

SYMBOLS IN ROBERT FROST'S POEMS

THESIS

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SYMBOLS IN ROBERT FROST'S POEMS

THESIS

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2014

APPROVAL SHEET

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STATEMENT OF AUTHENTICITY

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Malang, 6 October, 2014

The Writer,

Ichwan Setiawan

MOTTO

“Add life to your days, not days to your life.”

-Ichwan Setiawan-



DEDICATION

This thesis is proudly dedicated to my beloved parents, Agus Wiyantono and Sholikah Abbas for their prayer, guiding, affection, and support, my old brother for their prayer and love, and for all my family for their support.



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Bismillahirrahmanirrahim

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ABSTRACT

Setiawan, Ichwan *symbols in Robert frost's poems*. Thesis. English Letters and Language Department, Faculty of Humanities. The State Islamic University Maulana Malik Ibrahim of Malang.
Advisor: Dra. Andarwati, M.A_
Key words: Poem and Symbol

Poetry is one of the kinds of literature, rhyme and symbols on each poem. Symbol is the object looks or acts which indicate some further meaning in addition to her own. Symbol often contained in words that are not a common word to describe a meaning.

In this study the writer focuses to analysis the meaning of symbols in masterpieces of Robert Frost's poems, which focus on symbol which taking by symbol in poem, The writer take the symbols which include in their poem, Three masterpiece of Robert Frost's poem are The Road not Taken, Fire and Ice, and Stopping by woods on a snowy evening. The writer use theory of Charles Sanders pierce semiotics theory, the most basic classes of signs in Peirce's menagerie are icons, indices, and symbols that compatible with this thesis

This analysis found that symbol can be seen in the poem, as in the poem the road not taken, the writer found that this poem describes a person has two choices in life, and in the second poem Fire and Ice poem can be note that the poem implies the symbols that represent way of life in which the life has spirit or fire to struggle, the third poem of Robert frost, the author found that a Stopping by woods on a snowy evening implies symbols that represent what kinds of spirits we struggle.

In last, the writer can conclude that the masterpieces of Robert Frost's poem contains of different symbol and meaning that theories of Charles Sanders pierce can be used to determine the themes and symbols contained in the poetry of Robert Frost. After doing a discussion on poems in the Robert frost's poems, the writer suggests for the next writers, especially who those are interested in analyzing symbol in poem, The next writer can compare the poems with other masterpieces, it is good to know what the symbol include in poems, and after that, writers can connect the symbol who includes in that poems.

TABLE OF CONTENTS

Cover	i
Approval Sheet.....	ii
Legitimation Sheet	iii
Statement of Authenticity	iv
Motto.....	v
Dedication	vi
Acknowledgments.....	vii
Abstract	ix
Table of Contents	x
CHAPTER I: INTRODUCTION.....	1
1.1. Background of the Study.....	1
1.2. Research Problems	9
1.3. Objective of the Study	9
1.4. Scope and Limitation.....	9
1.5. Significances of the Study	9
1.6 Definition of Key Terms	10
1.7 Literary Criticism.....	10
1.8 Data Analysis	12

CHAPTER II: REVIEW OF THE RELATED LITERATURE.....	14
2.1 Sociological Literary Criticism.....	14
2.2 Definition of Symbol	15
2.3 Kinds of Symbol	16
2.4 Theory of Poetry	17
2.5 Review of Previous Research	21
CHAPTER III: FINDING AND DISCUSSION	24
3.1 Discussion	24
CHAPTER IV: CONCLUSION AND SUGGESTION	41
4.1. Conclusion	41
4.2. Suggestion.....	41
REFERENCES.....	42
APPENDIXES	

ABSTRAK

Setiawan, Ichwan *symbols in Robert frost's poems*. Skripsi, Literature, Jurusan Bahasa dan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dra. Andarwati, M.A.

Kata kunci: Puisi dan Simbol

Puisi adalah salah satu jenis sastra, sajak dan simbol pada setiap puisi. Simbol adalah penampilan objek atau tindakan yang menunjukkan makna lebih lanjut selain dirinya sendiri. Simbol sering terkandung dalam kata-kata yang bukan kata umum untuk menggambarkan arti.

Dalam penelitian ini penulis memfokuskan analisis makna simbol dalam karya puisi Robert Frost, yang berfokus pada simbol yang diambil oleh simbol dalam puisi, Penulis mengambil simbol yang termasuk dalam puisi mereka, Tiga karya puisi Robert Frost adalah *The Road not Taken*, *Fire and Ice*, dan *Stopping by woods on a snowy evening*. Teori penulis menggunakan Charles Sanders Pierce teori semiotika, kelas paling dasar dari tanda-tanda di kebun binatang Peirce adalah ikon, indeks, dan simbol-simbol yang kompatibel dengan tesis ini.

Analisis ini menemukan simbol yang dapat dilihat dalam puisi itu, seperti dalam puisi *The Road not Taken*, penulis menemukan bahwa puisi ini menggambarkan seseorang memiliki dua pilihan dalam hidup, *Fire and Ice* puisi kedua dapat diketahui bahwa puisi menyiratkan simbol yang mewakili cara hidup di mana kehidupan memiliki semangat atau kebakaran berjuang, puisi ketiga Robert es, penulis menemukan bahwa *Stopping by woods on a snowy evening* menyiratkan simbol-simbol yang mewakili apa jenis roh kita berjuang.

Dalam terakhir, penulis dapat menyimpulkan bahwa karya puisi Robert Frost mengandung simbol yang berbeda dan makna bahwa teori Charles Sanders Pierce dapat digunakan untuk menentukan tema dan simbol yang terkandung dalam puisi Robert Frost. Setelah melakukan diskusi tentang puisi dalam puisi Robert es itu, penulis menyarankan untuk penulis berikutnya, terutama yang mereka tertarik untuk menganalisis simbol dalam puisi, Penulis selanjutnya dapat membandingkan puisi dengan karya lain, itu baik untuk mengetahui apa simbol termasuk dalam puisi, dan setelah itu, penulis dapat menghubungkan simbol yang mencakup dalam puisi itu.

ABSTRACT

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In last, the writer can conclude that the masterpieces of Robert Frost's poem contains of different symbol and meaning that theories of Charles Sanders pierce can be used to determine the themes and symbols contained in the poetry of Robert Frost. After doing a discussion on poems in the Robert frost's poems, the writer suggests for the next writers, especially who those are interested in analyzing symbol in poem, The next writer can compare the poems with other masterpieces, it is good to know what the symbol include in poems, and after that, writers can connect the symbol who includes in that poems.

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Poetry is one the oldest form of literature. Poetry has also been an inseparable part of life that follows the development of civilization through time. The earliest work of literature ever known was in the form of poetry. The world's biggest creations, such as Oedipus, Antigone, Hamlet, Macbeth, etcetera were even written using the form of poetry (Waluyo, 1995: 1).

Symbol In traditional literary usage, a symbol relates a word or idea to a concrete object, scene or action with which-though essentially different – it entertains some kind of semantic connection. Thus, in a particular culture, a rose may be a symbol of love, a bird of freedom, a forest of madness, or water of life. A symbol, therefore, is based on a relationship between two individual units-one figurative, one thematic-whereas a semi-symbol is the product of the relationship between two categories. In Peirce's semiotics, the term symbol denotes a sign (signifier) whose relationship to its object (signified) is entirely arbitrary or based on convention. An example would be the word 'car' where there is no causal physical link or resemblance between the sign (the word car) and its object. In his system of classification, Peirce distinguishes signs used as symbols from those used as icons or as indices(index).

Martin, B. & Felizitas, R. (2000). *"The most basic classes of signs in Peirce's menagerie are icons, indices, and symbols"* (Merrel, 2001). Robert Lee Frost (March 26, 1874 – January 29, 1963) was an American poet. His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. One of the most popular and critically respected American poets of the twentieth century, Frost was honored frequently during his lifetime, receiving four Pulitzer Prizes for Poetry. He became one of America's rare "public literary figures, almost an artistic institution." He was awarded the Congressional Gold Medal in 1960 for his poetical works. Robert Frost was born in San Francisco, California, to journalist William Prescott Frost, Jr., and Isabelle Moodie. His mother was of Scottish descent, and his father descended from Nicholas Frost of Tiverton, Devon, England, who had sailed to New Hampshire in 1634 on the Wolfrana.

Frost's father was a teacher and later an editor of the San Francisco Evening Bulletin (which later merged with the San Francisco Examiner), and an unsuccessful candidate for city tax collector. After his death on May 5, 1885, the family moved across the country to Lawrence, Massachusetts, under the patronage of (Robert's grandfather) William Frost, Sr., who was an overseer at a New England mill. Frost

graduated from Lawrence High School in 1892. Frost's mother joined the Swedenborgian church and had him baptized in it, but he left it as an adult.

Although known for his later association with rural life, Frost grew up in the city, and he published his first poem in his high school's magazine. He attended Dartmouth College for two months, long enough to be accepted into the Theta Delta Chi fraternity. Frost returned home to teach and to work at various jobs – including helping his mother teach her class of unruly boys, delivering newspapers, and working in a factory maintaining carbon arclights. He did not enjoy these jobs, feeling his true calling was poetry. Jean C. (1983: 110). Masterpieces of Robert Frost are:

The Road Not Taken.

Fire and Ice.

Stopping by Woods on a Snowy Evening.

"The Road Not Taken" is a poem by Robert Frost, published in 1916 as the first poem in the collection *Interval*. Frost spent the years 1912 to 1915 in England, where among his acquaintances was the writer Edward Thomas. Thomas and Frost became close friends and took many walks together. After Frost returned to New Hampshire in 1915, he sent Thomas an advance copy of "The Road Not Taken." The poem was intended by Frost as a gentle mocking of indecision, particularly the indecision that Thomas had shown on their many walks together. However, Frost later expressed chagrin that most audiences took the poem more seriously than he had

intended; in particular, Thomas took it seriously and personally, and it provided the last straw in Thomas' decision to enlist in World War I. Thomas was killed two years later in the Battle of Arras. Matthew H. (2011).

“Fire and Ice” is one of Robert Frost's most popular poems, published in December 1920 in Harper's Magazine and in 1923 in his Pulitzer Prize–winning book *New Hampshire*. It discusses the end of the world, likening the elemental force of fire with the emotion of desire, and ice with hate. It is one of Frost's best-known and most anthologized poems.

According to one of Frost's biographers, "Fire and Ice" was inspired by a passage in Canto 32 of Dante's *Inferno*, in which the worst offenders of hell, the traitors, are submerged, while in a fiery hell, up to their necks in ice: "a lake so bound with ice, / It did not look like water, but like a glass ... right clear / I saw, where sinners are preserved in ice."

In an anecdote he recounted in 1960 in a "Science and the Arts" presentation, prominent astronomer Harlow Shapley claims to have inspired "Fire and Ice". Shapley describes an encounter he had with Robert Frost a year before the poem was published in which Frost, noting that Shapley was the astronomer of his day, asks him how the world will end. Shapley responded that either the sun will explode and incinerate the Earth, or the Earth will somehow escape this fate only to end up slowly freezing in deep space. Shapley was surprised at seeing "Fire and Ice" in print a year

later, and referred to it as an example of how science can influence the creation of art, or clarify its meaning. Fagan, Deirdre J. (2007).

It is written in a single 9-line stanza, which greatly narrows in the last two lines. The poem's meter is an irregular mix of iambic tetrameter and dimeter, and the rhyme scheme (which is A-B-A, A-B-C, B-C-B) follows the pattern of terza rima. Fagan, Deirdre J. (2007).

"Stopping by Woods on a Snowy Evening" is a poem written in 1922 by Robert Frost, and published in 1923 in his New Hampshire volume. Imagery and personification are prominent in the work. In a letter to Louis Untermeyer, Frost called it "my best bid for remembrance". Frost wrote the poem in June 1922 at his house in Shaftsbury, Vermont. He had been up the entire night writing the long poem "New Hampshire" and had finally finished when he realized morning had come. He went out to view the sunrise and suddenly got the idea for "Stopping by Woods on a Snowy Evening". He wrote the new poem "about the snowy evening and the little horse as if I'd had a hallucination" in just "a few minutes without strain. "The poem is written in iambic tetrameter in the Rubaiyat stanza created by Edward Fitzgerald. Each verse (save the last) follows an a-a-b-a rhyming scheme, with the following verse's a's rhyming with that verse's b, which is a chain rhyme (another example is the terza rima used in Dante's *Inferno*.) Overall, the rhyme scheme is AABA-BBCB-CCDC-DDDD. The text of the poem describes the thoughts of a lone rider, pausing at night in his travel to watch snow falling in the woods. It ends with him reminding

himself that, despite the loveliness of the view, "I have promises to keep, / And miles to go before I sleep, / And miles to go before I sleep." John (2001).

"The Road Not Taken" is a poem by Robert Frost, published in 1916 in the collection *Mountain Interval*. It is the first poem in the volume and is printed in italics. "Fire and Ice" is one of Robert Frost's most popular poems, published in December 1920 in *Harper's Magazine* and in 1923 in his Pulitzer-prize winning book *New Hampshire*. It discusses the end of the world, likening the elemental force of fire with the emotion of desire, and ice with hate. It is one of Frost's best-known and most anthologized poems. "Stopping by Woods on a Snowy Evening" is a poem written in 1922 by Robert Frost, and published in 1923 in his *New Hampshire* volume. Imagery and personification are prominent in the work.

Robert Frost's poem the poem has a theme based on the life of a symbol or a sign symbol markings on poetry refer to poetry is all about life and themes. There are many symbols that are used in our daily lives. Robert Frost's poem, the poem has a theme based on the life of a symbol or a sign symbol markings on poetry refer to poetry is all about life and themes. There are many symbols that are used in our daily lives.

The importance of analyzing the poetry of Robert Frost poetry is to increase knowledge about the symbol in the symbol for many Frost poems using symbols and metaphors symbol or expression. Knowing a lot of messages from the message on the theme that there are poems entitled *The Road Not Taken*, *Fire and Ice*, and

Stopping by Woods on a Snowy Evening.

There are previous studies in which researchers use Robert frost's poems as their subjects. Hermawan (2010) in his thesis *A semiotic Analysis on Kim Addonizio's Poems Based on C.S. Peirce's Theory*. He finds out the use of symbol in Addonizio's poem, he analyzes the using of symbol using semiotic theory by Charles Sanders Pierce. He marked the data by choosing literary works that were containing of symbol: all the literary works were the three of Kim Addonizio's poem: reading the literary work intensely and classifying the data that were containing symbol: categorizing that symbol, so that could be understood each other. After he analyzing the symbol he concluded that each poem contain of different symbol with different meaning and function. Vohra (2013) in her journal *symbolism of the mountain; A study of selected Poems of Mamang Dai*, her paper aims to examine the significance and the symbolism of the mountain in the following poems of Mamang Dai: "An Obscure Place", "The Voice of the Mountain" and "Small Towns and the River". In each of the poems the poet portrays the important place that mountains have in tribal pantheons. The antiquity of the mountains, their sacredness and mystique in Mamang Dais' poems adequately bring out their symbolism and significance. The poet weaves around them antique tales and myths, which are part of an ancient oral tradition and which also have a close connection to modern day concerns about environmental protection. Singh (2011) her thesis discusses the use of symbols in T.S. Eliot's poetry with special reference to "The Waste Land". She discussed by the critics has

not been described with theoretical rigueur. From the earliest times, symbols have been used by men to aid the process of thinking and to record their achievement. These symbols have been a continuous source of deeper thoughts, while creating wonder and illusion at the same time. The use of symbols is simply one aspect of language. A symbol is nothing more than a vehicle for communicating through language and imaginative experience which cannot easily be conveyed directly or explained in analytical terms. After she analyses the poem she conclude Eliot has used a lot of symbols are at once centered round the basic theme of the poem i.e. birth-death-rebirth. Most of the symbols used in the poem are drawn from ancient myths and religions from the European literary tradition and some from the Bible. Eliot has used symbols not as an ornament but employed them as the only mean available for communication for certain levels of experience which are not available to us through direct perception, Saeed (2013) In his thesis *The Bird Symbol in English Romantic and Post-Romantic Poetry*. paper deals with various poets' use of the bird as a romantic symbol. It traces the manifestations and the functions of this symbol back to its original prototype. It concludes that despite the outside difference in the identity of the bird, it shares more points in common with each other. This research focuses on the most prominent selections from the Romantic and Post-Romantic poets. There are birds in these poems either identified by name or merely named generically. In both cases, the bird is a functional romantic symbol used as a device for poetic codification. Yuli (2008) in her study in Robert Frost Poems, analyze and interpret the symbolism in Robert Frost's

poems. She describes symbols, symbolic meaning and categories of symbols in Robert Frost poems, she uses semiotic approach, the data which analyzes taking in the form of words rather than number, and she found that there are three categories of symbol which are involved in Robert Frost's poems. They are natural private and conventional symbol.

1.2 Research Problems

Based on the above identified issues related to the theme and symbols which are on poems, among them:

1. What are the symbols in each poem?

1.3 Objectives of the Study

The purpose of analyzing the Robert Frost's poems here are:

1. To find symbols associated of the poems.

1.4 Scope and Limitation

The study is all about symbol in Robert Frost's poems which use theory of Charles Sandres pierce semiotics theory. The limitation of the study is based on the research questions only limit on symbols in masterpieces of Robert Frost's poem.

1.5 Significance of the Study

This study is significant to conduct because by analyzing that poetry, the reader can learn and realize the symbolism through literary work. Theoretically, the writer aims to enrich the theoretical based on literary studies, especially related to

symbolism of Robert Frost's poem. Besides, this study tries to implement one of literary criticism, sociological literary criticism approach. And the practical significance is related to the variant of literary analysis. This study is expected to be useful for many literary researchers especially in sociological literary criticism approach.

1.6 Definition of Key terms

“Poetry expresses concepts and thing by indirection. To put it simply, a poem says one thing and means another” (Riffatrrre, 1978)

Symbol In traditional literary usage, a symbol relates a word or idea to a concrete object, scene or action with which-though essentially different – it entertains some kind of semantic connection. One of the best qualifications of Peirce's Symbol is a linguistic sign whose interrelation with its semiotic object is conventional. Martin, B. & Felizitas, R. (2000).

1.7. Literary Criticism

1. Research design

The writer uses literary criticism as his research design, as literary criticism is usually regarded as the analysis, interpretation and evaluation on the literary works. Besides, literary criticism is the only research design that is directly related to the literary work.

The writer uses sociological literary criticism to analyze Symbols in Robert Frost's poem because sociological criticism is one of the literary approaches which is appropriate to analyze symbolism. It means that this study focuses on symbolism which explains the ideology of Robert Frost that is depicted in symbols of his poetry.

The purpose of the writer in using this approach is to understand symbols in Robert Frost's poetry. This study also uses the theory of Charles Sanders Pierce of the process of semiosis that are Perception "represent" (R) are seen by humans (this is called the "sign"), referral "represent" on the object (O) which is a concept known by user sign, and interpretation of the meaning / interpreting (I) by the user sign, after "represent" associated with the object.

2. Data Source.

The data consists of primary and secondary data. The primary data is in the form of word, phrase, sentence, stanza, or even a complete poem, for the writer should not neglect any part of the poems. It is because every single word or the whole form of the poetry can be the "sign" of theme. The source of primary data is the three poems already mentioned in Introduction.

However, in order to fulfill information adequacy in conducting the research, collecting the right interconnected data is necessary. This is, then, to make the data into a thick description (Holliday, 2002). The data is in the form of documents that contain notes of supporting methods that may be helpful in analyzing the

primary data, background of the writer, as the illustration of the era when the poems were written. This is, then, what is called as the secondary data. The secondary data is taken from any literal resources that support the analysis of the data, both from books and online resources.

3. Data Collection.

In the term of collecting data, the research can be classified as a library research. It is because the method that is used by the writer is done by doing some steps that are dealing with written documents.

The primary data were collected by reading the source of the primary data, and then listing both semantic elements and the complete form of the poems. The reason that the writer also included the complete form of the poems is because the complete forms of the poems are also essential as the object of analysis.

The collection of the secondary data, however, is different from the collection of the primary data. Since the secondary data were done in order to gain the information adequacy of the data, the writer collected any documents that deal with the poems and the method of analysis, and then selected parts of the documents that may support the analysis.

1.8 Data Analysis.

The analysis of the data is done in there major steps. It consists of classifying the data, analyzing the poem and drawing conclusions.

This data are collected based on poems written by Robert Frost's. The writer, in this research collecting data only in masterpieces Robert Frost's poems. The first step done by the writer after finishing collecting the data, is classifying the data. As the data consist of symbols units, the writer must classify them into classes. The data that had been collected still in random poems, therefore, the writer collect the important poems which is consist of masterpieces poem, and units the data which is not relevant.

The analysis is the stage where the writer does the core of the writer. In this step, the writer conducted the research by putting the classified data into the semiotics theory to answer the problem formulation. The essence of this step is to find sign or symbols inside the poems indicate the existence of Robert Frost's poems. Furthermore the writer do triangulation which invite some people who expert in poetry to check my observation about sign or symbol that exist in Robert Frost's poems. Recheck and triangulation have benefit to proof my observation validity.

The last step in this thesis is drawing conclusion. This last step is done by summarizing the result of the second step. The results of the second step are arranged into a systematic description so that the result is acceptable.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This sub chapter is explaining aspects that contribute the analysis of the poems. There are three main aspects contained in this sub chapter, they are sociological literary criticism, definition of symbol, kinds of symbol, theory of poetry, and review of previous research.

2.1 Sociological Literary Criticism

Sociological Literary Criticism is a type of literary criticism which is defined as criticism that focuses on the social context that the literature is created in. It codifies the literary strategies that are employed to represent social constructs through a sociological methodology. Sociological criticism analyzes both how the social functions in literature and how literature works in society. This form of literary criticism was introduced by Kenneth Burke, a 20th-century literary and critical theorist, whose article "Literature As Equipment for Living" outlines the specification and significance of such a critique.

Sociological Criticism is influenced by New Criticism, however it adds a sociological element as found with critical theory (Frankfurt School), and considers art as a manifestation of society, one that contains metaphors and references directly applicable to the existing society at the time of its creation. According to Kenneth

Burke, works of art, including literature, "are strategic namings of situations" that allow the reader to better understand, and "gain a sort of control" over societal happenings through the work of art.

This complicates the basic trend of New Criticism which simply calls for a close textual reading without considering affective response or the author's intentions. While Burke also avoids affective response and authorial intention, he specifically considers pieces of art and literature as systematic reflections of society and societal behavior. He understands the way in which these artworks achieve this to be strategically employed through the work, and he therefore suggests the standardization of the methods used by the artists and authors so as to be able to consider works of art within a social context.

Sociological critics believe that the relations of art to society are important. Art is not created in a vacuum. Language itself is a social product. A writer is a member of the society. And he takes his material from the society. A literary piece is not simply the work of a person. It is of an author fixed in time, space and his environment. Harrington, Austin (2004).

2.2. Definition of Symbol

Symbol In traditional literary usage, a symbol relates a word or idea to a concrete object, scene or action with which-though essentially different – it entertains some kind of semantic connection. Thus, in a particular culture, a rose may be a symbol of love, a bird of freedom, a forest of madness, or water of life. A symbol,

therefore, is based on a relationship between two individual units-one figurative, one thematic-whereas a semi-symbol is the product of the relationship between two categories. In Peirce's semiotics, the term symbol denotes a sign (signifier) whose relationship to its object (signified) is entirely arbitrary or based on convention. An example would be the word 'car' where there is no causal physical link or resemblance between the sign (the word car) and its object. In his system of classification, Peirce distinguishes signs used as symbols from those used as icons or as indices. Martin, B. & Felizitas, R. (2000).

2.3 Kinds of Symbol

According to Finkelstein (2010), there are three kinds of symbol, they are: Archetypal symbols, conventional symbol and personal symbol. Archetypal symbols are the universal roles everyone must eventually play out in the act of consciousness integration. E.g., the roles Carl G. Jung named as a part of the greater self; the roles Dr. Carol Pearson has named as part of the Hero's Journey; the roles of the Greater Arcana of the Tarot cards, the roles played by the gods and goddesses of the Greek and Roman pantheons, etc. Conventional symbols are those symbols everyone encounter that have different interpretations depending on the cultural context. For example, the ankh, which in Egypt was a cross with an oval on top of it, was sacred to the mother goddess Isis. In Greece and Rome a similar symbol in which the oval had become a circle was used as a symbol for Aphrodite and Venus. The same symbol in the modern world is used to represent the female in biology. Personal

symbols are those that change from author to author or dreamer to dreamer; someone's interpretation of a dog in his dream may be different from that of his neighbor, especially if he interprets dogs as representing bad attitudes and his neighbor sees them as symbols of protection.

2.4 Theory of Poetry

Semiotics theory is development of structuralism theory that had been developed by Ferdinand de Saussure and Charles Sanders Pierce:

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

Though literature, including poetry, is in anyway a work that is mainly based on the writers' subjectivity on their own view, structuralist (including semiotician) believes that the subjectivity is still bound with a general convention. It is because the point of structuralism is mainly based on the philosophy that the nature consists of several elements that support each other in creating a whole

structure. Thus, in semiotics, any discourse that may not be understood in the first stage of comprehension is represented by signs. Sign, then, refers to general consensus of human natural decoding capacity that may, or even always refer to the same concept.

Martin and Ringham (2000) According to Saussure, words are not symbols corresponding to referents but signs made up of two components: a mark or signifier and a concept or signified. Things themselves, therefore, play no part in the language system. The significance of words is based solely on a system of relationships. Signifier and signified represent the two fundamental levels of language. The term signifier refers principally to the concrete world of sound and vision. The term signified, on the other hand, relates to the concept to which is expressed by the sound or icon. The relationship of the signifier to the signified has been described by Saussure as that between the front and back of a piece of paper. In other words, the two levels of language are in a relationship of reciprocal presupposition; Form and content cannot be disassociated. The word (linguistic sign) 'tree', to give an example, is made up of a sound or written mark (signifier) and also of the idea or concept of a tree (signified).

Structuralist, Roland Barthes was a leading figure and also included in one of the main developers of the concept of semiology figures of Saussure. Based on the principles of Saussure, Barthes uses the concept of syntagmatic and paradigmatic to explain the symptoms of culture, such as fashion system, diet, architecture, painting,

movies, advertisements, and literature. He looked at all of it as a language that has a system of relationships and the opposition. Some creations Barthes is his legacy to the intellectual de-nia are (1) the concept of semiotic connotations that are key in analyzing culture, and (2) the concept of myth is the result of the application of connotations in many areas of daily life.

In this thesis, the writer uses Charles Sanders Peirce's theory, because based on preliminary studies, these poem's will more deeply on the analyzing than Ferdinand Sausure' theory which only work on the signify and signifier or roland bartes in which only relate the symbols with myth.

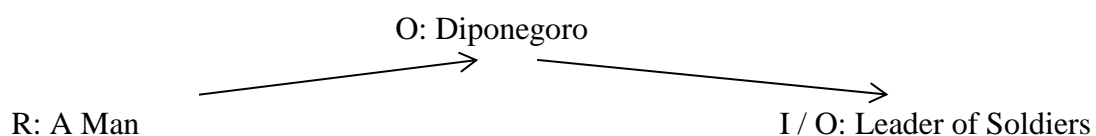
Charles Sanders Peirce (1839-1914)

The American philosopher known for his pragmatic thinking which states that no objects or concepts that have inherently validity. His whereabouts meaning only when the object or concept is applied in practice. Peirce recognized the concept of terminological. The basic principles of the sign the terminological are representative. Based on this principle, the sign becomes deputy explain something: Peirce called the perceivable part of the "sign" a "represent" (literally "something that does the representing ") and the concept that it encodes the object (literally "something cast outside for observation ") . He termed the meaning that someone gets from the sign the interpreting. This formula implies that meaning of a sign can apply personally, socially or rely on context particular. Represent serves as a sign (Saussure named signi - fier) . It should be noted that theoretically, Peirce uses the term represent with

reference to the overall terminological. But in terminology, he sometimes uses the term sign represent instead. An object is represented by the in - represent relating to the reference. Object can be a mental representation (in mind), it can also be something real beyond the sign. Hoed (Bahasa dan Sastra dalam Tinjauan Semiotik dan Hermeneutik. 2004:55) Suggests that, in contrast to Saussure, Peirce saw no sign as a structure, but as a process that he called semiosis of meaning signs. Semiosis is a three-stage process and can continue. That is, the interpretant, in turn, can be represent, and so on. Peirce stated that the process of semiosis is not limited to, dependent on experience. The following description of the process of semiosis.

1. Perception “represent” (R) are seen by humans (this is called the "sign").
2. Referral “represent” on the object (O) which is a concept known by User sign.
3. Interpretation of the meaning / interpreting (I) by the user sign, after represent associated with the object.

• Examples of semiosis continue in the picture:

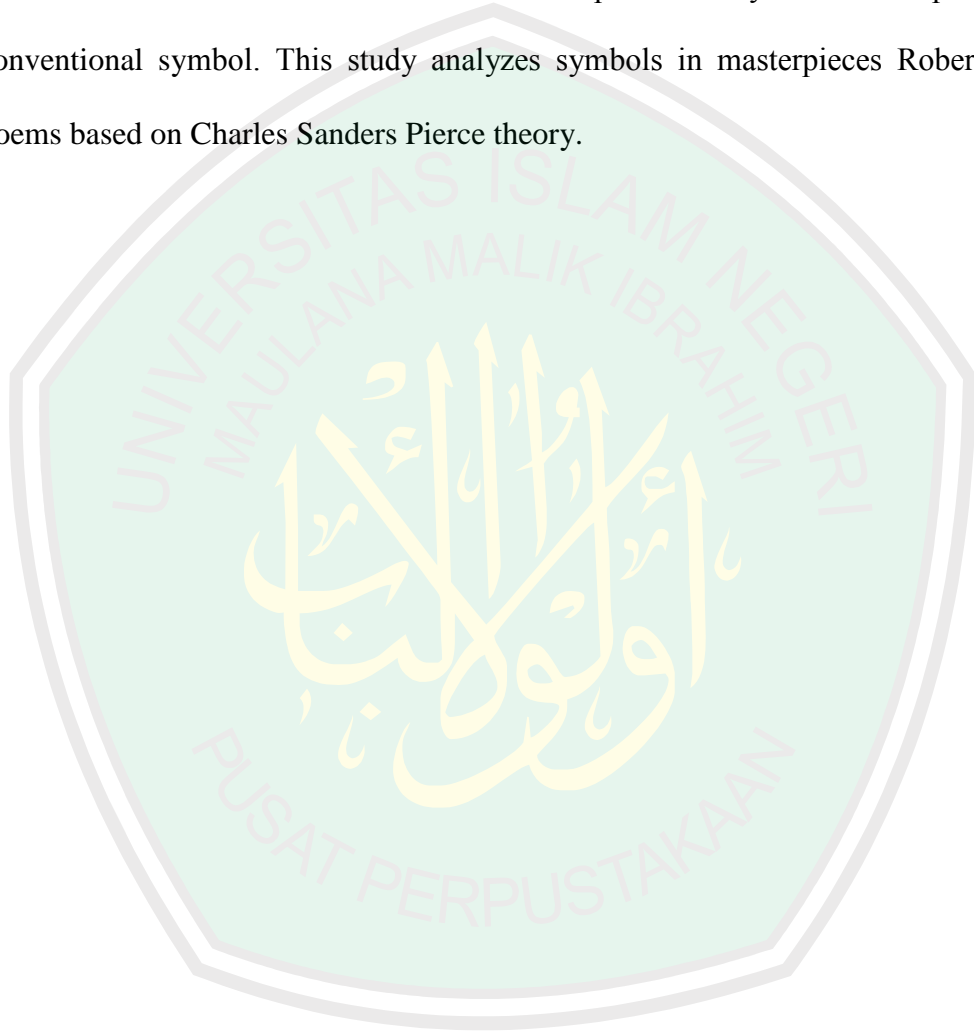


2.5 Review of Previous Research

There are previous studies in which researchers use Robert frost's poems as their subjects. Hermawan (2010) in his thesis *A semiotic Analysis on Kim Addonizio's Poems Based on C.S. Peirce's Theory*. He finds out the use of symbol in Addonizio's poem, he analyzes the using of symbol using semiotic theory by Charles Sanders Pierce. He marked the data by choosing literary works that were containing of symbol: all the literary works were the three of Kim Addonizio's poem: reading the literary work intensely and classifying the data that were containing symbol: categorizing that symbol, so that could be understood each other. After he analyzing the symbol he concluded that each poem contain of different symbol with different meaning and function. Vohra (2013) in her journal *symbolism of the mountain; A study of selected Poems of Mamang Dai*, her paper aims to examine the significance and the symbolism of the mountain in the following poems of Mamang Dai: "An Obscure Place", "The Voice of the Mountain" and "Small Towns and the River". In each of the poems the poet portrays the important place that mountains have in tribal pantheons. The antiquity of the mountains, their sacredness and mystique in Mamang Dais' poems adequately bring out their symbolism and significance. The poet weaves around them antique tales and myths, which are part of an ancient oral tradition and which also have a close connection to modern day concerns about environmental protection. Singh (2011) her thesis discusses the use of symbols in T.S. Eliot's poetry with special reference to "The Waste Land". She discussed by the critics has not been

described with theoretical rigueur. From the earliest times, symbols have been used by men to aid the process of thinking and to record their achievement. These symbols have been a continuous source of deeper thoughts, while creating wonder and illusion at the same time. The use of symbols is simply one aspect of language. A symbol is nothing more than a vehicle for communicating through language and imaginative experience which cannot easily be conveyed directly or explained in analytical terms. After she analyses the poem she conclude Eliot has used a lot of symbols are at once centered round the basic theme of the poem i.e. birth-death-rebirth. Most of the symbols used in the poem are drawn from ancient myths and religions from the European literary tradition and some from the Bible. Eliot has used symbols not as an ornament but employed them as the only mean available for communication for certain levels of experience which are not available to us through direct perception, Saeed (2013) In his thesis *The Bird Symbol in English Romantic and Post-Romantic Poetry*. paper deals with various poets' use of the bird as a romantic symbol. It traces the manifestations and the functions of this symbol back to its original prototype. It concludes that despite the outside difference in the identity of the bird, it shares more points in common with each other. This research focuses on the most prominent selections from the Romantic and Post-Romantic poets. There are birds in these poems either identified by name or merely named generically. In both cases, the bird is a functional romantic symbol used as a device for poetic codification. Yuli (2008) in her study in *Robert Frost Poems*, analyze and interpret the symbolism in Robert Frost's poems. She describes symbols, symbolic meaning and categories of symbols

in Robert Frost poems, she uses semiotic approach, the data which analyzes taking in the form of words rather than number, and she found that there are three categories of symbol which are involved in Robert Frost's poems. They are natural private and conventional symbol. This study analyzes symbols in masterpieces Robert frost's poems based on Charles Sanders Pierce theory.



CHAPTER III

DISCUSSION

3.1 Discussion

This chapter contains the analysis of Robert Frost's poems. The poems are analyzed by using Charles Sanders pierce semiotics of poetry. There are three poems of Robert Frost's poems analyzed in this chapter. The poems are:

1. The Road Not Taken.
2. Fire and Ice.
3. Stopping by Woods on a Snowy Evening.

First, the writer deals with the meaning of each line from the poetry to find out the kind of symbols of the poetry. Second, the analysis deals with theory of Charles Sanders Pierce that symbol can be understood by the process of semiosis. The following description of the process of semiosis are Perception "represent" (R) are seen by humans (this is called the "sign"), referral "represent" on the object (O) which is a concept known by user sign, and Interpretation of the meaning/ interpreting (I) by the user sign, after "represent" associated with the object.

THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -I took the one less traveled by,
And that has made all the difference.

THE ROAD NOT TAKEN

1. **Two roads diverged** in a yellow wood,

The first line shows that there are two paths leading to the yellow road. There are two symbols exist in this line; “Two roads and diverged” The word “Two roads” that indicates (R) roads, (O) indicates goals and (I) indicates two choices and the word “diverged” that indicates (R) diverged, (O) and (I) indicates Good and Bad.

2. And sorry I could not **travel** both

The second line says that we cannot take the both paths. It depicted from the word “travel” that indicates (R) travel, (O) indicates adventurer and (I) indicates braver.

3. And be one traveler, long I stood

The third line tells that he stood up and he was thinking so long, there is no symbols exist in this line.

4. And looked down one as far as I could

He looked away to a place, there is no symbol exist in this line.

5. to where it bent in the undergrowth.

The fifth line tells that he was bending moment, take a breath for moment to think and there is no symbol exist in this line.

6. Then took the other, as just as **fair**,

In the sixth line, he finally decided to take one path, It depicted from the word “fair” that indicates (R) fair, (O) indicates lawyer and (I) indicates Right or

wrong.

7. Perhaps the better claim,

In the seventh line says that it was better than the silent and still thinking, there is no symbol exist in this line.

8. Because it was grassy and wanted wear;

The eighth line says that into a wanderer must have a purpose, there is no symbol exist in this line.

9. Though as for that the passing there

The ninth line showing that he had passed, there is no symbol exists in this line.

10. Had worn them really about the same.

The tenth line says that they will all arrive at the destination and there is no symbol exists in this line.

11. And both that morning equally lay

The eleventh line says that still think with the second and there is no symbol exists in this line.

12. In leaves no step had **trodden** black.

The twelfth line shows the path that they have through, It depicted from the word “trodden” that indicates (R) trodden, (O) indicates earth and (I) indicates Life.

13. Oh, I kept the first for another day!

In the line thirteenth says that he continues to this day still goes ahead and there is no symbol exist in this line.

14. Yet knowing how way leads on to way,

In fourteenth line, he thinks how to move forward and there is no symbol exist in this line.

15. I doubted if I should ever come back.

In fifteenth line, he wants to repeat back what was never done and there is no symbol exists in this line.

16. I shall be telling this with a sigh

In sixteenth line, he doubts to be feeling the way that once passed, there is no symbol exist in this line.

17. Somewhere ages and ages hence:

The seventeenth line says long journey and time consuming and there is no symbol exist in this line.

18. Two roads diverged in a wood, and I took the one less traveled by,

The eighteenth line shows different path and he took the last road, there is no symbol exist

19. And that has made all the **difference**.

The last line means that the choices have made a difference. It depicted from the word “difference” that indicates (R) difference, (O) indicates opposite and (I) indicates Positive or negative.

Poetry does not pose the question of whether there is justice in the result of a choice or anything other than aesthetics or to be "fair" in our moral decisions. "Treading" is enough to make them "black." It may also imply that the speaker recognized individuation would mean stepping on others. The irony of this poem has been quite frequently commented. Poetry comes from the fact that the speaker simply asserts that the road he was "less travel": the second and third stanza makes clear that "there passing" has used these two lines "really about the same" and that "both that morning lay / in leaves no step had trodden black." in the first ten lines of this poem emphasize that "either - or "deliberation in which the speaker moves, and which has apparently, there are real consequences.

Poetry leaves one to wonder how much "difference" that is implied by all, remember that the "roads" is a road, path means that the path is a journey and we can interpret a journey of life that we do not know the limit but we will come to an end, reducing the experience of regret over the "road not taken" or courage to "road not taken" by others.

In this poem, Frost builds a life journey where we have two choices in life,

symbol of performance in the poetry of Robert Frost. Dramatic poetry is a charm to make a choice between two roads. As evolved beings, we should be able to make a choice, but this poem is to show that we have rational choices and aesthetics. A sense of meaning and morality comes from choice or contrary inverses, Frost tries to reconcile between the two choices. An impulse of conscience that takes aim and contains deep regret of Frost verb use is taken. it means something less conscious of choosing the selection of policy are individuation, variations, and the words " difference ": "less traveled by, " take one that he " " could not travel both / And be one traveler " not only means that it will never return, but also change the travel experience , it will not be the same when it returns mean that if we repeat the bias back something that will not be reloaded or not be the same with the first one we passed.

FIRE AND ICE

Some say the world will end in fire,

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

FIRE AND ICE

1. Some say the world will end in **fire**,

The first line says that the world will end in the spirit of burning, It depicted from the word “fire” that indicates (R) fire, (O) indicates hot and (I) indicates Spirit.

2. Some say in **ice**.

The second line says that the ice is to die in a state of cold or normal, It depicted from the word “ice” that indicates (R) ice, (O) indicates cooler and (I) indicates calm.

3. From what I've **tasted** of desire

The third line says that what he wants, It depicted from the word “tasted” that indicates (R) tasted, (O) indicates Tongue and (I) indicates feel.

4. I hold with those who **favor** fire.

The fourth line says that he wanted to die with a burning zeal circumstances, It depicted from the word “favor” that indicates (R) food, (O) indicates Tongue and (I) indicates Hot or Cold.

5. But if it had to **perish** twice,

The fifth line shows that something repeated, It depicted from the word “perish” that indicates (R) perish (O) indicates extinct and (I) indicates die.

6. I think I know enough of hate.

The sixth line says that he thinks again if he could repeat a second time, there

is no symbol in this line

7. To say that for **destruction** ice.

The seventh line says that It was enough to know what he does not like it, It depicted from the word “destruction” that indicates (R) destruction (O) indicates destroyed and (I) The end or die.

8. Is also great

the eighth line says ordinary things, there is no symbol in this line

9. And would suffice.

The last line says that something he get, there is no symbol in this line

The third line is a symbol of fire, the fire became a symbol that depicted in the third line and the fourth from the poem: "From what I've tasted of desire / I hold with Those Who Favor fire". The fire was a sign of passion burning and smoldering bias into the spirit to achieve our goals, so here relate to fire a burning desire or emotion. With a pair of fire and desire, Frost shows that the desire to cause damage by fire, and probably one of the causes of the end of the world. Some desire he refers to interpretation, but may desire to power, money, or status can result in the collapse of the world. May have too much desire and not satisfied will cause problems, even the possibility of such a situation would lead people fear, and in the end they bring it all to death.

` The rest of the poem describes the symbolism of the ice: "But if it had to

perish twice, / I think i / know enough of hate / To say that for destruction ice / Is also great / And would suffice "ice in associate with hatred, which, according to Frost, it can be just as destructive as fire (or desire). Hate, of course, can be a destructive force, and it seems to be suggested here that men hate each other can lead to the fall of the earth.

In this poem Fire and Ice has nine rows, titled poem "Fire and Ice" featuring the theme of Frost is often used of doom and destruction, accompanied by images of nature. In this poem frost explain two things will happen at the end of the world as it will be destroyed by world on Fire "doom" or the Ice "destruction", destruction of the earth will occur either by fire or ice, the poem says, and Frost provides the possibility of symbolic meaning for both elements.

The poem begins with the words "Some say the world will end in fire, / some say in ice". This creates a dark shadow of the earth either burn or freeze like-ice itself. The theme established early destruction and Frost prepared two commonly held beliefs of how this will happen.

STOPPING BY WOODS ON A SNOWY EVENING

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep.

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

STOPPING BY WOODS ON A SNOWY EVENING

1. Whose **woods** these are I think I know.

The first line says that anyone "wood" here, It depicted from the word "wood" that indicates (R) wood (O) indicates tree and (I) growing.

2. His house is in the **village** though;

The second line says that it is very visible in the old village house. It depicted from the word "villages" that indicates (R) villages (O) indicates build and (I) safety place.

3. He will not see me stopping here

The third line says that will advance to the next step, there is no symbol in this line

4. To watch his woods fill up with snow.

The fourth line says that witnessed a change. There is no symbol in this line.

5. My **little horse** must think it queer

The fifth line says that slob or something embarrassing, there are two symbols in this line. It depicted from the word "little horse" that indicates (R) little house (O) indicates toy kid and (I) fun and "queer" that indicates (R) queer (O) indicates Human Attitude's and (I) Bad thing.

6. To stop without a farmhouse near

The sixth line says that to a dismissal, there is no symbol in this line.

7. Between the woods and frozen lake

The seventh line says that between different options, there is no symbol in this line.

8. The darkest evening of the year.

The eighth line says that at night. There is no symbol in this line.

9. He gives his harness bells a shake

The Ninth line says that remembers something he's considering, there is no symbol in this line.

10. To ask if there is some **mistake**.

The tenth line says that reminding some mistakes, It depicted from the word “mistake” that indicates (R) mistake (O) indicates wrong way and (I) forget.

11. The only other sound's the sweep

The eleventh line says that hearing something, there is no symbol in this line.

12. Of easy wind and downy flake.

The twelfth line says the difference and there is no symbol in this line.

13. The woods are lovely, dark and deep.

The thirteenth line says that atmosphere silent but deeper. There is no symbol in this line.

14. But I have **promises** to keep,

The fourteenth line says that he has an agreement, It depicted from the word “Promises” that indicates (R) Promises (O) indicates Agreement and (I) Something must accept.

15. And **miles** to go before I **sleep**,

The last line says that I do promise unfulfilled or before I die, ; there are two symbols contain this line “ Miles” and “sleep” that indicates (R) Miles, (O) street and (I) indicates journey and the word “sleep” that indicates (R) sleep, (O) take a rest and (I) indicates die.

16. And **miles** to go before I **sleep**,

The last line says that I do promise unfulfilled or before I die, ; there are two symbols contain this line “ Miles” and “sleep” that indicates (R) Miles, (O) street and (I) indicates journey and the word “sleep” that indicates (R) sleep, (O) take a rest and (I) indicates die.

At the first glance, it seems like common poems. The poet seems to sign the praises of the beauty of nature. Actually this is not the case. Just by reading this poem carefully, the reader can find poetry intention. The poet does not intend to describe simple, then what the true intentions?

The essence of this poem is actually the end of the second row that deals with the interpretation on the meaning of this poem. The last two lines of the poem, "And miles to go before I sleep. / And miles to go before I sleep “give us a clue. Here the key word is "Sleep". "Sleep" does not indicate seeking temporary lodging for the night. It is a euphemism; euphemism itself is an expression of a more subtle expression instead of rough. "Sleep" here means the end of life --- eternal sleep. Before they slept hey certainly reserve the promise of eternal promise in their lives or who have not been reached, therefore, promises can be understood as an

unfinished aspiration by poets can be interpreted as "The woods are lovely, dark and deep." ambition, ideal, obligations, or duties. I think one of them is true.

Stopping action and occurring reflecting conflicting feelings poet and final choice. Symbols in Robert Frost's poem is Snowy night, the beautiful scenery as travelers make that hesitation, but once he realizes the aspirations that have not been completed, he gave up his firm enjoys views of the snow.

This action also symbolic. It symbolizes that for human life, there are many important things to do. One should always remember the duties and responsibilities of their own. And try our best to solve it in the time of their lives instead of looking for convenience and comfort. That is the real reason.

He stopped by the woods "darkest evening of the year" to watch them "fill up with snow," and kept alive for so long that the "little horse" it shakes his harness bells "to ask if there is some mistake." poet is put in mind of the "promises" he must keep, of miles he still must travel. However, the call of social responsibility, promises here can be interpreted as a step or future goals will he do in this world, and it should stay awake from "The woods are lovely, dark and deep." Here "Woods" is a place where he must pass through to reach or keep his promise that the temptation is "beautiful" and the dark and can be interpreted as an emotional life that was in him, how he had to keep guard.

What appears to be "simple" to be displayed is not really simple, what are seemingly innocent not really guilty. Poet fascinated and seduced by the empty wastes of white and black. The repetition of "sleep" in the last two lines shows that

he might succumb to the influences at work. There is no reason to assume that this effect suave. It is, after all, "the darkest evening of the year," and the poet is alone "between the woods and frozen lake." One bond with the security and warmth of the "outer" world, "little horse" who wants to be on duty her.

The dark places of the forest, the movement saw and heard things, and the lullaby of inner speech invitation to sleep - and sleep winter again close to the power of death. ('Dark' and 'deep' is a typical Romantic adjective.) All of these suggestions are in poetic the most purely symbolic sense: we cannot tell the other what they term 'of,' although we feel their power.

"Stopping by Woods on a Snowy Evening" stages its play of opposites at typically Frost borders between night and day, storm and hearth, nature and culture, individual and group, freedom and responsibility. It works them, not "out" to resolution but in permanent Suspension as complementary counters in means animi, the feeling thought of active mind. The Poem is made to make the mind just that. It unsettles certitude even in so small a matter as the disposition of accents in the opening line: "Whose woods these are I think I know." The Monosyllabic tetrameter declares itself as it declares. Yet the "sound of sense" is uncertain.

As an expression of doubtful guessing, "think" opposes "know," with its air of certitude. The Line might be read to emphasize doubt (Whose woods these are I think I know) or confident Knowledge (Whose woods these are I think I know). Once the issue is introduced, even scrupulously "neutral" reading points it up. The evidence for choosing emphasis is insufficient to the choice.

CHAPTER IV

CONCLUSION AND SUGGESTION

CONCLUSION

After analyzing and interpreting the obtained data in the poetry, it is found that there are many symbols in these three poetry that represent a way of life that must be passed. In the first poetry, The Road Not Taken, the writer found symbols that represent traveler who encounter two choices. In the second poetry, Fire And Ice, the writer found symbols that represent way of life in which the life has spirit or fire to struggle. In the last poetry, Stopping by Woods On A Snowy Evening the writer found symbols that represent what kinds of spirits we struggle.

In the writer can conclude that symbol in masterpieces of Robert Frost's poem found the symbols that indicate same meaning or some theme that is a way of life that must be passed. And among the symbols there is an increase or a relationship in the three poems.

SUGGESTION

After doing a discussion on poems in the Robert frost's poems, the writer suggests for the next writers, especially who those are interested in analyzing Theme in poem, The next researcher can compare the poems with the others masterpiece, it is good to know what the theme include in poems and after that writers can connect the theme who include in that poems.

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