

Symbolism in Frost's *Stopping by Woods on a Snowy Evening* Perceived through Dayak Culture Perspective: A Post Structuralism Approach

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Abstract: This research aims to examine the symbolism in Frost's *Stopping by Woods on a Snowy Evening*. It focuses on five symbols in the poem namely "woods", "farmhouse", "village", "dark", and "journey". First, the symbols and the meanings are identified according to the previous studies. Second, the symbols and meanings are explored through the perspective of Dayak people in Kalimantan, Indonesia. They are then compared and analyzed. The method carried out is a qualitative approach based on the principles of Post-Structuralism. The result shows that the symbolisms in the poem are interpreted differently when they are perceived from a particular culture (Dayak culture). Previous studies mention that "woods", for instance, symbolize beauty which can drag people away from their life purpose; while in Dayak culture, "woods" are sacred and should be protected. Therefore, the meaning of a literary work is open to cross-cultural interpretation which can provide a richer and meaningful experience for the readers. It is suggested that further studies can be conducted on how symbols in the poem are perceived in other cultures. It is possible that the symbols analyzed will be different from this study since each culture might have particular symbols that might not be found in other cultures.

Keywords: post-structuralism, Dayak culture, symbolism, poem analysis

INTRODUCTION

Symbolism can provide tremendously broad meaning (Chadwick, 2017) since it can picture any means of expression implicitly through other medium (Qadri & English, 2017). In addition, symbols are often interpreted based on culture (Sigdel, 2018); therefore, they are changeable according to the practice of particular culture and may have different meanings in different cultures. Accordingly, it is obvious that interpreting the meaning of symbols in a culture is complex. It is due to the internal nature, ambiguity of interpretation, and dependence of interpretation (СНЪОЗИК, 2022). Furthermore, culture is inherited and used to

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communicate, eternalize, and build the knowledge about the attitude towards life (Geertz, 1973). Consequently, in order to have profound understanding of a literary work from a perspective of particular culture, there are a lot of things to consider such as the background of people in the particular culture, how the people communicate, and how they perceive their lives and their surroundings, including how they see nature and how they interpret the natural phenomenon happening around them.

Post-structuralism criticism is a theory that challenges that the meaning, identity, and social structure contained in literary works are fixed and objective (Devetak, 2009). Post-structuralism also interferes the taken-for-granted assumptions and ideas used as the basis of common language and culture (Prowell, 2019). According to post-structuralists, meaning is unstable and changeable, so there are no absolute truths (Hulatt, 2022). Other source also mentions that post-structuralism puts the emphasis on subjectivity, authorship, and identity (Hurst, 2017). It can be concluded that according to post-structuralism, the meaning of a literary text in one culture, can be interpreted differently in another culture, and it depends on who the people we are talking to and from what place and culture they are raised.

Stopping by Woods on a Snowy Evening, a poem written by Robert Frost in 1923, has been discussed in some journal articles with the concern to symbolisms. One study reported that this poem presents American culture in common and the symbols, such as “woods”, present the allure of the world that often attracts people away from their life purpose (Husaini & Dewi, 2021). Similarly, one study describes “woods” as the symbol of beauty presenting conflicting dilemma of enjoyment and obligation (Tyagi, 2015). A study on interpreting the poem from a metaphorical perspective states that “woods” symbolize all kinds of enticements experienced in life which persuade one to pause and not to continue his life battle (Cao, 2023). Other study also describes “woods” connotatively as an enchantress who dazzles the male beings’ lives (Raj Sharma, 2022). “Woods” serve as a symbol of a forest, something beautiful that fascinated the speaker (Wiranota & Arifin, 2024). In short, these previous research have similar idea in describing “woods”, as an allure, beauty, or enticement that attracts a human being to be away from his life’s goal. “Woods” tend to have a connotative meaning as the “woods” can hinder one to reach the highest and most valuable thing in his life.

Other symbols also emerged exploring the themes of the poem such as “frozen lake” and “the darkest evenings” symbolize hardship in life (Raj Sharma, 2022). However, other study states that “the woods”, and “frozen lake” also symbolize the ideal or desired world (Cao, 2023). “Dark” symbolizes intricacy and frustration (Hashmi et al., 2019; Raj Sharma, 2022) and “sleep” symbolizes death (Cao, 2023; Hashmi et al., 2019). Concerning the previous studies, there are many more symbols presented in the poem. However, since this research focuses on the symbolisms perceived through Dayak culture perspective; therefore, the symbols discussed in this article are the symbols which have particular meanings in Dayak culture of Kalimantan, Indonesia, namely “woods”, “village”, “farmhouse”, “dark”, and “miles to go”.

Concerning the literary criticisms, one study evaluated Frost’s *Stopping by Woods on a Snowy Evening* through New Historical perspective which requires analysis of the meanings in the poem by looking at the historical, political, social, and economic contexts

(Rehman, 2024). Other study refers to structural, formalist, and ecocritical approaches to reflect ecocritical concepts on human's relationship with the environment (Yustisiana et al., 2024). There is also one study implemented the post-structuralism theory to present religious meaning in the poem (Alam, 2019). This current research applies post-structuralism approach as the researchers try to analyze the particular symbols related to the nature in the poem perceived through the Dayak culture perspectives. Post-structuralism approach is considered suitable to be implemented since it allows the meaning of symbols to be portrayed in a different perspective, in this case, through the Dayak culture perspective.

This current study tries to see the symbolisms in Frost's *Stopping by Woods on a Snowy Evening* through the lenses of Dayak ethnic group's perspective who are the natives of Kalimantan island, Indonesia. It is based on the fact that this poem uses nature to symbolize significant meanings. It shows similarity with Dayak people's lives since Dayak people are known to live very close to nature. As the indigenous people of the Kalimantan Island, Dayak people have cultural ties and links to the nature, and since ancient times they have been surrounded by forests and rivers. In fact, Dayak people live along the riverbanks and their traditional subsistence economy relies on the forest. Therefore, forests, including the land and all the things inside them, are very valuable for Dayak people's lives (Widen, 2023). Moreover, Dayak people preserve the local wisdom to protect their forest (Usop, 2020). A Forest even symbolizes as a mother for Dayak people (Setiawan, 2023). The proximity of the Dayak people to the nature is a Dayak identity, and a reminder of the relationship between humans and nature and ancestors. This closeness and identity make the symbolic meaning in the poem '*Stopping by Woods on a Snowy Evening*' from Dayak perspective can persuade the new meaning of the poem.

Realizing the significance of nature in the poem and in Dayak people's lives, it is enticing to investigate the meanings of the symbols in the poem when they are compared and analyzed. Dayak culture has a different interpretation about the symbolisms found in this poem. For instance, Dayak people give different meanings to "woods" (Setiawan, 2023; Usop, 2020), "village" (Kisno Hadi, 2021), "the farmhouse" (Aminah et al., 2021), "dark" (*Dirgahayu Provinsi Kalimantan Tengah ke 66*, 2023; Kosasih, 2024) and "miles to go" (Iban & Elfrida, 2020) compared to previous studies discussing symbols found in the poem. Therefore, in order to have a more profound analysis, the research questions of this study are formulated as the following:

1. According to the previous studies, what are the meanings of the symbols (woods, farmhouse, village, dark, and miles to go) found in Frost's *Stopping by Woods on a Snowy Evening*?
2. How are the symbols (woods, farmhouse, village, dark, and miles to go) perceived through Dayak culture perspective?

METHOD

This qualitative descriptive research uses Post-structuralism in the analysis of symbols in Frost's *Stopping by Woods on a Snowy Evening*. Post-structuralism criticism is used as the principle and basis which explores how different backgrounds, places and cultures can present different meanings contained in a literary work, including poetry. Post-structuralism

in this study focuses on applying literature deconstruction analyzing method which is not interested in consistency and integrity problem from a text. On the contrary, it points out contradiction and reveals how the meaning is distorted (Ören, 2024). This method is chosen because it can express the suspense meaning of symbols, and it helps to analyze the meaning of the symbols in cultural perspective (Dayak Culture) contained in the poem.

The primary data of this research is the symbolisms found in Frost's *Stopping by Woods on a Snowy Evening* taken from previous scholarly articles discussing the poem. Not all the symbols found in the poem are discussed in this article since not all of them have particular meanings in Dayak culture. After reviewing the previous studies on Dayak culture, only five symbols found in the poem which have significant meanings in Dayak culture. The symbols are "woods", "farmhouse", "village", "dark", and "miles to go".

There are some steps conducted in the data collection. First is to identify the meanings of the symbols found in the poem ("woods", "farmhouse", "village", "dark", and "miles to go") which have been recorded by the previous articles. The result is tabulated in **Table 1**. The second step is to find the meanings of the symbols ("woods", "farmhouse", "village", "dark", and "miles to go") according to Dayak culture perspectives. The result is tabulated in **Table 2**. Next, the meanings of the symbols in **Table 1** and **Table 2** are compared and examined and describe the suspense and the contradiction of the meanings found. Through the deconstruction, the researchers can show how the meanings of symbols in the poem are not single and stable since the analysis shows how the meanings can change when perceived through other culture, in this case, is Dayak culture perspective. The data analysis was conducted based on the previous research discussing the poem and the previous research concerning the symbolism found in Dayak culture of Kalimantan, Indonesia.

RESULTS

The following is presented the poem by Frost: *Stopping by Woods on a Snowy Evening* (1923)

Stopping by Woods on a Snowy Evening

By [Robert Frost](#)

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.*

Symbols in the Poem

According to the previous research, there are many symbols found in Frost's *Stopping by woods on a Snowy Evening*, such as "woods" (Raj Sharma, 2022; Tyagi, 2015; Cao, 2023; Husaini & Dewi, 2021), "snow" (Hashmi et al., 2019), "little horse" (Hashmi et al., 2019), "farmhouse" (Alam, 2019b; Raj Sharma, 2022), "harness bell" (Alam, 2019b), "frozen lake", "darkest evening", "dark" (Hashmi et al., 2019), "miles to go" (Cao, 2023), "sleep" (Cao, 2023; Hashmi et al., 2019), and so on. However, not all the symbols found are discussed in this article due to the absence of meanings they have in Dayak culture. Therefore, there are five symbols which are identified and compared as they are found in the previous research and have distinctive meanings in Dayak culture. The symbols are "woods", "farmhouse", "village", "dark", and "miles to go".

Table 1 presented in the following, discusses the symbols and the meanings found through the previous research discussing the poem.

Table 1. Symbols Found in Frost's Stopping by Woods on a Snowy Evening

Symbols	Meanings
woods	a forest (Wiranota & Arifin, 2024); temptation (Cao, 2023; Husaini & Dewi, 2021; Raj Sharma, 2022; Tyagi, 2015); temporary escape from life's restlessness (Cao, 2023)
farmhouse	society and civilization (Raj Sharma, 2022); comfort of life where a traveler can rest, relax, and feed himself (Alam, 2019b), a familiar world (Husaini & Dewi, 2021)
village	Society and civilization (Raj Sharma, 2022) ; human civilization (Husaini & Dewi, 2021)
dark	complexity and despair (Hashmi et al., 2019)
miles to go	living life (R & Mishra, 2023); life's unfinished journey (Cao, 2023)
sleep	A need for rest (Wiranota & Arifin, 2024); death, end of life (Cao, 2023; Hashmi et al., 2019)

The word "woods" are mentioned five times in the poem: in the title, line 1, line 4, line 7, and line 13. The frequent mention in the poem shows that "woods" have significant meaning for the poem as a whole. Literary interpreted as a forest (Wiranota & Arifin, 2024), some other sources also mention "woods" as the representative of temptation (Cao, 2023; Husaini & Dewi, 2021; Raj Sharma, 2022; Tyagi, 2015) since the "woods" stop the traveler

form continuing his journey. However, other source also mentions that “woods” represent temporary escape from life’s restlessness (Cao, 2023) since human beings also need a break from a crowded and busy life and enjoy the beauty that nature offers (the woods).

“Farmhouse” presents a familiar world (Husaini & Dewi, 2021), a place familiar for the traveler and even familiar for his animal (the little horse). It is a comfortable place where people and their animals lead their daily lives together (Alam, 2019), so they know each other well and they feel that they belong to the same society, a civilization (Raj Sharma, 2022).

“Village” gives similar context to “farmhouse” in which it presents society and civilization (Raj Sharma, 2022). However, in general, a farmhouse belongs to one family. Village is not only about one family since there are a number of families live in one village and they create a society, a human civilization (Husaini & Dewi, 2021)

“Dark” is one of the adjectives describing the “woods”, presenting the complexity and despair (Hashmi et al., 2019) and has the opposite meaning of the previous adjective describing the woods as “lovely”. In other words, “woods” are not only about beauty, a fascinating thing that persuades the traveler to pause form his journey. “Woods” also present intricacy that can bring hopelessness.

“Miles to go” refers to living life (R & Mishra, 2023), life’s unfinished journey (Cao, 2023), a long life journey that one must undertake. It has the opposite meaning to “sleep” which is interpreted as the end of life or death (Cao, 2023; Hashmi et al., 2019).

Symbols in the Poem Perceived through Dayak Culture Perspective

In **Table 2**, similar symbols presented in **Table 1** are also presented, but the meanings are perceived through the lens of Dayak culture of Kalimantan Island. The data are derived from the previous studies related to Dayak culture in Kalimantan, Indonesia.

Table 2. Symbols Perceived through Dayak Culture Perspective.

Symbols	Meaning
Woods	a sacred forest, a ritual place called <i>Pahewan</i> (Usop, 2020); a mother for Dayak people (Setiawan, 2023)
farmhouse	A traditional house called <i>Huma Betang</i> (Aminah et al., 2021)
village	a village which has a political and government institution; it is called <i>Tumpuk</i> (Dayak Maanyan and Dayak Dusun), <i>Lewu</i> (Dayak Ngaju); <i>Lowu</i> (Dayak Siang); <i>Lebu</i> (Dayak Bakumpai) (Kisno Hadi, 2021)
dark	It is identical with black color presenting the spirit of darkness, determination, good and evil spirit, a deterrent of danger or harm (Kosasih, 2024)

miles to go	Afterlife's journey (<i>Tiwah</i> ritual) (Iban & Elfrida, 2020)
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Dayak people recognize a kind of forest (woods) called *Pahewan*. It is a sacred forest or a ritual place for Dayak people; therefore, it must be protected and preserved (Usop, 2020). Furthermore, a forest does not only function to provide the need of the local people, but also to preserve the natural resources for generations to come. In Central Kalimantan, it is in line with the concept of *Batang Garing* (a tree of life), a symbol of living environment. According to *Batang Garing* philosophy, there should be a balance between human beings and nature (Usop, 2020).

Concerning the concept of a house, Dayak people have a traditional long house which is not a farmhouse. Dayak people have *Rumah Betang*, a traditional house in which many families live together and practice all their social and religious activities. This house is made of *Tabalio* wood and built on stilts.

"Village" in Dayak culture has similar meaning to the "village" in general as discussed by the previous studies about the poem. Since Dayak in Kalimantan has many tribes, therefore, each tribe has its own diction for "village." It is called *Tumpuk* (Dayak Maanyan and Dayak Dusun), *Lewu* (Dayak Ngaju); *Lowu* (Dayak Siang); *Lebu* (Dayak Bakumpai) (Kisno Hadi, 2021). However, the concept of "village" and the structure of the government is different for each Dayak tribe. It depends on the needs of the people in the tribes (Kisno Hadi, 2021).

"Dark" is identical with black color, one of the distinctive colors that Dayak people have since it is often found in the colors of the Dayak sculpture, Dayak musical instruments, Dayak woman's scarf, and one of *Batang Garing* (the tree of life) colors (*Dirgahayu Provinsi Kalimantan Tengah ke 66*, 2023).

Uniquely, the concept of "miles to go" is also found in Dayak Ngaju culture. Dayak Ngaju tribe is one of Dayak tribes in Central Kalimantan, Indonesia. Dayak Ngaju people whose religion is called *Kaharingan* believe in a concept of afterlife's journey called *Tiwah* in which the dead person has a secondary burial procession after he was buried the first time. *Tiwah* has a purpose to escort the spirit of the dead person to the realm of eternity, a beautiful and perfect place called *Lewu Tatau* (Iban & Elfrida, 2020). The *Kaharingan* people believe that if they have not done the *Tiwah* procession for their deceased family, the spirit of the dead person will remain in this world and will not go to *Lewu Tatau*.

DISCUSSION

Symbolisms Found in Frost's *Stopping by Woods on a Snowy Evening*

The following discussion refers to the symbols and the meanings mentioned in **Table 1** and **Table 2**. They are "woods", "farmhouse", "village", "dark", and "miles to go".

Based on some of the previous studies on Frost's *Stopping by Woods on a Snowy Evening*, "woods" contain a symbolic meaning of the splendor of the world since the "woods" can make people trapped and forget their original purpose (Husaini & Dewi, 2021). "Woods" are interpreted as a temptation that persuades one to stop and stay. In the

metaphorical perspective described by Cao (2023), it is explained that “woods” symbolize a wider journey of life, an escape from the pressure of life challenges. It is also supported by other concept on Islamic Prims researched by Alam (2019) stated that “woods” have the meaning of a place of contemplation or *khalwat (uzlah)*. On one side, the “woods” presents beauty that fascinated human beings, but if the humans are too consumed by the beauty, they can forget that they have duties and responsibilities that they have to finish. On the other side, it is also a human need to have a break from life’s burdens. We need a place of contemplation, a time of our own, to pause and reflect and recharge our energy. To appreciate beauty is not wrong, sometimes we can have an escape such as through the beauty of nature. We need to come back to the real world where we should realize that life is not only about pleasure, it is also about duty and responsibility that we should do faithfully.

According to the previous studies, “farmhouse” and “village” are the symbols of society and civilization (Husaini & Dewi, 2021; Raj Sharma, 2022). “Farmhouse” also portrays a familiar place that brings comfort (Alam, 2019). The previous studies do not mention any specific differences in the meanings of “farmhouse” and “village”. They both refer to society and civilization. Since human beings live in a society and are members of the society, so the word “farmhouse” emphasizes the significance of society in one’s life journey and how the society can influence one’s life.

“Dark” in the poem refers to complexity and despair (Hashmi et al., 2019). Thus, it refers to something awful that can happen in one’s life while “miles to go” represents life journey, the long journey one must undertake before leaving this world (Wiranota & Arifin, 2024). It shows that to reach life’s goal can take a long time and we need consistency (Husaini & Dewi, 2021) since we certainly face difficulties and suffering along the way (the “dark”). Therefore, “and miles to go before I sleep”, the last two lines of the poem, emphasize a long journey one must go through before he finally comes to the end of his life. It also shows how the traveler, despite of all the temptations coming in to his life, will faithfully stick to his life’s purpose until the end of his life.

Symbolisms in Frost’ *Stopping by Woods on a Snowy Evening* Perceived through Dayak Culture Perspective

“Woods” or a forest have an essential meaning in Dayak people’s lives since they live dependent on the forest. They work in the forest and forest is the source of their livelihood. They find their food and their medicine in the forest. Therefore, forest is very valuable for Dayak people and they have values and norms that they must obey when they deal with the forest. For instance, they have rules on what trees they can or cannot cut off, or animals they can or cannot hunt. All these rules are spoken verbally from generation to generation (Widen, 2023). In the culture of Dayak Ngaju of Central Kalimantan, they recognize parts of the forest which are sacred and called *Pahewan* and it is considered as one of the local wisdoms since it preserves the natural resource sustainability (Usop, 2020). In conclusion, in Dayak culture, “woods” or the forest functions not only to fulfill the daily needs, but also to preserve the natural resources for the survival of the community in the future. The forest is also

symbolized as a place for the spirits of the ancestors, this place is also used as a means to perform various traditional Dayak rituals (Usop, 2020).

Dayak people have a traditional house called *Huma Betang*. At the beginning of the Dayak people's life, *Huma Betang* was the residence of the people in the island of Kalimantan (Aminah et al., 2021). This house is usually built with a height of about 4-6 meters above ground level with the aim of avoiding flooding when the river water rises. There are many families live together and practice all their social and religious activities in *Huma Betang*. It is usually the house of the tribe leader, and usually a lot larger than the other houses in the village, therefore, it becomes the primary house in the village where the families gathered and practice their religious activities such as sacred rituals or ceremonies (Kisno Hadi, 2021). *Huma Betang* preserves the values of brotherhood among Dayak people in spite of all the differences all the families might have.

Huma Betang is different from a “farmhouse” when we think of the characteristics in general. However, they share the same meaning that refer to society and civilization. The culture of *Huma Betang* shows that Dayak people appreciate diversity (Aminah et al., 2021), preserve the spirit of kinship, community sharing, solidarity, mutual helps, honesty, equality and equity, inclusiveness and diversity (Widen, 2023).

The colors familiar to people of Dayak Ngaju in Central Kalimantan are called *Lime Ba* or *Lima Ba*, namely *Bahenda* (Yellow), *Bahandang* (Red), *Bahijau* (Green), *Baputi* (White), and *Babilem* (Black). “Dark” is identical to Black color. According to Dayak culture, Black commonly has negative meaning since it represents the spirit of darkness, an evil spirit. However, it can also present the good spirit which can protect people from danger or harm (Kosasih, 2024). In addition, dark or black color also means determination (Kosasih, 2024).

Next is “miles to go” which symbolize the “journey” in Dayak culture. It refers to the culture of Dayak Ngaju in Central Kalimantan. The concept of “miles to go” has the similar concept to *Tiwah* ritual in Dayak Ngaju culture. *Tiwah* is the concept of afterlife journey. The afterlife journey is described as the spiritual transition from the temporary world to the eternal spirit realm, *Lewu Tatau* (Iban & Elfrida, 2020). Before *Tiwah* is carried out, the spirit is considered to be not yet calm and has not reached the final place (*Lewu Tatau*). *Tiwah* serves as a perfection of death, helping the spirit pass through the intermediate realm to peace. Important elements such as *Brisket* and *Sapundu* become spiritual mediums, while animal sacrifices symbolize the provision of spirits. This ceremony marks the transfer of spirits from liminal status to a final state, guaranteeing harmony between the spirit world and the human world and respect for ancestral heritage.

Based on these findings, the symbols have different meanings when they are interpreted in different perspectives. In particular cultural perspectives, it will produce different symbolic meanings. “woods” in Frost’s *Stopping by Woods on a Snowy evening* illustrate the world pleasure that can tempt human beings and drag them away from their life’s purpose while in Dayak culture, “woods” or a forest have a sacred meaning. For Dayak people, “woods” are the source of life since “woods” (the forest) provide things they need for their life and they are dependent on the forest to survive. In spite of the different interpretation, we can also notice the similar concepts found in “farmhouse” and “*Huma*

Betang” and “village”. They all refer to society and human civilization. “Dark” in the poem tends to be interpreted connotatively according to the previous research as something bad for humans’ lives, but “dark” (black color) in the Dayak culture can both refer to bad spirit and good spirit. It is a bad spirit when it refers to evil spirit that can harm human beings, but it is a good spirit when it can protect the human beings from danger or harm. “miles to go” present contrast meaning between meanings in the poem (according to the previous research) and the meanings in Dayak culture. In the poem, “miles to go” refer to the life journey that one must finish. “and miles to go before I sleep”, the last two lines of the poem, emphasize a long journey one must go through before he finally comes to the end of his life. While in Dayak Ngaju culture, “miles to go” refer to the concept of *Tiwah*, the afterlife’s journey, the spiritual transition from the temporary world to the eternal spirit realm, *Lewu Tatau*. *Tiwah* has a purpose to escort the spirit of the dead person to the realm of eternity, a beautiful and perfect place called *Lewu Tatau* (Iban & Elfrida, 2020).

The result of this study illustrates how the meaning of literary works can be interpreted based on the background, social, and cultural of the reader. The meaning given in a literary work is unlimited and always evolving. Through the results of this analysis, it can be proven that post-structuralism criticism has an influence in interpreting meaning in literary works.

CONCLUSION

The symbolic meaning in the poem '*Stopping by Woods on a Snowy Evening*' by Robert Frost cannot be tied or locked to just one common meaning. It can be seen through the interpretations of the symbols “woods”, “farmhouse”, “village”, “dark”, and “miles to go” found in the poem. We can see how the meanings of the symbols in the poem can be perceived differently when described through the perspective of the Dayak people in Kalimantan, Indonesia, such as for the symbols “woods”, “dark” and “miles to go”. However, we can also find similar concepts between the meanings found in the poem and in Dayak culture such as for “farmhouse”, “*Huma Betang*”, and “village”.

The result shows that the use of post-structuralism is relevant in taking meanings across cultures and times since the findings of this research show that the interpretations of symbols in literary works may depend on the reader's perspective. Post-structuralism states that meaning is not fixed and meaning is the result of perspective and knowledge is bound by power relations. It is proved by the result of this study on how different interpretations about symbols in a poem can be taken from the perspective of a particular culture, in this case, the Dayak culture. Therefore, it is suggested that further studies using symbols and a post-structuralist approach can be implemented by referring to other cultures instead of the Dayak culture perspective.

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