

**PABLO NERUDA'S POEMS XVII: ONE HUNDRED LOVE AND ODE TO BROKEN THINGS, AS THE GUIDANCE OF KEEPING GOOD RELATIONSHIP AND THE WAY OF DEALING WITH HARDSHIPS IN THE ANALYSIS OF FIGURATIVE LANGUAGE AND SYMBOLS OF SEMIOTICS**

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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 thesis, 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. In writing the thesis, the writer uses a qualitative method because the object of her research is taken from two poems. These poems will be used to solve the problems formulation that have been made. 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 problem formulation the writer uses a semiotic approach to interpret each symbol in the two poems, and to solve the last problem formulation the writer uses theories in Psychology, namely Relationship Theory and Theory of Hardship. After analyzing the formulations of the problem, 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 ke-3 yang sangat dicintainya, sementara puisi *Ode to Broken Things* ditulis untuk bercerita tentang kehancuran sebuah keluarga yang dulunya harmonis. Tujuan dari penulisan skripsi ini, yaitu; (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. Puisi-puisi tersebut akan digunakan untuk menyelesaikan rumusan masalah yang telah dibuat. Dalam menganalisa kedua puisi tersebut, pada rumusan masalah yang pertama penulis menganalisa arti kedua puisi secara harfiah menggunakan bahasa figuratif, untuk memecahkan rumusan masalah yang kedua penulis menggunakan pendekatan semiotika untuk mengartikan tiap simbol yang ada di dalam kedua puisi, dan untuk menyelesaikan rumusan masalah terakhir penulis menggunakan teori dalam Psikologi yaitu Teori Hubungan dan Teori Kesulitan. Setelah menganalisa rumusan-rumusan masalah tersebut, penulis menemukan bahwa pembicara tidak bisa memelihara hubungannya dengan baik sehingga terjadi kemunduran atas hubungannya dengan pasangannya sendiri. Hal itu disebabkan pembicara kehilangan kontrol dalam menyayangi seseorang dan juga kurang peduli akan hal-hal yang bisa merusak hubungannya, seperti contohnya 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**

Literature is something that has been known by a lot of people even since years ago. All the things that correlate with hobbies or human activities have something to do with literature, like reading books, writing poems, watching movies, or doing monologues on the stage. Literature can be defined as many things. But generally, literature is a stack of collections that created written or spoken terms. Richard Ohmann himself said in his *Speech Acts and The Definition of Literature* journal that the definition of literature is perspicuous. It means that the definition of literature can be dependent on people who have different kinds of perspectives. However, George

McFadden, an author, states literature is a canon that comprises the works of a language that a culture uses to identify itself throughout its history. It covers works that are mainly artistic as well as those whose aesthetic characteristics are secondary. The community's self-definition is based on the literature, which its members have come to read (or concretize them) (in Jim Meyer, 1997: 3).

In writing, many poetry made by poets uses figurative language. In writing poems, every poet likes to add or use less familiar words or dictions to expand or widen the readers' imagination. It is usually called poetic language. The purpose of making poetry using figurative language as a communication tool is to empower and allow the audience to imagine and be able to feel what the poets want to conduct. Not so different from figurative language, poets also include symbols in their poems.

Symbols are representations or signs that are used to represent something in the literary work, especially a poem. Human life will not be far from signs. Symbols can be found on the road in the form of a road sign, handprints on the old buildings, or letters of the alphabet. Devices that people use in daily life for studying or working also have symbols in them. For example, that the icons or symbols that exist in people's computers can tell people the function of each icon or symbol. There are three types of indications seen. The first is a symbol, which can be anything from alphabetic letters, punctuation, words, phrases, sentences, numbers, Morse code, or traffic lights. The second type of icon is one in which the signifier looks like the signified, such as a portrait, a cartoon, a scale model, realistic sound in a music program, sound effect in a radio play, and so on. The fourth type of index is one in which the signifier is not arbitrary but is closely related to the signified in some manner, such as thunder, footprints, medical symptoms, measuring devices, signals, pointers, records, and personal brand (Müfit Şenel, *The Semiotic Approach, and Language Teaching and Learning*).

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 writer would use Berger and Calabrese's relationship theory, which focuses on interpersonal relationships, and Merrill's hardships theory, which focuses on kinds of hardships, to complete her study.

The writer uses figurative language that Pablo Neruda used in the poems to analyze the actual meaning behind them. The writer is also going to use the semiotics approach to reveal the icon or symbols in the poem so the reader can understand the poems better. Then, she will use relationship theory to analyze the guidance of keeping a good relationship. For the last, she will use the hardship theory by Mark W. Merrill.

## **THEORITICAL BACKGROUND**

**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 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, including simile, irony, metaphor, metonymy, litotes, personification, hyperbole, and onomatopoeia.

### **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. Irony**

Irony is a phrase that means something other from what we actually believe. Irony is a type of figurative language in which the opposing meaning and contradiction with the truth are stated. The term "irony" is derived from the Greek word eironia, which means "deception" or "trick.". There is significant disagreement about what traits constitute irony, although all definitions of irony revolve around the imagined concept of strangeness between what is stated and what is meant, or between the impression or anticipation of truth and what really occurs. For example, when it is pouring and someone exclaims, "Such nice weather!"

### **c. Metaphor**

The opposite of simile is metaphor. Whereas simile compares two similar things, metaphor contrasts two unlike things. It does not utilize the terms "like," "as," or "than" as in a simile. "You are my sunshine," for example, is a metaphor.

### **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.

**e. Litotes**

Litotes is a figure of speech in which, rather than stating an argument directly, the speaker conveys it more effectively or gains meaning by rejecting the opposite. Litotes, by definition, is a sort of understatement, typically purposeful and with the goal of subtle emphasis. For example, when someone claims to have a tiny house but in fact they have a very large house.

**f. 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.

**g. 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.

**h. Onomatopoeia**

Onomatopoeia is a technique for naming something or performing an action by replicating the sound associated with it. Words that sound like the subject being explained. Everyday examples include sound effects like "tick-tock" and "ding-dong," as well as words like "zap" and "hiccup." Often, printed words are not onomatopoeic, but they become such in the context of other words. An example of onomatopoeia is "the fireplace heater hissed and cracked."

**i. Allusion**

A short and indirect connection to a geographical, cultural, literary, or political individual, location, item, or concept is referred to as an allusion. As a literary technique, allusion allows a writer to cram a lot of meaning and context into a single phrase or sentence. For example, if someone asks, "Is there an Einstein in your class?" that person is asking if there is an extremely brilliant individual in the class or not.

2. **Semiotics Approach** is 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.
  - 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**
    - a.) **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.
    - b.) **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.

**c.) 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 Theory**

**a.) Relationship Development**

According to 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 in enjoying the date. Furthermore, the more beautiful someone is, the more inclined you are to exaggerate your own good characteristics in order to secure a date with that person.

**b.) Relationship Maintenance**

Relationship maintenance refers to the behaviors and techniques we do in order 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.

**c.) 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.

**d.) Relationship Recovery**

When a relationship deteriorates, the parties have two choices: break up or remedy what is wrong. When we decide to "fix it," we refer to this as "relationship recovery."

**e.) Dissolution**

The breaking or dissolution of the links that hold the connection together is referred to as dissolution. When a relationship reaches this phase, the partners must decide how to break up and how to cope with the problems that result from the split.

**c. Hardship Theory**

**a.) Financial Struggle**

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

**b.) 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.

**c.) 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.

**d.) 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.

**e.) 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.

**f.) Sickness**

We underestimate how much we depend upon each other until someone physically fails. If you're the only one left standing, do everything you can to be a servant to your partner. Sure, it's difficult to do everything, but your willingness to try will make a massive difference.

**g.) Depression**

Everyone experiences "the blues" at some point in their life. Again, it comes down to having a commander's heart, going the additional mile, and putting your partner's needs ahead of your own. Look on God for your foundation of joy. Be a conduit for your partner's delight. And, if possible, seek medical help.

**h.) Disinterest**

Disinterest or boredom may readily creep in regardless of where we are on the temporal scale. It's difficult for everyone when they don't feel special in their relationship, but it doesn't have to be that way.

**i.) Career**

We've already discussed relocating, but job concerns may be difficult to deal with even if you don't move. Keep her informed. Inquire about her thoughts on what you're up to. Make every effort to safeguard family time and to foster a working environment that appreciates family values.

**j.) Empty Nest**

Protect yourself from that day by investing in your wife today. Rather than lamenting the loss of your children, try to rejoice in the freedom you now have to devote more time and attention to your marriage.

## RESEARCH METHODOLOGY



The writer has chosen the Figurative Language, the Semiotic approach, Psychological approach, Relationship theory, and Hardship theory to analyze the literary works she chooses to finish this paper. These two approaches and theories are chosen because they have the aim of giving the understanding for reader to know more deeply of what is contained in these two poems. According to Perrine (1969:28), Figurative language is a technique of expressing things in a way that is not conventional, and some rhetoricians have categorized as many as 250 different figures. Figurative language is a language feature in which the word is represented oppositely to the normal way. According to Peirce's idea in Jorgen Dines Johansen's *Literary Discourse: A Semiotic – Pragmatic Approach to Literature*, a word is a representation of a person's mental image to the listener. The writer chooses Peirce's theory because his theory of semiotics leads to a discussion of symbols, signs, or indexes that are related to reality. Sigmund Freud (1856-1939) is widely regarded as the Father of Psychoanalysis, a technique of treating psychological illness through dialogue between the patient and the psychoanalyst. The analyst must assist the patient in gaining access to the unconscious conflicts at the base of the psychological condition and gaining insight that will lead to recovery. One of Freud's most significant achievements was the development of the psyche model comprised of the Id, Ego, and Superego. In the theory of relationship, the writer finds few names that will support the stages of relationship such as Berger, Calabrese, Traci Anderson, Tara Emmers-Sommer, and Joseph DeVito. A relationship is a link or a state of affairs that occurs between people who have links or interact with one another. The writer will concentrate on the stages of connections found in both poems to be studied. According to Mark. W Merrill in his article, *10 Hardships in Marriage and How to Overcome Them*, Hardships are similar to the difficult times we sometimes encounter in our relationships. For him, adversity was unavoidable. The necessity of addressing all of these challenges alongside our partners cannot be overstated. The writer will concentrate on several types of difficulties that may arise in the relationship to examine how to overcome them.

## RESULT AND FINDING

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

#### a.) Simile

*"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.

#### b.) Hyperbole

*"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.

**c.) Personification**

*“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.

**d.) Litotes**

*“So many useless things that nobody broke but which got broken anyway.” (Ode to Broken Things line 24)*

The speaker reminds the reader that no matter how hard humans try to keep things together, in the end, they will get broken.

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

**a.) Icons**

*“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.

**b.) Index**

*“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.

**c.) Symbols**

*“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.

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

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

**a. 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,”*

**b. 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**

**a. 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.”*

**b. 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,”*

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