**A LOVE SONG FOR LUCINDA – ANALYSIS**

Love

Is a ripe plum

Growing on a purple tree.

Taste it once

And the spell of its enchantment

Will never let you be.

Love

Is a bright star

Glowing in far Southern skies.

Look too hard

And its burning flame

Will always hurt your eyes.

Love

Is a high mountain

Stark in a windy sky.

If you

Would never lose your breath

Do not climb too high.

*Introdurre l’argomento del testo*

The object of the present work is to discuss and analyze the poem “A Love for Lucinda” by lens of views.

The poem focuses the reader’s attention thanks to its regular pattern. In an 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 team of the owl text. In addition, it recoils the title.

*Su cosa si concentra la canzone*

The text is a song addressed to Lucinda and ones more, it underscores a reflection on love. The poem as a lyrical nectar and invades reflection. To tell the truth the intelligent reader maybe curios to find out the identity of addresses and the reason why the speaking voice is writing to Lucinda who whose name suggests the idea of light and therefore something and that may provide a sense of direction or a gate. It follows that the analysis of the poem is meant to discover the message the speaking voice wants to send Lucinda and what relationship humite her with her.

*A chi è indirizzata la canzone*

In order to rage the goal, the present work will be developed and structural analysis word and on a second moment will consider how connotative chooses add to meaning.

*Introdurre il modo in cui organizzerò quest’analisi*

Just considering the layout the reader realizes the text is arranged into three tercets that exhibit the same structure as well as the same anaphora meant to make the reader how where that was bin discuss here is natural love.

*Considerare il layout*

From a structure of point of view, punctuation reeves indecent to understand the reason why the poet has organized the tercets into two tercets. To tell the truth in each stanza the tercets play the same role: the first one realizes on a metaphor hinting at same qualities of love while the second tercets conveys the possible or probable consequences of that particular feature of love anticipated by the previous metaphor.

*Struttura dei terzetti e funzione di essi*

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 tercet with the very short line or at least one shorter than any other. What’s more the four line of the last stanza consists of two words a man which the personal subject pronoun “you” comes to the forefront. Thus, giving Lucinda a central and therefore core position to the lady. In so doing the speaker not only focuses the reader’s attention on “you” but it also gives Lucinda a privilege position and no intelligent reader can escaping from focuses in it. What’s more the intelligent reader should speculate on the nature of the subject pronoun because it may referee 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 analysis.

*Considerare la lunghezza dei versi*

Now moving forward with the analysis of the metaphoric structure of the text, the reader realizes that all metaphorical chooses that cover the second line of this tercet provide a hail positive connotation of love as well as being expressed with an assertive tone that reply “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 none: “Ripe, Plum” “Bright star”, “High mountain”. In addition, the expression are the results of long open vowel sound that widen both the respective of love and the phonological effect/sound effect of the reader who might understands something more than the simple metaphorical meaning that realize on the language of sense expression (taste, site, so one). Indeed, love is an experience that requires a dynamitic opening and welcome to someone different from the subject who experiences it. It follows that or the stylistic chooses illustrated so far contribute to make meaning more lovely. Also, they add a sense of fullness to the message sent: you secretly fill satisfied one you live a love experience. Zzzzzzzz Syntax, too, contributes together with the semantic chooses to add to the idea of love as a dynamic proses. You can see it if you compare the structure of line three in the first two tercets. They both rely on a progressive aspect of the verb. Indeed, “Growing on a purple tree” and “Glowing in far Southern skies” both convey the idea of the pleasure one can fill when he or she is in love. The use of the progressive aspect ins at love as a transforming experience. In the third tercet, on the contrary, the speaker does not use the progressive aspect but adds qualities to a metaphor of love, in particular, the adjective, stark in windy sky underlines a filcher of love as an experience that asks for a commitment. Therefore, the last tercet seems to play a warning function which comes to the forefront in the end of the text.

*Simmetrie che ci sono nelle metafore*

*Analisi connotativa delle metafore*

If you carry on with the analysis of the second tercet in the different stanzas you will soon realize that each one shows the consequences or the effect of the specific idea of love expressed in the previous metaphor. In the first tercet the effect underline by the speaker is a form of “enchantment”, a feeling that recoils the word song of the title but the speaking voice also warns both Lucinda and the reader that ones to experiences love you will no longer bees you where before the experiences because you are under a “spell” and the speaking voices is aware that in a way or another you become 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 you experience when your loves is gone. It follows that the key idea develops in the first tercet is one of love being as a magic formula able to turn one’s life ups by down and yet such love is growing on a “purple tree”. The color purple is generally associated to very important context seems it is the color of religious ministers. Ones more connotation is widening here with reference to the religious experience.

*Seconda parte di ogni terzetto*

From the idea of spell and enchantment in the second sestets the image of light plays the main role thus creating a connection with the addressee of the song. "Bright star glowing burning flame" are all semantic choices that contribute to the idea and to tell the truth in the second tercet the effect of love seen as a bright star id to be a "burning flame" that may hurt once eyes if you "look to hard". As a consequence, love is newly defined as something burning which not always follows the pattern of the progressive aspect (s.f.a. glowing and growing), it also suggests the idea of a passionate love that may cross al your body, the speaker is well aware that the experience when lived to hard "always hurt". The image exploited in the sestet appears to sight and therefore the reader finds a similarity between the first sestet that appealed to taste and the second one appealing to an additional sense (sight). The reference in the third line to "in far southern skies" hinds at an exotic experience that "seduces" both lover and reader. Indeed, to seduce etymologically means to project somebody somewhere else. This explains the force of a loving experience that may be perceived as one that may send you in am n alternative dimension. That is why one mast me careful when experiencing passionately love. He/she should be able to leave a balanced experience; vice versa he/she will suffer from sight problem. Once more you can recognize e regular pattern also in the use of the simple future tense in the second and first sestet. The use of the future conveys the strong conviction of the speaker and this might make you think that he may have undergone both experiences: the one that did not let him go and the one of to passionate her love.

*Seconda parte di ogni terzetto – immagini attribuite*

Coming now consider the last tercet, you realize that it is somehow different from the previous ones: the third line of the first tercet does not show a progressive aspect. Ruther, it focuses the reader’s attention as well as Lucinda’s on sort of warning underlined by the second type of his close: would never lose implies his possible effect of climb to high on a mountain. The adjective “high” not only comes twice in the economy of the tercets, it got a key position: its pronunciation shows a makes you here a long vowel sound. It creates sort of an icon effect typical of a mountain owe context. If you climb a mountain and reach it stop your felling of pleasure and fere at the same time because if on one hand you are attracted by your proximity to the sky, on the other hand you fear to fall down, the imagine of the first tercet in the last tercet is functional to attract the attention of “you” on the double matcher of any love experience. Love is a complects felling to live it makes you feel sort of enchantment and fear at the same time and the experience is therefore some line. Consequently, one must pay the attention not to expect only a paradise but also the chance of life. In the last tercet the speaker alerts the “you” that if he or she wants to experience and experiment a love proses he or she must be ready and willy to coup with alternating moments of spell illumination passion and suffering all the same. Indeed, spell lighting and pain are the complects and contradictory elements of any love experience.

*Seconda parte di ogni terzetto*

The intelligent reader now understands that the speaker’s addresses is not simply Lucinda who is never mentioned in the text, on the contrary the choice of the personal foreknown you open the song is a much wider dimension, any includes one where speaking voice Lucinda and the reader all together take part of the same experience. Thus, making of a personal message and warning a universal one.

*Messaggio della canzone*

The song becomes therefore an experience of sharing human feelings consideration and reflection that may make of the readers and Lucinda a more aware listener.

*Conclusione*