An individual can be transformed by a discovery.
To what extent does this statement align with your understanding of TWO prescribed poems and ONE related text?

It is undoubtedly true that an individual can be transformed by the discoveries they make. This is thoroughly explored in the Robert Frost poems The Tuft of Flowers and Stopping By Woods on a Snowy Evening, and it Tim Winton’s didactic short story Big World. In The Tuft of Flowers the speaker’s bleak, pessimistic outlook on humanity is altered through discovering a kinship. Similarly, in Big World the narrator is transformed on his journey as he discovers that he wants to live a purposeful life free of influence from his friend Biggie. In Stopping By Woods on a Snowy Evening the speaker discovers that he must change his original perceptions and fulfil responsibilities.

In The Tuft of Flowers the persona’s perception on the world is transformed through discovering a connectedness with humanity. It is the strict rhyming scheme of AA BB and the rhyming couplets, such as one/sun and mown/alone, that reflects a double consciousness of optimism and nostalgia throughout the initial stages of the poem. However, the simple, monosyllabic diction of “as he had been – alone” confirms the speakers desolate existence as he is failing to attain a relationship, and thus has a negative outlook on the world. The speaker’s quest for a companion is externalised through his discovery of a ‘wilderded butterfly’, but the underlying ominous motif of a ‘scythe’ stands as a symbol of social isolation. However, the emergence of vibrant imagery of “a leaping tongue of bloom” metaphorically reflects a sanguine discovery of a possible companion. This discovery alters the speaker’s cynical tone as reflected through the shift to a vibrant, retrospective tone of “I told him from the heart, whether they work together or apart”, which conveys a hopeful and harmonious self-discovery of kinship which provokes a transformation of the speaker’s outlook on the world.

Similarly, in Big World the narrator discovers that he wants to live a meaningful life free of influence from his friend Biggie. Initially, the narrator conjures the excitement of “shimmering with heat” and the prospect of “mov[ing] with the seasons” culminating in the simple, liberating statement that “we’ll be free”. More so, the anaphora and the collective pronoun in ‘we’ll’ emphasises the inclusive language as being “best mates” they’ll stick together for the entire life. However, following their departure the narrator is awakened to the fact that the friendship is unsuitable and restrictive. This is different from in The Tuft of Flowers where the speaker’s discovery of a kinship is positive for his well-being and future. The poignant image of a kite which “consumed its own tail and fluttered down into the sea” is a metaphor for the narrator’s new-found insight that he allowed his youth to be dictated and influenced by Biggie’s ‘oafish and idiotic’ behaviour. The narrator continually alludes to his mother’s perception of their friendship who compares them to ‘Lenny and George’ from ‘Of Mice and Men’. This intertextuality symbolises that the journey has transformed the narrator as he has discovered that Biggie has restricted his “dreams of the big world”, education and relationship with others. Thus, the narrators vague and reflect tone “I...
suppose we’re all wrong for each other” reiterates that the journey has transformed his perception on his friendship with Biggie.

In *Stopping By Woods on a Snowy Evening* the speakers journey along the ridge of the woods is transformative as he discovers the importance of fulfilling responsibilities. The fluency of the first three stanzas being an ‘AABA’ rhyming scheme and winter setting infers the hypnotic state of the speaker that has been induced by the woods. Frost exemplifies the speakers desire to escape responsibilities through the unbroken curve of rhythm in the second stanza as it portrays the seductive nature of the “farmhouse near” in the woods. It is through Frost personifying the horse through “my littler horse must think it queer” which overshadows the unusual behaviour of the speaker as the speaker deliberates whether to enter the enticing woods - this is similar to in *Big World* where Winton uses the mother’s perspective to confer the reality of the narrator’s friendship with Biggie. The horse is also personified as a symbol of warning to the speaker of the need to stay on task despite tempting alternatives. However, the ominous language such as ‘darkest evening’ conveys that the speaker is being powerfully drawn towards what he perceives as freedom, and away from his commitments. Although, it is the horse who “gives his harness bells a shake” that transforms the speakers to rediscover that he has “promises to keep” and as emphasised through the repetition, has “miles to go before [he] sleep”, and thus has many duties still to complete. Similarly to *Big World* where the narrator is transformed by his discovery into wanting to live a purposeful life, the speaker in *Stopping by Woods on a Snowy Evening* is transformed through discovering the importance of fulfilling duties.

Thus it is clear that an individual can be transformed by a discovery. In *The Tuft of Flowers* the speaker’s negative sense of self is transformed as he discovers a connection with humanity. Similarly, in *Big World* the narrator changes his perception on the value of his friendship with Biggie in his life. In *Stopping by Woods on a Snowy Evening* the speaker is transformed as he discovers the importance of fulfilling duties.