

“Out, Out-”

The slice of title borrowed from Shakespeare’s ‘Out Out Brief Candle’, portrays that the length of life on earth is similitude to a lighting candle, one whip of a wind and its all in embers. Death is for sure inevitable but having to meet it in the laps of anguish is what garners greater sympathy and remorse. The poet uses vigorous verbs and adjectives in the inaugurating lines to pave a path to the freight and danger ahead.

As the language eases to film up everything in the reader’s mind interest is constructed, ‘saw snarled and rattled’ denoting that the only sound and motion in the ‘yard’ is the uprising and the lowering of the saw, apart from this muteness has kept everything chained up. Details of the scenery heightens the interest ‘mountain ranges one behind another’, ‘sunset...Vermont’ by declaring a soothing atmosphere between the natural landscapes. Repetition ‘snarled and rattled, snarled and rattled’ confirms that the only motion is of the saw, and also for the addition of a poetic element. Despite the presence of humans ‘eyes could count’ silence is maintained makes the readers sense something unusual and dominating about the place. As the poem proceeds it is deprived of its vibrancy and replaced with depression that tenses up everything. Poet personifies the saw ‘ran light,..bear a load’ to symbolize the feeling of working men through the saw. No indications of furore in ‘nothing happened: day was..done’ the dryness of the tone highlights the mundane things that no longer lure or entertain them and despite dedicating hours of their day to work they contradict gaining anything useful.

The poem then sets the focus onto the victim of a bad fate, ‘pleased the boy’, ‘boy counts so much’ highlighting certain sentiments of the boy just before when he was oblivious of his dark future, and in the next instant when he was deprived of his blithe, providing a stark contrast, ‘given the hand’, ‘fall in appeal’. The unique and somewhat comical presentation of the poet detailing the scene that chopped off his hand, throws a reason for the writers to smirk in the strain of the situation, ‘saw knew what supper meant...seemed to leap-’, at the same time realize what supper costed the boy ‘his hand’. “Supper” spelled out by the sister supposed to be a much awaited word has now been blamed as the cause of saw attacking-rather than the boy’s carelessness for where he rested his hand. Hopeless tone overtakes to relate the reaction of the boy ‘first outcry..a rueful laugh’, ‘fall in appeal, half as if to keep’ and ‘Don’t let him cut off my hand’ all this denote the agony and torture he suffers from and his crying out voice has been mentioned in direct speech, ‘Don’t let him, sister’ depicting he regrets the loss of something cannot undo, and he pleads proving he cannot endure any further ail. Despite ‘the hand was already gone’. A sardonic comment ‘big boy, man’s work..child at heart’ struggles the reader’s to know the exact mental and physical age of the boy.

The finishing lines introduces the trials of the doctor, to correct the boy from his ‘spoiled’ state, ‘dark of ether’ offer relief as the boy has been made unconscious and freed from suffering, but then with ‘pulse took fright’ the strain is again built up and continued with a regretful climax ‘Little-less-nothing’, confirming his death, shocking the reader’s how his sacrifice of a hand sacrificed him whole. He remained no more but the callous response of those who once accompanied him now said ‘not the one dead, and turned to their affairs’, denotes how the actual world runs and here it showed how insignificant his death was to all those who were praying for the restoration of his health before, now their worldly affairs meant more to them.