

CHAPTER IV

CONCLUSION

After having analyzed on Robert Frost's poem which is entitled *Bond and Free*, the writer concludes some points, such follows:

The writer finds the expression of *love* and *thought* in this poem is that *love* is shown as bonding with the word *cling*, *wall*, and *thrall*, while *thought* is shown as a freedom. These words show how *love* is limited and bound. The author describes *love* as something that is not free. *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.

In contrast, the poem describes the *thought* as opposite of *love*. In this poem, the words such as *dauntless*, *free*, and *faring far* is used to describe the *thought*. The *thought* is the opposite of *love* with meaning that *love* is the bond, while the *thought* is freedom. *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. Thought bound to the natural reality of “*snow and sand and turf.*”

The poet extols that he has seen that *love* has left its imprint on his life. 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*. *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 prefer this to earth-bound *love*, until the end.

In the poem, the writer found 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.

Moreover, the 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. 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. As a title choice reflects the choice that the author sees in thought and love as well as men and women. Both men and women have the choice of whether or not they want to accept the bonds of love or if they prefer the freedom of thought instead. Love will trape in reality, while thought will allow to the freedom to change and learn from past experiences.

Finally, in the poem, “*love* (heart)” and “*thought* (mind)” would seem to be used in a sense almost the opposite. There, “*love/heart*” suggestes human will and aspiration, meanwhile “*thought/mind*” suggestes the prudential intelligence; here, “*love/heart*” suggestes the sentimental, weak side of the imagination, which has momentarily obscured the potentially powerful light of the visionary side.