

Acceptance and Representation of Love Emotion in Pablo Neruda's Selected Poems: A Triangular Analysis

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Received: 28/10/2022, Revised: 08/12/2021, Accepted: 26/05/2022

Abstract

Generally, love is considered one of the dominant themes of literature, especially poetry. This study helps to examine the components and kinds of love presented in the literature in general and in Pablo Neruda's poetry in particular. This study deliberates love emotion by examining Pablo Neruda's conceptions, range, and composition of the phenomenon of love in his selected poems in the light of Sternberg's triangular theory of love. Since the research is qualitative, it is based on the textual analysis of the selected poems of Neruda, developing a strong theoretical argument. It is found that the triangular theory provides a relatively comprehensive basis not only for understanding the amount and kind of love Neruda experiences in close relationships but also for uncovering the implicit psychology of the poet relating the emotion of love. The study constitutes a novel and unique approach to Neruda's poetry, who is labeled as a political poet. It allows Neruda to analyze with a systematic, innovative approach that suggests new ways for future literary research.

Keywords: Neruda; Love; Intimacy; Passion; Commitment

1. Introduction

The principle endeavour of this study is to gather examples of three components of Robert Sternberg's Triangular Theory of Love (1986) from the selected poems of Pablo Neruda. Love is a complex whole that can be divided into different components and is prototypically ordered (Rosch, 1978). By taking the tripartite theory of love to analyze Neruda's emotions as reflected in his poetry, the argument is made that Sternberg's division is principally valuable for comprehending the elements of love. The theory is significant in how it unravels the love relationships to reflect on specific behaviours, thoughts, drives, and feelings acting more like a high characteristic of love.

2. Background of the Study

Art in all its form has human beings as human emotions are the predominant theme in all art forms. Since emotions are nonverbal, an artist has to know the inner workings of his feelings and their expression in different ways (Gawda et al., 2017). Literature in general and poetry in specific is one of the means authors have at their disposal to render these nonverbal expressions through language. The inspirational words and affective language framed in the particular context and the work have an impression on readers; generally, they respond emotionally to the author's emotions. From personal experience, saying this will not be wrong that the speaker's emotions in the poem or the poet himself and the emotional substances of literary works move us as readers. We may conceive that authors, through their writings, provide us with realistic or dynamic veracities of their creative world to drive us to react emotionally to the world fashion in their texts. This is how we enjoy and appreciate the author's style, language, and emotional profile that we sense and create through interaction with his literary pieces.

Poetry is a fluid form of expression that serves as a medium to convey feelings with utmost sincerity. Pablo Neruda, the Chilean Noble Prize laureate, manages this to create verses in the most organic ways. Neruda, who started composing poems at an early age, published his first work in a local newspaper in 1917 and his first volume of verses in 1924 (Biography, 2015). Neruda's poems are full of total imageries, strikingly beautiful. With startling individuality and deep emotions, Neruda always brings in his perspectives in poetry, but this individuality has never restricted the message he conveys. His love poetry is very personal, but he never forgets to empathize with the people's sufferings (Maria, 2011). Emotions are the epicenter of Neruda's love poetry. Still, by creating a balance between raw emotions and passions, Neruda transcends the traditional sentimental domination in his poetry (James, 1994). The present study attempted to examine Neruda's poetry in light of the components of the triangular theory

of love (1986). Though many researchers have worked on the theme of love, their works are different from the present study in hand. It concerns the researchers' application of Sternberg's triangular theory of love to the selected poems to reveal what components of love are reflected dominantly in Neruda's poetry. In this article, to study emotions is through examining Neruda's conceptions, the variety, and composition of the phenomenon of love that results in making a whole by learning its parts. A review of the properties of the three components of love in Neruda's poems helps us understand better the similarities and differences among them. The analysis also helps to uncover the implicit psychology of the poet relating his strong expression of love emotions in his poems.

2.1 Research Questions

- What components of the triangular theory of love are present in Neruda's Poetry?
- How does Neruda present his love through various emotions in his selected poems?

3. Literature review

The poems of Pablo Neruda are often read by critics differently. Still, the truth is that he triumphs over the hearts of millions through the beauty and sensibility of his poetry (Yannielli,1997). Neruda's relationship Matilda Urrutia inspired his love poetry (Batra, 2008), with whom his affair started in the late 1940s that settled into marriage in 1966. His 'Twenty Love Poems and a Song of Despair' is a poetic collection of passionate poetry with intense love emotion where a woman is significantly identified with nature. Her body is shown as a sex object (Jason, 2008). In his scholarly work of 2017 Arindam Patra opines that most of his poems mirror a warm feeling of human love, the best remedy for all social illnesses. He explores delicate qualities of the human mind in his poetry that make a chief chain of human beings for the abolition of war, hostilities, and corruption (Handley, 2007). Goutam (2015) appreciates Neruda's poetry for the degree of its development from innocence to maturity. He calls Neruda "a leaf on the great human tree" (6), whose poetry combines the sensory and intellectual, the natural and eternal, the subjective and intangible, making him a poet of masses and different from his contemporaries. Goltaj David Khosravi and Ravichandran Vengadasamy write on the "eco-ethical vision and ecological awareness" in Pablo Neruda's selected poems (2017, p. 55). Revealing Neruda's ideology and his relationship with nature, their discussion focuses on representing the sense of ethics to reflect on the

significant role of humility that shaped Neruda's sense of accountability towards the wilderness. While examining the poetic development, Dawes (2006) traces an uneven yet steady line that constitutes Neruda's poetry from his youth when he was affected by anarchist politics in Southern Chile to the poet who defended the Spanish Republic during the war to the senate and the presidency.

Neruda's relationship with Matilda Urrutia inspired his love poetry (Batra, 2008), with whom his affair started in the late 1940s that settled into marriage in 1966. His 'Twenty Love Poems and a Song of Despair' is a poetic collection of passionate poetry with intense love emotion for a significantly identified woman with nature. Her body is shown as a sex object (Jason, 2008). According to Agosin the economy of the images and sobriety of expression are the reasons why *Twenty Love Poems* draws the reader's attention so powerfully (1996). For René de Costa (1979), Neruda's collection of poems resonates in the language of love and is highly charged with his confessional intimacy, which challenges and charms the reader's sensibility. For Durán and Safir (1981), the poet had found the right poetic voice of the time with a balanced mixture of a new and traditional writing style.

Pablo realizes the worth of love when he falls in love. Although in his poem "Tonight I can write the saddest lines," he is more into the idea of love than an object of love-beloved. In 1994 Teitelboim, a friend and critic of the poet, claims that young lovers used *Twenty Love Poems and a Song of Despair* as a manual of love. It will not be wrong to say that the sentiments he expresses in his love poems charm the young hearts who are experiencing similar emotions. They identify with Neruda and think it appropriate to convey their emotion through his words in their love relationship (Kumar, 2017). Valencia (2016) notices what critics fail to see about *Los versos*. What is inserted into the insurgent consciousness of the militant Neruda is the wild element of eros, whose presence in the poems is a source of irreconcilable tension. She argues that "rather than being sacrificed on the altar of the Revolutionary cause, eros in *Los versos* fundamentally disrupts and transforms Neruda's critical consciousness" (43). Neruda's poetic vision was constantly developing with the changing time. He knew how to alter himself to the demands of his surroundings (Salmon & Lesage, 1977). He changed his writing style with his entry into politics. During the civil war, he composes poems for simple masses. Karmakar (2015) notes that "The theme of love, the impact of war, the influence and aspects of Chile are very much present in Neruda's poetry, and he synthesizes them very carefully" (3). The reviewed literature for the study shows that Neruda's poetry has been approached from different perspectives to explore the poetic depth and nuances of his poetry. Unlike the works mentioned earlier, highlighting the

romantic spirit of the politically acknowledged poet in the light of the theory of love is the primary concern of this research.

4. Research Methodology

The research is qualitative and is based on the textual analysis of the selected poems of Pablo Neruda, developing strong theoretical arguments. The primary data is the selected poems of Pablo Neruda, while the secondary data has been gathered from different sources like the relevant books and articles on the internet.

Sternberg's Triangular Theory of Love (1986) has been taken to analyze the representation of emotions in selected poems of Pablo Neruda. This tripartite theory of love deals with the nature of love and its manifestation in various kinds of relationships. According to this theory, love can be understood in terms of three components: intimacy, passion, and decision/commitment, which can be used in many different ways.

According to Sternberg, the intimacy component refers to the feelings of nearness, attachment, proximity, and bondedness. It might be viewed as a "warm" one that originates primarily in emotional investment in the relationship. The passion component refers to those motivational drives responsible for some forms of arousal that lead to physical attraction, romance, and sexual consummation in loving relationships. The passion component might be viewed as a "hot" one. The decision/commitment component refers to cognitive elements that control the decision-making about the commitment in the love relationship. In the "cold" one, the decision/commitment component primarily is derived from "cognitive decision in and commitment to the relationship" (1986: 119).

5. Discussions and Results

5.1 Characteristics of Components of Love

The difference between the three components of love depends on a number of their properties, as mirrored in Neruda's poems. For example, the arousal of passion component seems to be relatively unstable. It comes and goes in his love relationships on a somewhat unpredictable basis. In contrast, the cognitive commitment of decision/commitment and the emotional involvement of the intimacy component appear relatively stable. Awareness of emotions plays a significant role in the control of these components. Neruda seems aware of his feelings in the majority of his poems. The findings show that he has conscious control over experiencing intimacy. He also has a

high degree of control over inviting commitment/decision component in the relationship, but very little control over-arousal of passion component that results from looking at the close person or being with them. One's awareness of decision and intimacy components can be highly flexible. Sometimes without labelling one's warm feelings of intimacy for someone, one experiences them just like one does not know how committed one is in any relationship until the commitment is challenged. However, the person is usually conscious and quite aware of the passion component (Steinberg, 119). The importance and function of each of the three components of love vary in a long-term and short-term loving relationship. Neruda's passions play a large part in short-term relationships, especially in romantic relations.

In contrast, the intimacy component plays a moderate part, and hardly any part is played by the decision/commitment component. Sternberg's research confirms that the passion component plays a moderate role, and sometimes it is declined even in a long-term relationship. Still, in the case of Neruda, we see that his passions never die or get cold for his wife, along with the decision/commitment and intimacy component that plays a prominent role in the sustenance of his long-term close relationship as well. For Sternberg and Grajek the intimacy component is the core of many love relationships (lovers or friends), including blood relations of parents and siblings (1984). However, the commitment component may vary since people are highly committed to their children as compared to other kinds of love relationships. The amount of psychophysiological involvement is also different in the three components. For example, poems reflect that Neruda's passion component offers unstable dependency on psychophysiological involvement. In intimacy, an intermediate and sometimes high amount and decision/commitment involve only a modest amount of psychophysiological response.

Three components of love that are represented in the selected poems of Neruda may be better understood by examining the reflection of their properties in the verses, which are summarized in the following Tables.

Robert Sternberg based on the components of love and their interrelationships, divides love into eight possible subsets of love (1986). The qualities of each of these subsets depend upon the kind of loving experience to which it gives rise. Considering the limited case of Neruda's selected poems and the reflection of caring experience, its pleasures, and aches, we found the following subsets of love.

Table 1: Properties of Triangular Components of Love in Poem 1.

Poem Title	Property	Components		
		Intimacy	Passion	Decision/Commitment
Tonight I Can Write the Saddest Lines	Stability	Variable	Low	Low
	Conscious controllability	Moderate	Low	High
	Importance of components in a relationships	Moderate	High	Low
	Commonality across loving relationships	Low	Variable	Low
	Psychophysiological involvement	Moderate	High	Low
	Susceptibility to conscious awareness	Low	High	Moderate

Infatuated Love: We see this type of love in the poem “Tonight I can write the saddest lines.” where we find in the poem a high degree of psychophysiological attachment of the poet with the beloved whose absence causes nostalgia and lowliness, but till the end, the infatuation dissipates, and he takes the decision not to feel the same way ever for her.

Table 2: Properties of Triangular Components of Love in Poem 2

Poem Title	Property	Components		
		Intimacy	Passion	Decision/Commitment
Sonnet LXXXIX	Stability	High	Low	High
	Conscious controllability	High	Low	High
	Importance of components in a relationships	High	low	High
	Commonality across loving relationships	High	Low	High
	Psychophysiological involvement	Moderate	Low	Moderate
	Susceptibility to conscious awareness	Low	High	Low

Sonnet LXXXIX "When I Die" is an amazingly emotional love poem foretelling the couple's final separation exhibiting the high intimacy and strong attachment. The display of the passion is at low level since the lover is determined to remain strong in his commitment with the self.

Table 3: Properties of Triangular Components of Love in Poem 3.

Poem Title	Property	Components		
		Intimacy	Passion	Decision/Commitment
Don't Go Far Off	Stability	High	Low	Moderate
	Conscious controllability	Low	Low	Low
	Importance of components in a relationships	High	low	Moderate
	Commonality across loving relationships	High	Low	Moderate
	Psychophysiological involvement	Moderate	Low	Low
	Susceptibility to conscious awareness	Low	High	Low

Romantic Love: Neruda, in the poems ‘Do not go far off’, and Sonnet LXXXIX, is not only drawn physically to his beloved but also emotionally bonded. We find a combination of high intimacy, low passion, and fluctuating commitment in these poems’ romantic display of love.

Table 4: Properties of Triangular Components of Love in Poem 4.

Poem Title	Property	Components		
		Intimacy	Passion	Decision/Commitment
Sonnet XI	Stability	Variable	High	Low
	Conscious controllability	Low	Low	High
	Importance of components in a relationships	High	High	Low
	Commonality across loving relationships	High	High	Low
	Psychophysiological involvement	High	High	Low
	Susceptibility to conscious awareness	High	High	Low

The love depicted in Sonnet XI is also an excellent example of infatuated love that is more based on the experiencing of passionate arousal in the presence of the high level of intimacy and capricious decision/commitment components of love.

Table 5: Properties of Triangular Components of Love in Poem 5.

Poem Title	Property	Components		
		Intimacy	Passion	Decision/Commitment
I Have Slept With You	Stability	High	High	High
	Conscious controllability	Low	Low	High
	Importance of components in a relationships	High	High	High
	Commonality across loving relationships	High	High	High
	Psychophysiological involvement	High	High	Low
	Susceptibility to conscious awareness	High	High	Low

Consummate Love: The poem “I Have Slept With You” results from the combination of three components of love for which many of us strive. Enjoying life with his beloved wife on the Island, Neruda hopes that his love will last and nothing can be successful in separating them from each other.

5.2 Reflection of the love components in Neruda’s Poetry

5.2.1 The intimacy component

In the context of the triangular theory of love, the research of Sternberg and Grajek indicates that the intimacy component doesn’t only refer to the feelings of closeness, connectedness, and bondedness (1984). It also includes the sentiments of high regard, mutual understanding, happiness, wait, intimate communication and the welfare of loved ones, etc. The analysis of Neruda’s selected poems displays the following intimacy components:

5.2.2 Experienced emotions with the loved one

One of the notable works of Pablo Neruda is *Twenty Love Poems and A Song of Despair* (1924), which contains the poem ‘Tonight I Can Write the Saddest Lines.

This poem is celebrated for its imagery and presentation of the memories of lost love and the pain the broken love caused. In emotional turmoil, the poem's speaker continually juxtaposes the past when he was with his beloved with the loneliness he experiences in the present. The suffering, the pangs, and pains of a recent break-up drown him in a pool of sorrow, self-pity, and confusion.

The poem also hints that these strong emotions grant him a new power to link suffering with creativity to pen rich, authentic, and beautiful verses. The separation and difficult emotional experience unlock a new level of sadness that helps the poet compose poetry. He illustrates a relationship between poetry and emotions as a natural process with a deep poetic image: "And the verse falls to the soul like dew to the pasture." He feels nostalgic and reminisces about the time when there was deep love between the lover and the beloved. The eyes of the beloved were so captivating for him that he would lose himself in her still eyes of her. The lines "Because through nights like this one I held her in my arms" and "She loved me sometimes, and I loved her too" reflect the memories and emotions he has created and enjoyed with his significant other. The juxtaposition of nights from the past when she was with him with the present "nights like this one" reveals the change that has taken place.

By reinforcing his sense of aloneness, the poet points to a possible reason for love's demise "sometimes she loved me too," hinting at her short-term involvement in the relationship. The experienced happy moments in a love relationship augment the lack of her presence, making him feel lonely and empty. The world seemed like it would last forever with the warmth of beloved alters with the change in the speaker's romantic situation. The love's absence changes everything around him and makes the world suddenly cold, barren, and harsh that once seemed full of intimacy, joy, warmth, and bliss.

5.2.3 Being able to count on the loved one

One of the components of intimacy is counting on the loved ones in the time of need. The poet in the poem "Tonight I Can Write" wants his emotional need to be fulfilled with the physical presence and love surety of the beloved: "My heart looks for her" (L19). He refers to the loss of love and bitterly regrets the separation under the endless sky dotted with numerous stars, reminding himself of the moments he has spent with his love. The natural imagery he uses to depict his isolated condition is "the night is shattered and she is not with me" (L15). He objectifies the turmoil he experiences by "shattered" night and "shivering" stars that can be objective correlative for the present condition of his mind and heart. Having been together with the beloved under the "endless" sky, kissing each other passionately, it seemed almost impossible that the love

will end someday. Now for the poet, the love prism has been shattered, and the endlessness of the sky no longer speaks of the limitlessness of love. Without her, the world appears menacing and alienating, and his heart and sight try to find her as he notices "she is not with me". The immense emptiness and dissatisfaction caused by the beloved absence make him long to reunite with his beloved. There is a mounting feeling of loneliness in the poet. Nature and the environment that has not changed over the years augment his agony. He measures the excessive distance between him and his beloved through the distance between the stars and earth. He admits his longing and wishes to be with his love and counts on her like a crazy person. After all, her beloved has great still eyes that have the power to make anyone fall in love with her.

5.2.4 Receipt of emotional support from the loved one

Sonnet LXXXIX "When I Die" is an amazingly emotional love poem foretelling the couple's final separation. He shares his last earthly wish with his wife to receive emotional support at the most challenging time in his life, saying he wants her hands on his eyes when he dies. Since he accepts the reality that sooner or later they will part, he instructs her about what to do when the hour of separation comes. In many of his love poems, Neruda describes her hands as a life-giving force, and even after his demise, he wants her to perform the same private rituals with his deceased body by placing her hands on his eyes close them forever. We can say that he wants his wife's hands to be his last earthly touch since they contain "light" and "wheat". He considers her hands as the last source of nourishment (wheat is the sustainer of life-a food). "To feel the smoothness that changed my destiny" she is his light that has brightened his life and changed his destiny. He wants the last touch of her hands on his corpse.

5.2.5 Desire to promote the welfare of the beloved

In the same sonnet LXXXIX, Neruda's verses 5-8 beautifully express his wishes when he is gone forever. The speaker wants his spouse to remember him when he is no more, but he does not want her to stop living. Instead, he wants her to live her life. Sensory experience was essential for Neruda as a poet and a sensitive man. He wants her to sense the world for them both when he is asleep, and she has a life to live. He wants her to feel everything around her and enjoy it in the same way as they used to walk together on the sand of the sea and would smell it. The poet believes that her connection to the world should not break after his demise. He loves her so much that he instructs her not to stop living. Even imagining about death for him is not to think about next life or hereafter instead to think of the well-being of his beloved wife.

5.2.6 Sharing of one's self and one's possessions with the loved one

Neruda possesses the power of creation and expression that he best utilizes by expressing his love for his beloved wife, Matilda. In the sonnet LXXXIX, Neruda explains his motive that an object of his love should live forever because she means the world to him. She is his muse who inspired him to write 100 love sonnets. He is the bard that sings love songs for his beloved and wants the world to know why he is falling and singing for her. He wants to immortalize her and wishes her to live on enjoying everything that he ever dreamed for her. He wants her to keep living happily because she means the world to him, and all he wants is for her to be happy, to enjoy life like a flower that continuously blooms and never fades.

5.2.7 Valuing the loved one in one's life

Neruda, in his verse "Don't Go Far Off," values the presence of his beloved in his life that he celebrates in the poem writing about how he will be doing without her if she left him ever. Neruda illustrates his message that love can take over and control life and losing someone you love leads to emotional pain and suffering. It seems impossible for Neruda to live without her beloved for an hour. He does not want her to leave "not even for a day" (1) as "a day is long/ and I will be waiting for you" (2-3). It seems impossible to live without the love of your life for a day or an hour. It aches to wait for the love even wait for a second seems killing. He uses different metaphors to show the intensity of pain in waiting for the lover. Because of the robust sense of dependency on his beloved, Neruda feels stuck in a never-ending pain like a person who has missed the last train in the middle of the night, knowing that most of the trains are parked off. Neruda utilizes the metaphor of an "empty station," to convey his feelings as the trains wait for passengers to come to life. in the same manner, he will be feeling alive with the return of his beloved. Contemplating their separation, he also realizes if it were to happen, he would not survive for long in such a desperate state of her absence. He believes as though lost in the maze, he will never stop wandering the earth, seeking her return.

5.2.8 The Passion Component

The passion component of love will almost be highly interactive with intimacy. One will feel closeness in a love relationship hoping its function to meet one's needs for passion. In some close relationships with the opposite sex, passions may be aroused by the intimacy. Still, in some, passions develop, desires develop almost immediately, and after a while, the intimacy component develops. If the passion component as it applies

to the physical attraction entices the individual to the relationship, it is the intimacy component that helps to sustain closeness in the relationship.

Through the use of night imagery in "Tonight I Can Write the Saddest Lines", Neruda portrays the romantic rendezvous he and his lover shared, "under the endless sky"(L7). They have kissed each other repeatedly: "I kissed her again and again under the endless sky" (L7). The poet's speaker recapitulates the old golden days when he would spend quality time with his beloved. According to the speaker, in their love tryst, the kisses were endless in number like that of the infinite sky, suggesting that their love was an undying one. This reinforces the idea of his unending passion for his beloved (Feinstein, 2004). He admits that he loved her, but he also accepts the reality of his short-term love relationship since his beloved sometimes loved him.

The flattering and passionate Love Sonnet XI "I Crave Your Mouth, Your Hair, Your Voice" by Pablo Neruda portrays feelings toward the woman he has completely fallen in love with. Everything in Neruda's Love Sonnet XI is about a sensual experience that once a lover has enjoyed with the beloved's mouth that speaks in its unique way, hair that falls on the dripping body, and beating heart to make a moment alive for lovers. Enjoying passionate moments in a love relationship is more than the intimacy of friendship; it is the reason that the poet follows his beloved to taste the mysticism of the alchemy of their bodies. For Neruda being in love is being hungry, and only the beloved physical presence can gratify that insatiable desire. The conceptual metaphor of hunger that runs through the poem entails that by satiating the desire for either the emotion (here it is love), unity is achieved (Kovecses, 2000).

The tone throughout the poem is consistent and remains exaggerated and desperate that gives an impression that when the poem was written Neruda might have been so much passionate towards his unforgettable lover. We can say that it is the separation from that person and her absence that makes him "crave" her "mouth," "voice," and "hair". He explains his anguish during any period that he spends without her. Neruda feels hunger for the body, love, and sensual moves of his beloved to the extent that he feels as if he is starving to death. He paints an image of her body on which he wants to satiate his appetite saying: "I want to eat your skin like a whole almond / I want to eat the sunbeam flaring in your lovely body". Reading and analyzing such wishful verses of Neruda, we can assume that he is seeking out his beloved to maximize the fulfilment of needs of passion by attaining emotional closeness and intimacy.

I have slept with you
All night long while...
My arm encircled your waist.
Neither night nor sleep
Could separate us

Neruda's beloved wife, Matilda Urrutia, inspires the entire collection of the *Night on the Island*. In this poem, "I Have Slept With You," through the sensuality, passion, and beauty of the sea, Neruda mirrors the feelings he shares with Matilda. He encapsulates the sensual moments of close bonding when he is deeply entwined with his beloved wife. He shares in his poems how much their intimacy is deep that sleep can't separate them. The poem is a testament to the passion they experienced on the island without melting their craving for endless romance for each other (Morgado, 2011). In this oasis of love, Neruda tells Matilda their intimacy is so deep that they meet in dreams. His poetic language is an expression of his love, an expression of self-conscious passion in the wholeness of their relationship, not a pretension to mimetics but a representation of an allusive and dynamic romantic physical world (Peden, 1983).

5.2.9 The Decision/Commitment Component

The short-term and the long-term commitments are the two facets of the decision/commitment component. The decision in a relationship is about loving someone, but loyalty is to maintain that love either for a short period or longer. But the point to remember is that a decision to love does not guarantee commitment to love, and the same is true in the case of many committed people that they love without even admitting or sharing their decision to love or be in love. Without the charge or heat of intimacy and passion component, sometimes the decision/commitment component keeps the relationship going, especially in a long-term relationship. Marriage is one such institution wherein a couple decides and commits to love each other throughout life. This component can be essential to get through the thick and thin.

"Though this be the last pain that she makes me suffer
and these the last verses that I write for her." (L31-32)

In the poem "Tonight I Can Write the Saddest Lines," Neruda perceives the fickle nature of his beloved's commitment to their relationship since she loves him

sometimes but not all the time. He decides to distance himself even from her memory to ease his suffering. Their love relationship exists for a short time, but he knows that forgetting her will not be easy: it will take longer. Since he claims that he no longer loves her, although he contradicts his statement in the following lines, he hopes that these verses will be the last written for her to commemorate her, and the night will be the last spent in agony. It can be challenging to control the intimacy component of love in decision-making and exceedingly difficult to control passion because of the intimate moments shared. Still, Neruda hopes that these verses will be the last ones since he knows that his relationship can never be a long-term relationship.

6. Conclusion and Recommendation

In the selected poems, Neruda outlines the course of a relationship from an enthusiastic fascination in a love relationship to another phase of hopelessness and detachment. Neruda sees the entire world in terms of love and the beloved in the poems. Neruda's poems display all three components of the triangular theory of love. Although all three are essential parts of loving relationships, their representation is different in his poems. Significantly, the components of the triangular theory are diverse in the poem he wrote at an early age for his beloved from the poem he wrote for his spouse. The passion component is more dominant in the love sonnets written for his wife, while the long-term and short-term decision/commitment components we find in both. If he assures his beloved with the intimacy component of his love, he also is capable of deciding to live or not to live without his beloved.

It has been recommended to the future researcher to use this research study as a reference to analyze various literary pieces using triangular theory of love. Since love is the dominant theme of literature in general and poetry in particular, the application of triangular theory of love will help examining the components and kinds of love delineated in literature.

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