**A LOVE SONG FOR LUCINDA ANALYSIS**

The object of the present work is to discuss and analise the poem “a Love song for Lucinda” by Langston Huges.

The poem focusses the reader’s attention thanks to its regular pattern, that creates an effect of balance and elegance. Indeed, there is a symmetrical layout which results from an anaphoric structure due to the initial line of every stanza that opens with the word “Love”. The intelligent reader therefore understands that “Love” is really the key word and the theme of the whole text. It recalls the title.

The text is a song addressed to Lucinda, and ones more, it underscores a reflection of love. The poem has a lyrical match up and invites reflection. To tell the true the intelligent reader may be curious to find out the identity of the addressee and the reason why the speaking voice is writing to Lucinda, who’s name suggests the idea of light and therefore something that may provide a sense of direction or a guide. It follows that the analysis of the poem is meant to find out/to discover the message the speaking voice wants to send Lucinda and what relationship it might have with her.

In order to reach the goal, the present work will develop in a structural analysis first, and on a second moment, will consider how connotative choices had to meaning.

Just considering the layout, the reader realises the text is organized/arranged into three sestets that exhibit the same structure as well as the same anaphora meant to make the reader aware that what is being discussed here is the nature of love.

From another point of view, punctuation revels an essential to understand the reason why the poet has arranged/organized the sestets into two tercets. To tell the true in each stanza the tercets play the same role: the first one relays on a metaphor hinting at some qualities of love, while the second tercets conveys the possible or probable consequences of that particular of love anticipated by the previous metaphor.

Before tackling with the different metaphor for love and its effects it is worth considering also line length in the song. The investigation immediately makes clear that every stanza starts the second tercets with a very short line, or at least one shorter than any other. What’s more the fourth line of the last stanza consists of two words among whichthe personal subject pronoun “you” comes to the forefront, thus giving Lucinda a central and therefore core position to the lady. In so dewing the speaker not only focusses the reader’s attention on “you” but it also gives Lucinda a privilege position and no intelligent reader can escaping noticing this.

What’s more the intelligent reader should speculate on the nature of that subject pronoun because it may refer to Lucinda as well as to the reader or, last but not least, acquire an impersonal meaning and therefore being meaningful to everybody. This will result from the next steps of textual analysis.

Now moving forward with the analysis of the metaphoric structure of the text, the reader realises that all metaphorical choices that cover the second line of each sestet, provide a highly positive connotation of love, as well as being express with an assertive tone that admits no replica “Love is”, “Love is” and “Love is”. The speaker sounds totally sure of his statements that are made up according to the structure adjective plus noun: “ripe plum”, “bright star” and “high mountain”. In addition, the expressions are the result of long opened vowel sounds that widen both the of love and the phonological effect on the reader who might understand something more than the simple metaphorical meaning that relays on the language of sense impressions (taste, sight and so on). Indeed, love is an experience that requires a dynamic opening and welcome to someone different from the subject who experiences it. It follows that all the stylistic choices illustrated so far contribute to make meaning more lively. Also they add a sense of fullness to the message send: you certainly feel satisfied ones you live a love experience.

Syntax too, contribute together with the semantic choices to add to the idea of love as a dynamic process. You can see it, if you compare the structure of line three in the first two sestets. They both rely on a progressive aspect of the verb. Indeed, “growing on a purple tree” and “lowing in far southern sky” both convey the idea of the pleasure one can feel when he/she is in love. The use of the progressive aspect hints at Love as a transforming experience. In the third sestet, on the contrary, the speaker does not use the progressive aspect but adds qualities to the metaphor of Love. In particular, the adjective “stark in a windy sky” underlines a fixture of love as an experience that asks for a commit lends. Therefore, the last sestet seems to play a warning function which comes to the forefront in the end of the text.

If you carry on with the analysis of the second tercets in the different stanzas you will soon realise that each one shows the consequences or the effect of the specific idea of love expressed in the previous metaphor. In the first sestet theeffect underline by the speaker is a form of “enchantment”, a feeling that recalls the word “song” of the title also warn both Lucinda and the reader that one you experience love you will no longer be as you were before experience it because you are under a “spell” and it sounds as the speaking voice’s is aware that in a way or another you became addicted. The use of the verb taste in the imperative not only underlines the bodily aspect of love, it also lets the reader understand the feeling of loss to experience when your love is gone. It follows that the key-idea developed in the first sestet is one of love being a magic formula able to turn one’s life upside down.