should be sent to an asylum because it will help them being better. This old fashioned belief is contrasted with the speaker's uncle who went mad, at a very young age.
58.		Like stanchions in the barn, from <i>floor</i> to <i>ceiling</i> .	Floor	Ceiling	Refers to a cage, or a room with bars all around from floor to ceiling.
59.		<i>Men</i> will make them, all the same Like a <i>beast's</i> stall to ease their consciences.	Men	Beast	A mad person in an asylum is like an animal. His life is in no way similar to that of a man, he is treated like a beast.
60.		<i>Father</i> and	Father	Mother	Once again non-

		<i>mother</i> married, and mother came.			cordial relation between a husband and wife is depicted. The speaker's father is an abnormal person whereas his mother is innocent and normal.
61.	After Apple Picking	My long two-pointed ladder's Toward <i>heaven</i> still, That struck the <i>earth</i> .	Heaven	Earth	The contrast between heaven and earth is very prominent here. The poet imagines that his ladder is going towards heaven, but actually he is too much on earth.
62.		Magnified apples <i>appear</i> and <i>disappear</i> .	Appear	Disappear	The apples just like his imagination appear and disappear at the same time.
63.	The Code	Marched himself off the <i>field</i> and <i>home</i> .	Field	Home	The discomfort of the field is contrasted with the comfort of home.
64.		<i>Daylight</i> and <i>lantern light</i> were one for him.	Daylight	Lantern Light	These words are used to depict the course of a day, from morning till night. Also, daylight is natural while the other is artificial.
65.		For the man , <i>up</i> on top, of throwing <i>down</i> .	Up	Down	The man climbs up the hill, and rolls hay and throws it down. There is thus upward and

					downward movement in his work.
66.	The Generations of Men	The <i>sound</i> of which was <i>silence</i> for the place.	Sound	Silence	The silence had actually a sound, the sound of silence.
67.		In a <i>new</i> cottage in an <i>ancient</i> spot.	New	Ancient	The new cottage had been built at an ancient spot, thus a contrast in itself.
68.	The Housekeeper	Let people <i>in</i> then I can keep them <i>out</i> .	In	Out	The housekeeper cannot let people come in, because she is old and has problem in walking to the door, hence they remain out.
69.		To live <i>together</i> and then pull <i>apart</i> .	Together	Apart	The speaker and John had been living together, yet they are separated by silence. They are apart in their togetherness.
70.	The Fear	Shone on a <i>man</i> and <i>woman</i> in the door.	Man	Woman	A couple speculates upon being encroached, in the dark. Both are of contrasting temperaments.
71.		Nearby all <i>dark</i> in every glossy window. She said, "As the <i>light</i> on the dashboard ran"	Dark	Light	The darkness in the surroundings is juxtaposed by the light coming from the lantern.
72.	The Self Seeker	I am going to be <i>worse</i> , instead of <i>better</i> .	Worse	Better	The victim knows that he expected to be better but the deal will make

					him worse.
73.		What we <i>live</i> by, we <i>die</i> by.	Live	Die	One has to die in the end, for the things he lived by all his life.
74.		Will <i>pencil</i> do? Then please your fountain <i>pen</i> .	Pencil	Pen	Things written with a pencil can be erased, but pen stands for permanence.
75.	The Woodpile	Straight <i>up</i> and <i>down</i> of tall slim trees.	Up	Down	He is referring to the trees from top to bottom.
76.		To <i>warm</i> the <i>frozen</i> swamp as best as it could.	Warm	Frozen	The woodpile might have been used to warm a frozen swamp.
77.		With the slow <i>smokeless</i> <i>burning</i> of decay.	Smokeless	Burning	Burning of wood causes smoke, but the poet uses the word smokeless with it. Thus it is a paradox.
78.	A Christmas	The <i>city</i> has withdrawn into itself. And left at last the <i>country</i> to the country.	City	Country	Demarcates between the life in a city and countryside.
79.		Where the <i>sun</i> shines now no warmer than the <i>moon</i> .	Sun	Moon	Each gives way to the other. The sun shines during the day and the moon during the night. Sun stands for warmth, and the moon is supposed to be cooler.
80.		We climbed the pasture on the <i>south</i> , crossed over And came down on the <i>north</i> .	North	South	The speaker and his customer walked towards south, to reach the north. It is a paradoxical description of seeking

					something and finding the other.
81.	An old Man's Winter Night	So late arising- to the broken <i>moon</i> As better than <i>sun</i> in any case.	Sun	Moon	The sun shines during the day and the Moon during the night.
82.		As better than <i>sun</i> in any case For such a charge, his <i>snow</i> upon the roof.	Sun	Snow	Sun, melts the snow. Thus both cannot exist together. The poet refers to the snow on a roof, with the sun above.
83.	In the Home Stretch	I only see the years, they <i>come</i> and <i>go</i> , in alteration with the weeds.	Come	Go	It is a reference to the years which come and go like weed in a garden.
84.		To lighted <i>city</i> streets we, too have known. But now are giving up for <i>country</i> darkness.	City	Country	A couple has left the luxuries of a city, to dwell in countryside.
85.		To <i>lighted</i> city streets we, too have known. But now are giving up for country <i>darkness</i> .	Lighted	Darkness	The lighted city streets have been contrasted with the dark country roads.
86.		Have we a piece of <i>candle</i> if the lamp and oil are buried out of reach? Can you tell what time it is by that? Or by the <i>moon</i> ?	Candle	Moon	One stands for artificial light and the other is a source of natural light.
87.		" <i>Good</i> boys they seemed	Good	Bad	Good boys have been contrasted

		and let them love the city.” Its seeming <i>bad</i> for a moment makes it seem.			with times, which may render them bad.
88.		<i>Ends</i> and <i>beginnings</i> there are no such things.	Ends	Beginnings	The wife believes that there is nothing like an ending or a beginning, all that matters is the middle.
89.		The first thing in the <i>morning</i> To drag you out for just a good <i>night</i> call.	Morning	Night	A reference to the good night call, and good morning being the first thing in a morning.
90.		Her <i>light</i> won't last us long How <i>dark</i> it's getting.	Light	Dark	The dark night has been contrasted against the moonlit sky.
91.	The Oven Bird	He says that leaves are old and that for flowers, mid-summer is to <i>spring</i> as one to ten. And comes that other fall, we name the <i>fall</i> .	Spring	Fall	A reference to two contrary seasons of the year.
92.	Bond and Free	Love has <i>earth</i> to which she clings His gain in <i>Heaven</i> is what they are.	Earth	Heaven	Both the words have been used with reference to Love. Some say it is earthly, while some believe that Love is heavenly.
93.	Birches	When I see Birches bend to <i>left</i> and <i>right</i> .	Left	Right	The birch trees bend in opposite directions, without breaking their branches.

94.		Loaded with ice a <i>sunny winter</i> morning.	Sunny	Ice	The winter morning is marked by the appearance of the sun, hence a reference to the sunny winter morning. Both ice and sun are presented together to create a dual meaning.
95.		That would be good both, <i>going</i> and <i>coming</i> back.	Going	Coming	The poet wishes to leave earth because life is hard, and at the same time wants to come back, because earth is the right place for love.
96.		Whose only play was what he found himself, <i>Summer</i> or <i>winter</i> , and could play alone.	Summer	Winter	The swinger of birches does not bother about the weather. He loves swinging either it is a sunny summer or snowy winter. Images from both the seasons are used throughout the poem to balance the description, just like children who balance themselves on the birch tree.
97.	Putting in the Seed	Mingled with these, <i>smooth</i> beans and <i>wrinkled</i> pea.	Smooth	Wrinkled	Smooth beans are contrasted with the wrinkled pea.
98.	An Encounter	A tree that has been <i>down</i> and <i>raised</i> again.	Down	Raised	It refers to a tree, which had been cut, but has risen again.
99.	House Fear	And preferring the <i>out</i> to the	Out	Inside	The couple in the poem prefers

		indoor night. Until they had lit the lamp <i>inside</i> .			staying out of their home, instead of coming inside, because of their fear that someone might have encroached it, in their absence.
100.	The Smile	Perhaps he mocked at us for being very <i>young</i> . And he was pleased to have a vision of us <i>old</i> and dead.	Young	Old	The couple is young, but they imagine that they might appear old to some people, who give them vicious smiles.
101.	The Bonfire	Down <i>dark</i> converging paths between the pines. Of people brought to window by a <i>light</i> .	Dark	Light	Dark paths have been contrasted with the light coming from the bonfire.
102.		Rouse them all, both <i>free</i> and <i>not so free</i> .	Free	Not so free	Both the words are used in connection with the people who witness the wood burning as bonfire. The speaker says that when they burn huge logs of trees, it will create a chaos among the onlookers, who might anticipate it to be a volcano. He divides them into two groups- free and not so free.
103.		I walked so	Heavy	Light	The speaker felt

		<i>light</i> on air in <i>heavy</i> shoes.			that though his shoes were heavy, but he felt very light, as if he was walking on air.
104.	Out-Out	As it ran <i>light</i> or had to bear a load. The doctor put him in <i>dark</i> of ether.	Dark	Light	Both words hold special significance in the poem because the boy's world suddenly turns dark when the axe chops off his arm.
105.	Brown's Descent	<i>Faster</i> or <i>slower</i> as he chanced.	Faster	Slower	There was no consistency in his steps. He would walk fast or slow according to his wish.
106.	The Line Gang	They plant trees for the <i>living</i> , and he <i>dead</i> .	Living	Dead	The dead refers to the poles that were placed in place of trees, to connect telephone wires. Thus people were planting dead poles, for the living ones.
107.	Snow	I called you up to say <i>Good night</i> from here Before I went to say <i>good Morning</i> there.	Good Night	Good Morning	Refers to the distance between morning and night.
108.		Only you <i>women</i> have to put these airs on to impress <i>men</i> .	Men	Women	The poet has used both the terms, to highlight the difference between the two sexes.
109.		Trying to turn itself <i>backward</i> or <i>forward</i> , I've	Backward	Forward	It refers to the speaker's inability to

		had my eye on it to make out which.			make a choice between going ahead or stepping back.
110.		Quiet and light and <i>warm</i> , in spite of all The illimitable dark and <i>cold</i> .	Warm	Cold	Warm air coming from the lamp is contrasted with the cold storm.
111.		Quiet and <i>light</i> and warm, in spite of all The illimitable <i>dark</i> and cold.	Light	Dark	The light emitted from the lamp, is contrasted to the darkness outside the room.
112.		After a downy storm, he passed our place And found me banking up the house with <i>snow</i> . And I was burrowing in deep for <i>warmth</i> .	Snow	Warmth	Snow on the surface of the ground is contrasted with the warmth inside the ground, which causes a hissing sound as the cold snow touches the warm ground.
113.		Mrs. Cole's voice came from the <i>inner</i> room. You don't suppose? She wouldn't go <i>outdoors</i> .	Inner	Outdoor	It was cold outside but the temperature inside the room was warm.
114.	The Sound of Trees	They are that talks of <i>going</i> but never gets away. That now it means to <i>stay</i> .	Going	Stay	The words are used with reference to the trees which appear to be moving away due to wind, but actually they never go.
115.	New Hampshire	She has one witch- <i>old</i> style. The witch was	Old	Young	Both words are used to refer to the witches in the poem. One

		<i>young</i> and beautiful.			is old fashioned and the other is young and beautiful.
116.		The precious literature in <i>quantity</i> Or <i>quality</i> to worry the producer.	Quality	Quantity	It refers to the quality and quantity of a work of literature. The poet believes that quality is more important.
117.		<i>Thick</i> end to <i>thin</i> end and <i>thin</i> end to <i>thick</i> end.	Thick	Thin	Two states have been compared to a shape similar to a wedge. Thick end and thin end, both complement each other.
118.		For art's sake one could almost wish them <i>worse</i> . Rather than <i>better</i> .	Better	Worse	Few people mock New Hampshire of producing little literature. But according to the poet, that little is better than their contribution which is of no use.
119.		Here I am overfertile in suggestion and cannot rest from planning <i>day</i> or <i>night</i> .	Day	Night	The poet is restless, he keeps awake from day till night to make way for his country, to enter into the mainstream.
120.	A Star in Stoneboat	Some may know what they seek in <i>school</i> and <i>church</i> .	School	Church	Children go the school to seek for knowledge, and they go to the Church to seek for God. They seek different things. Also, anyone

					can go to a school without any reference to his religious beliefs, but a Church is a religious body, meant for the worship of the Holy Christ.
121.		So not to be compared perhaps, in worth To such resorts of life as <i>Mars</i> and <i>Earth</i> .	Mars	Earth	One is a red planet whereas the other a blue planet. One lacks water and the other abounds in water bodies.
122.		Sure that though not a star of <i>death</i> and <i>birth</i> .	Death	Birth	The poet feels that the fallen star must not be compared to important planets like Mars, because it has already fallen and so it must be believed that it was not a star of death or birth.
123.		That I am like to compass, <i>fool</i> or <i>wise</i> .	Fool	Wise	The poet imagines whether the farmer who mistook the fallen star as stone, was a fool or the poet is wiser because he understood that the stone used to build a wall was a fallen star.
124.	The Census taker	And that not dwelt in now by <i>men</i> and <i>women</i> .	Men	Women	The place was uninhabited by both, men and women. The poet could have used the word

					“people” but specifically mentions men and women to point that they are two different kinds of human beings.
125.		Of <i>year</i> or <i>day</i> the way it swung a door.	Year	Day	Though a year is made up of 365 days but here it has been used to suggest that a year is very long as compared to a day.
126.	Maple	Thus had a name with <i>meaning</i> , given in death. Better a <i>meaningless</i> name, I should say.	Meaning	Meaningless	Names with meanings are contrasted with names without meanings in the poem. The poet believes that we should be given meaningless names, so that our lives become meaningful while searching for meanings.
127.	The Ax helve	One <i>back</i> and <i>forward</i> , in and out of shadow.	Back	Forward	This describes the movement of a rocking chair.
128.		One back and forward, <i>in</i> and <i>out</i> of shadow.	In	Out	This too describes the movement of a rocking chair.
129.		One <i>back</i> and <i>forward</i> , in and out of shadow.			Same as above
130.		Baptiste know how to make a <i>short</i> job <i>long</i> .	Short	Long	All workers in general know how to make a short job, appear long.
131.	The Grindstone	And some of it on no more legs and wheel Than	Stand	Go	“Stand” signifies stability while

		the grindstone can boast to <i>stand and go</i> .			“go” depicts movement.
132.	Paul’s Wife	Object to being asked a civil <i>question</i> . Short of a fighting word. You have the <i>answers</i> .	Question	Answer	Not all questions have answers, but all answers have questions.
133.		With both his feet at once against the <i>ceiling</i> , And then land safely right side up again, Back on the <i>floor</i> , is fact or pretty near fact.	Ceiling	Floor	Both exist on opposite ends in a room. Ceiling refers to the upper most part in a room, whereas floor is the lowest surface in a room meant for walking.
134.		Paul <i>darkly</i> , like her shadow. All the <i>light</i> was from the girl herself.	Light	Darkly	The darkness of a shadow is contrasted with the light emitted from a star.
135.	Wild Grapes	As still I have not learned to with the <i>heart</i> . To wish in vain to let go with the <i>mind</i> .	Heart	Mind	The heart and mind are believed to be in a contrary relationship. The decisions made with the heart are emotional and the ones made by using the mind are logical.
136.	Place for a third	One <i>man</i> ’s three <i>women</i> in a burial row.	Man	Woman	The difference of opinion between the opposite sexes is highlighted in the poem.
137.	The Witch of Coos.	Father had gone <i>upstairs</i> ; mother was	Upstairs	Downstairs	The father was upstairs when the mother was

		<i>downstairs.</i>			downstairs. Perhaps they preferred to remain at two opposite positions. They have different destinations just like their opposite positions.
138.	An Empty Threat	For God, <i>man</i> or <i>beast's</i> sake.	Man	Beast	Man and beast are two binaries, for one is civilised whereas the other is not.
139.		For <i>God, man</i> or <i>beast's</i> sake.	God	Man	Man is mortal whereas God is immortal.
140.		It is to say " <i>You and I</i> " To such a ghost.	You	I	The speaker distances himself from the listener or the reader.
141.	A Fountain, A Bottle, A Donkey's ears, and some Books.	<i>Ascending</i> to <i>descend</i> to reascend.	Ascending	Descend	Walking over a mountain may not be easy. One has to ascend in order to descend.
142.	I Will Sing You One-O	Awake that <i>night</i> To call it <i>day</i> .	Day	Night	The poet awaits the night to end and the clock to announce that a day has begun.
143.		<i>Awake</i> that night and give up <i>sleep</i> .	Sleep	Awake	The poet remains awake all night, and wishes to sleep but cannot. He wanders between a sleepless night, wishing that the day arrives and he can officially be awake.
144.		They spoke of the <i>Sun, Moon</i>	Sun	Moon	Often mentioned in the binary

		and stars.			terms, the sun remains supreme during the day and the moon during the night. Both cannot shine together.
145.	Fragmentary Blue	Since <i>earth</i> is earth, perhaps not <i>heaven</i> . Though some savants make earth include the sky.	Earth	Heaven	Although the opposite of heaven is hell, but the poet has used Earth in opposition to heaven. He makes it clear that few people may consider them a whole but they are different.
146.		Since earth is earth, perhaps not heaven. Though some savants make <i>earth</i> include the <i>sky</i> .	Earth	Sky	Again earth has been used against sky. The levels and binaries used by the poet changes metaphorically. According to the poet, though few learned people may consider earth and sky to be one, but actually they are different.
147.	Fire and Ice	Some say the world will end in <i>fire</i> , some say in <i>ice</i> .	Fire	Ice	Frost speaks of two extreme ways through which the world may come to an end. One by burning and the other by freezing.
148.	In a disused Graveyard	The <i>living</i> come with grassy tread But never	Living	Dead	The living, visit the dead in a graveyard, but they forget that soon they would

		anymore the <i>dead</i> .			be there waiting for visitors.
149.		The ones who living come <i>today</i> . <i>Tomorrow</i> dead will come to stay.	Today	Tomorrow	Man is ignorant of what awaits him in the future, he might be living today and be dead tomorrow.
150.	To E.T	The victory for what is <i>lost</i> and <i>gained</i> .	Lost	Gained	Victory is always about gain and loss. It brings gain for some and loss for the other.
151.		The war seemed over for <i>you</i> than <i>me</i> , But now for <i>me</i> than <i>you</i> - the other way.	Me	You	There is a marked difference between the poet and his friend, who was a soldier. The war was over for his friend, but for the poet it continued, because he had lost his friend in it.
152.		First <i>soldier</i> , then <i>poet</i> , then both.	Poet	Soldier	A soldier believes in war, guns and battlefields. But a poet believes in the power of his verse. Both are very different as careers. One is marked by sword and the other by pen.
153.	The Aim was Song	The wind once blew itself untaught, and did its loudest <i>day</i> and <i>night</i> .	Day	Night	The wind in the poem is aimlessly wandering without a purpose. Day and night alike, it moves from

					one direction to another.
154.		He took a little in his mouth, and held it long enough for <i>north</i> . To be converted into <i>south</i> .	North	South	The poet describes a man who takes some air in his mouth in the north, and when he blows it out, it is south. This may hint that the man had an ability to convert the cold wind into a warm wind of the south. The man may metaphorically refer to a poet who has abilities to transform things into opposites.
155.	Stopping by Woods on a Snowy Evening.	To watch his woods fill up with <i>snow</i> . The woods are lovely, <i>dark</i> and deep.	Snow	Dark	The darkness of the woods is contrasted with the whiteness of the snow.
156.	The Onset	As one who overtaken by the end Gives up his errand and lets <i>death</i> descend. More than if <i>life</i> had never been begun.	Life	Death	The poem evaluates the onset of winter and how it causes death everywhere.
157.	Goodbye and Keep Cold	This saying good by on the edge of the dark And the <i>cold</i> to an orchard so young in the bark. But one thing about it, it	Cold	Warm	The speaker is worried to leave his orchard in the night because it is cold, yet he thinks that if it gets warmer, it may invite insects and

		mustn't get <i>warm</i> .			animals, which may be bad for his trees, so he wishes that the orchard remains cold. His mind oscillates between warm and cold.
158.	Not to Keep	Under the formal writing he was there, <i>Living</i> . How else, they are not known to send the <i>dead</i> .	Living	Dead	The soldier is sent to his home. His wife is happy to find him living. But his condition is no better than being dead. He is living but like a dead.
159.	The Onset	As one who overtaken by the end, Gives up his errand, and lets <i>death</i> descend. More than if <i>life</i> had never been begun.	Life	Death	The poem refers to the onset of winter and , Frost has transformed the onset of winter into the arrival of death. But he realises that his life has not yet started and so he cannot succumb to death and life has to progress.
160.	Brook in the City	The apple trees be sent to hearthstone <i>flame</i> . Is <i>water</i> wood to serve a brook the same?	Flame	Water	The water in the brook is contrasted with the apple tree logs which would be burnt in fire.
161.	The Kitchen Chimney	Its not that I am greatly afraid of <i>fire</i> . And the smell of fire drained in <i>rain</i> .	Fire	Rain	Fire and smoke in the chimney are contrasted with rain, which may cause fire to die, and leave the pungent smell of smoke around.

162.	Gathering leaves	I may <i>load</i> and <i>unload</i> again and again.	Load	Unload	It refers to the act of gathering leaves where the speaker loads leaves in a spade and unloads them, in order to load them again. There is a note of futility in this act.
163.	The Valley's Singing Day.	I was <i>asleep</i> under the dripping roof, But I should <i>awake</i> to confirm your story yet.	Asleep	Awake	The poet is asleep, but the bird had been awake to sing a song. The poet gets inspired and decides to awaken as well.
164.	Our Singing Strength	It snowed in spring on earth so <i>dry</i> and warm. Hordes spent themselves to make it <i>wet</i> and cold.	Dry	Wet	The snowfall occurred in spring and it took loads of snow, to make the dry soil wet, because the earth was not yet prepared for snow.
165.		It snowed in spring on earth so <i>dry</i> and <i>warm</i> . Hordes spent themselves to make it <i>wet</i> and <i>cold</i> .	Cold	Warm	The cold snow, touched the warm ground.
166.		They made no <i>white</i> impression on the <i>black</i> .	Black	White	The white snow left no impression on the black ground, because it melted very soon.
167.		A whirl among the branches <i>great</i> and <i>small</i> .	Great	Small	All kinds of great and small branches of the tree were covered by the

					white flakes.
168.		And all go back to <i>winter</i> but the road. In <i>spring</i> more mortal singers than belong.	Spring	Winter	Spring is the season of birth, while winter stands for death. But it snows in spring in the poem, causing chaos in the natural world.
169.	The Need of Being versed in Country things.	The broken windows flew <i>in</i> and <i>out</i> .	Out	In	It refers to the opposing directions in which the wind blows, causing the windows to flow in and out repeatedly. Also, it refers to the to and fro movement of the birds, who come and move out of the room.
170.	Fireflies in the Garden.	Here come real stars to fill the upper <i>skies</i> , And here on <i>earth</i> come emulating flies.	Earth	Skies	The poet has once again used the earth and sky as a binary by highlighting the difference between the fireflies which illuminate the earth and the stars which enlighten the skies.
171.	The Cocoon	They prudently are spinning their cocoon And anchoring it to an <i>earth</i> and <i>Moon</i> .	Earth	Moon	It alludes to the rotation of the earth and Moon. The earth revolves round the sun, while the moon revolves round the earth.
172.	A Peck of Gold	Some of the <i>dust</i> was really <i>gold</i> .	Dust	Gold	Frost equates dust with gold, the priceless with the useless,

					referring to the city of his birth, San Francisco.
173.	Acceptance	When the spent <i>sun</i> throws up its rays on cloud. It is the change to <i>darkness</i> in the sky.	Sun	Darkness	Both the words are used with reference to the sunrise and sunset.
174.	Tree at my Window	Your head so much concerned with <i>outer</i> , mine with <i>inner</i> weather.	Outer	Inner	The tree in the poem is personified, which tosses in the breeze because of the outer weather. But it tosses because of the outer weather and the poet tosses on his bed because of the inner turbulence within his mind.
175.	The Thatch	Of a certain upper window <i>light</i> . Into the <i>darkness</i> .	Darkness	Light	The poet wanders in darkness in search for light, which can guide him home.
176.	The Flood	Weapons of <i>war</i> and implements of <i>peace</i> .	War	Peace	The absence of war means peace. Sometimes blood may become a weapon of war and sometimes may pave the way for peace.
177.		<i>Blood</i> has been harder to dam than <i>water</i> .	Blood	Water	The saying goes that blood is thicker than water. The poet too wishes to establish the same contrariness in

					the poem.
178.	Acquainted with the Night	Proclaimed the time was neither <i>wrong</i> nor <i>right</i> .	Wrong	Right	The speaker wanders in the midnight to seek for answers to some unanswered questions and speculates whether the time is right or wrong to do so.
179.	West Running Brook	The <i>black</i> stream, catching on a sunken rock Flung backward on itself in one <i>white</i> wave.	White	Black	The black water of the brook looks white when it makes foam.
180.		Not <i>gaining</i> but not <i>losing</i> like a bird.	Losing	Gaining	The white and black water move together towards an end, without gaining or losing anything.
181.		And pirouette forever in one place stands <i>still</i> and <i>dances</i> .	Still	Dances	The pirouette dances by standing or sticking to one place on the ground. Thus the dance itself marks of contradictions.
182.		And it is time, strength, tone, light, life and love. <i>Substance</i> lapsing <i>unsubstantial</i> .	Substance	Unsubstantial	Things with meanings and substance may anytime change into unsubstantial. Life is unpredictable and all things lead to death.
183.		Our life <i>runs down</i> in <i>sending up</i> the clock.	Runs Down	Sending up	Everything around us has two movements. Nothing is

					static. Life is a journey towards death.
184.	The Investment	There was an <i>old</i> house, <i>renewed</i> with paint.	Old	Renewed	The poem has a reference to an old house which has been renewed with paint.
185.		All that piano and <i>new</i> paint back there. Was it some money suddenly come into or <i>old</i> love on an impulse not to care.	Old	New	The new paint is contrasted with old love.
186.	What Fifty said	When I was <i>young</i> , my teachers were <i>old</i> .	Young	Old	Young students are contrasted with the old teachers. They cannot understand each other.
187.		I went to school to age to learn the <i>past</i> . I go to school to youth to learn the <i>future</i> .	Past	Future	Students who are generally believed to be the future of a country are taught about their past in schools. This is a paradox. But the poet as a teacher himself, goes to learn from the younger generation.
188.	On Looking Up	The <i>sun</i> and <i>moon</i> get crossed, but they never touch.	Sun	Moon	Both have their time of the universe, they do not interfere with each other's time.
189.	The Bear	He paces <i>back</i> and <i>forth</i> but never rests.	Back	Forth	Man is constantly moving back

					and forth, he is never at rest.
190.		The <i>telescope</i> at one end of his beat At the other end the <i>microscope</i> .	Microscope	Telescope	A telescope is used to see far away objects while microscope is used to view micro objects.
191.	A Lone Striker	And though at that the tardy <i>ran</i> , one failed to make the closing gate. To see if some forlorn machine was standing <i>idle</i> for his sake.	Ran	Idle	The worker's unrest is contrary to the machine which remains idle inside the factory.
192.		That's where the <i>human</i> still came in. To see if some forlorn <i>machine</i> was standing idle for his sake.	Human	Machine	A Machine may be independent but it would always need human intervention at some point of time to function.
193.		The <i>factory</i> was very fine. That is to say, 'it was not a <i>church</i> '.	Church	Factory	The worker loved his work the factory, but he believed that it was not as divine as a Church.
194.		There was a law of <i>God</i> or <i>Man</i> .	God	Man	The rules in the world are either made by God or by man. Man-made rules are subject to change, whereas God's word is the last.
195.	Two Tramps in Mud Time.	The sun was <i>warm</i> but the wind was <i>chill</i> .	Warm	Chill	The warm rays of the sun stood in contrast to the wind which was cold.

196.		A cloud comes over the <i>sunlit</i> arch, A wind comes off a <i>frozen</i> peak.	Sunlit	Frozen	The description of a sunlit arch is paradoxically presented with a frozen peak.
197.		My object in living is to unite My <i>avocation</i> and <i>vocation</i> .	Avocation	Vocation	The poet is willing to unite his avocation and vocation.
198.		As my <i>two</i> eyes make <i>one</i> in sight.	Two	One	The speaker's eyes are two, but they look towards one and the same thing. There is unity in being binary.
199.		Only where <i>love</i> and <i>need</i> are one.	Love	Need	Often love and need are supposed to be binaries, but according to the poet when love and need become one, we can enjoy our work.
200.		And <i>work</i> is <i>play</i> for mortal sorts.	Work	Play	As stated above, when love and need become one, or when avocation and vocation turns one, work no more remains work and turns to play.
201.	In Times of Cloudburst.	Let the <i>downpour</i> roil and toil. The bottom of the seas raised <i>dry</i> .	Dry	Downpour	The cloudburst imparts moisture to the dry soil.
202.		The worst it can do to me is carry some garden <i>soil</i> A little nearer	Sea	Soil	The downpour causes the soil to flow near the sea, and get wasted in turn.

		the <i>sea</i> .			
203.		To exact for a present <i>gain</i> A little of future <i>harm</i> .	Gain	Harm	The poem draws a comparison between present harm and future gain.
204.		For when all that was rotted <i>rich</i> Shall be in the end scoured <i>poor</i> .	Rich	Poor	After all the soil gets washed away by rains, the rich farmer shall feel poor.
205.	A Roadside Stand	The little <i>old</i> house was out with a little <i>new</i> shed.	Old	New	The old house got a new shed. The people living there decided to sell small goods to sustain their livelihood.
206.		The <i>polished</i> traffic passed with a mind ahead At having the landscape marred with <i>artless</i> paint.	Polished	Artless	Polished and elite people in cars are compared to the artless signboards on the roads.
207.		Here far from the <i>city</i> we make our roadside stand. No in <i>country</i> money, the country scale of gain.	City	Country	The people belonging to the city, did not pay heed to the small roadside stand beside the country road.
208.		It would not be <i>fair</i> to say for a dole of bread. You have the money, but if you want to be <i>mean</i> , why keep your money and go along.	Fair	Mean	The poor are fair because they decide to sell goods instead of begging, while the rich are mean who do not bother to look at the roadside stand.
209.		The <i>advantage</i> -	Advantage	Disadvan-	It refers to the

		<i>disadvantage</i> of these doors was that tramp taking sanctuary there.		tage	two storey doors which have their own advantages and disadvantages.
210.	The Old Barn at the Bottom of the Fogs.	Was that tramp taking sanctuary there, must leave them <i>unlocked</i> to betray his presence. They could be <i>locked</i> but from the outside only.	Locked	Unlocked	The rich lock their precious things under glass, and do not pay heed to barns, which are priceless.
211.		Like <i>waking</i> in a cage of silver bars. Who <i>sleeps</i> in houses of their own, though mortgaged.	Sleep	Waking	The rich sleep under mortgaged houses and the tramp sleeps in the barn, yet he is more satisfied and happy when he wakes up to the morning light instead of silver bars.
212.	On Heart's Beginning to Cloud the Mind.	But my <i>heart</i> was beginning to cloud my <i>mind</i> .	Heart	Mind	The poet's emotions are clouding his reasoning capabilities.
213.	A Record Stride	So the <i>thick skins</i> needn't act <i>thin skinned</i>	Thick skins	Thin skinned	Both the phrases have been used to refer to a pair of shoes which are worn out due to over use and so have become thin skinned instead of thick. A difference between their past and present state.
214.	Desert Places	And the ground almost covered <i>smooth</i> in	Smooth	Stubble	The smooth snow which covered the

		snow, But a few weeds and <i>stubble</i> showing last.			ground is contrasted with the weeds which grew on the ground, and hindered its smoothness.
215.	Leaves Compared With Flowers.	Leaves for <i>smooth</i> and bark for <i>rough</i> .	Smooth	Rough	The smooth leaves are contrasted with the rough barks of a tree.
216.		Some <i>giant</i> trees have bloom too <i>small</i> .	Giant	Small	The giant trees which have tiny flowers are mentioned so as to present a binary image.
217.		Late in life I have come on <i>fern</i> Which is fairer, <i>flower</i> or leaf.	Fern	Flower	The beauty of a flower is contrasted with fern, which is not appreciated.
218.		Leaves by <i>night</i> and flowers by <i>day</i> .	Night	Day	According to the poet, the beauty of a flower or a leaf depends upon the day or night. Leaves may shimmer in dark, and flowers look appealing during the daytime.
219.		<i>Leaves</i> and bark, leaves and bark. <i>Petals</i> I may have once pursued.	Leaves	Petals	The leaves of a tree are compared to the petals of a flower. People may appreciate the beauty of a flower when they are happy, but in a pensive mood they tend to appreciate the beauty of a leaf in the night.

220.	A Leaf Treader	I have been treading on leaves all day until I am <i>autumn</i> - tired. All <i>summer</i> long they were overheard, more lifted up than I.	Autumn	Summer	Rotten leaves in autumn are compared to the leaves in summer, which are full of life and colour.
221.	Neither out Far Out nor in Deep.	They look at <i>sea</i> all day. The <i>land</i> may vary more.	Sea	Land	People on the land look towards the sea to find if there is a high tide, and they forget about the land. They are unaware of the fact that land can be as equally unpredictable as the sea.
222.	There are Roughly Zones.	We sit <i>indoors</i> and talk of the cold <i>outside</i> .	Indoors	Outdoors	The poet hints at people who sit indoors and talk about the cold outdoors.
223.		That to no <i>limits</i> and bounds he can stay confined? It can blame this <i>limitless</i> trait in the hearts of men.	Limits	Limitless	The poet wonders if man's thought is full of limits and his heart is limitless.
224.		That though there is no fixed line between <i>wrong</i> and <i>right</i> .	Wrong	Right	For nature there are no laws, nothing right or wrong.
225.	Precaution	I never dared be <i>radical</i> when young. For fear it would make me	Radical	Conservative	The poet never dared to be radical while young, because he feared that it would turn him

		<i>conservative</i> when old.			conservative when old.
226.		I never dared be radical when <i>young</i> For fear it would make me conservative when <i>old</i> .	Young	Old	Same as above.
227.	The Span of Life.	The <i>old dog</i> barks backward without getting up. I can remember when he was a <i>pup</i> .	Old Dog	Pup	The poem contradicts the life of a dog when he was a pup and when he grew up into an old dog.
228.	The Wright's Biplane.	Time cannot get that <i>wrong</i> . For it was writ in heaven doubly <i>Wright</i> .	Wright	Wrong	The word "Wright" has been used as a pun for right. It stands for both right and Wright brothers who invented the Airplane.
229.	Pertinax	Let chaos <i>storm</i> I wait for <i>form</i> .	Storm	Form	The poet waits for the storm to calm down into a form. The contradiction between storm and form is apparently clear.
230.	Iris By Night	So <i>watery</i> as to seem submarine Its <i>airy</i> pressure turned to water weight.	Watery	Airy	The poem describes a strange natural phenomenon when the water turns into airy pressure and a rainbow is seen surrounding it.
231.		From all division time or <i>foe</i> can bring. In a relation of elected <i>friends</i> .	Foe	Friends	Time may turn friends into foes, and <i>vice versa</i> .

232.	Build Soil	Leaving love's alternations, <i>joy</i> and <i>grief</i> .	Joy	Grief	Love may alternate between joy and grief.
233.		The weather's alternations, <i>summer</i> and <i>winter</i> .	Summer	Winter	Weather may alter between hot and cold, summer and winter.
234.		If <i>earth</i> were thought about to change its axis. Or a star coming to dilate the <i>sun</i> .	Earth	Sun	The poet speculates on what if the earth decides to change its axis. We all know the fact that the earth revolves around the sun.
235.		There is only <i>democratic socialism</i> .	Democratic	Socialism	Democracy is a form of government by the people, for the people and of the people. Socialism is the Marxist form of government.
236.		<i>Monarchic socialism, oligarchic-</i> The last being what they seem to have in Russia.	Monarchic	Oligarchic	King or Queen is the head of the state in a Monarchy whereas in an Oligarchic form of government, the power is vested in the hands of a few persons.
237.		What should you mean by <i>socialized</i> ? <i>Unsocialized</i> , is ingenuity.	Socialised	Unsocialised	The poet tries to find out the difference between socialised and unsocialised forms of governments.
238.		Made <i>good</i> for everyone-things like inventions-	Good	Bad	Inventions of science may be good for the public, but

		We sometimes only get the <i>bad</i> of them.			sometimes they may be bad, or we may not know how to derive good from them.
239.		The <i>writer</i> and <i>talker</i> free speech and free press.	Writer	Talker	The writer believes in the power of the pen while the talker believes in the power of speech.
240.		We are <i>national</i> and act as nationals. Just so we're <i>international</i> .	National	International	National refers to one pertaining to a particular country, and international refers to one pertaining to various nations.
241.		So the effect when they are <i>mixed</i> on canvas. The colors are kept <i>unmixed</i> on the palette.	Mixed	Unmixed	The poet presents an image where he compares the colours kept on an unmixed palate, to the ones mixed on canvas.
242.		<i>Divine Love, Human love</i> , parental love Roughly discriminated for the rough.	Divine love	Human Love	The poet distinguishes between different kinds of love. Divine love may be termed as unconditional and human love is conditional.
243.		Philosophised together into one- One sickness of the <i>body</i> and the <i>soul</i> .	Body	Soul	When all the love is united, it causes sickness, either of the body or of the soul.
244.		Needless to say to you, my argument	City	Country	Frost makes it clear in the poem that he is

		Is not to lure the <i>city</i> to the <i>country</i> .			making comparisons not because he wishes to please the city or the country people.
245.		And made fun of by <i>business</i> , law, and <i>art</i> .	Business	Art	Art should be for art's sake and hence it cannot co-exist with business.
246.		Don't join too <i>many</i> gangs. Join <i>few</i> if any.	Many	Few	The poet warns the reader to join few groups instead of many.
247.	To A Thinker	From <i>form</i> to <i>content</i> and back to form.	Form	Content	Form usually represents the outer appearance of a thing and content the inner.
248.		From <i>norm</i> to <i>crazy</i> and back to norm	Norm	Crazy	The poem highlights various binary pairs which the world contains like being normal or crazy.
249.		From <i>bound</i> to <i>free</i> and back to bound.	Bound	Free	Everything may go from bound to free and again come back to being bound. Like our thoughts.
250.		So <i>back</i> and <i>forth</i> , it almost scares.	Back	Forth	Thoughts may go back and forth in search of a form.
251.		In less than no time, <i>tongue</i> and <i>pen</i> , you'll be a democrat again.	Tongue	Pen	Some believe in the power of the tongue, while the others in the power of words.
252.		And least don't use your <i>mind</i> too hard, But trust my <i>instinct</i> -I'm a	Mind	Instinct	The reader is warned not to think too much and believe in the instincts of

		bard.			the poet because he is a bard.
253.	A Missive Missile	So almost <i>clear</i> and <i>obscure</i> .	Clear	Obscure	The reason of sacrifice in the poem is clear yet obscure.
254.		Enough to make a spirit moan Or rustle in a bush or tree.	Bush	Tree	A bush is tiny and small as compared to a tree.
255.		All <i>modern</i> , nothing <i>ancient</i> in it.	Modern	Ancient	The binary words refer to the modern man's inability to hear the voice of the ancient.
256.		That sad-with-distance <i>river beach</i> .	River	Beach	Rivers do not have beaches. And here both are used together to create a binary.
257.	Beech	Where my <i>imaginary</i> line, Bends square in woods, an iron spine. And pile of <i>real</i> rocks have been founded.	Real	Imaginary	According to the poet, there is a thin line between the real and imaginary. Man may have boundaries, and he may have imaginary boundaries and call it real.
258.	I Could Give All to time.	Nor is he <i>overjoyed</i> when they lie <i>low</i> .	Overjoyed	Low	Time is personified as a neutral being who is not overjoyed or sad.
259.		And I could share Time's lack of <i>joy</i> or <i>grief</i> .	Joy	Grief	Time is neither happy nor grief stricken over the change of circumstances or environment.
260.		What now is <i>inland</i> shall be <i>ocean isle</i> .	Inland	Ocean Isle	Time may change an inland into an ocean isle. What is

					land may turn into water after a certain period of time.
261.	Carpe Diem	He knew not whether <i>homeward</i> , Or <i>outward</i> from the village.	Homeward	Outward	Refers to the to and fro motion of people.
262.		It lives less in <i>present</i> than in the <i>past</i> .	Present	Past	Man never lives in the past and never focuses on the present.
263.		It lives less in <i>present</i> than in the past. Than in the <i>future</i> always.	Present	Future	People are not happy in their present, but are more likely to be speculating about their future.
264.	The Wind and the Rain	To let the half of life alone And play the <i>good</i> without the <i>ill</i> .	Good	ill	The poet emphasises on the necessity of ill, in order to appreciate the good.
265.		In <i>happy sadness</i> by the young, Fate has no choice but to fulfil.	Happy	Sadness	The child sings a song of prophesy, whatever he sings becomes his fate. Thus happiness and sadness comes likewise.
266.		That <i>past</i> its prime lost petals in the flood (Who cares but for the <i>future</i> of the bud?)	Past	Future	When the poet was young, he enjoyed the rain. But with age, it reminds him of his tears and sorrows. Earlier he loved to see flowers drooping in the rain, but now he is concerned about the petals

					which may be washed away by heavy rainfall. A difference of the same person towards life has been depicted.
267.	The Discovery of the Madeiras	Many lovers have been <i>divorced</i> . To be her only <i>marriage</i> lines.	Divorced	Marriage	The poem deals with the extremes of love, life, sickness and death. Marriage and divorce become metaphors of binary oppositions in the poem.
268.		When after talk with other <i>men</i> A man comes back to a <i>woman</i> again.	Men	Woman	The poem distinguishes between the two sexes. The man is portrayed as hard hearted and the woman as a symbol of meekness.
269.		Whereat in a moment of cross <i>untruth</i> He thought, All right if you want the <i>truth</i> .	Truth	Untruth	The story about the death of the lovers is crude and terrific, the woman in the poem cannot accept the fact that it is true. She is willing to hear that it was untrue. She cannot anticipate the end of love in death.
270.	Our Hold on the Planet	We may doubt the just proportion of <i>good</i> and <i>ill</i> .	Good	Ill	The poet believes that nature had been better to man than ill, but man forgets what Nature has been

					giving him.
271.		Including the human nature, in <i>peace</i> and <i>war</i> .	Peace	War	Nature had been supporting man in peace and war alike. Nature may have harmful effects on mankind, but it has always given more than it took away.
272.	To A Young Wretch.	Oftener than as conflicting <i>good</i> and <i>ill</i> .	Good	Ill	The poet mentions good and ill as two contrasting things because one has to take a side, one cannot play on both the sides and be called just.
273.		And though in tinsel <i>chain</i> and popcorn <i>rope</i> My tree a captive in your window bay.	Chain	Rope	Both the words are used together, perhaps to contrast the longevity of a chain as compared to a rope.
274.	The Lesson For Today	A sordid <i>peace</i> or an outrageous <i>war</i> .	Peace	War	Man is never at peace, he always desires things which he cannot have. Even peace can be as tormenting as war.
275.		So <i>science</i> and <i>religion</i> really meet.	Science	Religion	Often science and religion are considered as binaries, for religion does not have scientific explanations for everything.
276.	A Semi-Revolution	I advocate a <i>semi revolution</i> . The trouble	Semi Revolution	Total Revolution	The poet is against a complete revolution

		with a <i>total revolution</i> is that it brings the same class up on top.			because according to him, it helps the rich to become richer and thus he advocates a semi revolution.
277.	The Literate Farmer and the Planet Venus.	In sunset <i>light</i> , you'd think it was the sun. Yet there to watch the <i>darkness</i> coming on. Like someone dead permitted to exist.	Light	Darkness	It is a reference to the remaining light after a partial sunset, which precedes darkness.
278.		The sun sets the example in the <i>day</i> . We need the interruption of the <i>night</i> to ease attention off when overnight.	Day	Night	Day and night follow a set pattern, each gives way to the other, yet both are binaries.
279.		We can't be trusted to the <i>sleep</i> we take, And simply must evolve to stay <i>awake</i> .	Sleep	Awake	One cannot trust his sleep, and so needs to be awake. Sleep can be deceptive according to the poet.
280.	One Step Backward Taken.	Then the <i>rain</i> stopped and the blowing. And the sun came out to <i>dry</i> me.	Rain	Dry	Rain has been juxtaposed with the word dry.
281.	Directive	If you're <i>lost</i> enough to <i>find</i> yourself.	Lost	Find	According to the poem, we need to be lost in order to discover ourselves.
282.	An Unstamped	So once you rose and lit the	Dark	Light	The darkness of the night is

	Letter in Our letter Box	<i>light.</i> So regular that in the <i>dark.</i>			contrasted with the light from a bulb.
283.		No, in your <i>rural</i> letter box. The place was like a <i>city</i> park.	City	Rural	The tramp in the poem leaves a letter in the rural letter box for a farmer to let him know that he had used his pasture for a night and he felt as if he was in a city park. The difference is clear.
284.	Were I in Trouble	Away on the mountain, <i>up</i> far too high. And began to bounce <i>down</i> a granite stair.	Up	Down	The traveller while climbing up a mountain catches a glimpse of a light coming from a house perhaps, and is comforted that he would not be alone when he reaches the top.
285.	In the Long Night	There would be fish <i>raw</i> and <i>cooked</i> too.	Raw	Cooked	Both the words are used to refer to the fish preserved by the eskimos in their igloo.
286.	The Fear of God	If you rise from <i>Nowhere</i> up to <i>Somewhere.</i>	Nowhere	Somewhere	The journey from nowhere to somewhere, from being a wanderer to reaching a destination, is difficult and hence God must be thanked for it.
287.		From being <i>No-One</i> up to being <i>Someone.</i>	No One	Someone	From being no one to someone must again be owed to an

					“arbitrary God”. Both the words are used together to highlight the contradictions they carry.
288.	A Steeple on the House	We do not go up there to sleep at <i>night</i> . We do not go up there to live by <i>day</i> .	Day	Night	The poet uses the phrase “sleep at night” in contrast to “live by day”, to create a binary image.
289.	Iota Subscript	Seek not in me, the <i>big</i> . So <i>small</i> am I as an attention beggar.	Big	Small	Both the words are used in connection with the small and capital letters.
290.		The letter you will find me subscript to Is neither <i>alpha</i> , eta, nor <i>omega</i> .	Alpha	Omega	Alpha is the first letter of the Greek alphabets and Omega the last.
291.	The Middleness of the Road.	They deal with <i>near</i> and <i>far</i> .	Near	Far	The poet’s car cannot reach the horizon because it deals with near and far distances which can be measured.
292.		But have almost nothing to do with the absolute <i>flight</i> and <i>rest</i> .	Flight	Rest	This refers to the difference between a person’s change of thoughts. Flight and rest of emotions are part of it.
293.	Astrometaphysical	At least it ought to send me <i>up</i> , not <i>down</i> .	Up	Down	The poet desires to be sent up, rather than come down.
294.		Have loved it clear and <i>high</i> , Or <i>low</i> and stormy.	High	Low	High and Low are contrasted against each other in terms of the high and low

					skies.
295.		Have loved it <i>clear</i> and high, Or low and <i>stormy</i> .	Clear	Stormy	The poet loves the skies, the high and clear ones, as much as he loves the low and stormy ones.
296.	Two Leading Lights	The Sun is satisfied with <i>days</i> . He never has in any phase That I have heard of shone at <i>night</i> .	Days	Night	Days and Night are symbolic of light and darkness. Day gives way to night and <i>vice versa</i> .
297.		And yet he is power of <i>light</i> . The notedest astronomer have set the <i>dark</i> aside for hers.	Dark	Light	Same as Above.
298.	Etherealizing	We can lie on the beach with the seaweed. And can take our daily tide baths <i>smooth</i> and <i>rough</i> .	Smooth	Rough	Referring to the sea weeds the poet uses both the words, which may be a metaphor for the smooth and rough in life as a whole.
299.	An Importer	Most of all the mass <i>production</i> Destined to prove our <i>destruction</i> .	Productio -n	Destruction	Frost sarcastically comments over new scientific inventions produced by America which may some day lead to their own destruction. He equates production with destruction.
300.	No Holy Wars	Good is a thing that they, the <i>great</i> , can do.	Puny	Great	Great states are compared to the puny states

		But <i>puny</i> little states can only be.			which can prove life changing during war alliances.
301.	The Broken drought	The <i>drought</i> was one no spit of <i>rain</i> could cure.	Rain	Drought	Both the words are used in juxtaposition to highlight the metaphoric meaning of the poem. The prophesy of a drought is mocked by sudden rain, but the rain does not promise that there cannot be a drought.
302.		<i>Earth</i> would soon be uninhabitable As the <i>Moon</i> .	Earth	Moon	The Earth being inhabited by humans is contrasted with the Moon which is uninhabited.
303.	Take Something like a Star.	Since <i>dark</i> is what brings out your <i>light</i> .	Dark	Light	It needs darkness to appreciate light, like sadness to understand the importance of happiness.
304.	From Plane to Plane	And June was not much better, cold and <i>rainy</i> . He only stayed to set the summer on <i>fire</i> .	Rainy	Fire	The poem has strange comparisons and symbols, like rain and fire cannot exist together, but they have been used to lay emphasis on the binaries around us.
305.		He only stayed to set the <i>summer</i> on fire. Is in the sign of sickness in the	Summer	Winter	Both the seasons along with their differences have been mentioned in the poem.

		<i>winter.</i>			
306.	A Cabin in the Clearing.	I will not have their <i>happiness</i> <i>despaired</i> of.	Happines -s	Despaired	In the poem Smoke and Mist are personified as speakers who speculate upon the dwellers of a house in the woods. They however do not want to wake them up and change their happiness to despair.
307.	America Is Hard to See.	Remember he had made the test. Finding the <i>East</i> by sailing <i>West</i> .	East	West	The poet comments that Columbus sailed towards West, to find east. The statement is contradictory in itself.
308.		From fifty <i>North</i> to Fifty <i>South</i> .	North	South	Opposite directions have been used in the poem to highlight the vastness of America.
309.	For John. F. Kennedy	The verse that in acknowledgment I bring Goes back to the <i>beginning</i> of the <i>end</i> .	Beginning	End	Every end has a beginning and every beginning an end. The poet here refers to the age old tradition of hurling praises on the newly elected rulers.
310.	Kitty Hawk	When in heartless chorus, <i>Aries</i> and <i>Taurus</i> .	Aries	Taurus	Both refer to zodiac signs. Aries is represented by a ram and Taurus by a bull.
311.		<i>Gemini</i> and <i>Cancer</i> mocked me for an answer.	Gemini	Cancer	Both are zodiac signs, Gemini is called the twin sign and the

					animal symbol of Cancer is Crab.
312.		Wandering <i>to</i> and <i>fro</i> in the Earth alone.	To	Fro	Frost refers to his journey of sixty years as a poet, where he wandered to and fro on streets and reached his destination.
313.		Has been <i>West-Northwest</i> . If it was not wise, Tell me why the <i>East</i> .	East	West	The poet refers to the difference between the eastern and western sensibilities.
314.		Your separation of us from the <i>Old</i> That should have made the <i>New World</i> newly great.	Old	New	The Pacific Ocean separates the Old America from the New.
315.		And now, O sea, you're lost by <i>aeroplane</i> . Our sailors ride a bullet for a <i>boat</i> .	Aeroplane	Boat	In the modern times sea journeys are replaced by aeroplanes. Thus the poet lays emphasis on the convenience of aeroplanes in comparison to sea journeys which are tiresome.
316.	The Objection to being stepped on.	The <i>weapon</i> should be turned into a <i>tool</i> ?	Tool	Weapon	There is a subtle difference between a tool and a weapon. A farmer steps on a tool and it hurts his feet, so the tool turns into a weapon.
317.		<i>Freedom</i> is <i>slavery</i> some	Freedom	Slavery	Some poets believe that

		poets tell us.			freedom is slavery of a kind. This is a paradox in itself.
318.	Quandary	Never have I been <i>sad</i> or <i>glad</i> .	Sad	Glad	The poet is neither sad nor happy to find that for everything there is a binary.
319.		It was by having been contrasted That <i>good</i> and <i>bad</i> so long had lasted.	Good	Bad	It takes evil to appreciate good. This is the belief of many and of the poet too.
320.		If only to discriminate 'Twixt what to <i>love</i> and what to <i>hate</i> .	Love	Hate	We need our thinking capabilities to decide whether to hate or love a thing, or to take sides.