

POETIC SIGNS OF LOVE IN ROBERT FROST'S POEMS

THESIS

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Hereby, I declare that the thesis entitled "*Poetic Signs of Love in Robert Frost's Poems*" is truly my original work to accomplish the requirement for the degree of Sarjana Sastra (SS) in English Letters and Language Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

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This is to certify that Laily Maghfuroh's thesis entitled "*Poetic Signs of Love in Robert Frost's Poems*" has been approved by thesis advisor for further approval by the Board of Examiners.

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MOTTO

what is truly beautiful must be good, what is truly good must be
beautiful



DEDICATION

I dedicate this thesis for

My beloved father and mother, H. Musyaffa' (alm) and Hj.

Juwairiyyah, for your pure love, motivation and prayers.

My brothers and sisters

Fachruddin, Zamroni, Ikfina, Amalia, Ulin, and Ana; for endless

love, sincere prayers and support for me.

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Hopefully, this thesis will be useful for the writer and the readers who are interested in it. Suggestions, corrections and critics are welcome for making this thesis better.

Malang, February, 3 2015

Laily Maghfuroh

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ABSTRACT

Maghfuroh, Laily. 2015. *Poetic Signs of Love in Robert Frost's Poems*. Thesis. Malang: English Letters and Language Department. Humanity and Culture Faculty. Maulana Malik Ibrahim State Islamic University of Malang.

The Advisor : Dr. Mundi Rahayu, M.Hum

Key words : Semiotics, Riffaterre, Poetic signs, poetry, love

In this research, the researcher focuses on analyzing of poetic signs referring to love in six Robert Frost's poems. The poems which are selected by the researcher are in *A Boy's Will* book, it is the first Robert Frost's book which was published in 1913. Those six poems are *Love and Question*, *A Late Walk*, *Wind and Window Flower*, *Flower-Gathering*, *A Line-Storm Song*, and *A Prayer in Spring*. The poetic signs referring to love become important and interesting to be analyzed from semiotic aspect because it can enlarge the interpretation of love and understand the meaning of love in the whole context of the poems.

This research uses the descriptive qualitative method and semiotics theory of Michael Riffaterre. This research aims to answer two statements of the problem which is the first about the poetic signs of love and their meaning. The researcher analyzes the poetic signs in Robert Frost's poems through two stages of reading poetry; heuristic and hermeneutic reading. Heuristic reading is the first interpretation take place, while hermeneutic focuses on transformation of signs into complete arrangement of semiotic system. For the second, after doing two stages of reading poem, then those love poetic signs classified into a certain kind of love. Kinds of love in this research is based on the nature of love in Greek term, they are *eros*, *philia*, *agapé*, and *storgē*.

The result of this research shows that Robert Frost's poems interpret love through the nature as imagery. Based on the sixth poems which are analyzed, the researcher finds twenty five poetic signs of love in six Robert Frost poems. The poetic signs which appear in his poem can be in the form of word, phrase, and idea, and each poem has different kind of love.

مستخلص البحث

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المشرف : الدكتور مندي راهايو الماجستير

الكلمات الرئيسية : Semiotik، Riffaterre، علامة الشعر، الشعر، الحب

ارتكزت الباحثة في تحليل العلامات الشعرية المسندة إلى الحب في الأشعار لدى روبرت فروست في هذا البحث. الأشعار التي اختارتها الباحثة مأخوذة من الكتاب *A Boy's Will* وهو الكتاب الأول من عند روبرت فروست المطبوع في سنة 1931. وهي: *Love and Question*, *A Late Walk* و *Wind and Window Flower* و *Flower-Gathering* و *A Line-Storm* و *Song* و *A Prayer in Spring*. العلامات الشعرية المسندة إلى الحب مهمة ورائعة لحلها من جهة علم الرمز لأنه سيؤولها تأويلا واسعا للحب ويفهم معنى الحب في جميع موضوعات الشعر. استخدم هذا البحث المنهج الوصفي الكمي ونظرية علم الرمز لميكييل ريفترر وله الهدف لإجابة سؤالي البحث وهما السؤال للعلامات الشعرية عن الحب والسؤال عن معنى وتصنيف الحب. حللت الباحثة العلامات الباحثة في الأشعار لروبرت فروست خلال القراءتين وهما هيورسطق وهرمينيوطيق. قراءة هيورسطق هي موقع الوصف الأول. و قراءة هرمينيوطيق تتركز في تغير علامات الشعر ليكون تركيب نظام علم الرمز الكامل وبعد القراءتين قامت الباحثة في تصنيف العلامات الشعرية في جنس الحب المعين. والأجناس الحبية في هذا البحث المسندة من الإصطلاح اليوناني وهي *eros* و *philia* و *agape* و *storge*.

نتيجة هذا البحث تدل على الأشعار لروبرت فروست توصف الحب بوسيلة العالم كالمثل. انطلاقا إلى الأشعار الستة المحللة، وجدت الباحثة خمس وعشرين علامة في الأشعار لروبرت فروست. العلامات الشعرية الظاهرة في أشعاره تتكون من الكلمة و العبارة والآراء. ولكل منها حب مختلفة.

ABSTRACT

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Kata kunci : Semiotik, Riffaterre, tanda puitis, puisi, cinta

Dalam penelitian ini, peneliti fokus pada analisa tanda-tanda puitis yang mengacu pada cinta dalam puisi-puisi karya Robert Frost. Puisi-puisi yang dipilih oleh peneliti ada didalam buku *A Boy's Will*, yaitu buku pertama Robert Frost yang terbit ditahun 1913. Puisi-puisi itu adalah *Love and Question*, *A Late Walk*, *Wind and Window Flower*, *Flower-Gathering*, *A Line-Storm Song*, dan *A Prayer in Spring*. Tanda-tanda puitis yang mengacu pada cinta menjadi penting dan menarik untuk dianalisa dari aspek semiotik karena akan memperluas interpretasi tentang cinta dan memahami makna cinta pada keseluruhan konteks puisi.

Penelitian ini menggunakan metode deskriptif kualitatif dan teori semiotik dari Michael Riffaterre. Penelitian ini bertujuan untuk menjawab dua rumusan masalah dimana yang pertama adalah tentang tanda-tanda puitis tentang cinta dan kedua adalah makna dan klasifikasi cinta. Peneliti menganalisa tanda-tanda puitis pada puisi-puisi karya Robert Frost melalui dua tahap pembacaan puisi; yakni pembacaan heuristik dan hermeneutik. Pembacaan heuristik adalah dimana interpretasi pertama terletak, sedangkan pembacaan hermeneutik focus pada perubahan tanda-tanda puisi menjadi susunan system semiotic yang lengkap. Setelah melakukan dua tahap pembacaan puisi, kemudian mengklasifikasikan tanda-tanda puitis tersebut kedalam jenis cinta tertentu. Jenis-jenis cinta pada penelitian ini berdasarkan asal muasal cinta dalam istilah Yunani, yaitu *eros*, *philia*, *agapé*, and *storgē*.

Hasil dari penelitian ini menunjukkan bahwa puisi-puisi Robert Frost menginterpretasikan cinta melalui alam sebagai perumpamaan. Berdasarkan keenam puisi yang dianalisa, peneliti menemukan dua puluh lima tanda puitis pada puisi Robert Frost. Tanda-tanda puitis yang muncul pada puisi-puisinya dalam bentuk kata, frase, dan ide, dan masing-masing mempunyai jenis cinta yang berbeda.



CHAPTER I

INTRODUCTION

1.1 Background of the Study

As a genre, poetry is different from novels, drama or short stories. The difference lies in the density of the composition with the strict conventions, so the poem does not give wide space to the poets in creating poems freely. According to Perrine in Siswanto (2010: 23) poetry is said to be the most condensed and concentrated form of literature. The density of poetry characterized by the use of few words but a lot more revealing. The above definitions imply that poetry as a literary form using language as a medium to reveal them. Poetry has its own characteristics which have ability to reveal more and more intensive than the capabilities of ordinary language tends to be informative practical and the message of ordinary language is clear and easy to understand by the readers.

Like another literature forms, poetry also has 2 elements, intrinsic and extrinsic. Intrinsic element discuss about theme, character, setting, rhythm etc. In other hand, the discussions of extrinsic elements are sociological, political, cultural background etc. Next, the researcher will focus the discussion on one of intrinsic elements that is about signs.

The language of poetry differs from common linguistic usage-this much the most unshopisticated reader sense instinctively (Riffaterre, 1978, p. 1), that is why the poems' reader has to interpret and elaborate the words in the poem for getting the clear meaning of the poem.

A poem consists of signs. We can say flower as the sign of women and may another possibility that we can find as signs in poem such love. The signs that are used by the poets are to express their ideas and feelings in his/her poems. Based on that statement, in this research, the researcher will try to find the signs in Robert Frost's poems then also try to find their meanings.

According to Michael Riffaterre poetic sign is a word or phrase pertinent to the poem significance (1978, p. 23). It is important to know the meaning of each sign in the poems because it will lead the readers understand the whole meaning of the poem. Then the readers will understand the message which delivers by the poet through his/her poems.

The researcher would like to analyze poetry because poetry is one of the literary works that express an idea, feeling, and emotion, mostly much shorter than other forms. When we read a poem, sometimes we find the difficulties in judging which are called symbols and in finding out the meaning of those signs. If we do not know the meaning of each sign in a poem, we cannot understand the whole meaning of a poem.

Robert Frost is one of famous American poet, whose poems mostly contains the signs about nature. He wrote many poems in different theme by using the signs of nature. There are many people have already do research in Robert Frost famous poems; such as *The Road Not Taken*, *Out Out*, *Stopping by the Woods on a Snowy Evening*, *Nothing Gold Can Stay*, and other Robert Frost's famous poems. In this research, the researcher will analyze six Frost's poems which taken from one of Frost's book entitle *A Boy's Will* because only few people do research of poems in *A Boy's Will* Robert Frost's collection poems. The researcher takes six poems of Robert Frost because she will find many

symbols of those selected poems, then give a meaning of each sign which is found in those poems. Besides that, most of people usually analyze Robert Frost's poems only the famous ones and it is not taken from *A Boy's Will* book.

The researcher selects six poems of Robert Frost in *A Boy's Will* book based on the similarity of theme, which is about love. According to James E. McGlinn in his book entitle *Robert Frost A Boy's Will and North of Boston*, he classified Frost's poem into several major themes. In love poems, there are six poems of Robert Frost in *A Boy's Will* book; they are "*Love and Question*", "*A Late Walk*", "*Wind and Window Flower*", "*Flower-Gathering*", "*A Line-Storm Song*" and "*A Prayer in Spring*". Those six poems are taken from *A Boy's Will*, which is Frost's first book of poems, published in 1913 by David Nutt. Those poems have different kind of love and different signs which referring to love.

The researcher wants to analyze of six mentioned poems of Robert Frost that the major theme is about love because love is very closely related to life. Love also can provide effects, both negative and positive to our lives. Love not only human relations but also with other living things. According to psycho-therapist Albert Ellis (1954) love includes many different types and degrees of affection, such as conjugal love, parental love, familial love, religious love, love of humanity, love of animals, love of things, self-love, sexual love, obsessive-compulsive love, etc." (General Theories of Love, p. 3)

Robert Frost gives the description about love through the nature as metaphor. In this research, the researcher wants to analyze the idea of love in Frost's thematic love poems by giving the meaning in every sign which are found in Robert Frost six poems and relate them into a certain kind of love.

To conduct this research, the researcher takes some references as the previous study; Atiek Rokhimah, a student of State Islamic University of Malang in 2009 with her thesis entitled *“The Metaphors in William Wordsworth’s Poems Based on Riffaterres’s Semiotic Theory”*. Her thesis applies semiotic approach and theory of Michael Riffaterre. She also uses poems as her object of research. Different with the researcher, she does not use Robert Frost’s poems but William Wordsworth, but she classifies Wordsworth’s poems into a certain theme; deal with lower class societies. She only focuses on the metaphor of those poems. The second previous study is written by Uniawati, a postgraduate student from Diponegoro University Semarang in 2007 with her thesis entitled *“Mantra Melaut Suku Bajo; Interpretasi Semiotik Riffaterre”*. Her thesis also applies semiotics of Michael Riffaterre. Difference with the first previous study, her thesis uses mantra(s) as the object of study. The other thesis entitle *“An Analysis of Symbolic Signs in Emily Dickinson’s Death Poems”* in 2012 which is conducted by Nabila Inaya Jannati, she is student of Sebelas Maret University Surakarta. She also uses semiotic approach and theory of Michael Riffaterre. She also uses poems as the object of her research but different with the researcher, she uses Emily Dickinson’s poems. She focuses on one thematic poem, it is about death.

By reading three previous researches above, the researcher decided to conduct a criticism on *“Poetic Signs of Love in Robert Frost’s Poems”*. The researcher wants to analyze the sign and give the meaning of each sign that the researcher found in those mentioned poems. This thesis uses semiotic approach and semiotics theory of Michael Riffaterre but it is quite different with the previous researchers. It focuses on the signs which are found in Robert Frost thematic love poems.

1.2 Statement of the Problems

Based on the background of the study above, the problems of this study are stated below:

1. What are the poetic signs in Robert Frost's poems referring to love?
2. What kind of love do the poetic signs refer in Robert Frost's poems?

1.3 Objectives of the Study

Related to the problems of study, the objectives of this study are formulated as follows:

1. To find the poetic signs in Robert Frost's poems which are refer to love.
2. To understand the kind of love of the poetic signs refer in Robert Frost's poems.

1.4 Scope and Limitation of the Study

The scope of the study is only researching the intrinsic element of the poems. This study focuses on semiotic approach, especially the poetic signs in Robert Frost's poems. In this study, the researcher will analyze about the signs that used by Robert Frost. In this research, Robert Frost's poems that will be analyzed by the researcher are "*Love and Question*", "*A Late Walk*", "*Wind and Window Flower*", "*Flower Gathering*", "*A Line-Storm Song*" and "*A Prayer in Spring*". This study uses semiotic approach and semiotics theory of Michael Riffaterre.

The limitation of this study is the researcher does not analyze all of Robert Frost's poems in *A Boy's Will* book, because in that book there are 32 poems of Robert Frost. The researcher only takes 6 poems from that book which have the similarity of theme, it

is about love; they are *“Love and Question”*, *“A Late Walk”*, *“Wind and Window Flower”*, *“Flower Gathering”*, *“A Line-Storm Song”* and *“A Prayer in Spring”*.

1.5 Significance of Study

Related to the result of this study, the researcher expects that this research can give both theoretical and practical contribution on literature. Theoretically, the result of this study finds that sign in poems are different with symbols in real society, in poem; the meanings of the signs depend on the author and the reader. Sometimes the meaning of the signs between the poet and the reader is different. The reader can interpret the meaning of the poem different with the meaning that the poet means.

Practically, this research gives the result that there are poetic signs in the poems which have meanings beyond the real meaning. The meaning of those poetic signs implement about the reality. This research also gives information and opportunity for further analysis on a similar subject, so that this study can be used as a reference for further researchers who are interested in conducting similar studies.

1.6 Research Method

This part presents and discussed the method include research design, data source, data collection, and data analysis.

1.6.1 Research Design

The researcher observes poetic signs in Robert Frost’s poems. In this study, the researcher uses descriptive qualitative research which focuses on textual analysis. The descriptive technique is intended to make clearer understanding about signs and their meaning in Robert Frost’s thematic love poems by using the text in the poems as the object for being discussed. This research focuses on the interpretation of poetic signs in

the poems through existence of words, phrases, and ideas. As a library research, it uses books and other scientific writings to support the objectivity of this research.

To describe the poetic signs and their meanings in Robert Frost's poems, the researcher uses semiotic approach. Semiotic approach is the approach which is based on understanding the meaning of literary work through the sign (Fananie, 2000: 139). This research uses semiotic approach.

1.6.2 Data Source

The main data or primary for this research is taken from Robert Frost's *A Boy's Will* published by David Nutt in 1913. There are six poems which analyzed by the researcher. The selected poems "*Love and Question*", "*A Late Walk*", "*Wind and Window Flower*", "*Flower Gathering*", "*A Line-Storm Song*" and "*A Prayer in Spring*". The theme of the six poems are the same, all of them contain the idea of love. But, each poem has its own characteristics, form, diction; object choice, tone, and the writer's point of view appear differently in representing theme.

The secondary data were all data supporting the main data. It involves the historical background of the author, books, articles, journals, critics, and other academic writings. The data consist of the statements from literary experts and related references to support the analysis of signs of the selected poems above.

1.6.3 Data Collection

The data is taken from words, phrase, sentences and expression in Robert Frost's poems. As the steps to get the data, the researcher does some activities. The first step of collecting data is performing close reading to the primary and secondary data. The researcher made a brief interpretation and takes a note for important finding. From the

note taken, the researcher collected signs in form of poetic devices such as figure of speech, image, repetition, etc. the data collected were taken from the six poems which show the emergence of poetic signs in representing the ideas of love. As the second stage of reading with deeper interpretation, the researcher selected the data collection to find the signs as the main data of this research. As the secondary data, the researcher collected any documents that deal with the primary data and supports the analysis.

1.6.4 Data Analysis

The analysis of the data is done in three major steps. After finishing the data collection method, the first step is classifying the data. The classification process is supported by usage of *Dictionary of Symbol* which explains the common meaning of certain word which is found in the poem. As the second step, the researcher displayed the classified data and applied semiotic theory to answer the research questions of this research. The researcher analyzed the poetic signs which appear in the poem which referring to love and give them meaning, and then the researcher classifies them into a certain kind of love referring to the nature of love in Greek term. The process of collecting data is already taken through heuristic reading. It is continued by hermeneutic reading process of finding the appearance of poetic sign and its meaning. This process is the most essential part of the research. The essence of this step is to find the significance of signs inside the poems. As the last step, the researcher drew the conclusion and reported the results in systemic writing.

1.7 Definitions of Key Terms

In order to make understanding in reading this study, it is necessary for researcher to give the definition of some key terms that related on the study.

Semiotic: one of approaches in literary criticism which focus on the meaning of literary work through the sign (Fananie, 2000:139).

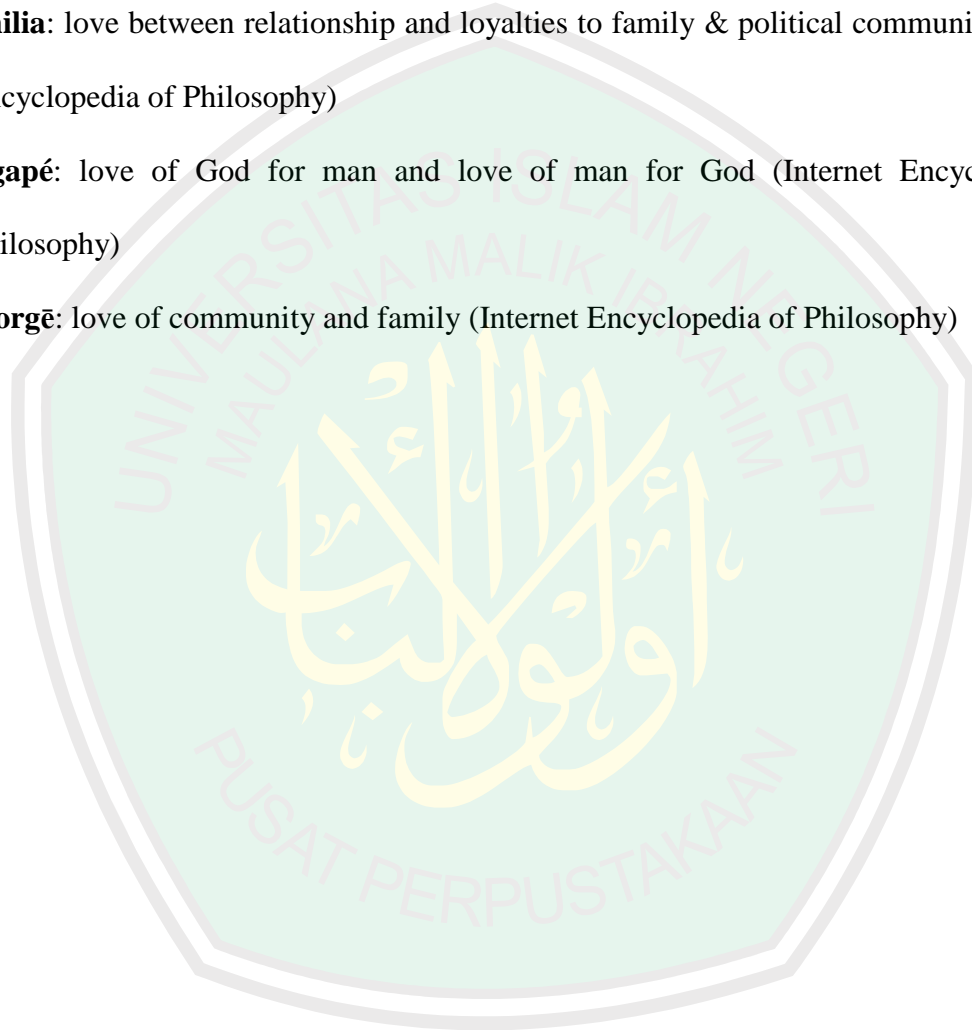
Poetic Sign: a word or phrase pertinent to the poem's significance. (Riffaterre, 1978:23).

Eros: passionate love (Internet Encyclopedia of Philosophy)

Philia: love between relationship and loyalties to family & political community (Internet Encyclopedia of Philosophy)

Agapé: love of God for man and love of man for God (Internet Encyclopedia of Philosophy)

Storgē: love of community and family (Internet Encyclopedia of Philosophy)



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Semiotics in Literary Criticism

Many who hear the word "semiotics" for the first time assume that it is the name of a new, and forbidding, subject. But in truth, the study of signs is neither very new nor forbidding. Its modern form took shape in the late nineteenth and early twentieth century through the writings and lectures of two men. Charles Sanders Peirce (1839-1914) was an American philosopher and physicist who first coined the word "semiotics," while Ferdinand de Saussure (1857-1913) was a Swiss linguist whose lectures became the foundation for what he called "semiology." Without knowing of each other's work, Peirce and Saussure established the fundamental principles that modern semioticians or semiologists; the terms are essentially interchangeable have developed into the contemporary study of semiotics.

The term "semiotics" derives from Greek, *semeion*, which means sign, thus, semiotics means study of signs. Semiotics theory is developed by two pioneers, Ferdinand de Saussure and Charles Sanders Peirce. Saussure is known as the founder of modern linguistic through his theory of semiology stated that "semiology as the science which studies signs systems languages, codes, sets of signals, etc" (Guiraud, 1975, p.1). Saussure emphasizes the social function of the sign. There are two elements in Saussure's concept; signifier and signified. Signifier is something which carries the meaning and signified is the actual meaning which is carried.

However, Peirce also conceived of general theory of signs which he called semiotics, the domain area of investigation that explores the nature and function of signs (Guiraud, 1975 p.1). Furthermore, Peirce stated that "semiotics is a synonymous of logic"

(Zoest, 1993, p.10). Peirce emphasizes the logical function of the sign. Based on his statement, he analyzed how people think and communicate in signs. Pierce explained “the essential function of a sign is about the relation between inefficient thing to be an efficient thing – did not mean to make it active but to create a system or rule which could make those relation are functional”. The essential function of a sign is the efficiency, not only in communicating but also in understanding the world. Sign is about what people believe and what people should realize. The use of semiotics concept would make people become aware of what they believe, “habits in trust” in underlying human thought and behavior (Zoest, 1993, p.11).

According to Peirce, sign is something which represents something else. He defined triadic relation of sign: *representament*, *object*, and *interpretant*. The sign stand as the representament which represent something called *object* or *referent*. After the representament is connected with the object and conceived by the perceiver in his mind, it becomes interpretant. Peirce classified the relationship between the representament and the object into three kinds: *icon*, *index*, and *symbol*. Icon is a sign which its relation to object is based on similarity. Index is a sign which its relation to object based on causal relationship. Symbol is a sign which its relation to object is based on convention.

Semiotics does not only study what is considered as a *sign* in daily speech, but also all things which stand for anything else. Besides, Chandler stated, “sign take the form of words, image, sound, gestures, and object” (Chandler.2002:2). Culler states about Semiotics:

“Semiotics, which defines itself as the science of signs, posits a zoological pursuit; the semiotician wants to discover what are the species of signs, how they differ from another, how they function in their native habitat, how they interact with other species confronted with a plethora of text that communicate various

meanings to the readers, the analyst does not pursue meaning; he seeks to identify signs and describe their functioning” (Culler, 1981: vii-viii)

Semiotics is associated with the work of the American philosopher, Charles Sanders Peirce and semiology with the work of Swiss linguist Ferdinand de Saussure. Both are concerned with how meaning is generated and communicated. Saussure uses the term semiology as opposes to semiotics. The former word will become associated with European school of sign study, while the latter will be primarily associated with American theorist. Later, “semiotics” will be used as the general designation for the analysis of sign systems.

Study about semiotic of poetry is the way to analyze a system of signs which determine what the convention is that supports the producing of meaning. Seeing any various inside the internal structure or context will produce the different meaning.

Understanding what semiotic is, it is really expected that semiotic will be useful in analyzing the literature, poetry especially. Shortly, semiotic is one of the appropriate theory helps in understanding the literature, poetry especially. Today, it is important, because in human’s life is full of signs. Through the signs, the process of life is more efficient because of the signs. People can make communication with the society.

The science of signs usually thinks that the phenomena of society and culture are signs. Semiotics itself discusses about the systems, the procedures and the conventions which are enable for every sign to have a meaning. In literary criticism, semiotics include the literary analysis as the using of language that depends on the additional convention and analyzing the characteristics that give the meaning with various knowledge (Pradopo, 2001, p. 85).

Literary semiotics can be seen as a branch of the general science of signs that studies a particular group of texts within verbal texts in general. Although the task of literary semiotics is to describe the characteristic of literary texts or discourse, it is founded on the same principles and analytic procedures as the semiotics of verbal discourse. However, for two fundamental reasons, there exists no generally accepted definition of the scope and object of literary semiotics. First, the boundaries of literary discourse seem to have been established more by tradition than by objective, formal criteria. Contrary to other semiotic discourses, for example, legal discourse, literary discourse cannot be characterized by a specifically distinctive content. Second, there is a wide-ranging, continuing debate regarding the status of the verbal sign and the nature of the signifying process.

2.2 Riffaterre's Semiotics of Poetry

In the history of semiotics theory, Michael Riffaterre has played a central role in advancing poetic theory. Riffaterre said that "poetry expresses concepts and things by indirection. To put it simply, a poem says one thing and means another" (Riffaterre, 1978, p.1). He clearly stated that poetry always deals with indirectness. Poetry is one of literary product that needs more contemplation in the process of understanding compared with other literary product such as prose and drama. In his theory, indirection employs concepts or rules that not familiar with public convention. Poetry often its own writing concepts that may be not even be understood by common readers.

According to Michael Riffaterre, a poem does not signify in the same way as a prose text. When poetry is analyzed, often "words are judged in relation to things and the text is judged in comparison to reality" (Riffaterre, 1983, 26). In order to avoid this, we

must understand what distinguishes poetic language from the language of prose: A poem establishes a system of significance, generated by processes such as accumulation and the use of descriptive systems. Poetry is an indirect expression. This means that the expression has a different meaning when it is expressed. Because there are displacing of meaning, distorting of meaning, and creating of meaning in the language of poetry.

The readers have to know the characteristics feature of a poem is its unity if they are to interpret the text properly, seek another level at which that unity can be identified and the text become a single whole. Reading a poem is a quest for unity, and unity is achieved or perceived only when the reader abandons the apparent referential or representational meaning of the discourse and the grasps the unifying feature or factor that the various signs of the poem express by indirection.

Riffaterre's semiotics of poetry is used in this research because his theory closely related for analyzing poems. He formulates the method in analyzing the poetry:

“in the 1971 paper I began focusing on the poem as a whole, since it appeared to me that the unit of meaning peculiar to poetry is the finite, closed entity of the text, and that the most profitable approach to an understanding of poetic discourse as semiotic rather than linguistic ” (1978, p. ix)

According to Riffaterre there are four substantial ideas are poem's significance, sign production, text production, and interpretants.

1. The Poem's Significance

The language of poetry is different from the common usage of daily language. The language of poetry is usually connotative which need a deeper contemplation and imagination, both in creating and understanding it. Moreover, the language of poetry is clearly related to in constantly esthetic concepts which dictate the process of creating and

understanding poetry. However, the constant theory is that poetry express indirection is produced by displacing, distorting, and creating a meaning.

a. Displacing meaning

This case happens “when the sign shifts from one meaning to another, when one word ‘stand for’ another, as happens with metaphor and metonymy” (Riffaterre, 1978, p. 2). In poetry, the term of metaphor and metonymy as the representative of figurative words could create level of meaning.

b. Distorting meaning

It happens “when there is ambiguity, contradiction, or nonsense” (Riffaterre, 1978, p. 2). Ambiguity means that a words or a sentence may have two or more different meaning. Ambiguity is not only frustrating but also indicating an ingredient of literariness (Riffaterre, 1983, p. 8). As the characteristic of literary language, each word could create various meaning in the process of interpretation. Contradiction is caused by the use of paradox and irony. Contradiction relates to units of meaning, when the meanings contradict with the real or normative meaning. Nonsense means that the words have no meaning logistically. But the words create certain meaning when it takes on the arrangement of poems.

c. Creating meaning

“When textual space serves as a principle of organization for making signs out of linguistic items that may not be meaningful otherwise (for instance, symmetry, rhyme, or semantic equivalence between positional homologues in a stanza)” (Riffaterre, 1978 p. 2). Homologues (equivalent of position) mean

that all the signs out of linguistic creating a meaning out of linguistic meaning. Symmetry, rhyme, or even punctuation mark may have a deeper or wider meaning than a sentence.

Riffaterre emphasize that poem has a structure of meaning (1978: p.1). Poetry has their own structure and different from a prose text. Riffaterre states his tentative explanation is that every literary text contains certain subliminal components that guide the reader towards a single stable interpretation of that text” (p. 7). In poem, through finding those homologues of the text, the further explanation will depart in area of intertext. The socialect or the intertext offers a frame of thought or signifying system that helps the reader in the process of interpreting (Riffaterre, 1983, p. 7). It is directed to the function of sign as the media of meaning exploration in the reader’s mind.

Furthermore, Riffaterre emphasizes the concept of semiotic unity as the most fundamental feature in his theory. It relates to his hermeneutic model where there are a frame, or system, or angle of vision in the process of looking for solution by the reader (Riffaterre, 1983, p. 7). In this process there is an occurrence of phenomenon, a process which results in variants of same structural matrix.

The poem results from the transformation of the matrix, a minimal and literal sentence, into a longer, complex, and non literal periphrasis. The matrix is hypothetical, being only the grammatical and lexical actualization of a structure. The matrix may be epitomized in one word, in which case the word will not appear in the text. It is always actualized in successive variants; the form of these variants is governed by the first or

primary actualization, the model. Matrix, model, and text variants of the same structure (Riffaterre, 1978, p. 19).

2. Sign Production

Riffaterre argues that “the poetic sign is a word or a phrase pertinent to the poem’s significance” (Riffaterre, 1978, p. 23). In transforming signs into interpretations, “text complexity does more than modulate the matrix. The matrix is thus the motor, the generator of the textual derivation, while the model determines the manner of that derivation” (Riffaterre, 1978, p. 21). Poetic sign determined by *hypogrammatic derivation*: “a word or phrase is poeticized when it refers to (and if a phrase, pattern itself upon) a preexistent word group” (Riffaterre, 1978, p.23). He says that *hypogram* is already a system or signs comprising at least predication, or it may be as large as a text, that maybe potential and observable in a previous text (Riffaterre, 1978, .23). It is a text which becomes the background or the reason of the other texts or poems creation.

There are three types of hypogram: semes and presupposition, clichés (or quotation), and descriptive systems.

a. Semes and Presupposition

The hypogram is formed out of a word’s semes and/or its presuppositions” (Riffaterre, 1978, p.25). Semes has the same function as an encyclopedia of representation related to the meaning of that word (Riffaterre, 1978, p.26). “semes are the very core of a word’s meaning” (Riffaterre, 1978, p. 31). Presupposition means presuppose or presume to the meaning of a word. As the process of making visualization in the reader’s mind, the reader needs to decode

not only the connotation but also denotation, it is important to find out the meaning of a word.

b. Cliché

This hypogram is different from the preceding category because this hypogram is already actualized in set forms within the reader's mind. It is a part of linguistic competence and literary connotations which is taken from other sources and usually to support a statement. Clichés are everywhere, something, however also one of the same actualization (Riffaterre, 1978, p.39). Clichés or quotation in a poem added by the poet, it is taken from previous poem or from other poets.

c. Descriptive Systems

The descriptive systems are almost the same as presupposition network and may be more complex, but in their simpler form they are very close to the dictionary definition of the kernels words. The descriptive system is a network of words associated with one another around a kernel word, in accordance with the sememe of that nucleus (Riffaterre, 1978, p. 39).

3. Text Production

The text as locus of significance is generated by conversion and expansion. Both expansion and conversion establish equivalences between a word and a sequence of words (Riffaterre, 1978, p.47).

a. Expansion

Expansion establishes the equivalence by transforming on a sign into several which is to say by deriving from one word a verbal sequence with that

word's defining features (Riffaterre, 1978, p.47). Expansion transforms the essential of simple matrix sentence into more complex forms. Expansion may be made up entirely or repetitive sequences. Riffaterre added that repetition is a sign that may symbolize an emotional tension or as an icon of motion.

In further explanation, "expansion has another far-reaching effect upon poetic discourse it transforms the more abstract language forms, especially the grammatical connectives, into images" (Riffaterre, 1978, p.53). Expansion is the transformation of abstract into figurative signs. This is the principal, perhaps the only, agent operating (apparently) to remove arbitrariness in the extreme and exemplary case abstract signs, because it substitutes for these symbols icons or 'ideograms' that seem to explain or legitimize the relationship they symbolize by rewriting them in the code of the word linked by these relationship (Riffaterre, 1978, p.54)

b. Conversion

"Conversion lays down the equivalence by transforming several signs into one 'collective' sign that is, by endowing the components of a sequence with the same characteristic features. Conversion particularly affects sequences generated by expansion" (Riffaterre, 1978, p. 63). Conversion is able to affect much longer sequences than phrases or sentences and to make one sign out of a whole text.

4. Interpretants

The concept of interpretant is needed in the shifting process of meaning to significance. It is a sign that translates the text's surface signs and explains what else the

text suggests. Interpretant can be defined as “any equivalence established by the poem and perceived by retroactive reading. For instance, a paradigm of synonym” (Riffaterre, 1978, p. 81). The role of interpretant in reading process is play by the poetic words, the role reader rationalizes as a symbol of the writer intention. In this term, sign stands mediator to represent the equivalence of two signifying systems: the meaning-conveying one and the significance-carrying one (Riffaterre, 1978, p. 81). Riffaterre distinguishes between *lexematic interpretant* and *textual interpretant*.

a. Lexematic Interpretant

Lexematic is mediating words. It is called a dual signs because either they generate two texts simultaneously within the poem (or one text that must be understood in two different ways) or else they presuppose two hypograms simultaneously (Riffaterre, 1978, p. 81).

There are two reading stages in analyzing poems; heuristic and hermeneutic.

1. Heuristic

“Heuristic reading is also where the first interpretation take place, since it is during this reading that meaning is apprehended” (Riffaterre, 1978, p. 5). As the first stage of reading, heuristic dictates the readers in understanding the existence of linguistic signs. It includes the assumption that language is referential; a poem stands in the stages of mimesis (a representation of an action or a statement about object and situation). In poem, the first stage of reading goes on from beginning to end of the text, from top to bottom of the page, and follows the syntacmatic unfolding.

2. Hermeneutic

Hermeneutic or retroactive reading is the second stage of interpretation. As a higher system, hermeneutic is a guideline from mimesis to semiosis. It focuses on the transformation of signs which appear to reach the complete arrangement of semiotic system. Riffaterre (1983) explains that through hermeneutic the readers become conscious of their own interpreting, even the text seems obscure and ambiguous (p. 7-8).

As the progresses through the texts, the reader remembers what he has just read and modifies his understanding of it in the light of what he is now decoding. As he works forward from start to finish, he is reviewing, revising, comparing backwards. He is in effect performing a structural decoding, as he moves through the text he comes to recognize, by dint of comparisons or simply because he is now able to put them together, that successive and differing statements, first noticed as mere ungrammaticalities, are in fact equivalent, for they now appear as variants of the same structural matrix (Riffaterre, 1978, p. 5-6).

As the conclusion, through these two stages of reading, the readers deal with interpretation in the level of first and second formal interpretation where the reader experiences dual sign. There is a process of comprehending the core meaning of the poetry by the reader through the level of decoding signs in heuristic and in the level of hermeneutic. It started from the first level where interpretation based on the emergence of words which may carry more than one meaning or dual signs.

b. Textual Interpretant

The interpretant may be a textual sign. Instead of being symbolized by a word referring to the text in which the reader is to find his hermeneutic clues, *the interpretant is a fragment of the text actually in the poem it serves to interpret* (Riffaterre, 1978, p. 109). Textual interpretant leads the reader into the further stage where reading involves external factors (beside the poem itself), such as supporting text. Textual interpretant guides the reader in two ways. The first, it helps him focus on intertextuality, especially on how the poem exemplifies the type of intertextual conflict where two conflicting codes are present within its boundaries. It can be said that interpretation to a poem could not do without the understanding of social and cultural background of the poet, an important contribution to guide the reader in understanding the deep meaning of the poem. The second, the textual interpretant functions as the model for the hypogrammatic derivation (Riffaterre, 1978, p. 109-110).

2.3 Perspective of Love

Love is closely associated with life. People who talk about love usually connect it with life. Generally, people relate love to something happy, romance and passion. In English, the word "love" which is derived from Germanic forms of the Sanskrit *lubh* means desire as cited in *Internet Encyclopedia of Philosophy*. But in another dimension, love has other definitions and descriptions. In this research the major theme of the poems which will be analyzed is about love. This research directs the readers to find out other perspectives about love.

Throughout history, people from a variety of disciplines have speculated on the nature of love. For example, as early as 1886, the German physician and pioneering sexologist Richard von Krafft-Ebing (1886/1945) identified four types of love: true love, sentimental love, friendship, and sensual love. Several decades later, psycho-therapist Albert Ellis (1954) proposed additional love varieties: “Love itself....includes many different types and degrees of affection, such as conjugal love, parental love, familial love, religious love, love of humanity, love of animals, love of things, self-love, sexual love, obsessive-compulsive love, etc.” (General Theories of Love, p. 3)

Philosophically, the nature of love since the time of the Ancient Greeks already discussed. In Greek terms, there are four kinds of love; they are *Eros*, *Philia*, *Agapé*, and *Storgē* as cited in Internet Encyclopedia of Philosophy.

a. *Eros*

The term *eros* (Greek *erasthai*) is used to refer to that part of love constituting a passionate, intense desire for something. It is often referred to as sexual desire, hence the modern notion of ‘erotic’ (Greek *erotikos*). According to Plato, *eros* is held to be common desire that seeks transcendental beauty-the particular beauty of an individual reminds us of true beauty is exist in the world.

The implication of the Platonic theory of *eros* is that ideal of beauty which is reflected in the particular images of beauty we find, becomes interchangeable across people and things, idea, and art; to love is the love the Platonic form of beauty-not a particular individual, but the element they possess of true beauty. Reciprocity is not necessary to Plato’s view of love.

b. Philia

In contrast to the desiring and passionate yearning of *eros*, *philia* entails a fondness and appreciation of the other. For the Greeks, the term *philia* incorporated not just friendship, but also loyalties to family and *polis*-one's political community, job, or discipline.

Aristotle elaborates on the kinds of things we seek in proper friendship, suggesting that the proper basis for *philia* is objective: those who share our dispositions, who bear no grudges, who seek what we do, who are temperate, and just, who admire us appropriately as we admire them, and so on. *Philia* could not emanate from those who are quarrelsome, gossips, aggressive in manner and personality, who are unjust, and so on. The best characters, it follows, may produce the best kind of friendship and hence love: indeed, how to be a good character worthy of *philia*.

c. Agapé

Agapé refers to the paternal love of [God](#) for man and of man for God but is extended to include a brotherly love for all humanity. Agape arguably draws on elements from both *eros* and *philia* in that it seeks a perfect kind of love that is at once a fondness, and a passion without the necessity of reciprocity.

Agapé arguably draws on elements from both *eros* and *philia* in that it seeks a perfect kind of love that is at once a fondness, a transcending of the particular, and a passion without the necessity of reciprocity. The concept is expanded on in the Judaic-Christian tradition of loving God: "You shall love the Lord your God with all your heart, and with all your soul, and with all your might".

d. Storgē

Storgē (pronounced 'Stor-gay') is love of a community and family. Often dutiful, sometimes unfeeling, but very strong none the less. To the *storgic* lover, love is an extension of friendship and an important part of life.

From the explanation above, it will lead the researcher to find out the poetic signs of love in Robert Frost poems and classify the poem on the kind of love. By collecting the poetic sign which is in the form of word or phrase that will be found in the six analyzed poems, the readers will understand easily not only the content and message of the poems, but also the whole meaning of the poems.

2.4 Robert Frost Poems

Poetry is about the experience of the poet. In poetry, it can be about love, death, nature and religion. Any kinds of poet's feeling can be as the topic of poetry. Peck and Coyle (1984:11) explain that poetry is primarily an expression of the poet's emotions. Because poetry is poet's emotion and it has complicated form, it makes studying poetry is perhaps difficult. In contrast, Peck and Coyle (1984:14) say that studying poetry becomes much easier if we know that we can always start by looking for this sort of pattern in the text, for a fairly obvious and straightforward opposition, for example, the unhappiness of doubt set against the joy of confident religious faith.

Robert Lee Frost (1874-1963) is an American poet who was the leading modern American *poet of nature* and rural life. He writes about nature as a way of communicating more abstract or complex psychological concepts. He takes something from nature and makes it analogous to something people feel or think. In this sense, Frost

doesn't really write about nature at all; he is actually writing about people, with nature just making his ideas a little more accessible.

Frost has so often written about the rural landscape and wildlife that one can hardly avoid thinking of him as a nature poet. According to John F. Lynen in his journal entitled "The Pastoral Art of Robert Frost", Frost began as a nature poet; "To a Moth Seen in Winter," "Rose Pogonias," "Going for Water" are representative of his work before 1913, and the interest in nature was to persist throughout his career. Frost's nature poetry is so excellent and so characteristic that it must be given a prominent place in any account of his art. In our attempt to understand this aspect of Frost, the idea of pastoral proves useful. Not that the nature poems are to be considered as pastorals in any strict sense -- obviously the two kinds of poetry differ. In pastorals the subject is a special society, or, more generally, a way of life, and nature is merely the setting within which we see this. The pastoralist does not write about nature; he uses nature as his scene, and it is important only in that it defines the swain's point of view. Nevertheless, Frost's nature poetry is closely related to his pastoralism. (The Pastoral Art of Robert Frost, p. 1).

Most of Frost's poems use nature imagery. His grasp and understanding of natural fact is well recognized. However Frost is not trying to tell us how nature works. His poems are about human psychology. Rural scenes and landscapes, homely farmers, and the natural world are used to illustrate a psychological struggle with everyday experience met with courage, will and purpose in the context of Frost's life and personal psychology. Frost uses nature as a background. He usually begins a poem with an observation of something in nature and then moves toward a connection to some human situations.

Robert Frost uses nature as imagery. He observes something in nature and says this is like that. He leads you to make a connection, but never forces it on the reader. Read on a literal level, Frost's poems always make perfect sense. His facts are correct, especially in botanical and biological terms. But he is not trying to tell nature stories nor animal stories. He is always using these metaphorically implying an analogy to some human concern. The reader may or may not be reminded of the same thing that the poet was thinking of when he wrote the poem, but he hopes the reader is close.

2.5 Previous Studies

In this research, the researcher takes three previous studies. The first is Atiek Rokhimah, a student from State Islamic University of Malang in 2009 with her thesis entitled "*The Metaphors in William Wordsworth's Poem Based on Riffaterre's Semiotic Theory*". Her thesis uses semiotics of Riffaterre. Same with the researcher, she also uses the poems as her object of the research but only focuses on metaphors in those poems. As the result of her research, she found three kinds of metaphorical expressions in the poems which she analyzed by using Riffaterre's semiotics theory. They are nominative metaphor, predicative metaphor, and sentential metaphor. Analyzing the poems using Riffaterre's semiotics theory is not only about poetic signs but also metaphorical expression which also done by heuristic and hermeneutic reading of the poems. In heuristic reading, she identifies the metaphorical expression and in hermeneutic reading she gives the meaning of those metaphorical expressions.

The second previous study which has the correlation to this research is from Uniawati, the postgraduate student of Diponegoro University in 2007 with her thesis entitled "*Mantra Melaut Suku Bajo, Interpretasi Semiotik Riffaterre*". Her thesis also

applies Semiotics theory of Riffaterre. Different with the first previous study, her thesis uses mantra(s) as the object of her research. The result of her research indicate that conducted meaning to Bajo tribe spell when go to sea representation at reality and identity construction in life of Bajo tribe society. Bajo tribe society as speller when go to sea to show the existence of multiethnic which grow in its environment through text which used in spell when go to sea, they are ethnical Bugis and Arab.

The last previous research entitled "*An Analysis of Symbolic Signs in Emily Dickinson's Death Poems*" in 2012 which is conducted by Nabila Inaya Jannati, she is a student of Sebelas Maret University of Surakarta. She also uses semiotic approach and theory of Michael Riffaterre. She also uses poems as the object of her research but different with the researcher, she uses Emily Dickinson's poems which are about death. It is quite different theme of discussion with the researcher. As the result of her thesis, she finds two kinds of symbols in Emily Dickinson's death poems, they are personal and conventional symbol. She reveals that Dickinson's death poems express indirection. She also elaborates how the way Dickinson's construct the death symbols through Riffaterre's semiotics theory.

CHAPTER III

ANALYSIS

This chapter contains the analysis of Robert Frost's love poems by using semiotics theory. There are six poems of Robert Frost analyzed in this chapter.

The poems are:

1. Love and Question
2. A Late Walk
3. Wind and Window Flower
4. Flower-Gathering
5. A Line-Storm Song
6. A Prayer in Spring

This chapter divided into three sub chapter. It based on two stages of reading in *Riffaterre's Semiotics of Poetry*; they are heuristic and hermeneutic reading, and one sub chapter about the signs that found in six Frost's poems.

3.1 Heuristic and Hermeneutic reading of *Love and Question* poem

A STRANGER came to the door at eve,
And he spoke the bridegroom fair.
He bore a green-white stick in his hand,
And, for all burden, care.
He asked with the eyes more than the lips
For a shelter for the night,
And he turned and looked at the road afar
Without a window light.

The bridegroom came forth into the porch
With, 'Let us look at the sky,
And question what of the night to be,
Stranger, you and I.'
The woodbine leaves littered the yard,
The woodbine berries were blue,
Autumn, yes, winter was in the wind;
'Stranger, I wish I knew.'

Within, the bride in the dusk alone
Bent over the open fire,
Her face rose-red with the glowing coal
And the thought of the heart's desire.
The bridegroom looked at the weary road,
Yet saw but her within,
And wished her heart in a case of gold
And pinned with a silver pin.

The bridegroom thought it little to give
A dole of bread, a purse,
A heartfelt prayer for the poor of God,
Or for the rich a curse;
But whether or not a man was asked
To mar the love of two
By harboring woe in the bridal house,
The bridegroom wished he knew.

3.1.1 Heuristic reading of *Love and Question* poem

Love and Question poem is the first love poem which is analyzed by the researcher. This poem consists of four stanzas with eight lines each. There are three

characters in this poem they are a stranger, the bridegroom, and the bride. This poem starts by using capital letters to emphasize the first character in this poem namely 'stranger', and all of Frost poems in *A Boy's Will* book written in capital letters in the beginning of the poem. Stranger, who means a newcomer in a place or locality, comes to the bridal house for asking a night's shelter.

The first stanza tells about the stranger who comes into the bridal's house at night for asking the shelter. He is an old man who 'bore a green-white stick in his hand' and 'for all burden' (line 3-4). In line 'He asked with the eyes more than the lips/For a shelter for the night' indicates that he begged to get the night's shelter.

The second stanza is the setting of the poem take place. Outside the bridal's house, the bridegroom and the stranger talk each other. They come to the porch with the woodbine leaves littered the bridal's yard because it was autumn.

The third stanza describes the bride was within, she does not meet with the stranger. While her bride is inside the house, the bridegroom looked at the weary road to decide whether he gives a night's shelter for the stranger or not.

In the last stanza, finally the bridegroom does not give the stranger a night's shelter. In line (25-27) 'The bridegroom thought it little to give/A dole of bread, a purse,/A heartfelt prayer for the poor of God' the bridegroom decides to give such a provision to the stranger. Perhaps he hoped that the stranger could find the other place for his night's shelter, not in the bridal house.

The poem actually refer to two kinds of love: the romantic love of the groom to his bride, and the compassionate love for mankind. Eventhough the groom did not give shelter to the stranger. However, the groom shows his hospitality to the stranger. He is

not only offered the stranger some bread and money, but also pray. In the last stanza, clearly describes that the groom is very sincere help a stranger, even though they do not know each other. The bridegroom wants to a stranger know that he sincerely helps and prays for the poor of God and a curse for the rich. It means that the bridegroom wants help the stranger but with another way.

3.1.2 Hermeneutic reading of *Love and Question* poem

In the second stage of reading, the readers will find out the deeper meaning of this poem which emerges in the first stage of reading. The author begins with a stranger which is written in capital letters. It becomes a major topic that is told in this poem. This poem starts with a word “a stranger”, means that a person whom one does not know or with whom one is not familiar. Here, Frost wants to show the readers that the existence of stranger has an impact in this poem. Stranger who comes in the bridal house with the green-white stick in his hand, need a help for the night’s shelter. In line five and six, ‘He asked with the eyes more than the lips/For a shelter for the night,’ a stranger truly needs a night’s shelter and asked to the bridegroom with the eyes. Eyes represents the process of seeing, which represents a spiritual and symbolize understanding (Cirlot, 2001, p. 99). From that line, the readers know that the stranger really begged the night’s shelter to the bridegroom, because he speaks more than words. The line ‘He asked with the eyes more than the lips’ means his eyes says something which supports his words that he really need a night’s shelter.

In the first to fourth line in the second stanza clearly explains that the groom talks to a stranger outside the house, they are in the porch of the house. Here, in the second stanza Frost uses stranger in line ‘Stranger, you and I.’ and ‘Stranger, I wish I knew.’ as

repetition to emphasize the explanation that a stranger gives the impact of this poem. The groom and a stranger talk in a porch with the woodbines of blueberries litter the yard. In line 'The woodbine leaves littered the yard,/The woodbine berries were blue,' emphasize the line 'Autumn, yes, winter was in the wind' which the moment is in autumn where the leaves fall. In the second stanza reveals the kindness character of the speaker to the stranger by letting him comes into the porch and talk each other.

Within, the bride in the dusk alone
Bent over the open fire,
Her face rose-red with the glowing coal
And the thought of the heart's desire.
The bridegroom looked at the weary road,
Yet saw but her within,
And wished her heart in a case of gold
And pinned with a silver pin. ---- (line 17-24)

The bridegroom's spouse inside the house with the glowing coal and her face was red like a rose. Frost uses cliché in line 'Her face rose-red with the glowing coal', 'red as rose' is the prime poetic cliché, and the poets have used every other term for red to describe it such as Shakespeare's "deep vermilion" (Sonnet 98) or the "crimson joy" of Blake's "Sick Rose" (Ferber, 2007, p. 172).

The romantic love appears in line 'And the thought of the heart's desire' represents the bride's desire to the groom who still outside talk to the stranger. Perhaps, the bride wanted to be with her bridegroom inside the house spend the twilight in the autumn. The bridegroom is in the middle position between two persons; the stranger and his spouse. In line 'The bridegroom looked at the weary road,' shows the readers that the bridegroom thinks about the stranger and decides to help him or not.

The last two lines in the third stanza ‘And wished her heart in a case of gold/And pinned with a silver pin’ describes the bride is a someone special to the bridegroom. Gold is applied to whatever is best or more excellent (Ferber, 2007, p. 86).

The bridegroom thought it little to give
A dole of bread, a purse,
A heartfelt prayer for the poor of God,
Or for the rich a curse; ---- (line 25-28)

The topic of this poem is about love, the matrix of this poem is about love. Those mentioned stanzas tell the readers about love and sincerity. Love and sincerity in this poem clearly shown by the first to fourth line in the last stanza. The groom shows his caring attitude to a stranger, a man who had never met before. He thinks to give a stranger food and money (bread and purse). Furthermore, he prays for a stranger with the heartfelt prayers.

3.1. The poetic signs of love which are found in *Love and Question* poem

There are six poetic signs which are found in this poem which referring to love. They are come forth into the porch, heart’s desire, gold, silver, a dole of bread, purse, and a heartfelt prayer. All of those mentioned poetics signs describe the poetic sign of love.

The first poetic sign which referring to love appears in line 9 ‘The bridegroom came forth into the porch’ where the speaker give a warm welcome to the stranger. The stranger, whom one is not familiar, comes to the bridal house at eve for asking a night’s shelter. The house owner, a bridegroom let the stranger came forth into the porch for talking. It is kind of hospitality of the speaker to the stranger. The speaker shows token of appreciation to the stranger who comes in his house. Mosley (1995) in Internet Encyclopedia of Philosophy stated that agape refers to the paternal love of God for man

and of man for God but is extended to include a brotherly love for all humanity. What the speaker done, giving a warm welcome to the stranger is a kind of appreciation and love to all humanity in which they do not know each other.

The phrase 'came forth' literally means progress or step forward. Here, came forth is intended to invite a stranger into the porch for talking each other. This is the way the bridegroom keeps his bride safe inside the house. The bridegroom 'came forth' into the porch with the stranger is for not letting stay close with her bride who was inside the house. The same way that the speaker done to the stranger by letting him come into the porch, not inside his house shows other kind of love that is called storgē. In Greek term, according to Mosley (1995) storgē is love of a community and family. Related to this poem, the bride was inside the house and the stranger is a man. The speaker does not invite the stranger to come inside the house because he loves his spouse and does not want her to meet the stranger.

In line 'thought of the heart's desire is the second poetic sign of love. It hints the bride's love to the bridegroom. She wants to be with her bridegroom who was outside the house, talk to the stranger in the porch. Her heart is in desire. This kind of eros love. In Greek term of love, eros is used to refer to that part of love constituting a passionate, intense desire for something.

In phrase 'case of gold' and 'silver pin' in line 'And wished her heart in a case of gold / And pinned with a silver pin' (line 23-24) represents patience. In this poem, patience can be attributed to love, the bride's patience in order to wait the bridegroom who still was outside with the stranger. Those two phrases refer to the bride who is inside

the house alone with the glowing coal. This line is related to the previous poetic sign which describes that the bride is in desire.

In the last stanza, the researcher identifies a dole of bread, purse, and heartfelt prayer. All those mentioned poetic sign are nouns which are referring to love. The first is bread; bread belongs to food which means source of life. Even though in this Love and Question poem, finally the bridegroom did not give the stranger a night shelter, the bridegroom gives a dole of bread (line 26). From the situation above, the researcher knows that the bridegroom sincerely gives something to the stranger, in the form of food.

Like bread, purse is one of source of life. Purse is related to money, which is medium of exchange. The bridegroom gives money to the stranger aims that the stranger could seek another place to go for spending the night. The stranger will not disturb the bridegroom and his bride, which appears in line 'By harboring woe in the bridal house/The bridegroom wished he knew' (line 31).

The last poetic sign in Love and Question poem is prayer. 'Prayer' means speak to God especially in order to give thanks or to ask for something. To hope or wish very much for something to happen. A heartfelt prayer means someone who prays sincerely, without coercion. Someone who does not have lover characteristic will never give a heartfelt prayer, even more for the stranger.

Giving a bread, purse, and prayer to a stranger done by the bridegroom which are the researcher classifies them into poetic signs which referring to love, the love among human being. According to Encyclopedia of Philosophy, Agape refers to the paternal love of God for man and of man for God but is extended to include a brotherly love for

all humanity. All of the items which are given by the bridegroom to the stranger indicate concern that leads to love with a human being.

Frost wants to deliver another perspective of love to the readers through this poem. Frost gives the message of love in romantic relationship and love among human beings through the nature by giving signs which are means love. Love and Question is one of Frost's poems which tell about love which is covered by melancholic and dramatic moment. He reveals new thought through the uses 'came forth into the porch' as a poetic sign which referring to love among human being. Moreover, he uses phrase heart's desire and the dictions such as case a gold, silver, a dole of bread, a purse, and prayer which are belong to sign of love.

3.2 Heuristic and Hermeneutic reading of *A Late Walk* poem

WHEN I go up through the mowing field,
The headless aftermath,
Smooth-laid like thatch with the heavy dew,
Half closes the garden path.

And when I come to the garden ground,
The whir of sober birds
Up from the tangle of withered weeds
Is sadder than any words

A tree beside the wall stands bare,
But a leaf that lingered brown,
Disturbed, I doubt not, by my thought,
Comes softly rattling down.

I end not far from my going forth
By picking the faded blue
Of the last remaining aster flower
To carry again to you.

3.2.1 Heuristic reading of *A Late Walk* poem

In this *A Late Walk* poem, the readers mostly considers that this poem tells about the sadness based on the dictions which used by the poet. This poem consists of four stanzas, each stanza consists of four lines. The poet uses several figurative languages in this poem; simile in line 'The headless aftermath,/Smooth-laid like thatch with the heavy dew', metaphor in line 'The whirl of sober birds/Up from the tangle of withered weeds', personification in line 'A tree beside the wall stands bare,' and 'But a leaf that lingered brown,/Disturbed, I doubt not, by my thought,/Comes softly rattling down'.

A Late Walk poem also contains of signs which are classified by the researcher as the signs of love through the sad and melancholic tone which creates by the poet. This poem seems based on the poet's life experience. According to Wellek and Warren as cited in Agustina, the extrinsic element of literary works such as biography, psychology, social, ideas and other arts. Based on Frost's life experience, *A Late Walk* poem was written.

This poem tells about the journey of the speaker goes to the garden in the morning. The sadness tone has shown by the poet in the subject 'I' who indicates nobody accompanies the speaker through the mowing field.

The second stanza is about the speaker come in to the garden and greeted by 'the whirl of sober birds' and 'tangle of withered weeds', both conditions are to emphasize the

sad and sorrow condition which experienced by the speaker. Frost uses alliteration in two phrases 'garden ground' and 'withered weeds'.

In the third stanza, it tells the readers about the condition in the garden ground 'A tree beside the wall stand bare / But a leaf that lingered brown' means there is no something eternal in this world, even something strong. Frost uses contradiction statement in lines 'A tree beside the wall stands bare,/But leaf that lingered brown,' as a paradox is a way of the poet distorts the meaning. Tree signs of immortality which is contrast with 'but a leaf that lingered brown' described as about to die.

In the last stanza, the speaker ends up his journey for picking the flower and carrying it to someone named 'you'. The end of this poem causes confusion for the readers because of the existence of subject 'you' who is only mention once in this poem

In the first level of reading, in the whole *A Late Walk* poem describes the sorrow and misery faced by the speaker when he takes the journey by himself. So that, the readers have to do the next level of reading for getting the deeper meaning in a whole poem.

3.2.2 Hermeneutic reading of *A Late Walk* poem

A Late Walk poem is one of collected poem in *A Boy's Will* book which published in 1913. At that time Frost was in 39 years old. In 1900, Frost experienced many sad things during the year including the death of his son, Elliott on July 8 and his mother dies of cancer on November 2. In the same year, his wife, Elinor Frost suffers severe depression caused by their son's death. *A Late Walk* is a poem which seemed tells about his real life. This poem truly shows the readers about sincere love to someone, dearest one which covered by sad and sorrow experience.

At glance, this poem tells the reader about loss and sadness but when the readers try to find out the deeper meaning of this poem, we will find love inside it. This poem is dedicated to someone who is close to the speaker named “you”, it seems related to the poet’s life experience. At the beginning line in the first stanza, Frost shows sadness and melancholic tone when he goes up through the mowing field. It seems like a barren place, looks like a desert. The line ‘The headless aftermath/Smooth-laid like thatch with the heavy dew’ emphasizes that this poem truly tells about sadness. In the first stanza, overall, the poet describes the sorrow through the diction in this poem.

And when I come to the garden ground,
The whir of sober birds
Up from the tangle of withered weeds
Is sadder than any words

A tree beside the wall stands bare,
But a leaf that lingered brown,
Disturbed, I doubt not, by my thought,
Comes softly rattling down. ---- (line 5-12)

In the second and third stanza, the sadness still visible here, when the author comes to the garden ground with the whir of sober birds. Frost uses imagery in the line ‘but a leaf that lingered brown’ represent a coming late or regret. Leaf traditionally in green color, when they become brown, it means something late or regret.

In the second stanza, in line ‘the whir of sober birds up from the tangle of withered weeds’ is a metaphor which describes the speaker feel lonely amid the crowd. Birds are interpreted as human souls (Cirlot, 2001, p.28) in which of this poem related to the people around the speaker but he comes by himself and unaccompanied by anyone. The alliteration withered weeds in line ‘Up from the tangle of withered weeds’ can be

interpreted as Frost family member who are die; his son and his mother. As the correlation, this line is interpretation of subject named “you” who appears in the last stanza. The word “you” can be interpreted as the poet’s family member who has dead.

In the third stanza, it tells the readers about the condition in the garden ground ‘A tree beside the wall stand bare / But a leaf that lingered brown’ means there is no something eternal in this world, even something strong. Frost uses contradiction statement in lines ‘A tree beside the wall stands bare,/But leaf that lingered brown,’ as a paradox is a way of the poet distorts the meaning. Tree signs of immortality which is contrast with ‘but a leaf that lingered brown’ described as about to die.

I end not far from my going forth
By picking the faded blue
Of the last remaining aster flower
To carry again to you. ---- (line 13-16)

In the last stanza, the poet expresses his sadness by picking the faded blue aster flower in line ‘by picking the faded blue/of the last remaining aster flower’. The deeper meaning in those lines shown by ‘picking the faded blue’ and ‘aster flower’. Blue signifies heaven and heavenly things. Blue is traditionally the color of heaven, of hope, of constancy, of purity, truth, and of the ideal (Ferber, 2007, p. 31). Blue can be associated with sky, which is in elevation. The last line ‘To carry again to you’ means the author truly wants to make his someone special happy. The author uses “again” as the diction is to emphasize that he ever do the same thing to his someone special. ‘From the explanation, the readers know that the author has a sincere hope to his someone special.

Based on the information of Robert Frost’s life before *A Boy’s Will* book’s publishing, it can be concluded that *A Late Walk* poem was written by the poet based on

his real life background and experiences during year 1900. As a naturalist poet, Frost uses nature as metaphors to write this beautiful poem and deliver the message about love. He also describes how true love can be seen in any condition, included in a sad poem as in *A Late Walk*. Here the poet himself as the speaker in this poem delivers the love thematic poem through *A Late Walk*. He takes the journey aims to pick aster flower is a manifestation of love to his beloved one; his son and/or his mother.

In conclusion, if we read the whole of this poem, we will find out the deeper meaning of this poem. There is a purity of love in this poem which author creates through sad and sorrow moment. By understanding the meaning of the diction in this poem, the reader will get the whole meaning and message of this poem. This poem tells the reader about how to maintain and sustain a love even though in the hard condition. We must have a great expectations and struggle in getting something, especially love.

3.2.3 The poetic signs of love which are found in *A Late Walk* poem

In this poem the researcher identifies three poetic signs which refer to love. They are in a form of word, phrase, and idea. In line 13 'I end not far from my going forth', the phrase faded blue in line 14 and aster in line 15.

I end not far from my going forth
By picking the faded blue
Of the last remaining aster flower
To carry again to you ---- (line 13-16)

The first poetic sign which referring love appears in line 'I end not far from my going forth' means the speaker's quit. He quits from his journey for picking a flower for his beloved ones who is in this poem named "you". The subject "you" seemed interpret

the speaker's family member, it clearly discussed in the previous subchapter. In addition, Frost also uses 'forth' in these two other poems, *A Line-Storm Song* and *Love and Question* poem.

The phrase 'faded blue' in line 14 signifies whom the speaker's love. Blue can be associated with sky, which is in elevation. Frost uses 'blue' for describing something/someone beloved and precious. Enlarge the interpretation, faded blue is related to the word 'aster' which will the speaker carries to someone namely "you" in this poem. Aster flower represents love; for daintiness and charm as well as patience. Faded blue aster flower in full meaning signifies pure love. The pure love which showed by the speaker to his beloved ones even though he/she does not exist.

To sum up, the three poetic signs which identify by the researcher are the effort of the speaker expresses his love to his beloved ones that related to his life experience. According to Moesley (1995) in *Encyclopedia Philosophy of Love*, in Greek term it is called *Storge* which means the love of a community and family. For instance, when the speaker picking the faded blue aster flower to carry to his beloved ones.

3.3 Heuristic and Hermeneutic reading of *Wind and Window Flower* poem

LOVERS, forget your love,
And list to the love of these,
She a window flower,
And he a winter breeze.

When the frosty window veil
Was melted down at noon,
And the caged yellow bird
Hung over her in tune,

He marked her through the pane,
He could not help but mark,
And only passed her by,
To come again at dark.

He was a winter wind,
Concerned with ice and snow,
Dead weeds and unmated birds,
And little of love could know.

But he sighed upon the sill,
He gave the sash a shake,
As witness all within
Who lay that night awake.

Perchance he half prevailed
To win her for the flight
From the firelit looking-glass
And warm stove-window light.

But the flower leaned aside
And thought of naught to say,
And morning found the breeze
A hundred miles away.

3.3.1 Heuristic reading of *Wind and Window Flower* poem

“*Wind and Window Flower*” is one of Robert Frost poems which was published in 1913. The poem consists of seven stanzas of four lines each. *Wind and Window Flower* is a poem which tells about a man who falls in love with a woman. The characters in the poem are a winter breeze and a window flower as in the title. Winter breeze is the first character which represents a man, and window flower is the second one which represents a girl. In the first stanza, at the beginning of word in this poem is written with the capital letter; the word ‘lovers’ addressed to other people who do not mentioned and do not exist in the poem.

The second and third stanza tells about the condition of the window flower at noon when frosty window was melted. The winter breeze wants to help her but he could not, he only gives a mark and comes again at night.

The fourth and fifth stanza tells about the winter breeze. He was a winter wind and concern with ice and snow. He gives the sash a shake when he comes to the window flower’s place and not many people know when he comes in.

The two last stanzas tell that the winter breeze hope can win her from the firelit looking glass. Unfortunately, the window flower has lean aside when she know the winter breeze has gone, so far.

The readers will get the whole meaning of the poem by understanding and finding the poetic signs which will make the message in this poem become clearer. Frost uses the dictions which closely related to the nature, and by reading this poem carefully, the readers could elaborate every single sign into integrity of beautiful meaning in the poem.

3.3.2 Hermeneutic reading of *Wind and Window Flower* poem

Wind and Window Flower poem tells about love of two sweethearts, it explains in the first stanza. In the first stanza, it tells about the two characters which involve in love romance. A man as a Winter Breeze and a woman as a Window Flower. The description of two characters showed in lines ‘She a window flower/And he a winter breeze.’

The phrase *window flower* in this poem represents a beautiful woman who has a distance with other. That means a woman is so special. According to Ferber, in many cultures, flower is sign of maiden (2007, p. 74). Flower can also mean the highest or most excellent of a type (p. 76).

Wind and Window Flower is a poem which contains many figurative languages. Start from the first stanza, the readers will find phrases ‘she a window flower’ and ‘he a winter breeze’. Those lines in the first stanza are a metaphor which brings the readers to see the image of the window flower and winter breeze in the poem. The other figurative languages can also found in another stanza in this poem.

In the second stanza tells the condition of the two characters in this poem, ‘The frosty window veil that was melted down at the noon’. Again, the researcher finds the imagery in this poem. The words that show visual imagery are melted down’. These words guide the readers to imagine that the frosty window veil that was melted down at the noon. These lines contain visual imagery that describe about how the frosty window veil was melted down at the noon because affected by sunlight. The lines ‘And the caged yellow bird/hung over her in tune’ means isolated, enclosed and could not be accessed. A bird in a cage, or hooded or clipped, might stand for any trapped or exiled person (Ferber, 2007, p. 26). A woman in this poem is trapped in a certain place. It has stood for a

woman's restricted life in society dominated by men. Women to caged birds that, no matter how well treated, always search for ways to gain their freedom (p. 27).

In the next stanza tells the readers when a man (winter breeze) comes to window flower, but he just marked her through the pane. By the word 'pane', the readers guide to imagine that he (winter breeze) that a man (winter breeze) that gave a sign to a woman (window flower) when he cannot do anything; he only gave a sign to a woman by giving a mark through the pane. A man (winter breeze) actually wants to escape and take away a woman from 'a cage', but he cannot. He only gives the mark to that place. The lines 'he could not help but mark/and only passed her by' and 'to come again at dark' gives the meaning that a man truly loves that woman.

He was a winter wind,
Concerned with ice and snow,
Dead weeds and unmated birds,
And little of love could know.

But he sighed upon the sill,
He gave the sash a shake,
As witness all within
Who lay that night awake ---- (line 13-20)

The lines 'He was a winter wind/concerned with ice and snow' contains of visual imagery that described about a man (winter wind). The speaker invites the reader to see a winter wind that concerned with the ice and snow. The winter as the main character in this poem; concern with ice and snow, dead weeds, and unmated birds. Ice and snow is described as the character of a winter which means cold. He was in grief and melancholy, in line 'Dead weeds and unmated birds' the condition around him at that time filled with

melancholy, but he still has a hope of love that he wants to know. His hope is about to win a window flower's love appears in lines 'He gave the sash a shake/As witness all within'. He gave the sash a shake to show that he is still awake at night.

Perchance he half prevailed
To win her for the flight
From the firelite looking-glass
And warm stove-window light.

But the flower leaned aside
And thought of naught to say,
And morning found the breeze
A hundred miles away. ---- (line 21-28)

In this two last stanza, tells the readers about a man (winter wind) who feels win above her (window flower) because of he lays awake at night (in previous stanza). In line 'to win her for the flight/ From the firelite looking-glass' and 'And warm stove-window light' interpret that the winter breeze feels deserve to get her love (window flower).

The phrase 'but the flower leaned aside' is a personification. The poet gives an attribute of human being to the flower. The poet describes that the flower leaned aside. Frost uses personification by attributing the flower like a human being. Personification is used to visualize the object (the flower) in human being. The word 'flower' represents the human being, because it is impossible for the flower has the thought and could say anything like a human being. The flower refers to a woman who becomes the main character in this poem. The two last stanzas, the Frost makes a sad ending of storyline in this poem, the lines 'And morning found the breeze/a hundred miles away' means when

the morning comes and found the breeze, at the same time, a man (winter breeze) is hopeless to get her (window flower) love. His hope is lost along the morning breeze a hundred miles away. In the last line in the last stanza, the researcher finds the phrase ‘And morning found the breeze/a hundred miles away’ as a hyperbole. Hyperbole or overstatement is simply an exaggeration to get the greater effect. From that phrase, Frost exaggerates that morning found the breeze a hundred miles away. The words that contain hyperbole are represented by “hundred miles”. In fact, it is impossible that morning found the breeze in hundred miles away. The researcher argues that hyperbole used to make an effect of exaggeration in this poem. That hyperbole phrase describes when the morning comes; the breeze leaves the window flower.

Overall, this poem is full of signs which the readers have to read more carefully and intensively to find out the deeper meaning of every word, phrase and sentence in this poem. This poem is an example of unrequited love. The winter breeze (the one in love) loves the window flower (the beloved one) but they are never being together. It describes by the author in the first and the second stanza, when there are two people are in love but their love cannot be unite and has to be forgotten.

The theme of *Wind and Window Flower* poem is about love which covered by hard condition through the two characters in this poem. The message of love in this poem can be caught by reading carefully and interpret each word or phrase in this poem.

3.3.3 The poetic signs of love which are found in *Wind and Window Flower* poem

In *Wind and Window Flower* poem, there are four the poetic signs which referring to love. Those four poetic signs will be explained as follows:

The first poetic sign which referring to love in this poem is found in line 'He marked her through the pane/He could not help but mark' which interpret the effort done by the speaker (winter breeze). He wants to be together with her (window flower) but unfortunately he cannot. The window flower and the winter breeze are separated by frosty window veil (line 4) which interprets there is a barrier between them so that their love cannot united. By giving a mark through the pane, the speaker at least doing effort to win her heart (line 21).

The second love poetic sign appears in line 'to come again at dark' (line 12). Frost uses the diction "again" is to emphasize the effort which is done by the speaker. The uses of "again" means repetition or do something more than once. The first lover gives a mark through the window pane and repeats it. The first lover gives a mark to her to show that he truly loves her and wants to be with her (window flower). The speaker wants to come and meet her at night when he comes again.

Next, the researcher found in line 18 'He gave a sash a shake/as witness all within' as a sign of love. The speaker shakes his sash as the witness that night awake. Those lines interpret the chaos of his heart when he cannot meet the window flower and being together with her. His love to the window flower were showed by giving mark and come again through her, and when he still cannot meet and come together with her, he shows the disappointment by shaking the sash. The researcher classifies it into love sign because people also can show the wrong attitude when the love does not realized.

The last poetic sign of love is in line 25 'flower leaned aside', this personification line means regret of a window flower for not saying to the winter breeze (a man), because she also loves him but he has gone a hundred miles away, that is why the flower leaned

aside after the winter breeze going away. The 'winter breeze' falls in love with 'the flower', but every time he tries to get the flower's attention she does not realize it. When 'the flower' realizes that she loves the winter breeze, he has already blown away from her and will never to return. The window flower regrets because she realized that she loved him and could not say anything to the winter breeze, but finally the winter breeze goes so far from her and her life.

From all mentioned poetic signs, the researcher concludes that the love of the two lovers (window flower and winter breeze) are fleeting and unfulfilled. *Wind and Window Flower* is a poem about unrequited love between the two lovers. The story of two souls finding love but unfortunately their love do not work as they want, they are never be unite. As in its title, *Wind and Window Flower* is two things that never be coming together. Winter breeze is a man, Window Flower as a woman which also represents spring. We know that winter and spring are two different seasons. Frost describes the love that can be unite by giving the title *Wind and Window Flower* in his poem.

The love of the winter breeze to the window flower finally not united. The winter breeze loves the beauty of the window flower but the fact that his love does not reply by the window flower. According to Moesley (1995), in the Greek term as cited in *Internet Encyclopedia of Philosophy*, this love is kind of *agape*. *Agape* arguably draws in that it seeks a perfect kind of love that is at once a fondness, and a passion without the necessity of reciprocity. In addition, *Agape* extended to include a brotherly love for all humanity.

3.4 Heuristic and Hermeneutic reading of *Flower-Gathering* poem

I LEFT you in the morning,
And in the morning glow,
You walked a way beside me

To make me sad to go.
Do you know me in the gloaming,
Gaunt and dusty gray with roaming?
Are you dumb because you know me not,
Or dumb because you know?

All for me? And not a question
For the faded flowers gay
That could take me from beside you
For the ages of a day?
They are yours, and be the measure
Of their worth for you to treasure,
The measure of the little while
That I've been long away.

3.4.1 Heuristic reading of *Flower-Gathering* poem

At a glance, this poem tells the reader something sad and melancholic. In the first stage of reading, the readers will take a note that Robert Frost describes the sadness in a poem through the nature. As the characteristics of Frost's poems, he selects the words which are related to the nature such as morning, gloaming and flowers. Same with the previous mentioned poems, this poem also tells about love; love between two persons, a man and his spouse. *Flower Gathering* consists of two stanzas with eight lines each. The first stanza tells about disappointment of a man with his spouse when she walks beside him. The disappointed feeling comes when a woman walk together with him while it was twilight, gaunt, and dusty. Perhaps, a man feels worry about her if she walks through gloaming. The word "dumb" repeats two times in the first stanza, in line "Are you dumb because you know me not/or dumb because you know?" addressed by the speaker to

express the disappointment to his spouse. The speakers say 'dumb' twice to emphasize what he really feels to his spouse.

In the beginning word of the first stanza, like in other Frost poems, written in capital letters. The word *left* was written in capital letter is to emphasize the whole story of the poem which tells about the journey of a man who left his spouse for gathering the flower as in the title "*Flower-Gathering*".

The second stanza tells the reader about the worry of a man about his spouse, if he does not beside his wife anymore. In the first to third line in second stanza, the poet shows the anxiety of himself if his wife far from him. It clearly written in line "...that could take me from beside you". From that line, the reader knows that the speaker worried about being far with his spouse if he took the journey and leave her.

In the first level of reading, the readers only will get the meaning not in a whole context of poem, the readers will only get the sadness and dramatic tone. That is why the complete meaning of the poem will the readers get by doing second level of reading.

Flower Gathering by Robert Frost is an example of allegory which is the word or phrase inside this poem tells the reader about love. Jay Parini, an American biographer and critic stated that after Frost and his wife, Elinor were married, they took a long-postponed honeymoon to New Hampshire where Frost went for long walks in the woods and meadows around Allenstown. In his walks, sometimes Elinor accompanies him but often not because she was already pregnant with their first child. Parini also maintains that Frost guilt over going on these walks. Based on Parini's statement, this poem was written to express Frost's love for his wife, Elinor.

3.4.2 Hermeneutic reading of *Flower-Gathering* poem

In the second stage of reading, Frost delivers the message of love through the sadness condition. From the first stanza, Frost describes the condition of the two subjects in this poem; they are 'I' and 'you' where the story starts when he left his spouse.

I LEFT you in the morning,
And in the morning glow,
You walked a way beside me
To make me sad to go.
Do you know me in the gloaming,
Gaunt and dusty gray with roaming?
Are you dumb because you know me not,
Or dumb because you know? ---- (line 1-8)

The first up to fourth line which are become the beginning of the story when the man left her spouse in the sunny morning but his spouse follows him to go. In line 'Do you know me in the gloaming,/Gaunt and dusty gray with roaming?' is the contradiction of the phrase 'morning glow'. Morning glow shows that the sun shines in the morning, in contrast, the speaker in the gloaming, gaunt, and dusty.

Flower Gathering was published in Frost's book of poetry; *A Boy's Will* in 1913. At the point in time when he decided to craft this poem, Elinor was pregnant with Frost's child, and "Frost went for long walks in the woods and meadows around Allenstown, sometimes with Elinor for company but often not; at this stage of her pregnancy, it was difficult for her to take extended walks, especially when climbing was involved" Frost felt remorseful about abandoning his wife on these walks; his "guilt over going without her was caught in *Flower Gathering* in the beginning four lines. In line 'To make me sad to go' describes how sad the speaker is, when his spouse accompany him take the journey. He prohibits his spouse to go with him because he feel worries to her spouse and

her pregnancy. The third and fourth lines even go so far as to incriminate Elinor for "going a little way just to make him feel bad about continuing on" his lonesome journey to gather flowers for his pregnant wife. (Parini, p. 12-13 in *The Poetry of Robert Frost* as cited in <http://whypoetrymatters.blogspot.com/2012/08/flower-gathering-by-robert-frost.html>)

From Parini's explanation, we know that this poem is about love; love between the two spouses. The story of this poem starts with a man feel sad and did not want to leave his wife alone when he goes. Actually the wife wants to accompany her husband to go, but the husband did not allow her to accompany him to go. From the first stanza, it shows the readers how the pure love works. In line three to six in /You walked away beside me/to make me sad to go./Do you know me in the gloaming,/Gaunt and dusty gray with roaming?/ shows the condition in the outdoor at that time; it is in twilight, gaunt and dusty. The man feels worry about her if she accompanies him to go because the condition may seems dangerous for her and her pregnant at that time.

Like other his poems as in *A Late Walk* and *Wind and Window Flower* poem, Frost also portrays purity of love which is covered by sad condition in *Flower-Gathering*. The readers will get the whole meaning of the poem if they read carefully and find out the poetic signs in the poem and give the interpretation of them.

3.4.3 The poetic signs of love which are found in *Flower-Gathering* poem

As the poetic signs of love, the researcher finds three poetic signs in this poem. They are in line 7 'Are you dumb because you know me not', the phrase 'faded flowers gay', and the diction of measure and treasure which appears in line 'They are yours, and be the measure / Of their worth for you to treasure'.

The first poetic sign that the researcher found in *Flower-Gathering* poem is appears the repetition of word 'dumb' in line 'Are you dumb because you know me not' and 'Or dumb because you know?'. Both of two mentioned lines such a satire question which addressed to his spouse because she insists to accompany her husband take the journey. The spouse wants to accompany her husband even though she is in pregnancy. This kind of the loyalty of the spouse to her husband, and this belongs to *storgē* love. In Greek term, *storgē* is love of a community and family. In this case, love of the speaker to his wife.

In line 10 'For the faded flowers gay', the phrase 'flowers gay', Frost distorts the meaning in this line by using the ambiguity of 'gay'. The word 'gay' in this poem does not refer to a homosexual, but the long formation of *nosegay* which means a small bunch of flowers. Distorting meaning happens when there is the ambiguity, contradiction, or nonsense. (Riffaterre, 1978, p. 2). As mentioned in previous subchapter, the speaker takes the journey and left his spouse for gathering the flower. The speaker shows his love to his spouse through the flowers gay. Flowers gay will be given by the speaker to his spouse as the sign of his love to his spouse as the measure

The next love poetic sign is in line 14 'of their worth for you to treasure' which refers to something precious which the speaker gain to his spouse. According to Cirlot, treasure signifies exaltation (2007, p. 346). Enlarge the interpretation, 'treasure' in this poem refers to flowers gay which the speaker seeks for his spouse as his sign of love even though he has to leave her. The flowers gay which given by the speaker to his spouse is a treasure and worthy for both of them.

Frost delivers a great message of love through *Flower-Gathering* poem. By transferring signs and giving the meaning of each sign, the readers will understand the whole meaning of this poem. It requires sacrifice in a relationship of love as in *Flower-Gathering* poem.

3.5 Heuristic and Hermeneutic reading of *A Line-Storm Song* poem

THE line-storm clouds fly tattered and swift,
The road is forlorn all day,
Where a myriad snowy quartz stones lift,
And the hoof-prints vanish away.
The roadside flowers, too wet for the bee,
Expend their bloom in vain.
Come over the hills and far with me,
And be my love in the rain.

The birds have less to say for themselves
In the wood-world's torn despair
Than now these numberless years the elves,
Although they are no less there:
All song of the woods is crushed like some
Wild, easily shattered rose.
Come, be my love in the wet woods; come,
Where the boughs rain when it blows.

There is the gale to urge behind
And bruit our singing down,
And the shallow waters aflutter with wind
From which to gather your gown.
What matter if we go clear to the west,

And come not through dry-shod?
For wilding brooch shall wet your breast
The rain-fresh goldenrod.

Oh, never this whelming east wind swells
But it seems like the sea's return
To the ancient lands where it left the shells
Before the age of the fern;
And it seems like the time when after doubt
Our love came back again.
Oh, come forth into the storm and rout
And be my love in the rain.

3.5.1 Heuristic reading of *A Line-Storm Song* poem

This poem seems like a song lyrics which tells about love and relationship in love. Again, Frost shows the readers that he wrote a poem by selecting the words which are related to the nature. *A Line-Storm Song* composed by words that related to nature which have a great meaning and message when the readers read completely. Robert Frost wrote hundreds of poems in his life time and his work incorporated theme of life, growth and change. He often turned to nature to convey his message. *A Line-Storm Song* was one of many Frost's poems in which the weather plays a key part. The main theme of the poem is the renewal of love. The storm mentioned in the first line is a metaphor for difficulties in a relationship, and the speaker's goal throughout the poem is overcoming those difficulties. Frost uses nature to describe both the hard parts and the beautiful parts of the speaker's relationship.

In the first stanza, Frost uses some great imagery to set the scene of the poem. The poem begins with a beautiful stanza that allows readers to create a vivid picture in their

minds. This brings the poem to life. The readers can see the shape of the clouds, the hoof-prints in the snow, and the dew covered flowers. Frost also uses very descriptive language to make the poem authentic. 'Snowy quartz stones' and 'flowers too wet for the bee' add to the imagery and invite the readers to experience the poem with Frost.

Frost uses the next stanza to describe the sounds of the woods, which are eerily silent. The season is changing to winter and the woods are very quiet. Frost describes it by saying in lines 'All song of the woods is crushed like some/Wild, easily shattered rose.' The silence allows them to enjoy the moment and at the end of the stanza, the speaker invites his love to come and with join him in the woods with a beautifully written invitation.

When the readers read the third stanza, the readers will know that Frost gives an identity to the individual he is addressed in the poem. Frost uses diction and imagery to bring this woman into the poem. In lines such as 'And the shallow waters aflutter with wind/From which to gather your gown' and 'For wilding brooch shall wet your breast /The rain-fresh goldenrod/', the reader can see this woman entering the woods. Frost also uses great word choice that makes the poem more authentic. For example, words like 'own' and "goldenrod," have a very different effect than more ordinary words like "dress" or "yellow." The uniqueness of the diction makes the poem original and creative. These words also add to the beauty of the woman and of the poem overall. In the last stanza, Frost reveals details about this personal relationship and his hopes for the future. In addition, the fourth stanza also tells the readers about the effort to gain something.

3.5.2 Hermeneutic reading of *A Line-Storm Song* poem

A Line Storm Song poem tells the readers about the hardship in relationship. The hardship in this poem is described by using words storm, forlorn road, rain, and wet wood. Through the hardship of relationship, Frost as the author let the readers to find out the deeper meaning inside the poem which is about love. Difficulties and obstacles in a relationship are common happen.

As explained in the first element of reading above, this poem tells the readers about love and the relationship between two lovers. The main theme of the poem is the renewal of love. The storm mentioned in the first line is a metaphor for difficulties in a relationship, and the speaker's goal throughout the poem is overcoming those difficulties. Frost uses nature to describe both the hard parts and the beautiful parts of the speaker's relationship.

A Line Storm Song from *A Boy's Will* book can be seen in the context of the bird metaphor as an early prediction of what he fantasizes might occur. The poem suggests in its punning title its self-consciously lyrical (and therefore potentially ironic) and generative nature; with each "line-storm" touching off another, the poem may be seen as an explosive "song" whose lines generate their own sequential energy. (Katherine Kearns in *Robert Frost and a Poetics of Appetite*, p. 137).

Robert Frost uses nature to create sentimental emotion and feelings. Throughout the poem he uses different types of weather which are related to nature (snowy, rainy, cloudy) to signify his emotion. The couple in this poem seems to always argue, but their love is strong enough to bring them back together. In the first stanza, these eight lines explain the setting of the poem; cloudy, snowy, wet roadside, and rainy. In the first

stanza, Frost uses the imagery in line 'The line-storm clouds fly tattered and swift' and 'The roadside flowers, too wet for the bee'. From those two lines, the readers know the setting of this poem.

First stanza tells the readers about when a couple gets into relationship; they realize that they have their ups and downs. Fights happen, and they can lead to depression in the relationship but they still want love during at that time. Frost uses two imagery in the first stanza, in line 'The line-storm clouds fly tattered and swift' and line 'The roadside flowers, too wet for the bee'. Both of those two imageries become the setting of this poem and Frost leads the readers to have imagination about the condition of the relationship in this poem. The two mentioned imageries have a deep meaning. Frost uses 'clouds' and 'bee' in those two mentioned imageries are to describe how hard the relationship is; 'clouds' interprets death (Ferber, 2007, p.44) while souls are interpreted by bees (Cirlot, 2001, p.24). The last two lines in the first stanza 'Come over the hills and far with me/And be my love in the rain' show the readers that how hard the relationship happens, there is always love between two lovers. Rain as suffering or bad luck, rain also stands as a synecdoche for all bad weather and thus a sign of life's unhappy moments. (Ferber, 2007, p. 164).

In the second stanza the readers know that even after marriage, fight may still happen. They (the two lovers) begin to argue more and less love is being shown. They become weak to their love, but still stick together. The first line in the second stanza is a personification 'The birds have less to say for themselves' that means both the two lovers have a problem in their relationship. Generally speaking, birds, like angels, are symbols of thought, of imagination and of the swiftness of spiritual processes and relationship

(Cirlot, 2001, p. 28). Frost emphasizes the condition in the second stanza through 'wet woods' and 'rain when it blows' to create a gloomy and depressing mood.

In the third stanza, Frost has a message for people who have a relationship, in this case is romantic relationship of two persons. The line 'there is the gale to urge behind' is a personification which refers to bad things happen in a relationship. The two lines 'what matter if we go clear to the west,' and 'And come not through dry-shod' means two lovers going together no matter something will happen to them. They have to be tough to face any kind of problem in their relationship. When two people have a strong enough love in their relationship, they will make efforts and try to overcome bad things which may occurs in their relationship; so their relationship will come back strong.

The last stanza of this poem tells the readers about before and after hard things happens in their two lovers' relationship. In line 'Oh, never this whelming east wind swells' and 'but it seems like the sea's return' such a same condition with the previous stanza, it is about bad things happen in a relationship. *East wind* in the first line of last stanza 'Oh, never this whelming east wind swells' is generally a baleful force sent by God (Ferber, 2007, p. 235). In line 'but it seems like the sea's return' which means die. The two lovers' relationship almost ends when the bad things happen between them. To return to the sea is 'to return to the mother', that means to die. (Cirlot, 2001, p. 281).

3.5.3 The poetic signs of love which are found in *A Line-Storm Song* poem

In this subchapter of analysis, the researcher takes five poetic signs which refer to love. Those are in line 8 'and be my love in the rain', shattered rose, goldenrod, shell and fern.

The first poetic sign of love in this poem is the last line in the first stanza 'love in the rain' which means an invitation from a man to his lover to become his lover in a hard condition which interpreted by 'rain'. Frost gives persuasive speech in line 'be my love in the rain' for showing the readers that it is kind of struggle to maintain love and relationship. 'Rain' here interprets something hard, bad condition, and difficulties which happens in the relationship. Furthermore the line 'be my love in the rain' also appears in the last line of the last stanza.

In the second stanza, in line 'shattered rose' signifies broken love. Rose signifies completion, consummate of achievement, and perfection. Here, the contradiction might happen. When the rose being shattered, means that something perfect becomes broken or shatter. It is not telling the readers about the sweet love, but any other kinds of love include shattered love. In the second stanza, again, Frost uses persuasive speech to emphasize how hard the condition in this love relationship between two lovers. In the two last line in the second stanza 'Come, be my love in the wet woods; come, / Where the boughs rain when it blows' means the speaker wants to maintain love he had. It uses for asking to his lover to stay with him in bad and hard situation. Bad and hard condition in the relationship describe as in phrase 'wet woods' and 'boughs rain'. Talk about love is also talk about sorrow, sadness, and bad conditions. Love is not only something that could make smile, joy, happy but also gloomy and depressing.

In the third stanza, in line 'what matter if we go clear to the west/ And come not through dry-shod?' is an unanswered interrogative question from the speaker to his lover for joining and going together and ignoring the 'dry-shod'. In line 'And come not through dry-shod' uses by the poets to describe togetherness in any condition and together to build

‘shattered rose’ for being perfect anymore. In the line ‘the rain-fresh goldenrod’ means something felicitates and delight will come to the two lovers after through the hard condition. Goldenrod is plants that grow in the summer. There is relationship between the plant and summer. Summer is the most pleasant season, at least in the temperate zone, not only for its warmth but its long days (Ferber, 2007, p. 209). The word ‘goldenrod’, which means something joyful and reminds the readers there will be a light after the darkness. Related to the poem,

In the last stanza, sign of love appears in line ‘To the ancient lands where it left the shells’ which tells about their love in the past. Ancient land means something in the past where ‘shells’ being left. The sign of love describes as ‘shells’ which related to Aphrodite which means Goddess of love. The mythic birth of Aphrodite is from a shell. Frost not only uses nature as metaphors like seasons and flowers but also sea creature like shell. As a naturalist poet, Frost uses the diction ‘fern’ in line ‘Before the age of the fern’ which is related to the love. Fern in real meaning is a kind of flowerless plant. The poet chooses ‘fern’ in *A Line-Storm Song* poem for interpreting love, especially aground love. In the next line ‘And it seems like the time when after a doubt’ which is the reason why love aground. The poet uses semicolon (;) to give explanation in detail about something happens after getting doubt in relationship that makes love become ‘fern’, that appears in line ‘our love come back amain’.

The phrase ‘come forth’ is a personal sign which is used by the poet as sign of love in the poem. Come forth means step forward, which related to do effort, here effort to maintain love in any condition. In the previous analyzed poem, in *Love and Question* poem, Frost also uses that phrase in ninth line ‘The bridegroom came forth into the

porch'. In the last lines in the fourth stanza, Frost repeats persuasive sentence as in the first stanza 'And be my love in the rain' which strengthen statement about struggle for getting love back and overcoming the hard things which happens in the relationship. Something hard and the difficulties in a relationship which describes with 'storm', 'rout' and 'rain'.

The kind of love described by in the poetic signs which appear in *A Line-Storm Song* poem is a kind of love in romance relationship with the desire for being together. The speaker wants to be with his spouse/sweetheart. In Greek, this kind of *eros* love which is part of love constituting a passionate, intense desire for something. The speaker has desire something that is keep love in spite of the difficult.

3.6 Heuristic and Hermeneutic reading of *A Prayer in Spring* poem

OH, give us pleasure in the flowers to-day;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

Oh, give us pleasure in the orchard white,
Like nothing else by day, like ghosts by night;
And make us happy in the happy bees,
The swarm dilating round the perfect trees.

And make us happy in the darting bird
That suddenly above the bees is heard,
The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfil.

3.6.1 Heuristic reading of *A Prayer in Spring* poem

Robert Frost's poem under the title *A Prayer in Spring* shows the expression of gratitude to God's blessing that relates to the whole content of the poem through a prayer. The words of the title suggest that God is going to fulfill the plea of someone, during the calm season of Spring. The denotations or literal meanings that are presented in the title are that in the spring, someone is going to appeal to God for their needs. The connotations or figurative meanings that the words possess are the speaker's ascent into manhood, and needs guidance from God. This poem will be focusing on the speaker's request to God for something good to happen in his/her life, based on the title.

A Prayer in Spring poem is about how when the speaker first experiences love, it will feel like the whole world is in the speaker's favor. Everything around him/her, from trees to bees, will seem to move with a rhythm and daily life will seem almost unpredictable, as to what will happen next. This feeling is given to the speaker by God, so he/she has to learn to embrace the happy and beautiful meaning and feeling of it. Last but not least, when the speaker finds love like this, he/she has to learn to fulfill it.

In the reading at glance, the readers can identify *A Prayer in Spring* poem take place. It happens in outdoors, in the garden at the harvest time. A positive connotation is shown in *A Prayer in Spring* because the speaker continuously discusses the power of prayer and the faith they have with their God such in a whole full lines in the first,

second, and third stanza. Three from four stanzas in *A Prayer in Spring* poems totally tells the readers about hope and prayers. People who want get the happiness, they pray and ask to God for giving them pleasure and happiness in spring time.

A Prayer in Spring goes on to illustrate numerous other aspects of beauty that can be found in nature – a field of white flowers, the bees buzzing about the daily tasks in an orderly fashion, and the ‘perfect trees’ that exist in this idyllic setting. Even the bird, appearing unexpectedly and heading straight for the blossom does not disturb the peaceful scene but adds to it.

Through his poem, Frost uses the metaphors of different creatures within the beauty of nature to illustrate the love of God – his message is twofold, celebrating the perfect universe and showing that we too can reach God through the tools he gives us in life. *A Prayer in Spring* is really describes happiness through the nature and rural life.

3.6.2 Hermeneutic reading of *A Prayer in Spring* poem

A Prayer in Spring, as its title indicates, is a poem which is based on two basic elements they are religion and naturalism. It shows the expression of gratitude to God’s blessing that relates to the whole content of the poem. Prayer is spoken or unspoken wish that is addressed to God. The speaker prays for getting happiness and pleasure in the spring time that is given by God at present, so he should not think of something unpredictable in the future because the future is God’s secret that is planned for His creatures.

Beyond the literal meaning, the poem means that the greatness of love does not lie in forward-looking thoughts. To experience such love, one has to forget all his or her worries and fulfill this love because God has it reserved for you to embrace it. This poem

has visual imagery, similes, and metaphors. These figurative devices, such as imagery, similes, and metaphors are present in this poem, so bring out the beauty and feeling of being in love. Their purpose is to bring out the experience that one feels during the spring time.

In the first stanza shows the readers about a prayer to God for happiness in the moment because it reminder that the present contains a bunch of wonderful gifts, one of those is spring time that means a time of rebirth or a time of fertility. In addition, the speaker asks that we do not put our minds on the '*uncertain harvest*'. It means that we do not allow thinking about something in the future that is still unreachable and unpredictable. In the first line in the beginning stanza, 'Oh, give us pleasure in the flowers to-day;' Frost is comparing the joy that a flowers brings to a person's life to the pleasure that spring brings to a person's life.

In lines 'As the uncertain harvest; keep us here' and 'All simply in the springing of the year' interpret how to be patient of facing something 'uncertain', moreover something precious like spring. Spring is the most celebrated of seasons. Poets since antiquity have delighted in spring's return and relished its many distinctive features. Certain conventions were established early that have influenced poetry up to the present. (Ferber, 2007, p. 199). In this stanza, Frost shows line 'And give us not to think so far away; as the uncertain harvest keep us here' as simile, it compares between our mind of the future and the condition of uncertain harvest.

The second stanza is about asking for happiness and purity. In line 7 and 8 they want to be happy along with everything else God has created. Hope to gain happiness clearly shown in a line 'And make us happy in the happy bees' the speaker repeats

‘happy’ two times. It is for emphasizing that the speaker want get the happiness by asking to God. In addition, in line ' Oh, give us pleasure in the orchard white' also interprets about seeking happiness. In the last line tell as a progression of happy creatures going about their daily routine by expanding their activities in the beautiful trees.

Robert Frost spent most of his life in New England and Vermont where apple orchards and others were very plentiful. The apple orchards which Frost speaks have white apple blossoms that look beautiful during the day. By night, they appear like white ghosts haunting the orchards which he loves. Simile appears in line ‘like nothing else by day, like ghosts by night’. This simile compare with the line before “oh, give us happy in the darting bird”. So, the first comparison is between the *orchard white* and *nothing else by day*. The second comparison is between *the orchard white* and *ghost by night*. Frost wants to show how happy and feel grateful the speaker is when his/her orchard overgrown lots of apples. So many apples will look like a ghost when night comes.

The third stanza tells the readers that the speaker asks to God for his/her friends, neighbors, and relatives are able to discover pleasure and joy in these natural springtime delights. It can look by the author who depicts ‘happy in the darting bird’ a humming bird that resembles a ‘meteor’ as it ‘thrusts in with needle bill’. In the last line ‘a blossom in mid air stands still.’ So, by looking this situation, the speaker prays to God for people around him/her.

The metaphor showed by the third line in third stanza that is ‘The meteor that thrusts in with needle bill’. As a naturalist poet, the usage of ‘meteor’ in his poem is very uncommon. It becomes the way Frost creates a new meaning by indirectness language of poetry. In *A Prayer in Spring*, ‘meteor’ can be interpreted as a bird which flies quickly in

the air. The sign of birds is sometimes metonymical in origin, as when larks represent dawn and nightingales night, or swallows and cuckoos stand for arrival of spring (Ferber, 2007, p.25). Frost distorts the meaning in line ‘The meteor that thrusts in with needle bill,’; the phrase ‘needle bill’ is an ambiguity. According to Riffaterre, distorting meaning happens when there is ambiguity, contradiction, or nonsense. (1978, p. 2).

In the last stanza, Frost brings a person to aware and offers his reasoning that all of God’s creation is love. He believes that so many things in life are incomprehensible to the humans’ mind and heart, therefore must be left to God and he asks us to send our best gratitude to God for the beautiful of everything.

Frost explains that the beautiful spring orchard that he is describing is true love. In this case love means something that he cannot live without. To Frost, it is like a renewal both physically and spiritually through the beauty of the orchard. In his opinion deep love like this is only belongs to the divine. He also believes that if god sees fit he will permit love to the people who deserve it.

3.6.3 The poetic signs of love which are found in *A Prayer in Spring* poem

There are six poetic signs which referring to love in this poem; they are in the form of ideas in line ‘pleasure in the flowers today’, ‘pleasure in the orchard white’, ‘the swarm dilating round the perfect tree’, love, darting birds, and bees.

Beginning with the first line in the first stanza ‘Oh, give us pleasure in the flowers to-day;’ is an exclamation sentence which Frost uses for emphasizing and exclaiming to God. The speaker asks pleasure in the ‘flowers’. The word ‘flowers’ itself does not mean flower in the real but describes spring time. Flower signifies transitoriness, spring, and beauty. (Cirlot, 2001, p. 110). As connection, *flowers* and *spring* are related

to love and happy moment. Spring is the most celebrated of season. (Ferber, 2007, p. 199), it means that everybody loves and waits spring time.

Secondly, Frost represents idea of love in line 'the swarm dilating round the perfect tree'. By the arrival of swarm of the bees in the orchard, it means spring time is coming. Everyone around the orchard greet the spring time happily. Most general sense, the interpretation of the tree denotes the life of the cosmos; its consistence, growth, proliferation, generative and regenerative process. It stands for inexhaustible life, is therefore equivalent to sign of immortality (Cirlot, 2001, p.347). In addition, the perfect tree refers to a tree which bears fruit, and the swarm of bees come when the tree has been fruitful, in spring time.

In the spring time, everything is happy and pleasure, not only human being but also animals such as birds and bees. When spring comes, birds have flown into the orchard, and as well as also the swarm of bees, come into the orchard for seeking nectar of flowers. Frost maximizes the nature as the description of happiness in this poem. In the whole third stanza totally describes about the happy moment when spring comes. Frost uses contrary dictions to describe 'birds' as 'the meteor that thrust' in line 10. The usage of 'meteor' is very uncommon and unrelated to the nature, but here is the process of creating meaning occurs. The birds move/swift very quickly as meteor which moves from place to place.

In the last stanza, the two lines 'For this is love and nothing else is love' and 'The which it is reserved for God above' is the speaker's feeling in spring time. The speaker describes how happy he is when spring comes; something lovable happens in the orchard in spring time. Frost uses the diction 'love' to describe love in the real meaning. The

‘love’ which Frost meant is not about feeling love in the relationship among human beings but God’s love to His creators. It emphasizes in line ‘The which it is reserved for God above’. Through *A Prayer in Spring* poem, Frost gives the description of another perspective of love, which is related to the Creator.

The whole poetic signs which are found in *A Prayer in Spring* poem that is related to love is known as *Agape*. Moesley (1995), in Greek term as cited in *Internet Encyclopedia of Philosophy*, *agape* refers to the paternal love of God for man and of man for God but is extended to include a brotherly love for all humanity. Furthermore, the concept is expanded on in the Judaic-Christian tradition of loving God: "You shall love the Lord your God with all your heart, and with all your soul, and with all your might".

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter reports the conclusion about the study and suggestion. The conclusion is obtained based on the analysis of the data. Besides that, the researcher would like to give the suggestion for the next researchers who are interested in doing similar research.

4.1 Conclusion

Understanding the poetic signs in the poems is interesting and important. The readers will never know the whole meaning and the message of the poems if they do not read carefully and understand each sign and a whole meaning in the poem.

To understand the meaning and get the deeper interpretation of the poems, the readers have to do two levels of reading poem; they are heuristic and hermeneutic. In the second stage of reading, (or hermeneutic level) the researcher transforms the signs which appear to reach the complete arrangement of semiotics system.

Based on the analysis of six poems by Robert Frost, the researcher can conclude that Frost shows different signs of love which related to the nature and human life through his poems. Frost brings up the theme of love in his poem differently. Love which is shown in the poem is different one to another.

The researcher does not only take the word, or phrase, or idea which related to nature, but also all the poetic signs which means love, as the major discussion of this research. Because not all the words which related to nature give the interpretation of love.

Overall, there are twenty five poetic signs of love which are found in the six Robert Frost's poems. The poetic signs refer to love which are found by the researcher in

the form of a word, phrase, and idea. They are: came forth into the porch, a dole of bread, purse, heartfelt prayer, case of gold, silver, end not far from forth, aster, faded blue, tree, sash a shake, leaned aside, flowers gay, treasure, measure, be my love, shattered rose, goldenrod, shell, 'pleasure in the flowers today', 'pleasure in the orchard white', 'the swarm dilating round the perfect tree', love, darting birds, and bees. There are five similarity of signs of love which are found in the different poems they are 'forth' as in *Love and Question* and *A Late Walk* poem, 'tree' as in *A Late Walk* and *A Prayer in Spring* poem, 'love' as in *A-Line Storm Song* and *A Prayer in Spring* poem, 'bird' as in *Wind and Window Flower* and *A Prayer in Spring* poem, and 'flower' as in *Flower-Gathering* and *A Prayer in Spring*.

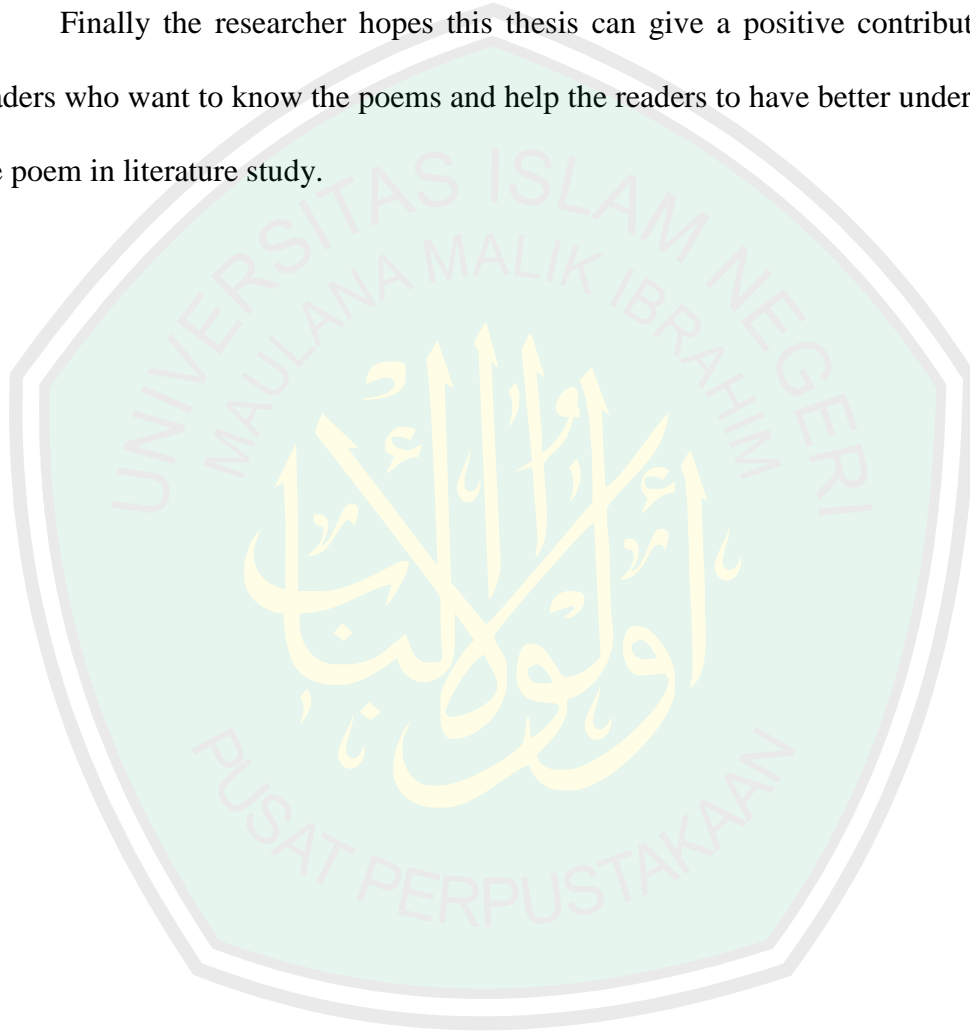
In addition, the six Frost's poems which are analyzed by the researcher have different kind of love. *Love and Question* poem tells about love between a person to his beloved, and love among mankind. In *A Late Walk* poem tells about love to the family and the close ones. *A Late Walk* poem also shows the purity of love. *Wind and Window Flower* tells about unrequited love between the two lovers. *Flower-Gathering* and *A-Line-Storm Song* show the readers that love need sacrifice and struggle, love still appears even though in the hard condition. The last poem *A Prayer in Spring* tells about love of God to His creator, it also expand the readers' point of view about love. Love exist does not only among human being but also between human being and their God.

4.2 Suggestion

The researcher hopes that this research can be one of contributions to the literary criticism. Hopefully, it can inspire the next researchers in doing the analysis of poetry especially in Robert Frost's poems, to study and understand his poems from different

aspects such as tone, mood, rhyme, etc. this because there are many other ideas and messages that can be explained in the poems. However, the researcher realizes that this research has been not perfect yet. Therefore, the researcher still needs the criticism and suggestion from the readers or the next researchers.

Finally the researcher hopes this thesis can give a positive contribution for the readers who want to know the poems and help the readers to have better understanding of the poem in literature study.



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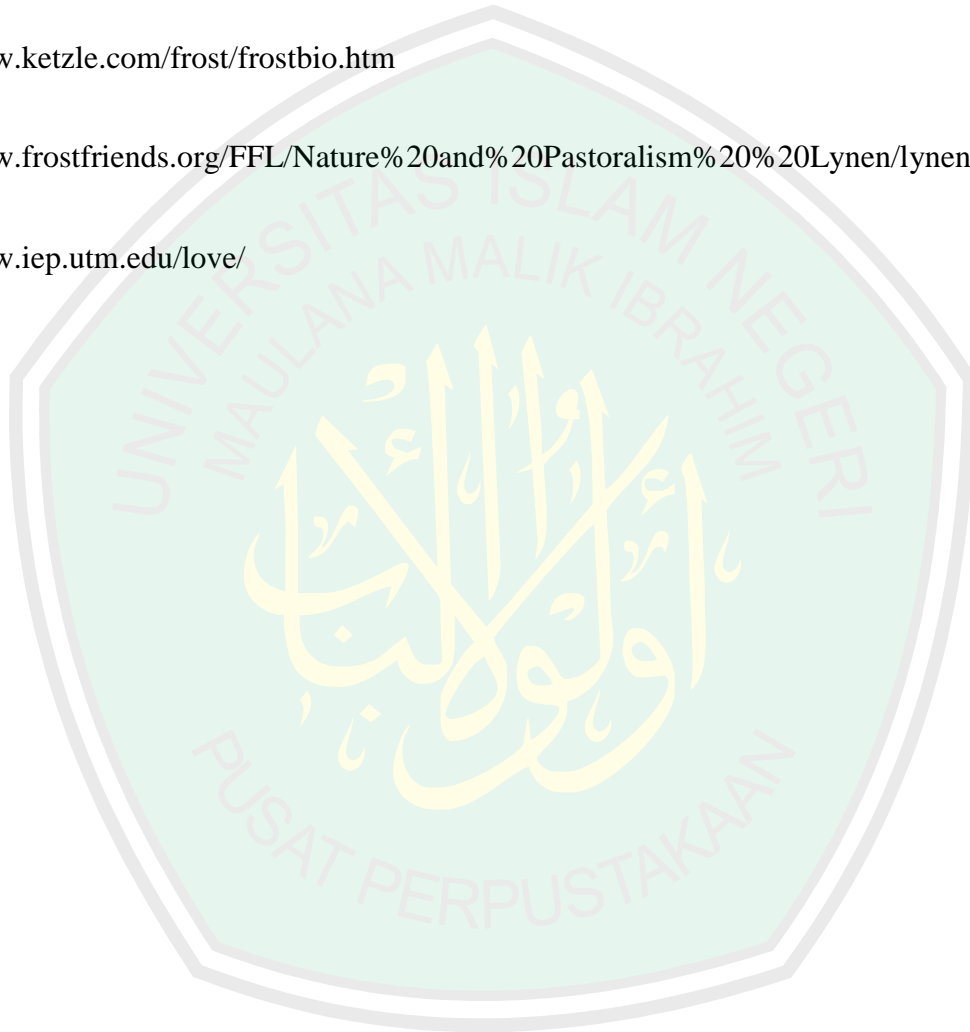
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APPENDIXES

Love and Question

A STRANGER came to the door at eve,
And he spoke the bridegroom fair.
He bore a green-white stick in his hand,
And, for all burden, care.
He asked with the eyes more than the lips
For a shelter for the night,
And he turned and looked at the road afar
Without a window light.

The bridegroom came forth into the porch
With, 'Let us look at the sky,
And question what of the night to be,
Stranger, you and I.'
The woodbine leaves littered the yard,
The woodbine berries were blue,
Autumn, yes, winter was in the wind;
'Stranger, I wish I knew.'

Within, the bride in the dusk alone
Bent over the open fire,
Her face rose-red with the glowing coal
And the thought of the heart's desire.
The bridegroom looked at the weary road,
Yet saw but her within,
And wished her heart in a case of gold
And pinned with a silver pin.

The bridegroom thought it little to give
A dole of bread, a purse,
A heartfelt prayer for the poor of God,
Or for the rich a curse;
But whether or not a man was asked
To mar the love of two
By harboring woe in the bridal house,
The bridegroom wished he knew.

A Late Walk

When I go up through the mowing field,
The headless aftermath,
Smooth-laid like thatch with the heavy dew,
Half closes the garden path.

And when I come to the garden ground,
The whir of sober birds
Up from the tangle of withered weeds
Is sadder than any words

A tree beside the wall stands bare,
But a leaf that lingered brown,
Disturbed, I doubt not, by my thought,
Comes softly rattling down.

I end not far from my going forth
By picking the faded blue
Of the last remaining aster flower
To carry again to you.

Wind and Window Flower

LOVERS, forget your love,
And list to the love of these,
She a window flower,
And he a winter breeze.

When the frosty window veil
Was melted down at noon,
And the caged yellow bird
Hung over her in tune,

He marked her through the pane,
He could not help but mark,
And only passed her by,
To come again at dark.

He was a winter wind,
Concerned with ice and snow,
Dead weeds and unmated birds,
And little of love could know.

But he sighed upon the sill,
He gave the sash a shake,
As witness all within
Who lay that night awake.

Perchance he half prevailed
To win her for the flight
From the firelit looking-glass
And warm stove-window light.

But the flower leaned aside
And thought of naught to say,
And morning found the breeze
A hundred miles away.

Flower-Gathering

I LEFT you in the morning,
And in the morning glow,
You walked a way beside me
To make me sad to go.
Do you know me in the gloaming,
Gaunt and dusty gray with roaming?
Are you dumb because you know me not,
Or dumb because you know?

All for me? And not a question
For the faded flowers gay
That could take me from beside you
For the ages of a day?
They are yours, and be the measure

Of their worth for you to treasure,
The measure of the little while
That I've been long away.

A Line-Storm Song

THE line-storm clouds fly tattered and swift,
The road is forlorn all day,
Where a myriad snowy quartz stones lift,
And the hoof-prints vanish away.
The roadside flowers, too wet for the bee,
Expend their bloom in vain.
Come over the hills and far with me,
And be my love in the rain.

The birds have less to say for themselves
In the wood-world's torn despair
Than now these numberless years the elves,
Although they are no less there:
All song of the woods is crushed like some
Wild, easily shattered rose.
Come, be my love in the wet woods; come,
Where the boughs rain when it blows.

There is the gale to urge behind
And bruit our singing down,
And the shallow waters aflutter with wind
From which to gather your gown.
What matter if we go clear to the west,
And come not through dry-shod?
For wilding brooch shall wet your breast
The rain-fresh goldenrod.

Oh, never this whelming east wind swells
But it seems like the sea's return
To the ancient lands where it left the shells
Before the age of the fern;
And it seems like the time when after doubt
Our love came back again.

Oh, come forth into the storm and rout
And be my love in the rain.

A Prayer in Spring

OH, give us pleasure in the flowers to-day;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

Oh, give us pleasure in the orchard white,
Like nothing else by day, like ghosts by night;
And make us happy in the happy bees,
The swarm dilating round the perfect trees.

And make us happy in the darting bird
That suddenly above the bees is heard,
The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfil

