CHAPTER III

ANALYSIS

A. Explication and Semiotic Perusal

Bond and Free

LOVE has earth to which she clings
With hills and circling arms about—
Wall within wall to shut fear out.
But Thought has need of no such things,
For Thought has a pair of dauntless
wings.

On snow and sand and turf, I see
Where Love has left a printed trace
With straining in the world's embrace.
And such is Love and glad to be.
But Thought has shaken his ankles free.

Thought cleaves the interstellar gloom And sits in Sirius' disc all night, Till day makes him retrace his flight, With smell of burning on every plume, Back past the sun to an earthly room.

His gains in heaven are what they are. Yet some say Love by being thrall And simply staying possesses all In several beauty that Thought fares far To find fused in another star.

Bond and Free is a poem of Robert Frost which is appeared in his third book Mountain Interval in 1916. It is made up of four stanzas of five lines each with a rhyme scheme of ABBAA. It expresses a debate about love and thought over liberation.

For giving meaning in the poem in semiotic could be done by some perusals, the first is by heuristic perusal and the second is by hermeneutic perusal (Riffaterre 5-6). Heuristic perusal is based on the structure of language(Pradopo 135). It means that heuristic perusal semiotically is the first semiotic system convention. Hermeneutic perusal is based on the wholeness of literary work (135).

By wholeness is meant the sense of internal coherence. The arrangement of entities will be complete it itself and not something that is simply a composite formed of otherwise independent elements. Its constituent parts will conform to a set of intrinsic laws which determine its nature and theirs. There laws confer on the constituent parts within the structure overall properties larger than those each individually possesses outside it (Hawkes 16).

It means that hermeneutic is the perusal of literary work based on the second semiotic system or bassed on the convention of literature.

1. Heuristic

In this heuristic perusal, the poem is read based on the structure of language. To clarify the meaning, if it needs an infix or the synonym, then it should put in the braces. Besides, the sentences structure should be suitable with standard sentence based on the normatif grammar (Jabrohim 126). Heuristic perusal by the synonymon *Bond and Free* is below:

Stanza 1: Heart has ground (earth) to bond (line 1)

With fells and weapons around (line 2)

Come up against a brigck to draw a fright (line 3)

In contrast, Mind has require unlike those (line 4)

Because the Mind has a freedom (line 5) Stanza 2: On slush, beach, and peat, I (the speaker) imagine (6) Where Heart has left a footprint (7) With pressure in the world's include (8) And such is Heart and happy to be (9) But, Mind has agitated his ankles free (10) Stanza 3: Mind sticks close to the darkness between the stars in the sky (line 11) And lives in 'Sirius disc all night, (line 12) Until day takes him up retrace his flight, (line 13) With scent of blazing up every plume (line 14) Back past the sun to an earthly room (line 15) His (Thought's) gains in heaven are what they are (line 16) Stanza 4: But some say Heart by being slave (line 17) And simply staying be own all (line 18)

Some beauty that Mind fares far (line 19)

To discover fused in another star. (line 20)

2. Hermeneutic

In this hermeneutic perusal, the poem is read based on the literary convensions according to system semiotic in the second level. Literary convention which give the meaning, such as covension of expression in indirect. It is caused by displacing of meaning, distorting of meaning, and creating of meaning (127). Displacing of meaning is the usage of metaphor and metonymy; distorting meaning is caused by ambiguity, contradiction, and nonsense; creating of meaning is caused by utilization the visual form, such as enjambement, rhyme, homologues, and typography.

In hermeneutic perusal especially about the imagery special for metaphor and the ambiguity is below:

Stanza 1

In stanza 1, "Love has earth to which she clings" (line 1). If love is the deep experience to be sought, earth is the place for the seeking. All the beauty that Thought, one could say, transcendent thought "fares [so] far/ To find" (line 15-16) exists here on earth. And Love, by "simply staying [on earth] possess[es] all" (line 15). To the poet it is important to live on earth, to love, to act, to interact (McMillan 75). These actions taken in this physical setting are what satisfy any search for depth of philosophical experience. The poet would likely say that Wordsworth goes out too far and in too deep in his search for meaning; he misses the immediate. Love is described as being grounded and clinging to the earth. It has "circling"

arms about". With these descriptions, the poet conveys that Love is needy and dependent on others. It lives in fear of being torn from the one it love. The poet indicates that Love has "Wall within wall to shut fear out". With this imagery, the poet portrays love as a prison that keeps others out and protects those that are inside. However, in his search for meaning, the poet does find things of value on earth; though not a corresponding breeze between himself and nature, he does find some clarification of existence. This occurs in the making of a poem and more specifically, in his metaphors. Further, since a poet makes metaphors, one might say that Frost does agree with Wordsworth on at least this aspect of the role of poet.

"Earth" is not just the location where love takes place in Frost's poetry; it is alternatively a sensual landscape of desire made manifest and a winter wasteland of frozen and impenetrable surfaces that posits a taut, enforced emptiness - a desert space. The earth's body is a perfect correlative for one's own capricious nature by Frost's terms, It is, in fact, a nearly literal truth that for Frost earth is the right place for love, because earth is the only monumentality that provides a suitable correlative for the immensity of his apprehensions of "love" as a dynamics of self-control. Earth is the right place for love, because it is the one proving ground by which a man can transcend the vicissitudes of desire (Kearn 114). In nature exists a deeper "life of things," and it is the harmony that exists between nature and the poet that enables him to see this deeper life. Wordsworth trusts

nature to reveal itself, its deeper meaning. There is a corresponding wind in nature and in the poet that connects the two, that makes the harmony between them. There are live embers within the poet that nature can recognize and remember. And this recognition and connection are important above all else. They not only bridge the gap between the physical things and the poet; they also unify the poet and other people. This connection allows the poet to speak wisely about other things. His wisdom, even, is spontaneous and found in nature: it is waiting for him, to be discovered by him, to help him reach and understand the inherent and transcendent meaning in the things he sees.

Frost is the poet who makes himself at home on earth. He gets as close as he can to other things and people (McMillan 83). However, that he will achieve a spiritual connection with them, and this keeps him philosophically separate. Instead of bemoaning what he does not find, he makes what he can, as he sees it, of what he has. And the making is the poet's, the person's. He makes clarity; he helps nature along, so to speak, with his own interpretation, associating his own ideas to make his own provisional meanings at times while enjoying the natural setting.

In his most characteristic moods, Frost ultimately distrusts that momentary impulse of thought or mind or heart to "steer straight off after something into space"—chiefly, I think, because of the dangers of some kind of solipsism in such flight. Love, in this poem as in the famous line from "Birches" or in "The Silken Tent," ties the spirit to earth and natural fact.

The return to natural fact is ultimately characteristic of Frost—but it *is* a return, and is satisfying to poet and reader alike only because it follows the Promethean flight on "dauntless wings." Poirier is essentially right in speaking of "Frost's congenital distrust of the freedom he liked to extol, his ultimate distrust of an imagination set free as it is in Stevens" (79). But that distrust of unfettered imagination would be neither poetically interesting nor spiritually necessary if Frost did not feel, at least from "Reluctance" to "Kitty Hawk," the attraction of Promethean possibilities. "Thought," with its exploratory flight on "dauntless wings" into the farthest reaches of "the interstellar gloom," is not seen here as unambiguously admirable in the manner of the Wright brothers; it is more nearly an Icarus-like overreacher, returning reluctantly to natural fact "With smell of burning on every plume" (Bloom 131).

In contrast, in the last two lines of the first stanza, the poet portrays

Thought as opposite of Love. Thought does not live in fear. Thought can
wander and escape anywhere it would like to go. Thought is not dependent
on anyone. The mind can think of anything that is desires. Love instead
has to be reliable to only one and that cling to its loyalty. The poet uses the
imagery of "dauntless wings" which would symbolize brave freedom.

Stanza 2

In stanza 2, Thought bound to the natural reality of "snow and sand and turf." For Frost, there could be something left in nature; he does not

completely close that door (McMillan 82). The poet extols that he has seen that Love has left its imprint on his life. He has born witness to this fact himself. Footprints have been left in snow and sand by Love. Snow would indicate the coldest of hearts and sand would symbolize warmer hearts. The poet has seen love leave an imprint on those, but what is significant is that in both cases, Love can be swept away and it is impermanent. Snow will melt away and sand can be washed away. Thus, Love may not leave a permanent impact on those it touches. Love embraces the idea of permanence and likes the fact that it leaves an imprint on the lives of others. In contrast, Thought is proud of the fact that it is *able to shake its ankle free*. If one-steps deep in snow or sinks into the sand, the body must exert itself to remove itself.

Stanza 3

In stanza 3, Thought cleaves the interstellar gloom. It is bright in the gloom. And it will be foundation of idea continuously all time. Moreover, it is retraced from generation to generation by another thought with flaming soul back to an earthly room. "Thought," with its exploratory flight on "dauntless wings" into the farthest reaches of "the interstellar gloom," is not seen here as unambiguously admirable in the manner of the Wright brothers; it is more nearly an Icarus-like overreacher, returning reluctantly to natural fact "With smell of burning on every plume." Love, for Frost, is not melting into something imagined (McMillan 73). For him,

love is loving what is on earth, what is seen and can be touched, heard, tasted, and smelled.

Stanza 4

In stanza 4, Thought is more compelling than his opposite, Love, for a majority of the poem. The limitlessness of the intellect appeals to the human spirit, and the poet draws us to preferm this to earth-bound Love, until the end. Just before we arrive at the conclusion, the tone changes. It begins as a soft suggestion and reaches fruition as we are invited to consider that Love is not bound in the way she once seemed, but rather "by simply staying possesses all." The "all" is obtained through the nature of being still, alongside the necessary relationship with the beloved. This is not possible for Thought, whose promiscuity brings him to constantly move through the Heavens, never ceasing his endless search. In this possession of the "all," realized through the beauty of the knowledge of a particular, could lie the true object which Thought is restlessly seeking.

The poet beautifully describes Love and Thought as each looking at a different facet of gaining happiness (Cervantes 4). The last stanza of the poem is especially worth quoting in full:

His [Thought's] gains in heaven are what they are.
Yet some say Love by being thrall And simply staying possesses all

In several beauty that Thought fares far To find fused in another star.

Love has won happiness, there is beauty in her possession. But we are left with a haunting image of Thought only glimpsing this beauty fused in the stars, he never possesses it. We should note the distinction that Love does need Thought, she simply doesn't need Thought's limitlessness. In fact, Thought aids Love in ensuring she does not lose herself in the beloved. The boundaries of personality are two-sided and limitlessness must be avoided accordingly, whether it be the limitlessness of being unbounded or the limitlessness of sacrifice.

3. Poetical elements perusal

To clarify the better explanation of finding meaning process based on the hermeneutic perusal, the poetry is analyzed more finely. Title "Bond and Free" is an analogy of heart (intuition) and mind (intelligence) as women and men characteristics. Love is made feminine in the poem, while thought is made masculine (Fagan 50). The title is fitting for the work, which speaks of the contrast and tension between the fleetingness of Thought and the rooted nature of Love. Thought soars through the heavens and is free; he can escape the harsh realities of this world to seek the heights of knowledge. On the other hand, Love is inherently bound to the beloved and is forced to cling to this world, leaving her imprint and staying in one place.

Stanza 1

Love clings to "the earth" which is metaphor of a place of wickedness, with "hills" and circling arms about (metaphor of a bond). Besides, love has "wall whithin wallto shut fear out" (metaphor of vulnerable and self-protective) By love, someone will not feel fear to whatever, but they will feel glad. In contrast, thought does not cling to the earth, and it is not like love in its needy. Thought, however, is strong and does not have to protect itself; its substance is its own protection. Thought has "a pair of dauntless wings" (metaphor of fearless) to get a freedom. Thought is free to think everything whatever whenever and wherever. It is far ringing.

Stanza 2

Regardless, of where the speaker wanders, *onsnow*, *sand*, *and turf* (metaphor of wandering) he finds that love has made an imprint and left a trace. This imprint is seen as "*straining in the world's embrace*." And such is love and glad to be the shape. Thought, in contrast, is not shackled; it is able to shake its "*ankles free*."

Stanza 3

Thought cleaves the interstellar gloom. It is bright in the gloom. And it will be foundation of idea continuously all time. Moreover, it is retraced from generation to generation by another thought with flaming soul back to an earthly room.

Stanza 4

Thought functions is in heaven. It gives a pleasure as like as everything which there in heaven. But the other way, some said that love is being thrall. And simply staying possesses all. It is possessed by all. While, in several beauty that thought fares far to fuse with another thought to be reference cleaves a problem. Irony is used in this poem because Love, which is normally portrayed as a good thing, is shown in a negative light.

"Thought," or the imagination in its Promethean moods, may seek to assert its power by breaking free from all earthly ties; but the poet instinctively fears the kind of solipsism to which such flight might ultimately lead. As the heuristic emblem poems demonstrate, "Love," or the imagination in its more appreciative and conciliatory moods, not only cherishes the "several beauty" of the created world. By reading the commonplace characters of the vegetable text, "Dwarf cornel, goldthread, and *Maianthemum*," it also discovers the full extent of the relationships between the self and the other, both natural and human (Bloom 135).

Earth is changeable, things live and die every day. Mimicking this earthly reality, Frost's metaphors his steps toward creating his own little world of order from chaos—likewise cannot ultimately withstand, without changing, the test of time and the power of the natural things that the metaphors strive to contain. The metaphors fail, they crumble, they fall. Like all earthly things, which Frost felt such allegiance to, he based his own little worlds of metaphors on the earthly cycle of being and dying,

functioning and decaying, providing order and losing it, falling into chaos again (136).

In his poems, Frost is making his own order, and we can, of course, take up his in addition to making our own, just as a neighbor borrows some butter to make his/her own cake. To make his order, Frost uses metaphors, and he enjoys doing so. He plays with them all the time. However, the metaphors are always momentarily effective in their clarifying ability. I see this resulting from the fact that Frost is, above all, faithful to the earth and to the reality he knows here; he finds truth here and does not forsake that truth or earth in his own art (McMillan 86).

Love and her submission to limitation encounter no such difficulties. As the poet's first describes Love, the presence of a particular object is implicit. We should note our concept of Love's embrace requires a particular to imagine it, for Love's embrace is realized most fully in the essence of another soul.

B. Theme

Theme is a generally recurring subject or idea noticeably evident in a literary work (644). It is an insight about life that we derive from the poem as a whole. Theme is the essence of literary work (Jabrohim 129). It is a crystallization of all event which is appear in the literary work.

Based on the explanation above, the theme of *Bond and Free* is the contrast between love and thought. It shows how love is bonded, this poem describes love with words like *cling*, *walls*, *and thrall*. The writer might see the tension and contrast in Bond and Free as the embodiment of the war between

freedom and limits today. Many claim freedom is incompatible with limits—bounds to our desires and actions are inherently contrary to liberty. This thinking champions the pursuit of freedom for its own sake and as an entitlement of man, who is born with free will. Freedom can thus be defined by negation: without any limits. Taking up this freedom, moving upward and beyond where we have been, is always the end of action. The implicit assumption is that an endless pursuit of freedom will always bring us to a better place, and this requires we not be bound in such a way that constrains our ever-expanding freedom. This shows how love is limited and tied down. The author decribes love as something that is not free, whereas Thought he describes as being Free. This poem depicts thought as being with the stars and being unlimited. In this poem, words like dauntless, free, and faring far are used to describe thought. Thought is sort of the opposite of love in this poem in the sense that love is bond and thought is free. The explanation is following:

This theme is hoped to the stanzas of poetry. It is drawn the distinction between love and thought, heart and mind. It is appeared that love is described as clinging and having walls: "wall within wall to shut fear out." It is vulnerable and self-protective. Thought, however, is strong and does not have to protect itself; its substance is its own protection. While love is a bond, "with hills and circling arm about," thought is free and can soar on its "pair of dauntless wings." (stanza 1)

The limitations of unfreedom must then entail the absence of being bound to something or someone. It would look similar to the way Love clings to the earth and leaves her imprint. "On snow and sand and turf, I see where Love has

left a printed trace with straining in the world's embrace..." Love toils within the grip of the world and is not free to follow Thought's path. Regardless, of where the speaker wanders, snow, sand, and turf, he finds that love has made an imprint and left a trace. This imprint is seen as "straining in the world's embrace." Thought, in contrast, is not shackled; it is able to shake its "ankles free." (stanza 2)

Thought cleaves the interstellar gloom. It is bright in the gloom. And it will be foundation of idea continuously all time. Moreover, it is retraced from generation to generation by another thought with flaming soul back to an earthly room. (stanza 3)

Thought functions is in heaven. It gives a pleasure as like as everything which there in heaven. But the other way, some said that love is being thrall. And simply staying possesses all. It is possessed by all. While, in several beauty that thought fares far to fuse with another thought to be reference cleaves a problem. (stanza 4).