

PABLO NERUDA'S LOVE TO MATILDE IN HIS SELECTED SONNETS

THESIS

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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

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PABLO NERUDA'S LOVE TO MATILDE IN HIS SELECTED SONNETS

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APPROVAL SHEET

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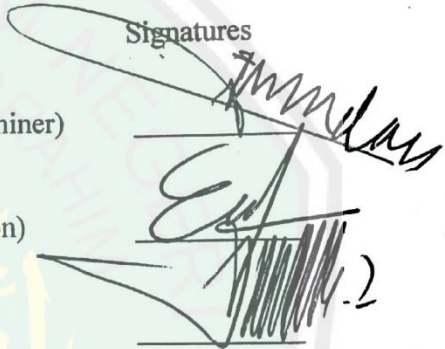
This is to certify that thesis of Riza Umami, entitled *Pablo Neruda's Love to Matilde in His Selected Sonnets* has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in English Letters Department.

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MOTTO

If nothing saves us from death,
may love at least save us from unhappy life.

(Pablo Neruda)



DEDICATION

This Thesis is dedicated to:

My father and mother

Thank you for always loving me

I love you with all of my heart



ACKNOWLEDGEMENTS

The researcher expresses her gratitude to Allah SWT. For Her Blessing and Mercy she can accomplish her thesis entitled *Pablo Neruda's Love to Matilde in His Selected Sonnets* as the requirement for the Degree of *Sarjana Sastra*.

On this occasion, the researcher would like to thank to her family, especially her beloved parents father and mother who always love her and have given all their support in the finance, facility, prayer and love in studying at Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Malang, November 30, 2018

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ABSTRACT

Umami, Riza. 2018. Pablo Neruda's Love to Matilde in His Selected Sonnets. Thesis. English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dr. Siti Masitoh, M.Hum.

Key Words : Love, Triangular theory of love

This study aims to find out Pablo Neruda's love and to explain the way how Pablo Neruda expresses his love to Matilde. The poems are *Sonnet I*, *Sonnet II*, *Sonnet IX: There where the waves shatter*, *Sonnet XVI*, *Sonnet XVII*, *Sonnet XXV*, *Sonnet LXVI: I Do Not Love You Except Because I Love You*, *Sonnet LXXXI: Rest with your dream inside my dream*, and *Sonnet XCV: Who ever desired each other as we do*. All those poems are from *100 Love Sonnet – Pablo Neruda*. This thesis is interesting to be analyzed because the sonnets are very special. The researcher chooses those poems because they have same topic and talk about Neruda's love to Matilde. This research is important to be done by the researcher because this research shows that love which is portrayed in poem can be analysed with triangular theory of love to see what elements of love in the poem and what kind of love in the poem. Triangular theory of love is not yet used much in literary criticism and mostly in psychology research but this research tries to apply the theory in literary work especially poem.

This research is categorized as literary criticism since the researcher conducts the analysis on literary work, including description, analysis, and interpretation. This research analyzes the selected sonnets of Pablo Neruda through psychological approach with triangular theory of love by Sternberg. The researcher uses psychological textual approach to analyze psychology of the character or speaker in the poems and the analysis focuses on love.

The result of the study shows that Pablo's love to Matilde is consummate love because the love has all components of love namely intimacy, passion and decision or commitment. The researcher can find all of the elements of love such as intimacy, passion and decision or commitment in the selected poems. In expressing his love to Matilde, Pablo uses beautiful words and makes 100 sonnets for her. His way is by writing poems beautifully using figurative language like metaphor, personification, simile, hyperbole and imagery (visual and kinaesthetic imagery). The researcher can find all of them in the selected sonnets.

ABSTRAK

Umami, Riza. 2018. Cinta Pablo Neruda kepada Matilde dalam Beberapa Soneta Pilihan Milik Pablo. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Dr. Siti Masitoh, M.Hum.

Kata Kunci : Cinta, Teori segitiga cinta

Penelitian ini bertujuan untuk mengetahui cinta Pablo Neruda dan menjelaskan bagaimana Pablo Neruda mengekspresikan cintanya kepada Matilde. Puisi-puisi yang digunakan adalah Soneta I, Soneta II, Soneta IX: Di sana ombak pecah, Soneta XVI, Soneta XVII, Soneta XXV, Soneta LXVI: Aku Tidak Mencintaimu Kecuali Karena Aku Mencintaimu, Soneta LXXXI: Beristirahatlah dengan mimpimu di dalam mimpiku, dan Soneta XCV: Siapa yang saling menginginkan seperti kita. Semua puisi tersebut berasal dari 100 Soneta Cinta - Pablo Neruda. Skripsi ini menarik untuk dianalisis karena soneta tersebut sangat spesial. Peneliti memilih puisi-puisi tersebut karena memiliki topik yang sama dan berbicara tentang cinta Neruda kepada Matilde. Penelitian ini penting untuk dilakukan oleh peneliti karena penelitian ini menunjukkan bahwa cinta yang digambarkan dalam puisi dapat dianalisis dengan teori cinta segitiga untuk melihat apakah unsur cinta yang terkandung dalam puisi dan apakah jenis cinta dalam puisi tersebut. Teori cinta segitiga belum banyak digunakan dalam kritik sastra dan sebagian besar digunakan dalam penelitian psikologi tetapi penelitian ini mencoba menerapkan teori tersebut dalam karya sastra terutama puisi.

Penelitian ini dikategorikan sebagai kritik sastra karena peneliti melakukan analisis pada karya sastra, termasuk deskripsi, analisis, dan interpretasi. Penelitian ini menganalisis soneta pilihan Pablo Neruda melalui pendekatan psikologi dengan teori segitiga cinta oleh Sternberg. Peneliti menggunakan pendekatan teks psikologi untuk menganalisis psikologi karakter atau pembicara dalam puisi dan analisis berfokus pada cinta.

Hasil penelitian menunjukkan bahwa cinta Pablo pada Matilde adalah cinta yang sempurna karena cinta tersebut memiliki semua komponen cinta, yaitu keintiman, hasrat, dan keputusan atau komitmen. Peneliti dapat menemukan semua elemen cinta seperti keintiman, hasrat dan keputusan atau komitmen dalam puisi yang dipilih. Dalam mengekspresikan cintanya kepada Matilde, Pablo menggunakan kata-kata indah dan membuat 100 soneta untuknya. Caranya adalah dengan menulis puisi dengan indah menggunakan bahasa kiasan seperti metafora, personifikasi, simile, hiperbola dan citraan (citraan penglihatan dan kinestetik). Peneliti dapat menemukan semuanya dalam soneta yang telah dipilih.

مستخلص البحث

امامي ريزا، 2018. الحب بابلو نيرودا لماتيلدي في ستابلز متعددة الاختيارات في بابلو. البحث العلمي. قسم الأدب الإنجليزي. كلية العلوم الانسان. جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج.

المرشد: الدكتور ستي ماسطة الما جستير

الكلمة الأساسية: الحب ، نظرية ثلاثية من الحب

تهدف هذه الدراسة لمعرفة الحب بابلو نيرودا وشرح كيف أعرب بابلو نيرودا عن حبه لماتيلد. القصائد المستخدمة هي صننا 1, صننا 2, صننا 9, صننا 16, صننا 17, صننا 25, صننا 66, صننا 81, صننا 95. كل هذه القصائد من 100 الحب صننا - بابلو نيرودا. هذه الرسالة مثيرة للاهتمام للتحليل لأن السوناتة خاصة جدا. اختار الباحث القصائد لأنهم تناولوا نفس الموضوع وتحدثوا عن حب نيرودا لماتيلد. إن هذا البحث مهم ليقوم به الباحثون لأن هذا البحث يبين أن الحب المصور في الشعر يمكن تحليله بنظرية مثلث الحب لمعرفة ما هي عناصر الحب الموجودة في الشعر ونوع الحب في القصيدة. لم تستخدم نظرية مثلث الحب على نطاق واسع في النقد الأدبي وتستخدم في الغالب في أبحاث علم النفس ، لكن هذا البحث يحاول تطبيق النظرية في الشعر ، وخاصة الشعر.

يصنف هذا البحث كنقد أدبي حيث يقوم الباحث بإجراء التحليل على العمل الأدبي ، بما في ذلك الوصف والتحليل والتفسير. يحلل هذا البحث السوناتات المختارة من بابلو نيرودا من خلال النهج النفسي مع نظرية المثلث للحب من قبل ستيرنبرغ. يستخدم الباحث المنهج النصي النفسي لتحليل علم النفس للحرف أو المتكلم في القصائد والتحليل يركز على الحب

تظهر نتيجة الدراسة أن حب بابلو لماتيلد هو الحب الكبير لأن الحب يحتوي على جميع مكونات الحب وهي الحميمية والعاطفة والقرار أو الالتزام. يمكن للباحث العثور على كل عناصر الحب مثل العلاقة الحميمة والعاطفة لها. والقرار أو الالتزام في القصائد المختارة. في التعبير عن حبه لماتيل ، تستخدم بابلو كلمات جميلة وتصنع 100 طريقته هي كتابة القصائد الجميلة باستخدام لغة مجازية مثل الاستعارة ، صننا والتجسيد ، والتشبيه ، والغباء ، والصور (الصور المرئية والمثالية). يمكن للباحث العثور عليها جميعاً في السوناتات المختارة.

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CHAPTER I

INTRODUCTION

This chapter discusses about background of the study, problems of the study, objectives of the study, scope and limitation, significance of the study, research method, and definition of key term.

1.1 Background of the Study

Every person has experience of love in his life. The experience of love can be happy, annoying, sad, or even terrible. However, it will be a memory. The memory can be kept for him and also can be shared with other people through telling directly or writing that memory by making short story, flash fiction, prose, poem, drama, or just writing caption in social media. Making poem is often done by people to express or tell their love like personal experience or story from other people.

Many poets like Shakespeare, Kahlil Gibran, Robert Frost and Pablo Neruda talk about love in their poems. The reason many poets write about love perhaps because people in the world have love in their heart with different stories of love. Kahlil Gibran is former poet who is famous for his love poems and nowadays there are also poets in Indonesia such as Sapardi Djoko Damono and Aan Mansyur who also write a lot about love in their poetry. There is a poet who wrote 100 sonnets for his wife named Matilde (Neruda, 1986: 1). It is so romantic

especially for woman to be written 100 love poems like that. That poet is Pablo Neruda.

The researcher intends to analyse deeply about Pablo Neruda's love sonnet because his sonnet is very special. It is special because Neruda wrote 100 sonnets just for his lovely wife, Matilde. He wrote 100 sonnets for his wife named Matilde in 1959. The original title is *cien sonetos de amor*. It is written in Spanish and has been translated into many languages around the world. It also had published numerous times from 1959 until now (Neruda, 1986: 1).

When falling in love, the happiness of another person who is loved is important to your own (Heinlein, 1961: 340). It is the same situation with Pablo Neruda. Matilde's happiness is important to Neruda's own. He loved her so much even he made 100 sonnets for her. The sonnets are mostly about love which refers to Neruda's love to his wife, Matilde. He wrote the sonnets with beautiful language and deep meaning in order to hide the real meaning of the poems to maximize the beauty of the language.

This research is important to be done by the researcher because this research shows that love which is portrayed in poem can be analysed with triangular theory of love to see what elements of love in the poem and what kind of love in the poem. Triangular theory of love is not yet used much in literary criticism and mostly in psychology research but this research tries to apply the theory in literary work especially poem.

Pablo Neruda is Chilean poet. His real name is Ricardo Eliécer Neftalí Reyes Basoalto. He was born in July 1904, in Parral, in central Chile (Neruda, 2011: 1). He is one of the greatest Spanish-language poets in twentieth century. He received Nobel Prize for Literature in 1971 because of his beauty in his poems and together with his passion for his love of life (Feinstein, 2004: 1-3).

The researcher selects nine sonnets of Pablo Neruda based on the similarity of the theme in the poem which is about love to his wife, Matilde. The poems are *Sonnet I*, *Sonnet II*, *Sonnet IX: There where the waves shatter*, *Sonnet XVI*, *Sonnet XVII*, *Sonnet XXV*, *Sonnet LXVI: I Do Not Love You Except Because I Love You*, *Sonnet LXXXI: Rest with your dream inside my dream*, and *Sonnet XCV: Who ever desired each other as we do*.

The studies below are representation of research about Pablo Neruda's poem and about psychological approach which have been done by other researchers. The first, *An Approach to Pablo Neruda's Love Metaphors through Cognitive Poetics* by Maria de los Angeles Navarrete Lopez (2010), she analysed the metaphor of his poems within the cognitive paradigm as approached by Cognitive Poetics.

The second, *The Analysis of Main Character's Love in Shakespeare's Love's Labour's Lost* by Moch Ichwanudin (2008), he analysed the kinds of characters love in Shakespeare's *Love's Labour's Lost* drama using psychological approach to know the psychological types of love in the drama and also using theory of love included the factors and the influence of love to human being.

The third research is *Study of The Main Character of Black Swan Movie Script by Andres Heinz* done by Wahyu Diah Sartika (2013). The researcher discussed about psychological conflict of the main character of Black Swan movie by Andres Heinz. She used Sigmund Freud's psychological approach and theory (anxiousness and hallucination) in her research.

The fourth research is *Psychological Approach: Emotion Analysis of The Main Character "Evan Taylor" in August Rush Movie by Using James-Lange Theory* by Yousef Bani Ahmad (2010). The research was aimed to find out the character of Evan Taylor as the main character in the movie entitled *August Rush* and to find out how his emotion will influence the story of the movie.

The fifth research is *Psychological Analysis of Jay Gatsby's Life in Francis Scott Fitzgerald's "The Great Gatsby" (Viewed from Abraham Maslow Hierarchy of Needs Theory)* by Ahmad Noufal Junaidi (2014). The research focused on analyzing the psychological problems of Jay Gatsby which influenced his life and the efforts of Gatsby to fulfill his psychological needs.

By reading five previous studies above, the researcher decides to conduct research entitled *Pablo Neruda's Love to Matilde in His Selected Sonnets*. The researcher intends to analyse Pablo Neruda's love to Matilde in his selected poems from Pablo Neruda's 100 sonnets (1986). The research uses triangular theory of love by Robert Sternberg with psychological approach.

1.2. Problems of the Study

Based on the background of the study above, the researcher intends to answer the questions:

1. What kind of love does Pablo Neruda have to Matilde according to Stenberg triangular theory of love?
2. What kind of figurative languages does Pablo Neruda use to express his love in the sonnets?

1.3 Objectives of the Study

In relation to the problem of the study in this research, the objectives of the study are:

1. to find out Pablo Neruda's kind of love to Matilde according to Stenberg triangular theory of love.
2. to find out kind of figurative languages which is used by Pablo Neruda to express his love in the sonnets.

1.4 Scope and Limitation

The researcher determines the scope and limitation of the study in order to make the explanation focused on the problem in this research. The scope of this research is to analyse Pablo Neruda's love to his wife in his selected poems using triangular theory of love by Robert Sternberg with psychological approach. The limitation of this research is using nine poems of Pablo Neruda's 100 sonnets; they are *Sonnet I*, *Sonnet II*, *Sonnet IX: There where the waves shatter*, *Sonnet*

XVI, Sonnet XVII, Sonnet XXV, Sonnet LXVI: I Do Not Love You Except Because I Love You, Sonnet LXXXI: Rest with your dream inside my dream, and Sonnet XCV: Who ever desired each other as we do. The researcher chooses those poems because they have same topic and talk about Neruda's love to Matilde.

1.5 Significances of the Study

Related to the result of this study, the researcher expects that this research can give both theoretical and practical contribution on literature. Theoretically, the result of this research is expected to give profitable contribution for students who are interested to learn more about the issue in theoretical insight. The result of this research may also enrich the study of love in literary work especially in poetry. This research hopefully can inspire students in analysing particular literary works using triangular theory of love with psychological approach.

Practically, this research can be useful for the researcher in undergoing the next process of analysing and criticizing literary works. Besides, the research can provide information for further analysis which conducts similar research so that this research can be used as references. In addition, the result of this study is expected to enrich the reader's knowledge about love as reflected in Pablo Neruda's selected poems.

1.6 Research Method

The research method contains of research design, data source, data collection, and data analysis.

1.6.1 Research Design

Due to research question above, the researcher intends to observe Pablo Neruda's love to his wife in his selected poems. In this study, the researcher uses literary criticism. Literary criticism concerns to define, classify, analyse, interpret and evaluate (Abrams, 1901: 49 cited in Abielah, 2016: 7-8) selected poems of Pablo Neruda to make knowing and understanding well about Pablo Neruda's love. This research analyses selected poems of Pablo Neruda through psychological approach with triangular theory of love by Sternberg.

Psychological approach actually related to three main things. They are author, literary work and reader but it is closer to relation between the author and his or her literary work. The researcher uses psychological textual approach to analyse psychology of the character or speaker in the poems that refers to Pablo (Roekhan, 1990:88 cited in Endraswara, 2011: 97) and the analysis will focus on love. Love is as part of psychology field.

The researcher uses triangular theory of love to find the elements of love in the selected poems. The elements of love are intimacy, passion, and commitment. After knowing the elements of love in the selected poems, the researcher can define Pablo Neruda's love to his wife included

to what kinds of love based on tiangular theory of love by Robert Sternberg.

To deal with the problem in this research about love, the analysis of Pablo Neruda's love to his wife in named Matilde his selected poems is seen through psychological point of view because love is one of discussion in psychology.

1.6.2 Data Source

In this research, the researcher uses one data source. It is book entitled *100 Love Sonnets: Cien sonetos de amor by Pablo Neruda* that was in English and Spanish edition in June 1, 1986 by University of Texas Press containing 232 pages. The poems used as the material object of this research are *Sonnet I, Sonnet II, Sonnet IX: There where the waves shatter, Sonnet XVI, Sonnet XVII, Sonnet XXV, Sonnet LXVI: I Do Not Love You Except Because I Love You, Sonnet LXXXI: Rest with your dream inside my dream, and Sonnet XCV: Who ever desired each other as we do.*

1.6.3 Data Collection

The data in this research are from phrases, sentences and expressions in Pablo Neruda's selected poems. The researcher does some activities as the steps to get the data. The first step of collecting data is performing close reading to the data. The researcher makes a brief interpretation and takes a note for important finding. From the note taken, the researcher collects Pablo Neruda's love to his wife in his selected

poems. The data collected are taken from nine selected poems of Pablo Neruda's 100 sonnets. As the second stage of reading with deeper interpretation, the researcher analyses the poems for finding the love to Matilde in the poems as the data of this research.

1.6.4 Data Analysis

The writer analyses the data step by step in this research according to approach and theory used. The process of analysing the data is done in three major steps. After finishing the data collection, the first step is classifying the data. The classification process depends on the elements of love in triangular theory of love. As the second step, the researcher displayed the classified data and applied triangular theory of love to answer the research questions of this research. As the last step, the researcher draws the conclusion and reports the results of the study.

1.7 Definition of Key Terms

a. Love

Love is the condition when the happiness of another person that is loved is important to your own (Heinlein, 1987: 340). A person who is falling in love will do kinds of things like caring, loving and protecting. It is certain feeling, drive, thought, and behaviour when falling in love to someone. Love is universal experience for people around the world from past until now. It actually is not just about heart or feeling but brain also has part when human feels love.

b. Sonnet

Sonnet is one of popular poetic form. It consists of fourteen lines in the poem. Giacomo da Lentino introduced this kind of poem in about 1200. Sonnet is from Latin word “sonus” that means “a sound” and it is derived in Italian word “sonetto” which means a little sound or song. It is famous in Western world. The poets who are famous with their sonnets are Shakespeare, Spenser, Petrarch, Wordsworth, Milton and modern poets like Thomas Wyatt, Dante, Rainer Maria Rilke, Dylan Thomas, Elizabeth Barret Browning, Edna St. Vincent, Gerard Manley Hopkins, and W.H. Auden (Padgett, 1987: 189-191).

Sonnet consists of fourteen lines in one poem. There is two parts of it. They are octave which is eight lines and sestet which is six lines. The octave can become two stanzas with each of those stanza have four lines. The sestet can become two stanza so the third stanza is four lines and the fourth stanza is

two lines. The two lines in the end can give the poet space to conclude what he or she want to tell in the poems (Padgett, 1987: 192).



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses about triangular theory of love, elements of love, kinds of love, psychological approach and several previous studies related to this research.

2.1 Triangular Theory of Love

To understand about love, Sternberg (1986) proposes the triangular theory of love. There are three components of love. They are intimacy, passion, and decision or commitment. Intimacy is in the top of the triangle. Passion is in the left-hand vertex of the triangle. Decision or commitment is in the right-hand vertex of the triangle.

2.1.1 Components of Love

There are three main parts in the triangular theory of love by Robert J. Sternberg (1986: 119). They are:

a. Intimacy

Intimacy is feeling which makes a person want to always become close with someone whom she or he loves. The feeling also makes the person always wants to connect, appreciate, respect, believe, become closer and together someone whom she or he loves. Intimacy will make the

relationship becoming warm and close. Each of them in love wants to always become together.

b. Passion

Passion is the component of love that refers to physical attraction which makes a person wants to do physical contact with someone whom he or she loves. That physical contact can be touching hand, arm, face; kissing; hugging or even doing sexual activity and other related phenomena when loving someone or in the relationship with someone. Passion will make love relationship between two people in love becoming enthusiastic sexually to his or her partner in love.

c. Decision or commitment

Decision or commitment is cognitive propulsion that makes a person wants to keep and maintain his or her relationship in loving each other. In short period, decision is when one person chooses to love someone who becomes his or her decision. In long period, the commitment is needed to maintain the relationship between two people in love. The commitment will look with doing efforts as love behavior that will increase believability, acceptance, feeling worthy and to be loved.

2.1.2 Kinds of Love

There are eight kinds of love in the triangular theory of love by Robert J. Sternberg (1986: 123-124). They are:

a. Nonlove

Nonlove means there is no love at all between two people because three components of love (intimacy, passion, decision or commitment) are not found between them. The relationship is no love and warm feeling of one each other. Because of that there is no reason for two people to start any relationship.

b. Liking

Liking is when there is just one component of love. It is intimacy so there are no passion and decision or commitment. Two people just want to be close each other and share idea or story without wanting to do physical contact or make decision for loving. This condition can be found in friendship which a person feels closeness and warmth to the other but without feelings of intense passion or having commitment to love so there is no love in that friendship.

c. Infatuated love

Infatuated love is when there is one component of love only. It is passion so there are no intimacy and commitment. After their biology need is met, they do not do private relationship. It can be also like one night stand where two people just meet and do sexual activity one then never meet again or some people that look for pleasure in prostitution or those who do rape.

d. Empty love

Empty love is when there is one component of love only. It is commitment so there are no intimacy and passion. There is no love feeling in the

relationship. Two people in a relationship just try to maintain their relationship because various reasons. The example can be found in Doni and Diah Pitaloka's relationship. Both of them got married because of qualification each other without love feeling.

e. Romantic love

Romantic love is when there are two components of love. They are intimacy and passion so in the relationship there is no commitment. Two people in love do physical contact like kiss or hug but there is no commitment to make certain relationship between those two people and it can be like relationship without status or do not want to marry the person who is loved because some reason like want to be life freely or still busy with karier.

f. Companionate love

Companionate love is when there are two components of love. They are intimacy and decision or commitment. There is no passion in the relationship between two people. It can be found in a marriage where one person is betraying another by loving other person but they try to maintain their marriage because of their kids.

g. Fatuous love

Fatuous love is when there are two components of love. They are passion and commitment so in the relationship there is no intimacy. In doing this relationship, two people have relationship and do physical contact like kiss, hug or even sexual activity but they do not want to be close, warm

and intimate each other. It can be found in marriage that is done because of perforce by parents, family or other reason.

h. Consummate love

Consummate love is perfect love because it has all components of love (intimacy, passion and decision or commitment). Two people in love want to always be close with someone who is loved. They want to do physical contact like kiss, hug and even sexual activity each other and they are committed to maintain their relationship in long term because they have already chosen to love each other.

2.2 Psychological Approach

Psychological approach is one of the methods to analyse literary work that uses psychology as an approach (Ratna, 2007: 34). In the past, it is closer with a biographical approach than a sociological approach because the analysis which is done by the researcher mostly uses the author's personal data or biography of the literary work rather than data of the author's society or people when the writer wrote the literary work.

Creative process is one of the discussions in a psychological approach because literary work is the result of a creative process that is done by the author and it connects with the psychology of the writer like sublimation, contemplation, obsession, compensation and also neurosis (Ratna, 2007: 35) and because of that literary work can show a psychology problem which is had by the writer or even trauma that is experienced by the author.

Psychological approach actually related to three main things. They are author, literary work and reader but it is closer to relation between the author and his or her literary work. The researcher uses psychological textual approach to analyse psychology of the character or speaker in the poems (Roekhan, 1990:88 cited in Endraswara, 2011: 97-98) and the analysis will focus on love. Love is as part of psychology field.

If the analysis focus on the psychology of the character of speaker in the poems, the analysis will focus on (Endraswara, 2011: 104-105):

1. Psychological approach stresses on the intrinsic elements of the poetry because it will analyse the character and characterization of the character of the story or the speaker and the characterization of the speaker in the poems.
2. Beside the character and the characterization of the character, the analysis will focus on logical reasoning of character or speaker behavior. The important thing is the researcher reason that makes a sense about the characterization of the speaker and why he or she has that characterization in the poems.
3. The characterization conflict of the character or the speaker needs to be related with the plot of the story or the poem because they are related each other. The conflict is part of the plot and when the researcher does that, she will not analyse too much things and just focus on what she wants to analyse.

2.3 Previous Studies

In doing this research, the researcher uses some related previous studies which have been done by other researchers about research using psychological approach and also about Pablo Neruda's certain poems. The following research are the previous studies for this research that have been chosen by the researcher for this research analysis.

The first research is *An Approach to Pablo Neruda's Love Metaphors through Cognitive Poetics* by Maria de los Angeles Navarrete Lopez (2010). The research is about the study of poetry and current disputation concerning the centralization of metaphor using the cognitive paradigm approach to show the consistent structure of the poems which related with the author's conceptualisation of emotion. The poems that is used in this reseach is Pablo Neruda's poems. This research uses literary criticism and to analysis the metaphor of the poems using George Lakoff and Mark Johnson's analysis of metaphor (1980, 1989) and also theory of conceptual blending by Gilles Fauconnier and Mark Turner (2002). The research wants to concern with the original interpretation of the poet's love language which will bring closer to literature and theory of cognition from interdisciplinary part will appear.

The second research is *The Analysis of Main Character's Love in Shakespeare's Love's Labour's Lost* by Moch Ichwanudin (2008). The researcher analysed the kinds of characters love in Shankespeare's Love's Labour's Lost drama using psychological approach to know the psychological types of love in the drama and also using theory of love included the factors and the influence of

love to human being. This research is done with literary criticism through describing, analysing, justifying, interpreting, and evaluating the literary work. The researcher found that the kinds of love which is done by the characters in Shakespeare's *Love's Labour's Lost* is romantic love.

The third research is *Study of The Main Character of Black Swan Movie Script by Andres Heinz* done by Wahyu Diah Sartika (2013). The researcher discussed about psychological conflict of the main character of Black Swan movie by Andres Heinz. She used Sigmund Freud's psychological approach and theory (anxiousness and hallucination) in her research. The intrinsic aspect which was analysed by the researcher was character, conflict, and setting to support the whole research. Whereas Sigmund Freud's psychological approach is used to analyse the extrinsic aspect in order to analyse character psychology or character in the story. In this thesis, the researcher used literary criticism which means the researcher does collecting data from some related books in library, internet, or other sources.

The fourth research is *Psychological Approach: Emotion Analysis of The Main Character "Evan Taylor" in August Rush Movie by Using James-Lange Theory* by Yoused Bani Ahmad (2010). The research was aimed to find out the character of Evan Taylor as the main character in the movie entitled *August Rust* and to find out how his emotion will influence the story of the movie. The researcher used descriptive qualitative method in his research by watching the movie, capturing the selected scenes that represent the description of character

and emotion of Evan Taylor as the object of the analysis. This study used psychological approach to analyse the object of the study.

The fifth research is *Psychological Analysis of Jay Gatsby's Life in Francis Scott Fitzgerald's "The Great Gatsby" (Viewed from Abraham Maslow Hierarchy of Needs Theory)* by Ahmad Noufal Junaidi (2014). The research focused on analyzing the psychological problems of Jay Gatsby which influenced his life and the efforts of Gatsby to fulfill his psychological needs. The study used Abraham Maslow's theory of needs to analyse the psychological problems of Jay Gatsby. Based on the results of the study, the researcher had found four needs of Jay Gatsby in Francis Scott Fitzgerald's "The Great Gatsby" by using Abraham Maslow's theory of needs. They are physiological needs, safety need, love and belonging need and esteem need.

The first previous study has same subject with this research because it uses Pablo Neruda poems but the theory and approach are different. The second, third, fourth and fifth previous studies have same approach with this research because they use psychological approach but the theory and the subject of studies are different with this thesis.

After read all of those previous studies, the researcher can learn and get more information that she need. The researcher get information more about Pablo Neruda's poems and to analyze them properly with different theory and approach to make gap between the studies that have already done by other researchers, also about how to analysis an object with psychological approach. There are so many studies using psychological approach but they are mostly analyze novel, there are

just few studies that analyze poem. The researcher also gets information about other theory of love that is used by other researcher to analyze love in a drama. Then, this study uses psychological approach to analyze Neruda's selected poems with theory of love.



CHAPTER III

ANALYSIS

This chapter shows the analysis that has already done by the researcher to answer the problem of the study in this thesis by analysing the data in Pablo Neruda's selected sonnets. Before presenting the findings of this study, the researcher will present each of the selected sonnets of Pablo Neruda to be studied. After presenting Pablo Neruda's selected sonnets, the researcher will present analysis of those selected sonnets.

3.1 Pablo's Love to Matilde

Table 3.1.1 Poem 1: *Sonnet I*

Stanza	Line	Poem	Paraphrase
1	1	Matilde, a name for a plant, stone or wine,	For Pablo, Matilde is like plant that make calm down him, stone which is strong and wine that intoxicate. Pablo mentions his wife name in the beginning of this sonnet. It means this sonnet is for her.
	2	for some enduring thing born of the earth.	For some bad thing that happen to Pablo in the world, Matilde makes his life more beautiful with being his plants, stone and wine.

	3	The light of lemons comes from this word's spring,	The name (Matilde) has spring or is like spring whose light is like lemon. It gives light to Pablo's heart.
	4	and bursts forth with this word's summer.	the name also has summer which put in motion and give spirit like spirit of the summer to play and go out.
2	1	Wooden ships swiftly sail about this name	In the name, it is like there are wooden ships sail to describe how broad the name is for Pablo.
	2	surrounded by swarms of sea-blue fire,	The ships are in the sea so the name is like the sea that is shown with words "sea-blue fire".
	3	and those letters are the waters of a river	Each letter in the name is like water in a river that flows into Pablo's heart, flowing love.
	4	spilling, pouring into my burnt-out heart.	Spiling and pouring into Pablo's heart (with love implicitly) which is expressed as water in previous line.
3	1	O name discovered behind unruly ivy	The name seems to be covered by something, in other words there is a barrier to this line illustrated by unruly ivy.
	2	like the door to a secret tunnel	It discovers behind unruly ivy and it is like the door to a secret tunnel. Secret tunnel can refer to

			her or to her heart,
	3	leading to the scent of the world!	Leading to Matilde because she is Pablo's scent of world.
4	1	O invade me with your scalding mouth,	Pablo wants her to invade him with her mouth, to kiss her. This line shows passion because there is desire to do physical contact.
	2	Peer into me, if you wish, with your nocturnal eyes,	If she wishes, she can peer into him with her nocturnal eyes which means in evening to sleep with her.
	3	but let me sail and sleep in your name.	Pablo asks her to let him sleep and live with her in her life.
Element of love			Passion

In this poem, the researcher found one element of love. It is passion in the fourth stanza in the second line because there is desire to do physical contact between Pablo and Matilde with the words 'invade me with your scalding mouth' which means he wants to kiss her.

Table 3.1.2 Poem 2: *Sonnet II*

Stanza	Line	Poem	Paraphrase
1	1	Love, how many roads to obtain a kiss,	Pablo must through many roads to obtain a kiss (love implicitly) from Matilde,
	2	what lonely wanderings before finding you!	He feels lonely before finding her.

	3	Trains now trundle through the rain without me.	It describes how the trains trundle without him inside the trains through the rain.
	4	Spring has yet to come to Taltal.	Love spring has yet to come to Taltal (the place where Pablo is).
2	1	But you and I, my love, are together,	He is with Matilde, they are together.
	2	together from our clothes to our bones,	They are always together from clothes to bones
	3	together in Autumn, in our water, at our hips,	They are always together also in autumn, water, and hips.
	4	until it's just you together, me together.	They are always together to get through everything. Pablo chooses to be with her.
3	1	To think it took all the stones borne by the water,	It can refer to Matilde and Pablo togetherness that took all the stones borne by the water, stones borne can refer to difficulty that must they deal with
	2	flowing out of the mouth of the river Boroa;	and flowing out to the river Boroa. Boroa is a town in Araucania, Chile.
	3	to think that, held apart by trains and nations	Pablo and Matilde held apart in a long distance.
4	1	you and I had but to love each other,	Matilde and Pablo had to love each other.
	2	with everyone mixed up, with	They have to always love each

		men and women,	other although with everyone mixed up, other men and women in their life.
	3	with the earth that nurtures the carnations.	With everything in the world, both nice and bad thing, they have to love each other.
Element of love			Decision

In the second stanza line 1, 2, 3 and 4, there are decision there because Pablo and Matilde are together. They choose to be together from clothes to bones in autumn, in their water and hips. The action is decision, decision to be together. In every line there is word “together”, it shows how Pablo stresses the word in this stanza because it is important word.

Table 3.1.3 Poem 3: *Sonnet IX: There where the waves shatter*

Stanza	Line	Poem	Paraphrase
1	1	There where the waves shatter on the restless rocks	Rock mostly is sturdy and does not easy to break but it can be broken by the waves like Matilde’s barrier love that can be broken by Pablo.
	2	the clear light bursts and enacts its rose,	the clear light bursts and enacts its rose like her heart.
	3	and the sea-circle shrinks to a cluster of buds,	It also to descbire how her heart.
	4	to one drop of blue salt, falling.	The heart is falling like one drop of blue salt.

2	1	O bright magnolia bursting in the foam,	Magnolia is a large genus of flower. It is beautiful like Matilde for Pablo.
	2	magnetic transient whose death blooms	Magnetic is adjective of transient, transient is a momentary variation in current. The words “whose death blooms”, whose refers to transient so perhaps the death of transient, it blooms.
	3	and vanishes - being, nothingness - forever:	Magnetic transient vanishes and being nothingness forever
	4	broken salt, dazzling lurch of the sea.	broken salt, dazzling lurch of the sea like broken heart before meet Matilde
3	1	You & I, Love, together we ratify the silence,	Matilde and Pablo they are together ratify the silence of life.
	2	while the sea destroys its perpetual statues,	The sea destroys its perpetual statues, the sea shows the setting like the heart destroys the past of love.
	3	collapses its towers of wild speed and whiteness:	It describes the situation in the sea when destroying its perpetual statues.
	1	because in the weavings of those invisible fabrics,	It still about situation in the sea, in the weavings of those invisible fabrics.
	2	galloping water, incessant sand,	Those invisible fabrics galloping water and incessant sand
	3	we make the only permanent	He and she make the only

	tenderness	permanent tenderness, permanent tenderness can mean the gentle of the heart that is not temporary.
Element of love		Decision

In this poem, the researcher finds decision in the third stanza. The first and the second stanza just describe imagery that want to present by Pablo in this sonnet. In the third stanza, he says that he and Matilde are together. They ratify the silence together. Their togetherness is their choice, they choose to be together through the silence. Then in the last stanza in the last line, he says ‘permanent tenderness’, permanent means forever, in other word he wants and chooses to be together with her forever.

Table 3.1.4 Poem 4: Sonnet XVI

Stanza	Line	Poem	Paraphrase
1	1	I love the clump of earth that you are,	Pablo loves Matilde like the clump of earth.
	2	because, from the planetary prairies	Then he explain why like the clump of earth with the words “because from the planetary prairies.
	3	I have no other star. You repeat	Matilde is thee only one star in Pablo’s heart.
	4	the universal multiplications.	For Pablo the universal is doubled and one of them

			becomes Matilde.
2	1	Your wide eyes are the light that's left of	Matilde's eyes is like the light which send out the light of love for Pablo.
	2	the defeated constellations,	He describes her eyes with the left light from the stars which is defeated constellations, how beautiful her eyes for him.
	3	your skin quivers like the trails	Then he says "your skin quivers like the trails left in the rain by the passing meteor",
	4	left in the rain by the passing meteor.	Her skin quivers, and it is like the trails left in the rain by the passing meteor.
3	1	Of so much of the moon, for me, were your hips,	Matilde's hips is like so much of the moon for Pablo.
	2	of the entire sun your deep mouth and its delicacy,	Her deep mouth is like the entire sun and its delicacy of her mouth.
	3	of so much burning light, like shadowed honey	Its delicacy is so much burning light like shadowed honey, 'shadowed' means not appear but exist in shadow.
4	1	your heart, charred with long red rays,	Her heart charred with long red rays, it is like a barrier to her heart.
	2	and so I pass by your fiery form, kissing you,	Pablo tries to enter her heart although there is barrier like red rays with kissing her. Kissing is physical contact so this line shows passion.
	3	planetary and small, my	For Pablo, Matilde is like his

		geography, my dove.	geography and his dove, he really loves her.
Element of love			Passion

In the fourth stanza, the researcher finds passion in line 1, 2 and 3. This stanza tells how Pablo has to pass her fiery body to kiss her. The word kiss belongs to passion because there is physical contact between Pablo and Matilde or if Pablo does not yet kiss her because have to pass her fiery body first, the desire to kiss her also belongs to passion because he wants there is physical contact with her.

Table 3.1.5 Poem 5: *Sonnet XVII*

Stanza	Line	Poem	Paraphrase
1	1	I do not love you as if you were salt-rose, or topaz,	Pablo does not love her because she is salt-rose or topaz. Salt-rose most likely refers to a type of rose that grows near the ocean and is especially resistant to a number of diseases roses commonly suffer. Topaz is a mineral that comes in a variety of colours: reddish orange, yellow, bluish-brown.
	2	or the arrow of carnations the fire shoots off.	The next line continue the previous one, it says “or the arrow of carnations the fire shoots off”, he compares

			looking at the flower to seeing a shiny arrow that's flaming like fire.
	3	I love you as certain dark things are to be loved,	He loves her who is dark or has dark story or personality or someone who will never be admired or loved by mostly people.
	4	in secret, between the shadow and the soul.	Love in secret between the shadow and the soul; it can mean nobody knows the love.
2	1	I love you as the plant that never blooms	Pablo loves just like plant that never blooms, and never blooms can mean never show the beauty and continue in the next line.
	2	but carries in itself the light of hidden flowers;	Actually there is the light of hidden flowers in the plant like inner beauty in woman.
	3	thanks to your love a certain solid fragrance,	Pablo thanks to her love for love a certain fragrance, fragrance is a pleasant and sweet smell.
	4	risen from the earth, lives darkly in my body.	The love that is given by her raised from the earth and it lives darkly in the Pablo's body.
3	1	I love you without knowing how, or when, or from where.	Pablo does not know from when, how or where the speaker loves her. He just loves her.

	2	I love you straightforwardly, without complexities or pride;	Pablo loves her straightforwardly and without pride or complexities, just loves her.
	3	so I love you because I know no other way	He loves her because there is no other way for him. He can't run from Matilde's love because he just loves her.
4	1	than this: where I does not exist, nor you,	His and her life become one so if he does not exist so does she.
	2	so close that your hand on my chest is my hand,	They are so close and switch body parts/ Pablo's hand belong to Matilde and so does she.
	3	so close that your eyes close as I fall asleep.	They are extremely so close and do not want to separated. Their closeness is described with her eyes close as he fall asleep in the night.
Element of love			Intimacy

In this poem, the first and the second stanza just tell the way Pablo loves Matilde. In the third stanza in line 1, 2 and 3, the researcher find intimacy when Pablo just wants to love her straight forwardly and try to get close to her to reach

her and her heart. He loves her because he does not know other way, he just wants to love her straight forwardly.

Table 3.1.6 Poem 6: *Sonnet XXV*

Stanza	Line	Poem	Paraphrase
1	1	Before I loved you, love, nothing was my own:	Pablo tells before he love Matilde, nothing was his own; he did not want anything.
	2	I wavered through the streets, among objects:	He just walks through the streets and objects.
	3	Nothing mattered or had a name:	There is nothing special or mattered for him.
	4	The world was made of air, which waited.	His world waits for something.
2	1	I knew rooms full of ashes,	Rooms full of ashes means it hasn't been occupied for a long time, like Pablo's heart.
	2	Tunnels where the moon lived,	There is word "tunnels", and it is where the moon lived, his moon that refers to her.
	3	Rough warehouses that growled 'get lost',	It is a metaphor of the heart that gets lost of love

	4	Questions that insisted in the sand.	Questions of love that insisted in the sand are very difficult to search because there are so many sand.
3	1	Everything was empty, dead, mute,	Everything was empty, dead, mute like Pablo's heart.
	2	Fallen abandoned, and decayed:	The heart fallen abandoned and decayed.
	3	Inconceivably alien, it all	Inconceivably means impossible to imagine so that is alien that impossible to imagine, it all like that.
4	1	Belonged to someone else – to no one:	It all belonged to no one.
	2	Till your beauty and your poverty	All feel nothing till she comes.
	3	Filled the autumn plentiful with gifts.	Filled the utumn plentiful in his heart with her love.
Element of love		Decision	

This poem mostly tells about how Pablo before loves Matilde or meets her. He says in the first stanza nothing was his own before he loved her then he tells his condition at that time. In the last stanza he says until her beauty fill his life so from the first line in the first stanza and in the last stanza line 2 and 3, he decides to choose Matilde to be loved in his life then the action belongs to decision.

Table 3.1.7 Poem 7: Sonnet LXVI: I Do Not Love You Except Because I Love

You

Stanza	Line	Poem	Paraphrase
1	1	I do not love you except because I love you;	Pablo does not love Matilde except because he loves her. He just loves her.
	2	I go from loving to not loving you,	He go from loving to not loving her.
	3	From waiting to not waiting for you	Also from waiting to not waiting her.
	4	My heart moves from cold to fire.	His heart moves from cold to fire, the heart already move from cold to fire, fire can mean hot or perhaps angry.
2	1	I love you only because it's you the one I love;	He loves her because she is the only one that he loves.
	2	I hate you deeply, and hating you	He loves her but hate her deeply, hating her for loving her deeply.
	3	Bend to you, and the measure of my changing love for you	He bend to her because of love and the measure of his changing love for her, from love to not love.
	4	Is that I do not see you but love you blindly.	That is not because he does not see her but he loves her blindly, without seeing her imperfection and just loving her.
	1	Maybe January light will consume	Maybe january light will consume, there is something in January but Pablo just says that it will consume
	2	My heart with its cruel	His heart, it will consume his

			heart with its cruel.
	3	Ray, stealing my key to true calm.	It is stealing Pablo's key to true calm, it refers to ray, true calm perhaps like true peaceful feeling in the speaker's life.
	1	In this part of the story I am the one who	In this part of love story, he is the one that dies, just him and she is alive.
	2	Dies, the only one, and I will die of love because I love you,	He dies because of love, because he loves her.
	3	Because I love you, Love, in fire and blood.	Because he loves her in fire and blood, the love that willing to die.
Element of love			Decision

In this poem, the researcher finds decision in the second stanza. In the first line, Pablo says that he loves her and the only one her. He chooses to love her. His decision to love her belongs to decision. In the same stanza in the last line, he says that he loves her blindly. When a person really loves someone, he will love her blindly and it is the same situation with Pablo to Matilde.

Table 3.1.8 Poem 8: *Sonnet LXXXI: Rest with your dream inside my dream*

Stanza	Line	Poem	Paraphrase
1	1	Already, you are mine. Rest with your dream inside my dream.	Pablo asks Matilde to rest with her dream inside his dream so their dream become one.
	2	Love, grief, labour, must sleep now.	Their love, grief, and labour have to sleep and do not think about those.

	3	Night revolves on invisible wheels	Like time, night revolves.
	4	and joined to me you are pure as sleeping amber.	In the night, Matilde joins with Pablo and they sleep together and she is like sleeping amber.
2	1	No one else will sleep with my dream, love.	He just wants to sleep and dream with Matilde, no one else. He chooses her.
	2	You will go we will go joined by waters of time.	He says that the she will go, they will go joined together by waters of time. Water of time can be time walks like water or flows like water.
	3	No other one will travel the shadows with me,	No other woman except Matilde will accompany him to travel the shadow of life, future.
	4	only you, eternal nature, eternal sun, eternal moon.	The next line continues the previous one, no one and only Matilde. She is eternal nature, sun and moon for Pablo.
3	1	Already your hands have opened their delicate fists	She has already opened her hands with their delicate fists to him. Hands can refer to her heart that has opened for Pablo.
	2	and let fall, without direction, their gentle signs,	Let the heart fall without direction and just feel the feeling of love.
	3	you eyes enclosing themselves like two grey wings,	Her eyes enclose the hands and the love.
4	1	while I follow the waters you bring that take me onwards:	He follows the waters that is brought by Matilde to take him onwards, onwards to where is explained in the next line.
	2	night, Earth, winds weave their	Onwards night, Earth, winds to

		fate, and already,	weave their fate become one.
	3	not only am I not without you, I alone am your dream.	Pablo is Matilde's dream and so is she.
Element of love			Decision

In the second stanza, Pablo says that there is no other woman in his sleep except her. He just wants to go with her so the action belongs to decision, his decision to be with her and just go with her, because for him she is his eternal nature, sun and moon. She is very important for him.

Table 3.1.9 Poem 9: *Sonnet XCV: Who ever desired each other as we do*

Stanza	Line	Poem	Paraphrase
1	1	Who ever desired each other as we do? Let us look	He asks who ever desired each other as Pablo and Matilde, they want to look.
	2	for the ancient ashes of hearts that burned,	The hearts burned because of love.
	3	and let our kisses touch there, one by one,	Pablo and Matilde, kisses one by one.
	4	till the flower, disembodied, rises again.	The flower can be heart that disembodied, it rises again because of love.
2	1	Let us love that Desire that consumed its own fruit	'Us' refers to Matilde and Pablo, 'desire' can refer to desire to love, touch, kiss, hug and so on.
	2	and went down, aspect and power, into the earth:	Aspect and power of desire went down into the earth.
	3	We are its continuing light,	'We' refer to him and her again,

			'its' can belong to Desire which like continuing light, indestructible and fragile seed.
	4	its indestructible, fragile seed	Desire is indestructible but it is like fragile seed.
Elements of love			Intimacy, Passion

This poem starts with a question. Pablo asks the question to look if there is other couple like him and Matilde who desire each other, desire each other can be included to intimacy because they want to be close each other. In the same stanza line 2, 3 and 4, there is passion because of the word "kisses". Pablo actually does not tell about kiss her but the hearts that burned, it burned can be because of love or desire so the couple want to kiss and touch one by one, 'until the flower' can refer to heart which disembodied can rise again.

Referring to the analysis above, the elements of love are summarized in the following table.

Table 3.1.10 The Elements of Love in The Poems

Poem	The title	The elements of love
1.	<i>Sonnet I</i>	Passion
2.	<i>Sonnet II</i>	Decision
3.	<i>Sonnet IX: There where the waves shatter</i>	Decision

4.	<i>Sonnet XVI</i>	Passion
5.	<i>Sonnet XVII</i>	Intimacy
6.	<i>Sonnet XXV</i>	Decision
7.	<i>Sonnet LXVI: I Do Not Love You Except Because I Love You</i>	Decision
8.	<i>Sonnet LXXXI: Rest with your dream inside my dream</i>	Decision
9.	<i>Sonnet XCV: Who ever desired each other as we do</i>	Intimacy, Passion

In the selected poems the researcher found all elements of love, they are intimacy, passion and decision or commitment. Intimacy is in the fifth and ninth poem. Passion is in the first, fourth and ninth poem. Decision is in the second, third, sixth, seventh, eighth poem. Based on the analysis Pablo's love to Matilde is consummate love because it has all the elements of love.

3.2 Pablo's Way of Expressing His Love to Matilde

In expressing his love to Matilde, Pablo uses beautiful words and makes 100 sonnets for her. His way is by writing poems beautifully using figurative language like metaphor, personification, simile, hyperbole and imagery (visual and kinaesthetic imagery), as they express in:

Poem 1

In this poem, Pablo explicitly mentions the name of Matilde to make it clear that this sonnet is intended for her. This sonnet explains the name of Matilde for Pablo personally. He uses a real object as metaphor for that name like a name of plant, stone, or wine. A plant is green and shade, stone is strong and solid, wine is intoxicating and enjoying, Matilde may have those characteristic for Pablo.

“Matilde, a name for a plant, stone or wine” (stanza 1, line 1)

Pablo describes that name very beautifully in this sonnet like in these lines below:

*“The light of lemons comes from this word’s spring,
and bursts forth with this word’s summer.”* (Stanza 1, line 3 and 4)

‘This word’ refers to Matilde. Pablo treats this word like has two seasons, spring and summer. In spring the word will give the light of lemons and the flowers will bloom. In summer the word bursts forth like summer is full of sun light. Spring and summer are beautiful seasons in different way, just like the name which has two beauties.

*“Wooden ships swiftly sail about this name
surrounded by swarms of sea-blue fire,
and those letters are the waters of a river
spilling, pouring into my burnt-out heart.”* (Stanza 2; line 1, 2, 3 and 4)

Pablo uses visual imagery in this stanza. He depicts that there are wooden ships sail and surrounded by swarms of sea-blue fire in the name. The scenery like that will be very hard to find in real life although it can be really beautiful. The letters of the name are the waters of a river; Pablo uses metaphor for the letters. Like the waters of a river which spills and pouring, her name spills and pouring into his burnt-out heart.

*“O name discovered behind unruly ivy
like the door to a secret tunnel
leading to the scent of the world!”* (the third stanza; line 1, 2 and 3)

In this stanza, Pablo describes her name differently. He uses simile with word “like” and this is visual imagery because the readers is asked to see and imagine the name discovered behind unruly ivy. It is like the door to a secret tunnel that will lead to the scent of the world. The word “like” belongs to simile and compares the door with the name discovered behind unruly ivy.

*“O invade me with your scalding mouth,
Peer into me, if you wish, with your nocturnal eyes,
but let me sail and sleep in your name.”* (stanza 4; line 1, 2 and 3)

In the last stanza, Pablo does not describe the name again but he says what he wants to do to her name. He uses kinaesthetic imagery because he asks to her for invading him with her scalding mouth and peer into him with her nocturnal eyes. Nocturnal eyes is metaphor because Pablo uses word ‘nocturnal’ to describe her eyes, it can mean her eyes in the night or when they are going to sleep and he looks at her eyes. The third line, he says that he wants to sail and sleep in her name; it can be meant he wants to explore her and sleep can refer to sleep or even live with her.

Poem 2

Pablo does not use Matilde name anymore but he uses darling nickname with word “love”, it refers to Matilde. He starts this sonnet with saying “love” which belongs to Matilde. He asks how many roads that he has to through them to obtain a kiss from Matilde. This line also shows his buffetings that to get her in

his life is not easy; he has to through a long way alone so he feels lonely because there is no love.

*“Love, how many roads to obtain a kiss
what lonely wanderings before finding you!”* (stanza 1, line 1 and 2)

In the next line, Pablo tells how he is before finding her. He does not follow trundled trains through the rain. This line shows kinaesthetic imagery because there is movement from the trains and the rain. Then the last line in this stanza uses the word ‘spring’, it can refer to happy season where the flowers blooms and also the heart full of flower but the spring does not come yet to Taltal. The love does not come yet to Pablo.

In stanza 2, Pablo says for many times that he and Matilde are together. It can be to emphasize their togetherness. They are together from their clothes to their bones, from outside to inside body, always together. In inside not only bones, the heart is also in inside of body. They are also together in autumn, sad season when the leaves fall down and the flowers do not bloom. Autumn can refer to bad condition or situation. They are always together and just two of them, Pablo and Matilde. This stanza shows visual imagery because it uses actual things like clothes, bones, autumn, water, hips that can be seen and imagined by the readers in their mind.

*“But you and I, my love, are together,
together from our clothes to our bones,
together in Autumn, in our water, at our hips,
until it’s just you together, me together.”* (line 1, 2, 3, and 4)

Stanza 3 tells how they have to hold apart although they really want to be together. The trains and even nations hold apart them. They do long distance relationship and have to try best to through it and its entire struggle which is

described by Pablo like all the stones borne by the water. He uses visual and kinaesthetic imagery. The visual imagery can be seen by using actual object like 'stone', 'water', 'river', and 'train'. The kinaesthetic imagery is shown in the movement of water and trains.

*“To think it took all the stones borne by the water,
flowing out of the mouth of the river Boroa;
to think that, held apart by trains and nations”* (stanza 3; line 1, 2, 3)

In the last stanza, Pablo explains how he and she can through all of the problems above. There is no other way except love each other because love can conquer it all. In the end of this sonnet he uses metaphor 'the earth that nurtures the carnations' to compare with how he and she will through the problems.

*“you and I had but to love each other,
with everyone mixed up, with men and women,
with the earth that nurtures the carnations.”*(stanza 4; line 1, 2, 3)

Poem 3

Pablo started this poem with imagery. He uses kinaesthetic imagery because in the first stanza line 1, he describes somewhere, there the waves shatter on the rocks, there is movement when the waves shatter. Then in the next line the clear light bursts and enacts its rose, there is also movement there. The third line also uses kinaesthetic imagery because it tells the sea-circle shrinks to a cluster of buds and falling, the movement because the activity belongs to kinaesthetic imagery.

*“There where the waves shatter on the restless rocks
the clear light bursts and enacts its rose,
and the sea-circle shrinks to a cluster of buds,
to one drop of blue salt, falling.”* (stanza 1; line 1, 2, and 3)

In the next stanza in the line one he describes a magnolia. It is a beautiful flower, it bursts in the foam, this line can be kinaesthetic imagery because of the movement when magnolia bursts. In the next line, he uses personification in the words ‘death blooms’ and it becomes nothing. The last line shows kinaesthetic imagery because of the movement of broken salt when it is dazzling lurch.

*“O bright magnolia bursting in the foam,
magnetic transient whose death blooms
and vanishes—being, nothingness—forever:
broken salt, dazzling lurch of the sea.”* (stanza 1; line 1, 2, and 3)

The third stanza shows him and her, he says that he and she ratify the silence together while the sea destroys its perpetual statues. ‘Sea destroys’ is personification because it human activity. In the line 1, he calls Matilde with ‘love’, two loving people ratify the silence. These lines use kinaesthetic imagery because they show movement and feeling.

*“You & I, Love, together we ratify the silence,
while the sea destroys its perpetual statues,”* (the third stanza, line 1 and 2)

The last stanza tells the weavings that have invisible fabrics, galloping water and incessant sand, in there all he and she make the only permanent tenderness with their love. This stanza shows kinaesthetic imagery because of the movement of the sand and their feeling to make the only permanent tenderness there.

Poem 4

In this poem, Pablo says he loves the clump of earth that she is because there is no other star except Matilde in his life, even he says the universe is doubled becomes

her for him. In the line 1, he uses metaphor because he compares her with the clump of earth. This stanza is full of visual imagery because it uses actual object like earth, planetary prairies, star, and the universal. The readers can imagine them in their mind.

*“I love the clump of earth that you are,
because, from the planetary prairies
I have no other star. You repeat
the universal multiplications.”*(stanza 1; line 1, 2, 3, 4)

In the next stanzas, Pablo equates body parts of Matilde like the objects in the universe. He uses metaphor and simile. Metaphor is in line 1 and 2 because he compares her wide eyes with the light that is left of the defeated constellations, without word ‘like’ or ‘as’. Simile is in line 3 and 4 because he compares her skin quivers like the trails left in the rain by the passing meteor, he uses word ‘like’ that belongs to simile.

*“Your wide eyes are the light that's left of
the defeated constellations,
your skin quivers like the trails
left in the rain by the passing meteor.”*(stanza 2; line 1, 2, 3, 4)

In the third stanza Pablo still compares body parts of Matilde with the objects in the universe. He uses metaphor and simile. Metaphor is in line 1 and 2 because he compares her hips with the moon directly and her mouth with the entire sun. Simile is in line 3 because he compares the delicacy of her mouth which so much burn light with shadowed honey, he uses word ‘like’ that belongs to simile.

*“Of so much of the moon, for me, were your hips,
of the entire sun your deep mouth and its delicacy,
of so much burning light, like shadowed honey”* (stanza 3; line 1, 2, 3, 4)

The last stanza, Pablo uses personification for her heart by using word 'charred'. There is kinaesthetic imagery here because he tells how he has to pass her fiery body then kiss her. He also calls her with lovely nickname like 'my geography' and 'my dove'; it can be as metaphor for her.

*"your heart, charred with long red rays,
and so I pass by your fiery form, kissing you,
planetary and small, my geography, my dove."* (stanza 4; line 1, 2, 3, 4)

Poem 5

This poem mostly tells how Pablo loves Matilde, the way he loves her. He loves her with different way and with his own way like loving her in secret and like the plant that never blooms but having light hidden flowers. In the first stanza line 1, he uses simile that is shown with word 'if'. He will not love her if she is like salt-rose or topaz or the arrow of carnations the fire shoots off. These line uses visual imagery because they use actual object.

*"I do not love you as if you were salt-rose, or topaz,
or the arrow of carnations the fire shoots off."* (stanza 1; line 1 and 2)

In the next line same stanza, he says he loves her as certain dark things in secret, between the shadow and the soul. Line 3 uses simile because he compares his love with certain dark things are to be loved in secret between the shadow and the soul, he uses word 'as' to connect them.

*"I love you as certain dark things are to be loved,
in secret, between the shadow and the soul."* (Stanza 1; line 3 and 4)

In the next stanza, he says that he loves her as the plant that never blooms but carries in itself the light of hidden flowers. He uses simile again there by comparing his love with the plant that never blooms but carries light. He connects

them with word ‘as’, ‘as’ belongs to simile. These lines use visual imagery because the readers can imagine certain dark things between the shadow and the soul. Then he thanks to her, thanks for her love that lives in his body darkly which risen from the earth, it is personification because he gives human activity ‘live’ towards her love.

*“I love you as the plant that never blooms
but carries in itself the light of hidden flowers;
thanks to your love a certain solid fragrance,
risen from the earth, lives darkly in my body.”* (stanza 2; line 1, 2, 3, 4)

In the third stanza, he says that he does not know from where, when or how he loves her, he just loves her because he does not know other way except loves her. Sometimes, when person fall in love to other person, he does not know how he can fall in love to her, the love appears suddenly and the person will not notice from where on when. Same with Pablo, he just wants to love her straightforwardly and become honest with his feeling to her without complexities or pride to get her love and to make her loving him too because he just knows the way to love her. This stanza full of kinaesthetic imagery because from line 1 until 3, they just tells about his feeling and the way he loves her. The feeling belongs to kinaesthetic imagery.

*“I love you without knowing how, or when, or from where.
I love you straightforwardly, without complexities or pride;
so I love you because I know no other way”* (stanza 3; line 1, 2, 3)

In the last stanza, he concludes this sonnet that he will exist if she exists there than he will not exist if she does not. In other word, they always together or their heart always together so they connect each other because of their love. They are very close each other. The closeness can be in real life in everyday life or in

their heart. he says her hand on his chest is his hand, he declares his ownership of her hands, body and heart. Then in the last line of this stanza, he uses simile with word 'as', he compares her eyes close with he fall asleep. It can mean that they close their eyes together or they sleep together and see the eyes each other then fall asleep together.

*“than this: where I does not exist, nor you,
so close that your hand on my chest is my hand,
so close that your eyes close as I fall asleep.”* (stanza 4; line 1, 2, 3)

Poem 6

This poem is started with word 'before' to tell how Pablo before loves Matilde. This stanza uses kinaesthetic imagery because there is movement when he wandered through the streets among object although he feels nothing and nothing mattered for him or had a name. He does not make any attention of anything around him. He uses personification in the end of stanza by saying the world was made of air which waited, waited is human activity but he uses for world. It can mean that the world is his world that waits for her.

*“I wandered through the streets, among
Objects:
Nothing mattered or had a name:
The world was made of air, which waited.”* (stanza 1; line 2, 3, 4, 5)

The second stanza shows visual imagery because there are some real objects like rooms that full of ashes, tunnels, moon, and rough warehouses and also sand. He just uses some related object with his feeling. The room is full of ashes because there is no person live in the room anymore, room can refer to heart, and heart without love will be full of ashes like the room. For the second line, moon does not live in tunnels but he makes like that, he means moon in his

life, love. In the third line, he uses personification because he uses word 'growled' to rough warehouses and says 'get lost' whereas it cannot because it is inanimate object, just human or animal can do that thing in real life.

*"I knew rooms full of ashes,
Tunnels where the moon lived,
Rough warehouses that growled 'get lost',
Questions that insisted in the sand."* (stanza 2; line 1, 2, 3, 4)

In the next stanza, he continues to tell how everything feels for him. This stanza uses kinaesthetic imagery because it shows his feeling toward everything. For him everything was empty, dead, and mute then fallen abandoned and decayed. All of them are felt like alien for him. They belong to someone else but to no one.

*"Everything was empty, dead, mute,
Fallen abandoned, and decayed:
Inconceivably alien, it all"* (stanza 3; line 1, 2, 3)

"Belonged to someone else – to no one" (stanza 4; line 1)

Finally he finds her in his life and all the bad condition before becomes the opposite of his situation that tells in the last stanza line 2. He finds her happiness after meet her. In the last line of this stanza, he says about the autumn which can refer to his autumn heart is filled with the gifts now because Matilde comes to his life with her love that like gifts for him.

*"Till your beauty and your poverty
Filled the autumn plentiful with gifts."* (stanza 4; line 2, 3)

Poem 7

This poem mostly tells about Pablo's feeling to Matilde. In the first stanza he says that he does not love her because he loves her. He goes from loving to not loving,

from waiting to not waiting. His heart moves from cold to fire, the fire can mean because of love. This stanza is full of feeling. Feeling belongs to kinaesthetic imagery.

*“I do not love you except because I love you;
I go from loving to not loving you,
From waiting to not waiting for you
My heart moves from cold to fire.”* (the first stanza; line 1, 2, 3 and 4)

In the second stanza, he also uses kinaesthetic imagery because it tells about his feeling. In the first line he says that he loves her because she is the only one he loves. He hates her deeply, bend to her and the measure of his changing love for her, he loves her blindly.

*“I love you only because it’s you the one I love;
I hate you deeply, and hating you
Bend to you, and the measure of my changing love for you
Is that I do not see you but love you blindly.”* (the second stanza; line 1, 2, 3 and 4)

In the third stanza, the researcher finds that he uses personification in the first line. He writes that maybe January light will consume his heart with its cruel ray that stealing his key to true calm. January does not have light and it does not consume something, also its cruel ray stealing his key to true calm, he gives january light and its cruel ray human activity so these lines belong to personification. This stanza is also full of kinaesthetic and visual imagery because it describes his feeling with things like January light, his heart, january light’s cruel ray and his key that can be imagined by the readers.

*“Maybe January light will consume
My heart with its cruel
Ray, stealing my key to true calm.”* (the third stanza; line 1, 2, and 3)

In the last stanza, he also uses kinesthetic imagery because this stanza tells about his feeling but it is quite different with previous stanzas before because he uses hyperbole in here. The hyperbole can be found in the first and the second lines. He says that in this part of story, his and her love story, he is the only one who dies, he will die because of love, because he loves her, in other word he is willing to die if that is for her because he loves her, loves her in fire and blood. He uses overstatement to exaggerates his love for her so these lines show hyperbole.

*“In this part of the story I am the one who
Dies, the only one, and I will die of love because I love you,
Because I love you, Love, in fire and blood.”* (the fourth stanza; line 1, 2,
and 3)

Poem 8

In this poem, Pablo says that Matilde is his. He wants her to join with him and rest her dream inside his dream. In this stanza in line 2, he uses personification because he asks love, grief, labour to sleep, he gives human activity to those feeling. There is kinaesthetic imagery in line 3 when night revolves on invisible wheels, there is movement there. In the fourth line, he uses simile because he compares her with sleeping amber, he uses word ‘as’ to compare them.

*“Already, you are mine. Rest with your dream inside my dream.
Love, grief, labour, must sleep now.
Night revolves on invisible wheels
and joined to me you are pure as sleeping amber.”*(stanza 1; line 1, 2, 3,
4)

He just wants her and no other one except her because she is eternal nature, sun and moon for him because he really loves her. He just wants to travel the shadow with her. In the end of this stanza, he uses metaphor for her. He

compares her with eternal nature, sun and moon, he does not use word ‘like’ or ‘as’, he compares them directly. This stanza shows kinaesthetic imagery because it explains his feeling to her and how he just wants her in his life.

*“No one else will sleep with my dream, love.
You will go we will go joined by waters of time.
No other one will travel the shadows with me,
only you, eternal nature, eternal sun, eternal moon.”* (stanza 2; line 1, 2, 3, 4)

In the next stanza, he says that she has already opened her heart for him but he uses other words ‘delicate fists’. He asks her to let if fall without direction. In the third line, he uses simile to compare her eyes enclosing with two grey wings and to connect them he uses word ‘like’, so it is simile. This stanza shows visual imagery with words ‘hands’, ‘eyes’ and ‘two grey wings’. The readers can see and imagine all of them in their mind.

*“Already your hands have opened their delicate fists
and let fall, without direction, their gentle signs,
you eyes enclosing themselves like two grey wings,”* (stanza 3; line 1, 2, and 3)

In the last stanza, he uses kinaesthetic imagery to describe if she is not with him. The movement of water shows kinaesthetic imagery in line 1 and also his feeling to her and how he will feel so lonely and alone without her in his side. When she is not with him, he feels alone with night, earth, winds weave his and her fate. He will feel alone in real life and also in his dream because he really loves her and she is his dream.

*“while I follow the waters you bring that take me onwards:
night, Earth, winds weave their fate, and already,*

not only am I not without you, I alone am your dream.” (stanza 4; line 1, 2, 3)

Poem 9

In this poem, Pablo asks if there is couple like him and Matilde, he wants to see them. He asks while tell about him and her who desire and love each other from the ancient ashes of hearts that burned. These line 1 and 2 in the first stanza show kinaesthetic imagery because he asks the question, it can be because he wants to compare how they are with how he and she are then in the next line he says about heart that it relates to feeling in the heart.

*“Who ever desired each other as we do? Let us look
for the ancient ashes of hearts that burned,*

In the next line, he still continues the line before by saying let his and her kisses touch the ancient ashes of hearts, one by one until the flower which is disembodied rises again. The flower can refer to the heart which broke from the past; it rises again because of love. These lines show kinaesthetic imagery because they tell about feeling, how the sad heart can be healed and become happy again because of love.

*and let our kisses touch there, one by one,
till the flower, disembodied, rises again.”* (stanza 1; line 1, 2, 3, 4)

In the second stanza, he says to let him and her love the desire above, it means desire to love each other. The desire will consume its own fruit, how the desires can have fruit, he uses personification here by giving human activity to the desire with the word ‘consume’. Then the next line continues before, ‘the desire went down into the earth’ it can be meant that the desire back to its source. In line

3, he uses metaphor to compare he and Matilde with continuing light directly without word 'like' or 'as'.

*“Let us love that Desire that consumed its own fruit
and went down, aspect and power, into the earth:
We are its continuing light,
its indertructible, fragile seed”* (stanza 1; line 1, 2, 3, 4)

Referring to the analysis above, the figurative languages in the poems are summarized in the following table.

Table 3.2.1 The Figurative Languages in The Poems

Poem	The title	The figurative languages
1.	<i>Sonnet I</i>	Metaphor, simile, visual and kinaesthetic imagery
2.	<i>Sonnet II</i>	Metaphor, visual and kinaesthetic imagery
3.	<i>Sonnet IX: There where the waves shatter</i>	Personification and kinaesthetic imagery
4.	<i>Sonnet XVI</i>	Metaphor, simile, personification, and kinaesthetic imagery
5.	<i>Sonnet XVII</i>	Personification, simile, visual and kinaesthetic imagery
6.	<i>Sonnet XXV</i>	Personification, visual and kinaesthetic imagery
7.	<i>Sonnet LXVI: I Do Not Love You Except Because I Love You</i>	Personification, hyperbole, visual and kinaesthetic imagery

8.	<i>Sonnet LXXXI: Rest with your dream inside my dream</i>	Personification, simile, metaphor, visual and kinaesthetic imagery
9.	<i>Sonnet XCV: Who ever desired each other as we do</i>	Metaphor and kinaesthetic imagery

In the selected poems the researcher found some figurative languages, they are metaphor, simile, personification, hyperbole, visual and kinaesthetic imagery. In poem 1, there are metaphor, simile, visual and kinaesthetic imagery. In poem 2, there are metaphor, visual and kinaesthetic imagery. In poem 3, there are personification and kinaesthetic imagery. In poem 4, there are metaphor, simile, personification, and kinaesthetic imagery. In poem 5, there are personification, simile, visual and kinaesthetic imagery. In poem 6, there are personification, visual and kinaesthetic imagery. In poem 7, there are personification, hyperbole, visual and kinaesthetic imagery. In poem 8, there are personification, simile, metaphor, visual and kinaesthetic imagery. In poem 9, there are metaphor and kinaesthetic imagery.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the result of analysis that covers the conclusion and the suggestion related to the previous chapters above. The conclusion sums up the result of analysis about Pablo Neruda's love to Matilde and how he expresses his love to her in his selected sonnets that is chosen by the researcher.

4.1 Conclusion

Based on the analysis, Pablo's kind of love to Matilde is consummate love because the love has all components of love. They are intimacy, passion and decision or commitment (Sternberg, 1986: 124). The researcher can find all of the elements of love in the selected poems. In the first poem entitled *Sonnet I*, the researcher finds intimacy in the third stanza and passion in the fourth stanza. The second poem entitled *Sonnet II*, there are passion, intimacy and decision there. The passion and intimacy are in the first stanza. Decision is in the second stanza. The third poem entitled *Sonnet IX: There where the waves shatter*, there is decision in the third and the fourth stanzas. The fourth poem entitled *Sonnet XVI*, there is passion in the third and fourth stanza. The fifth poem entitled *Sonnet XVII*, there are intimacy and passion. The intimacy is in the third and the fourth stanzas. The passion is in the fourth stanza. The sixth poem entitled *Sonnet XXV*, there is just decision in the first stanza. The seventh poem entitled *Sonnet LXVI: I Do Not*

Love You Except Because I Love You, there is decision in the second stanza. The eighth poem entitled *Sonnet LXXXI: Rest with your dream inside my dream*, there are decision and intimacy. The decision can be found in the first and the second stanzas. Intimacy is in the first stanza. The ninth poem entitled *Sonnet XCV: Who ever desired each other as we do*, there are intimacy and passion in the first stanza.

In expressing his love to Matilde, Pablo uses beautiful words and makes 100 sonnets for her. His way is by writing poems beautifully using figurative languages. The figurative languages in the poems are metaphor, personification, simile, hyperbole, and imagery (visual and kinaesthetic imagery). In poem 1, there are metaphor, simile, visual and kinaesthetic imagery. In poem 2, there are metaphor, visual and kinaesthetic imagery. In poem 3, there are personification in the second and third stanzas and kinaesthetic imagery in the first, second, third and fourth stanzas. In poem 4, there are metaphor, simile, personification, and kinaesthetic imagery. In poem 5, there are simile, personification, visual and kinaesthetic imagery. In poem 6, there are personification, visual and kinaesthetic imagery. In poem 7, there are personification in the third stanza; kinaesthetic imagery in the first, second, third and fourth stanzas; visual imagery in the third stanza; and hyperbole in the fourth stanza. In poem 8, there are personification, simile, metaphor, kinaesthetic and visual imagery. In poem 9, there are metaphor and kinaesthetic imagery.

4.2 Suggestion

The last section in this chapter is suggestion. Since this research is not a complete study, the researcher suggest to the next researchers who want to conduct the research with the same object or issue to have more complete analysis to the poems of Pablo Neruda and to research or investigate further. This study is far from perfect and the researcher would be glad if other reseachers complete the weakness in this study by using other theory or approaches with the same object of the study.



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