

# THE ANALYSIS OF FIGURATIVE LANGUAGE AND SYMBOLS OF SEMIOTICS IN PABLO NERUDA'S POEMS *XVII: ONE HUNDRED LOVE AND ODE TO BROKEN THINGS*

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## **ABSTRACT**

The poem *One Thousand Love* was written by Pablo Neruda for his 3rd wife whom he loves dearly, while the poem *Ode to Broken Things* was written to tell the story of the breakdown of a once harmonious family. The purpose of writing this article, namely; (1) to interpret the two poems of Pablo Neruda literally to make it easier for the audience to understand; (2) to interpret each symbol in each poem; (3) to explain how the two poems can be used as guidelines for keeping good relationships and how to deal with hardships. The study uses a qualitative method because the object of her research is taken from two poems. In analyzing the two poems, in the first problem formulation, the writer analyzes the meaning of the two poems using figurative language. To solve the second research, the writer uses a semiotic approach to interpret each symbol in the two poems. Moreover, to solve the last problem formulation the writer uses theories in psychology, namely relationship theory and theory of hardship. After doing the analysis, the writer found that the speaker could not maintain his relationship well so that there was a setback in his relationship with his partner. This is because the speaker loses control of loving someone and also doesn't care about things that can damage the relationship, such as boredom. To fix things, the speaker finally made improvements in the relationship he was living. The speaker also faced difficulties due to his unfaithfulness, not being able to take care of himself and his family's health, being manipulated by his partner, his indifference, and unruly children.

**Keywords:** *Pablo Neruda; Figurative Language; Semiotics; Sonnet One Hundred Love; Ode to Broken Things*

## **ABSTRAK**

*Puisi One Thousand Love dibuat oleh Pablo Neruda untuk istri ketiga yang sangat dicintainya, sementara puisi Ode to Broken Things bercerita tentang kehancuran sebuah keluarga yang dulunya harmonis. Tujuan dari kajian ini, adalah; (1) untuk mengartikan kedua puisi Pablo Neruda secara harfiah agar lebih mudah dipahami oleh pembaca; (2) untuk mengartikan tiap simbol yang ada dalam tiap puisi; (3) untuk menjelaskan bagaimana kedua puisi tersebut dapat digunakan sebagai pedoman untuk menjaga hubungan yang baik dan cara mengatasi kesulitan. Dalam penulisan skripsi, penulis menggunakan metode kualitatif karena objek penelitiannya diambil dari dua buah puisi. Dalam menganalisis kedua puisi tersebut, pada rumusan masalah yang pertama penulis menganalisa arti kedua puisi secara harfiah menggunakan bahasa figurative. Untuk memecahkan rumusan masalah yang kedua, penulis menggunakan pendekatan semiotika*

untuk mengartikan tiap simbol yang ada di dalam kedua puisi. Kemudian, untuk menyelesaikan rumusan masalah terakhir penulis menggunakan teori dalam psikologi yaitu teori hubungan dan teori kesulitan. Setelah menganalisis rumusan-rumusan masalah tersebut, ditemukan bahwa pembicara tidak bisa memelihara hubungannya dengan baik sehingga terjadi kemunduran atas hubungannya dengan pasangannya sendiri. Hal itu disebabkan oleh pembicara yang kehilangan kontrol dalam menyayangi seseorang dan juga kurang peduli akan hal-hal yang bisa merusak hubungannya, seperti kebosanan. Untuk memperbaiki semuanya, pembicara akhirnya melakukan perbaikan dalam hubungan yang tengah dijalaninya. Pembicara juga menghadapi kesulitan akibat dari ketidaksetiaannya, tidak bisa menjaga kesehatannya dan keluarganya, termanipulasi oleh pasangannya, ketidakpeduliannya, dan anak-anak yang sulit diatur.

**Kata Kunci:** Pablo Neruda; Bahasa Figuratif; Semiotika; Puisi One Hundred Love; puisi Ode to Broken Things

## INTRODUCTION

Sonnet XVII “One Hundred Love” is one of the most famous sonnets that Pablo Neruda had ever written. He wrote this poem for his third wife to show and express how much he loved her at that time. This poem tells us about someone who loves another person wholeheartedly, under any circumstances, and even at the darkest of times. It does not matter how many flaws the other has, the mistakes that have been done, when love starts to grow inside one person, then it will grow, regardless of the bad things that happen to that person in the past. Through this poem, Neruda can help people who are not good with words by expressing the love they feel for other people. This poem is written in two languages, English and Spanish. Ode to Broken Things was written by Neruda to show people that life is not always going in perfect ways. The message is different from Sonnet XVII which talks a lot more about love. Ode to Broken Things is concerned with the limitations of life, how time can destroy many things in our lives, and hope that got broken somehow can be fixed and the shattered pieces of our hearts and dream can be put back together again.

As semiotics approach and figurative language identify or define symbols or metaphors that are hidden in the poems, the writer finds something that can analyze the hidden messages as a whole. Using relationship theory and hardship theory to convey meanings from literary works to readers is one process. Charles Berger was a professor of communication at the University of California who wrote

about relationship theory with his friend, Richard Calabrese. Meanwhile, the concept of kinds of hardships was presented by Mark W. Merrill.

The theory used for analysis is explained under the category of figurative language, semiotic, and psychological approach.

## **1. Figurative Language**

Figurative language in literary works is a method of representing emotions, thoughts, reactions, and sentiments in an intriguing language to establish the piece's originality. According to Perrine (1969), Figurative language is more broadly described as a means of expressing one thing while thinking about something else, and we just need to be concerned with a dozen of them. It cannot even be taken literally (or should not be taken literally only). (Sound and Sense: An Introduction to Poetry. p. 28). In modern literature, numerous forms of figurative language are utilized, some of them are simile, hyperbole, personification, and metonymy.

### **a. Simile**

Simile is a type of figurative perception that compares two essentially different items. Simile indicates a distinct contrast between two or more items that share one or more points in common and are understood by the terms 'like' and 'as.' The term simile is derived from the same Latin word that signifies 'like.' "She is like the ocean at dawn," for example, is a simile.

### **b. Hyperbole**

Hyperbole is a figure of speech that exaggerates things and can be amusing. It is frequently encountered in everyday discourse without the speaker's knowledge. Hyperbole may have a dramatic impact, and the speaker can occasionally make it so outlandish that no one believes it is genuine. "I have told you a million times to make your bed," for example, is an example of exaggeration.

### **c. Personification**

Personification is the process of imbuing inhuman objects with human traits. It has an impact on how readers see things. In actuality, personification is the transformation of human characteristics into those of an entity, animal, or

abstract notion. It allows animals and inanimate things to speak and seem like people. “The TV gazed blankly at me” is an example of personification.

#### **d. Metonymy**

Metonymy is a metaphorical meaning in which the name of one concept or occurrence is substituted by the name of another that is closely related to it. Metonymy derives from the Greek word 'meta,' which means 'alter,' and simply means 'name.' Metonymy is the substitution of one word for another, as well as the usage of a notion in terms of relationship. For example, ‘Crown’ stands for a place for royals.

### **2. Semiotics Approach**

According to the study of signs or symbols, as well as sign-using behavior, semiotics is the study of how meaning is created and communicated. Its origins may be traced back to the scientific study of the meanings of signs and symbols (visual and linguistic). It's a method of looking at the environment and understanding how the terrain and society we live in have an unintentionally large impact on all of us. The researcher uses Charles Sanders Peirce's semiotic theory to analyze the literary piece she has chosen. Peirce's fundamental semiotic difference is between icon, index, and symbol. *The importance of semiotic for Peirce is wide ranging. As he himself said, “[...] it has never been in my power to study anything—mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotic”.* Taken from *Stanford Encyclopedia of Philosophy* (Oct 13, 2006)

#### **a. Icon**

An icon is a linguistic or visual form of a picture. Icons have a physical resemblance to the thing they symbolize. Road signs are a good illustration of an icon. As an example, consider a stop sign on the road. The sign may only be red with the word Halt printed on it, but it instructs people to come to a complete stop until they are permitted to go safely.

#### **b. Index**

The index represents a natural connection between a sign and its object. As an example, the researcher will use footprints. Footprints on the floor or in the sand indicate the presence of someone. It subtly informs folks that someone was present. Another example would be knocking on the door. It also indicates that someone is there and that the owner of the property is entertaining guests.

### **c. Symbols**

A symbol can symbolize ideas, things, or thoughts. An alphabet's letters are an excellent example of symbols. There is no logical relationship between a symbol and what it symbolizes. If humans wish to understand the representation of symbols, they must first learn it. The relationship must be discovered.

3. **Psychological Approach** adds significantly to the expansion of a literary work's setting. While not all uses of psychology in the study of literary work are made to arrive at an interpretation of the literary work, we must be able to use psychology to examine potential to some extent. According to Freud's well-known psychoanalytic theory, personality is made up of three parts: the id, the ego, and the superego. These elements work together to generate sophisticated human behavior.

#### **a. Id, Ego, and Superego**

##### **1) Id**

The id is the source of all psychic energy, according to Freud, making it the most essential component of personality. The id is driven by the pleasure principle, which seeks quick gratification of all desires, wants, and needs.

##### **2) Ego**

According to Freud, the ego arises from the id and ensures that the id's impulses may be communicated in a form that is acceptable in the real world.

##### **3) Superego**

The superego stores the internalized moral rules and values that we acquire from our parents and community (our sense of right and wrong). The superego works hard to enhance and civilize our behavior.

## **b. Relationship,**

### **1) Relationship Development**

In the early 1970s, Berger and Calebrese (1975) created the Attraction theory. They said that we form connections with persons we find attractive, and they defined three degrees of attraction: physical, proximity, and resemblance. According to a relationship study, when dating is the aim, men value physical appearance more than women, and homosexual men value physical attractiveness as the most significant aspect of enjoying the date. Furthermore, the more beautiful someone is, the more inclined you are to exaggerate your good characteristics to secure a date with that person.

### **2) Relationship Maintenance**

Relationship maintenance refers to the behaviors and techniques we do to maintain a relationship intact and prevent it from dissolving. It is the things we do, for example, to preserve the relationship where it is — preventing it from progressing or regressing. Traci Anderson and Tara Emmers-Sommer (2006) released a paper in which they investigated relational satisfaction in online romantic relationships.

### **3) Relationship Deterioration**

Deterioration is the third stage in the relational model. We place degradation after maintenance because relationships must alter at some time. Change is quite tough. It's simple to understand how change might shake up a healthy relationship. This is the point at which the links that formerly kept your relationship together begin to fray in some form.

## **c. Hardship**

Every relationship faces hardship. This list covers most of the common troubles, such as

### **1) Financial Struggle**

The anxiety that comes with money troubles may be overpowering. In the end, it's all about money. However, money has no influence over your dedication to your relationship.

## **2) Challenging Children**

Even the best-behaved children bring difficulties, and the bond between mom and dad is always the first victim. Maintain your connection with your partner, and you will be more prepared to deal with anything the kids throw at you. As difficult as it may be, it is becoming increasingly vital for single fathers to maintain contact with their child's mother.

## **3) Immaturity**

Great partnerships should develop over time. If you still relate to one other in the same way you did when you first met, it's time for the relationship to mature. Participate in a couple of groups at your church. Love one another "aloud." Invest in your relationship as if it were your life because it is.

## **4) Unfaithfulness**

Relationships frequently face this hardship. We may not sleep with other women, but we are all guilty of being disloyal with our time, attention, priorities, and the way we spend our finances, among other things. One method to deal with this is to renew your commitment to your partner.

## **5) Moving**

Moving is a major source of anxiety. Whether it's due to your work or hers, make the decision to be completely supportive and refuse to complain. Do everything it takes to swiftly become involved in the new community.

# **METHOD**

The writer has decided to use qualitative method. Qualitative method focuses on acquiring data through an open-ended and conversational communication. It also involves collecting and analyzing non-numerical data to gather new in-depths insights of something from opinions, experiences, and concepts. There are so many approaches to analyze qualitative research, they tend to be flexible in interpreting data. Even though there are so many approaches with so many theories following after, but they emphasize different aims and perspectives.

The writer read Sonnet XVII and Ode to Broken Things poems first. After she understands the whole meaning of the poems, she decides to analyze the meanings of figurative language in the poems, use semiotics approach, psychological approach, relationship theory, and hardship theory. She will classify every word according to their types like metaphors, similes, personification, hyperbole, and symbolism. She will also identify every symbol or icon in the poems and analyze the meaning behind them. And at last, she analyzed and explained the hidden messages behind the poems.

## RESULT AND DISCUSSION

### A. The meanings portrayed in Pablo Neruda's poems *Sonnet XVII* and *Ode to Broken Things* in figurative language

#### a.) Simile

According to Perrine (1969), simile is a comparison between two things.

*"I do not love you as if you were salt-rose, topaz, or arrow of carnations that propagate the fire."* (Sonnet XVII line 1)

From the line above, we can conclude that the speaker does not love his partner because of her beauty or her looks.

*"I love you as certain dark things are to be loved"* (First Stanza of Sonnet XVII)

The writer does not care about his partner's backgrounds or her flaws. He loves his partner even though his partner seems like a person who does not deserve to be loved.

*"I love you as the plant that doesn't bloom but carries the light of those flowers, hidden, within itself"* (Second Stanza of Sonnet XVII)

The writer of the poem's love for his partner does not always feel people around them. But it can only be felt by the two of them and feel the warmth and beauty of the love itself inside their hearts.

*“and what lasts through time is like an island on a ship in the sea” (Fourth Stanza of Ode to Broken Things)*

For those who will make it at the end of time will be in a situation that seems safe and stable but actually dangerous.

### **b.) Hyperbole**

According to Perrine (1969), hyperbole is a figure of speech that exaggerates things and can bring out a sense of humor.

*“I love you without knowing how, or when, or from where” (Sonnet XVII line 6)*

The speaker does not have any reason to love his partner. The speaker just loves his partner deeply.

*“...and thanks to your love the tight aroma that arose from the earth lives dimly in my body” (Second Stanza of Sonnet XVII)*

A beautiful impact of the love can, somehow, make the light that lives in. The speaker's body rise. That is the kind of light that makes him feel alive and positive about his life.

*“I love you directly without problems or pride” (Third Stanza of Sonnet XVII)*

The speaker loves his partner without having to overcome any struggles or circumstances.

*“I love you like this because I don't know any other way to love” (Third Stanza of Sonnet XVII)*

The speaker does not know how to love someone else besides his partner and to love someone else the way he loves his partner.

*“It wasn't the girls with their hard fingernails” (First Stanza of Ode to Broken Things)*

It is not the grown-up women's fault either with their fingernails which sometimes left long and accidentally hurt other people physically.

*"....or the motion of the planet" (First Stanza of Ode to Broken Things)*

The speaker emphasizes that the chaos at home is literally no one's fault so he moves from real to surreal things because the motion of the planet is impossible to cause any chaos in someone's house.

*"It wasn't anything or anybody, It wasn't the wind, It wasn't the orange-colored noontime, or night over the earth" (First Stanza of Ode to Broken Things)*

The speaker, again, goes from real to surreal by mentioning orange-colored noontime and night over the earth. He really emphasizes that the mess at home is really no one's fault.

*"It wasn't even the nose or the elbow or the hips getting bigger or the ankle or the air" (First Stanza of Ode to Broken Things)*

It is not the adults' fault either, like the parents or grandparents.

*"And that clock whose sound was the voice of our lives," (Third Stanza of Ode to Broken Things)*

The speaker shows the episodes of moments that form human's lifetime.

*"the secret thread of our weeks which released one by one, so many hours for honey and silence for so many births and jobs" (Third Stanza of Ode to Broken Things)*

Important moments in life slowly faded out of their memories. Sweet and joy memories, the surprises, the beginning of someone's life, and responsibility are released from their memories.

*"that clock also fell and its delicate blue guts vibrated among the broken glass" (Third Stanza of Ode to Broken Things)*

The life of the speaker falls apart and everything is broken. The essence of life itself shattered, leaving emotional feeling for the owner of the life itself.

### c.) Personification

According to Perrine (1969), personification is the process of assigning human characteristics to nonhuman objects.

*“Things get broken at home like they were pushed by an invisible, deliberate smasher” (First Stanza of Ode to Broken Things)*

The speaker believes that his house has been shattered and that it was ruined without his knowledge to cause the utter destruction.

*“It's not my hands or yours” (First Stanza of Ode to Broken Things)*

It is not the speaker's fault that some things are broken at home.

*“All the flower pots tumbled over one by one” (Ode to Broken Things line 8)*

Every person who lives in that house is also having breakdowns.

*“That pot which overflowed with scarlet in the middle of October” (Second Stanza of Ode to Broken Things)*

All the people who live in the house have been dealing with immoral behavior every day that cause the house falls down.

*“its wide heart unsprung” (Third Stanza of Ode to Broken Things)*

The heart, the center emotion of the speaker, becomes cold and it is hard to feel any kinds of emotion again, because his heart is dead.

*“Life goes on grinding up glass, wearing out clothes, making fragments, breaking down forms” (Fourth Stanza of Ode to Broken Things)*

The speaker intends to say that life is not always full of love and laughter but also grief and sorrow. Sometimes life can be cruel to human and it will bring the human down until the people feel hopeless and miserable.

#### **d.) Metonymy**

According to Perrine (1969), metonymy, is a figurative meaning in which the name of one idea or phenomenon is replaced by that of another strongly linked with it.

*“In secret, between the shadow and the soul.” (First Stanza of Sonnet XVII)*

The speaker’s love for his partner is untouchable, unchangeable because it is placed somewhere that no one can mess with.

*“The plate broke, the lamp fell” (First Stanza of Ode to Broken Things)*

Every trust and dream that ever made in that house crashed.

*“ it got tired from all the violets” (Second Stanza of Ode to Broken Things)*

The speaker tells the audience that the human is tired of being alive.

*“and another empty one rolled round and round and round all through winter” (Second Stanza of Ode to Broken Things)*

The speaker describes how the human without the spirit of living spent their dark times.

*“until it was only the powder of a flowerpot, a broken memory, shining dust” (Second Stanza of Ode to Broken Things)*

The speaker shows the audience about how life that is used to be filled with happiness and brightness becomes left with just broken memory.

### **B. Meanings appear in Pablo Neruda’s poems as depicted in symbols of semiotics**

#### **a.) Icons**

According to Peirce (1902), icon is a picture in the form of linguistics or image form.

*“I do not love you as if you were salt-rose, topaz, or arrow of carnations that propagate the fire.” (First Stanza of Sonnet XVII)*

Salt-rose is a picture form that describe a beautiful rose that blossoms by the sea. The speaker uses ‘salt rose’ to represent the beauty of his partner. Topaz is a picture form that describes very rare, beautiful, and expensive stones like emerald or diamonds. The speaker uses ‘topaz’ to represent the preciousness of his partner. Arrow of carnation that propagate the fire is a picture form that describe something that is bright and brilliant. The speaker uses ‘arrow of carnations that propagate the fire’ to represent his partner who is bright and brilliant.

*“I love you as the plant that doesn’t bloom but carries the **light** of those flowers, hidden, within itself.” (Sonnet XVII line 4)*

Light is a picture form that describes life, goodness, knowledge, truth, and hope.

*“In secret, between the shadow and the soul.” (First Stanza of Sonnet XVII)*

Shadow is a picture form that describes something mortal, because shadow is not always there, only when someone or something stands under the light. The speaker uses ‘shadow’ to represent the place that he put his love for his partner in and cannot be touched by anyone else.

*“except in this form in which I am not nor are you” (Fourth Stanza of Sonnet XVII)*

Form is a picture form that describes a place or a situation where the things are not the same as what happens outside this form and different for the speaker’s liking.

*“so close that your hand upon my chest is mine,” (Fourth Stanza of Sonnet XVII)*

Your hand upon my chest is mine is a picture form that describe the closeness between the speaker and his partner.

#### **b.) Index**

According to Peirce (1902), index is like natural relationship between the sign and its object.

*“I love you as certain dark things are to be loved” (First Stanza of Sonnet XVII)*

Dark things represent sinful acts or immoral behavior anyone could have ever done. The speaker uses ‘dark things’ to show the audience that even though his partner does something bad and unforgivable, the speaker will still love her.

*“In secret, between the shadow and the soul.” (First Stanza of Sonnet XVII)*

Shadow is a picture form that describes something mortal, because shadow is not always there, only when someone or something stands under the light. The speaker uses ‘shadow’ to represent the place that he put his love for his partner in and cannot be touched by anyone else. Soul represents something immortal, because soul always exists even though on earth it considers dead. The speaker uses ‘soul’ to represent the place.

*“and thanks to your love the tight aroma that arose from the earth lives dimly in my body.” (Sonnet XVII line 5)*

The tight aroma represents a big impact of the love between the speaker and his partner.

*“so close that your eyes close with my dreams.” (Fourth Stanza of Sonnet XVII)*

Dreams is the deepest desire of human. When human are under their conscious mind, anything that their hearts desire will come true.

*“It wasn't anything or anybody, It wasn't the wind, It wasn't the orange-colored noontime, or night over the earth” (First Stanza of Ode to Broken Things)*

Wind represents the presence of spirit in this world. Because wind can bring the power that human needs. Orange-colored noontime is a picture form that describe the condition of the sky when the sun sets and the night is about to come. It always happens in the evening.

### c.) Symbols

According to Peirce (1902), symbol is something that can represent ideas, objects, and thoughts

*“I love you without knowing how, or when, or from where” (Third Stanza of Sonnet XVII)*

Without knowing symbolizes the condition of the speaker who loves his partner blindly.

*“I love you directly without problems or pride” (Third Stanza of Sonnet XVII)*

Pride symbolizes the pleasure feeling human feel after they achieve something that hearts have been longing.

*“I love you like this because I don't know any other way to love” (Third Stanza of Sonnet XVII)*

Love symbolizes the affectionate emotions and caring.

*“That pot which overflowed with scarlet in the middle of October” (Ode to Broken Things line 9)*

Scarlet symbolizes sinful, immoral acts and blood because it has a bright red color with a hint of orange.

*“it got tired from all the violets” (Second Stanza of Ode to Broken Things)*

Violets is associated with the future, fantasy, and dreaming.

*“and another empty one rolled round and round and round all through winter” (Second Stanza of Ode to Broken Things)*

Winter symbolizes dark times because during winter, usually there is lack of sunlight and always cold. It is cold, lonely, and hopeless.

*“perishable surrounded by dangerous fragility” (Fourth Stanza of Ode to Broken Things)*

Fragility symbolizes the worst possible things that might happen.

*“So many useless things which nobody broke but which got broken anyway.” (Fifth Stanza of Ode to Broken Things)*

Broken symbolizes loss, decay, sorrow.

### **C. Two sonnets become the guidance of keeping a good relationship and dealing with hardships**

#### **a.) Kinds of relationship that can endanger the life**

##### **1. Maintenance**

Relationship maintenance refers to the behaviors and techniques we do to maintain a relationship intact and prevent it from dissolving. The example of a relationship that is not well-maintained is letting our partner do something bad and putting our lives in a dangerous situation as it can be seen in line 2 of Sonnet XVII below,

*“I love you as certain dark things are to be loved,”*

##### **2. Deterioration**

Relationship slumps might not necessarily appear terrible, but they may also be seen positively. The unexpected disintegration of everything around us is one example of a relationship slump that develops as it can be seen in line 1 of Sonnet Ode to Broken Things below,

*“Things get broken at home like they were pushed by an invisible, deliberate smasher,”*

## **b) Hardships that can destroy relationship**

### **1. Unfaithfulness**

Unfaithfulness can occur as a result of growing estrangement between two persons who are related. When a person believes that their relationship is no longer the greatest, unfaithfulness causes major issues as it can be seen in Sonnet XVII line 1, the love we have for another person besides our partner cannot be compared to the same amount as the one that we have for our partners:

*“I do not love you as if you were the salt-rose, topaz, or arrow of carnations that propagate the fire.”*

### **2. Challenging Children**

Children are one of the challenges that must be addressed in a relationship. Of course, excellent parents will teach their children well. Children are human beings with a high level of curiosity who require extra supervision from adults since they are unsure of what is permissible and what is not. Challenge from children to the adults can be seen in Sonnet Ode to Broken Things line 3 below:

*“It wasn't the girls with their hard fingernails.”*

### **3. Depression**

Depression is a prominent cause of disability worldwide, contributing significantly to the global illness burden. Depression, on the other

hand, can result from bad relationships. Depression can be seen in Sonnet Ode to Broken Things line 11 below:

*“and another empty one rolled round and round and round all through winter,”*

## CONCLUSION

After analyzing stanzas 1 until 4 of Sonnet XVII: One Hundred Love and stanzas 1 up to 5 of sonnet Ode to Broken Things, the writer finds out about the literal meaning, the messages, and the interpretation of the poems. From the first poem, Sonnet XVII: One Hundred Love, the writer understands that the first stanza is about the speaker who expresses his partner and describes his partner as someone who he loves deeply. The second stanza is about the effect of the love his partner has given to him. The third stanza is about how sincere his feelings for his partner. Then, the last stanza is about the closeness between the speaker and his partner. The conclusion is that, the sonnet XVII tells about the intimacy of the main character with his partner that he described his feeling deeply and the effects of that feeling for him.

From the second poem, Ode to Broken Things, the writer understands that the first stanza is about the chaos and the mess that is made by something that is invisible or cannot be seen at home. The second stanza is about how people at home start to get broken inside that makes them feel empty and also there is nothing left but memory. The third stanza is about how life falls down slowly and the essence of the life itself is gone. The fourth stanza is about life that is always going to give its adversity to those who can stay alive, even though staying alive means human are still surrounded by things that can destroy them. The fifth stanza is about the speaker who finally finds a way to start cleaning up the mess at home by pushing all of them aside and pray to God to fix everything.

Based on the analysis and findings, the writer concludes that the speaker of the poems cannot maintain his relationship with his partner and with people at home, because he cannot control his love for his partner that makes her do any bad things without having him to stop her and he cannot control himself for doing sinful act that can break up his family. The speaker also has to experience deterioration in

his home by watching everything at home falling down eventually and life slowly destroys him and his family by always giving him struggles. He also experiences deterioration with his partner by letting boredom comes between them. The speaker finally chooses to repair his relationship with his family by putting everything that has been broken aside and pray to God to bring back his complete and happy family.

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