

## **“HOW DO I LOVE THEE?” AND “MEETING AT NIGHT”: AN INTER-TEXTUAL OF THE TRANSPOSITION MEANING ANALYSIS**

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### **ABSTRAK**

Penelitian ini bertujuan untuk mendeskripsikan intertekstualitas antara “*How Do I Love Thee*” karya Elizabeth Barrett Browning dan “*Meeting at Night*” karya Robert Browning. Fokus penelitian ini adalah pada bagaimana kedua teks berinteraksi satu sama lain dalam hal gaya, tema, dan struktur linguistik. Penelitian ini menggabungkan metodologi kualitatif dan deskriptif, yang dipadukan dengan analisis intertekstual Julia Kristeva. Terkait dengan temuan penelitian, hubungan intertekstual antara kedua puisi tersebut tidak hanya memperdalam pemahaman kita terhadap karya masing-masing penulis, tetapi juga menyajikan dinamika hubungan personal dan kreatif di antara keduanya. Dengan menggunakan teori interteks Kristeva, peneliti menemukan bahwa kedua puisi tersebut menggunakan transposisi untuk mengeksplorasi berbagai interpretasi dan pengalaman cinta, yang mencerminkan gaya individu dan konteks budaya penyair. Dalam hipogram, Barrett Browning menggunakan struktur linguistik seperti anafora, pengulangan, dan bahasa abstrak untuk menciptakan suasana kontemplatif, yang menekankan sifat sakral cinta. Oleh karena itu, penelitian ini tidak hanya menawarkan perspektif baru tentang bagaimana keluarga Browning membahas kehidupan pribadi mereka, tetapi juga menumbuhkan percakapan kreatif yang menyempurnakan penggambaran cinta dalam sastra Inggris Victoria. Diharapkan penelitian ini akan meningkatkan pemahaman kita tentang bagaimana cinta dibangun secara sosial dan budaya dalam karya sastra dan memajukan bidang penelitian antarteks.

**Kata Kunci:** puisi, Victoria, cinta dan intertekstualitas, Julia Kristeva

### **ABSTRACT**

*This research aims to describe the intertextuality between Elizabeth Barrett Browning's “How Do I Love Thee?” and Robert Browning's “Meeting at Night”. The focus of the present research are on how the two texts interact with one another in terms of style, theme, and linguistic structure. The study combines qualitative and descriptive methodologies, combined with Julia Kristeva's intertextual analysis. In relation to the research's findings, the intertextual relationship between the two poems not only deepens our comprehension of each author's work but also presents the dynamics of the personal and creative relationship between them. By using intertext theory by Kristeva, researchers found that both poems use transpositions to explore various interpretations and experiences of love, reflecting the poets' individual styles and cultural contexts. In hypogram, Barrett Browning uses linguistic structures such as anaphora, repetition, and abstract language to create a contemplative atmosphere, emphasizing love's sacred nature. Therefore, this research does not only offer fresh perspectives on how the Brownings discussed their private lives but also cultivates a creative conversation that enhanced Victorian English literature's portrayal of love. It is anticipated that this research will further our understanding of how love is socially and culturally constructed in literary works and advance the field of inter-textual research.*

**Keywords:** poetry, Victoria, love and intertextuality, Julia Kristeva

## INTRODUCTION

Among the multiplicity of social interactions, each community has language structures or traits restricted to their cultures. In order for societies to communicate, language is just an arbitrary sound sign. Language is a sound symbol in the form of a word unit, according to (Chaer, 2014). It's arbitrary meaning serves as a tool for social interaction, and also as the speakers' identity. Language is dynamic, productive, unique, and diversified. Furthermore, language is functional which indicates that language is a tool for expressing meaning

Poems are a type of literature in which the poet often communicates their ideas using exquisite language. The manifestation of the writer's feelings and thoughts is another poetry perspectives. Poetry is not only shaped by historical context but also by the thoughts, ideas, and reactions of previously written works. Consequently, Pradopo (1999) claims that literary works are not born; rather, they have existed in the past and were produced precisely in line with the norms and literary traditions of the community interest. The heart of literature is imagery, which enables the reader to fully engage with the play, poem, or tale. It offers the reader all of the "details of sight, sound, taste, smell, and touch" that evoke strong feelings in them and enable them to experience the piece's surroundings, characters, and activities (DiYanni, 2002).

In the framework of inter-textual, as stated by Nasri (2017) that a text is understood as a work that the writer has read and then has inserted his or her own analysis: A piece of art may be used as the inspiration for other works. Put differently, all forms of writing have the potential to be impacted by the creations of other writers. It is assumed in inter-textual studies that this is the case. Put another way, all literary works are impacted by earlier works in one way or another. Thus, the study of texts might be understood as inter textual research. Inter-text can be defined as a system of relationships between texts. A linguist, Julia Kristeva was the expert who first proposed this method. As stated by Kristeva in Raj (2015) all writings are products of their interactions with one another. It is impossible to read a text in solitary; instead, it must be considered in relation to a network of other writings that impact, respond to, or point out on it.

Language in English literature has power over emotions, identities, and cultural viewpoints in addition to communicating ideas. Literature frequently acts as a mirror reflecting society, with writers challenging conventions, challenging authority, and influencing readers' consciousness through the nuances of language (Hasan, 2024). Language is a means of expression for the author to pour out his work. Through the views of each person, the content of the literary work itself has a certain purpose that will be conveyed to the connoisseur of literary works. Each author has their own characteristics and language style so that the style of delivery also looks different. Themes, styles, and poetic techniques are all common places for inter-textual in poetry. Inter-textual studies can be understood, according to Suyitno (2017), as the analysis of texts in order to identify their forebears and provide an explanation of the text's connection to its sources, or the existence of traces independent each other. Septoriana Maria Nino conducted a research that applied Julia Kristeva's inter-textual theory. The study analyzed intertextuality of Poems on "*Di Jembatan Mirabeau*" by Agus R. Sarjono and *Le Pont Mirabeau* by Guillaume Apollinaire. The findings indicated that the growth, conversion, modification, and exclusion of these poetry' meanings are all equal. She found several things on the similarities and differences of the two poems. The similarities are found through the setting, structure of sentences, and point of view. While the differences are found through the language, time, final rhymes, and typography. The result showed that these poems have same meanings and expansion, conversion, modification, and exclusion.

Poetry intertextual research focuses on the relationship between poetry and previously published works. Poetry or prose, an author's struggle with earlier literary works, or reading itself, is what gives birth to a literary creation. Teeuw (2017) views that literary works are reactions to works that have already been published. A text cannot, therefore, be distinguished in any way from other texts. In contrast to prior works, a new literary work reveals its genuine significance. Put differently, all literary works are influenced by earlier works in one way or another. A study of texts are designed to disclose earlier texts and to clarify how a text relates to its sources, or the existence of traces and other traces (Suyitno, 2017).

Related to inter text, (Ratna, 2022) stated that the notion of intertext is understood as an interconnected network of connections between different texts in accordance with this approach. This means that intertextual knowledge seeks to generate as many interpretations possible from the text. Literary works known as hypograms, according to Irawandi (2017) serve as the foundation for later works that are referred to as transformations. Intertextual meanings arise from the interaction between hypogram texts and their transposition texts. Kristeva argues in Beaver, (2024) that language cannot be fully uttered or transferred into abstract conceptions. Nonetheless, it can be translated into an artistic language that shares its fundamental characteristics, i.e., into a literary language. This transposition is referred to by Kristeva as the carnivalization of literature. While the transfer of one or more sign systems into another is indicated by the word intertextuality, this concept is frequently used loosely in literary analysis. This Kristeva's perspective is exactly in line with Todorov's in Ratna (2022) who provides a definition of polyvalence, or discourse that links to earlier speech as opposed to monovalent discourse, which does not make reference to earlier discourse. Optimizing the exploration of meanings inside a text is the goal of inter-textual comprehension.

The author may adopt more other texts in developing the work. On the other hand, literary works that appear as a means of 'imitation' of other works cannot be considered imitation in the genuine sense of the word. Genre similarities are not the only criteria used to classify texts as intertexts. Intertext, as stated by Irawandi (2017) offers researchers the best opportunity to discover hypograms between novels, poetry, or mythologies. Literary works known as hypograms served as the foundation for later works, also known as transformations, as they developed. Intertextual meanings emerge from the interaction between hypogram texts and their transformation texts. Drawing on the problem's context, this investigation aims to address multiple crucial inquiries, what extent does Julia Kristeva's intertextuality theory employ the notion of hypogram and transposition in examining the poems "How Do I Love Thee?" and "Meeting at Night".

## **RESEARCH METHOD**

The method used in this study is descriptive qualitative using a qualitative approach. Qualitative is a type of approach that aims to understand the phenomenon of what is experienced by the research subjects, by describing and using words and sentences in those two poems. This is in line with the opinion of Murdiyanto (2020) that the qualitative approach refers to data containing descriptions, narratives, or depictions that avoid the use of numbers, percentages, or frequencies. The qualitative research approach is the process of understanding and investigating meaning, through inter-textual as proposed by Julia Kristeva.

The definitions of the descriptive technique, as provided by multiple experts, include the following to help you better grasp it: In order to improve comprehension of the descriptive technique, multiple experts have provided the following definitions, which include the following: In scientific settings (experiments), when researchers use tools, data collection techniques, and qualitative analysis that place a greater emphasis on meaning, Sugiyono (2012) classifies qualitative research methods as research methods grounded in philosophy. Therefore, it can be said that the descriptive qualitative approach is research that seeks to give a comprehensive picture or story about an event by elucidating the facts in a way that makes the detailed information more comprehensible.

The main focus of the present research is how a text can change the meaning of another text—in this example, a poem. Texts from the past can be repurposed in poetry to convey a distinct, perhaps opposing, message. The primary objective of the research is on how a text, in this case a poem, might transpose the meaning of another text. Poetry has the ability to take an old material and turn it into something new, sometimes even contradictory.

## **RESULT AND DISCUSSION**

Through the use of inter-textual analysis, we may examine how the themes of love are addressed in Elizabeth Barrett Browning's "How Do I Love Thee" and Robert Browning's *Meeting at Night*. These poems, which are penned by Robert Browning and

Elizabeth Whitmore, intertwine to create a sort of dialogue about the various ways that love manifests itself in both material and transcendent forms. Kristeva's intertextuality helps us understand how the two poems, Elizabeth Barrett Browning's "How Do I Love Thee?" and Robert Browning's "Meeting at Night," speak about love in different but similar manners. In both poems, love is regarded as a process formed by a web of meanings drawn from other texts and encompassing both spiritual and physical dimensions.

### **Intimacy as Inter-Textual interactions**

As a text always makes explicit or implicit references to other texts, it can never be viewed as an independent entity according to Kristeva's thought. "How Do I Love Thee?" and "Meeting at Night" illustrate different facets of the feeling of love rather than focusing on a single type of love when viewed through the inter-textual viewpoint. Love is spiritual, timeless, and eternal as defined by Elizabeth Barrett Browning's sonnet "How Do I Love Thee?" In addition to existing beyond this life, the author says that her love will persist until the end. It highlights that the love portrayed is a metaphysical experience involving the entire being of the soul by using phrases like in:

*I love thee to the depth and breadth and height  
My soul can reach.(1<sup>st</sup> stanza, line 2-3)*

Robert Browning, on the other hand, presents love as sensual and corporeal in "Meeting at Night". This poem, which describes a midnight journey that represents the heightened emotion and the anxiety leading up to the experience, is about a secret meeting between two lovers. The poem's depiction of physical, intense love experienced via real-life experiences is hinted at in the sentence:

The two hearts beating each to each (stanza 2: line 10 - 12)

From those data above, the textual process of love in this intertextual discourse is revealed to be a blend of spiritual and bodily aspects. The way Robert Browning portrays love balances Elizabeth Browning's portrayal of it. The two engage in a discourse that broadens our knowledge of love as a complicated and multifaceted emotion. All the explanation can be seen in the table below:

**Table 1**

*Inter-Textual Intimacy as Inter-Textual interactions*

<b>Elements</b>	<b>“How Do I Love Thee?”</b>	<b>“Meeting at Night”</b>	<b>Inter-textual Deep Meaning</b>
<b>Theme</b>	Love that is ethereal, spiritual, and eternal. Time, space, and life are all transcended by love.	The intimate, covert interactions centered around physical and passionate love.	The spiritual in "How Do I Love Thee?" and the physical in "Meeting at Night" are the two dimensions in which love is represented. Love is shown in both as a complex emotion.
<b>Shape and Structure</b>	A magnificent timeless, and steady love is reflected in the Petrarchan sonnet's structured form.	Those two stanzas that describe the path leading up to the moment of meeting love comprise the free and lively framework.	The free form of Meeting at Night represents dynamic love, while Browning's formal form in “How Do I Love Thee?” represents fixed and eternal love.
<b>Time</b>	Beyond death, eternal love remains unbound by time.	A long-lasting relationship centered on a passionate night meeting.	Whereas Meeting at Night highlights the fleeting but significant moment of love, How Do I Love Thee?'s time means forever.
<b>Image</b>	Depth, width, and height are examples of metaphysical imagery that portrays a love that is boundless and transcends the physical.	The actual voyage to meet a lover is depicted through tangible and real imagery like the leaping waves and the beach with a sea smell.	Whereas “Meeting at Night” employs tangible and concrete images, “How Do I Love Thee?”’s image is metaphysical and abstract. A comprehensive understanding of love is produced by both of them
<b>The relation between love and universe</b>	With a greater emphasis on the inner and spiritual dimensions of love,	The water, the beach, and the night are described as the	A geographical place for love is shown in Meeting at Night. In contrast, “How Do I

	the world is less important.	physical backdrop to the trip to the encounter with love, and the univers is heavily featured	Love Thee?" does not rely on natural components and instead concentrates more on the spiritual sense of love.
<b>Love Representation</b>	Metaphysical and spiritual elements of love. Even after death, the speaker loves with all of his heart and soul.	Love is sensual, global, and intensely physical. Love has a physical component that is reinforced by descriptions of the body and the natural world.	Love has two aspects, as both spiritual and physical. Whereas Meeting at Night emphasizes the physical side of true love, "How Do I Love Thee?" emphasizes the spiritual element.

The attitudes of the two writers on the work that serves as their hypogram are reflected in their decision to either stick with it or, conversely, to break with culture. We analyze how love interacts and complements one another in "How Do I Love Thee?" and "Meeting at Night" using intertextual analysis. Both poems depict love as a complex phenomenon with spiritual and physical dimensions that are intertwined. A deeper and more thorough understanding of love can be attained by recognizing that Kristeva's intertextuality demonstrates how love is a textual process created through relationships and dialogues between diverse texts.

### **Love in Textual Process as a Social and Cultural Construction**

The Victorian beliefs, which held nuanced opinions about the interplay between love, body, and soul, had an impact on the portrayal of love in the poems "How Do I Love Thee?" and "Meeting at Night". The romantic perspective of the Victorian age, when love was frequently perceived as something grand and spiritual is reflected in "How Do I Love Thee". It is an idealistic view of love that transcends the material world, as expressed by Elizabeth Barrett Browning. This is in line with the literary tradition of Romanticism, which highlights the ideal and transcendent love qualities.

Based on Julia Kristeva thought, inter-textual views texts as a component of a

greater network of meaning in which other texts, as well as social and cultural settings, impact and are influenced by one to another. The social and cultural structures of the moment are therefore inextricably linked to the way that love is expressed in literary works. In the setting of Elizabeth Barrett Browning's poetry "How Do I Love Thee?" and Robert Browning's poem "Meeting at Night", the concept of love is expressed as a product of Victorian-era social standards, culture, and values. Though these poems demonstrate that love is a multifaceted and intricate literary process, this era also highlighted love as an institution constrained by morality, spirituality, and rigid gender roles.

Love was regarded as an institution subject to rigid social conventions because both poems were written during the Victorian era. Historically, marriage, morality, and duty were closely linked to romantic relationships. It was common for hiding love based on bodily and emotional passion, but to strongly cherish spiritual and eternal love. In keeping with the moral and pure ideals of the day, "How Do I Love Thee?" places an emphasis on eternal spiritual love. A concept intimately related to Victorian religious and moral principles is that love is capable of transcending both life and death, as reflected in this poem.

**Table 2**

***How Do I Love Thee: The Social and Cultural Construction of Love through Intertextuality Meeting at Night***

<b>Elements</b>	<b>"How Do I Love Thee?"</b>	<b>"Meeting at Night"</b>	<b>Inter-textual Deep Meaning</b>
<b>The Love Feeling as Social Product</b>	In keeping with popular belief, love transcends life and death and is eternal.	The physical intensity that revolves around a covert rendezvous is how love is represented.	Religious and pure love was valued more highly in the Victorian era than physical love, yet Meeting at Night ignored this accepted wisdom.
<b>Love's Cultural and Social Norms</b>	Victorian morality is reflected in the social values of chastity, fidelity,	Beyond social conventions, love emphasizes individual expression of	In the Victorian era, physical love as portrayed in "Meeting at Night" might be seen as a

	and long-lasting, profound love that characterize love.	desire freedom.	and transgression of societal rules, while spiritual love was an idealized cultural construction.
<b>Love's Physical Expression</b>	The internally manifestation doesn't seem overt. Love is conveyed more abstractly and spiritually, with an emphasis on the immortality of the soul	Traveling and having personal interactions are at the heart of the poetry, which makes for a highly evident physical expression.	Browning's poem portrays a love that is particularly focused on the bodily experience, in contrast to the Victorian era's dominant social construct, which valued love without excessive physical representation.
<b>Gender Role in Love Intimacy</b>	The love chaste, spiritual objects are women.	The focus on taking physical action in the pursuit of love is men are the proactive representatives of love.	Gender roles from the Victorian era are clearly visible, with males playing a more physically active role in romantic relationships and women expected to upholding the chastity of love.
<b>Love Representation</b>	Moral purity and religion are more closely linked to love, which is perceived as something exquisite and perfect.	Intimate nighttime interactions with intense physical desire are the primary focus of love.	Whereas Meeting at Night pushes these limitations by showing deep physical love, How Do I Love Thee?'s love adheres to traditional expectations regarding the spirituality of love.

From the table above, we can analyze, by using Kristeva's inter-textual as a perspective, the construction of love in these two poems demonstrates how the social and cultural standards of the Victorian era affected romantic relationships. While

“Meeting at Night” represents passionate physical love, revealing a more intense and liberated aspect of love that is often hidden in that culture, “How Do I Love Thee”? highlights spiritual love that is eternal and compliant with social norms. A deeper understanding of love in all of its elements is provided, by this intertextual interaction, which shows that love is a social and cultural construct that may transcend obstacles in society.

### Part of the Textual Process: Linguistic Structure

In addition to the text's theme or content, Kristeva's intertextuality highlights the framework of the language. These two poems' styles and structures also convey various viewpoints on love, which make sense when considering the inter-textual relation between them. Every text is seen as a component of the structure of other texts in Julia Kristeva's theory of intertextuality, where meanings are created via the dialogical relationships between the texts. Therefore, a text's linguistic structure and style reflect its surrounding social, cultural, and historical influences in addition to serving as a representation of the writing's aesthetics. critical elements of the textual process include linguistic structure and style, which represent how a single literary work interacts with another to create an inter-textual dialogue that deepens the text's meaning.

**Table 3**

### Part of the Textual Process: Linguistic Structure

Elements	“How Do I Love Thee?”	“Meeting at Night”	Inter-textual Deep Meaning
<b>Structure</b>	It is 14-line Petrarchan sonnet. The rhyme pattern ABBA ABBA CDC DCD. Two stanzas, each with six lines (sestet). Rhyme pattern ABCCBA.	As a reflection of steady and enduring love, the sonnet's structure seems rigid and well-organized.	As a reflection of constant and long-lasting affection, the sonnet form expresses an air of formality and organization. There is more energy and enthusiasm in the free structure.
<b>Diction Style</b>	The words depth, Love thee faith, and soul are examples of	A golden half-moon, waves, and a ringing voice are examples of real, sensory	The way to express things in How Do I Love Thee? expresses spiritual

	abstract and spiritual diction.	language, used in meetings at night.	love. Physical love is described in Meeting at Night, using a concrete style.
<b>Tone</b>	The repeated phrases highlight the idea of eternal love in a formal, serious tone.	Pleasant metaphors that evoke emotional tension are combined with a vibrant and passionate tone.	While the dynamic tone of Meeting at Night expresses physical love, the formal tone of "How Do I Love Thee?" suggests a solid and heartfelt affection.
<b>Inter-text sentences</b>	It is tied in with the Petrarchan sonnet tradition, which idealizes love as something religious.	The text is linked to the realist literary form, which focuses on the more ordinary love elements	A sophisticated textual process is demonstrated by the dialog between the realistic poem's worldly love and the classic sonnet's heavenly affection.
<b>Cultural Effect</b>	Love represent moral concepts of purity and spirituality in Victorian	Possibly in resistance to Victorian the social rules, it represents a more liberated love	The two poems portray opposing elements of Victorian-era love: nonconformist spiritual love and non-formist physical love.

Based on the table analyzes, it is explained, in these poems, language serves as both a social activity shaped by historical and cultural contexts and a neutral vehicle for meaning transmission, as noted by Kristeva. The vocabulary and images utilized in both poems reflect broader cultural conventions, notably those associated with Victorian and love poetry traditions. By using the sonnet form, Elizabeth Barrett Browning links her work to a broader literary canon that includes the sonnets of Petrarch and Shakespeare. The Victorian tradition, in which nature is frequently utilized as a metaphor for emotional feelings, is evident in both writers' use of natural imagery.

Related to diction style, we find out how these two diction types produce a theme and stylistic interaction that deepens our understanding of love by using an intertextual method. In "How Do I Love Thee?", the speaker expresses her love for her partner to them in the poem. It can be inferred that the speaker in the poem is the poet

herself, even if neither their identity nor those of the person they are addressing are revealed. With the personal pronoun *thee*, she is speaking directly to her partner.

Love is described as an incalculable spiritual being in the poem “How Do I Love Thee?”, through the use of abstract vocabulary. However, the poem *Meeting at Night* describes love as a visceral and tender feeling using a realistic style. As it is shown, through Elizabeth Barrett Browning's poem, love is not exclusively bound up with spirituality in Kristeva's perspective. Nevertheless, as Robert's poetry illustrates, the essence of love is also present in a genuine and unavoidable way in day-to-day physical existence.

Between spiritual and sensuous, these two poems' diction highlights love's wider scope. *Better after death* is one of the time-traveling terms used in “How Do I Love Thee?” to demonstrate how love knows no geographical or temporal boundaries. On the other hand, the diction of “*Meeting at Night*” uses the context depict certain points in time, such as a *yellow half-moon and small waves*, to create a mood that is tied to a specific time, especially *the meeting at night*. Therefore, the dictional styles in these two poems thus serve to deepen our understanding of love and to broaden its meaning both within and in connection to each other, thanks to Kristeva's intertextual theory.

### **1. Transposition**

Through their research of the poems “How Do I Love Thee?” and “*Meeting at Night*”, the researchers identified that Julia Kristeva's definition of intertextual transposition is the process by which one text is impacted by another by changing its meaning, symbolism, or structural structure. Transposition can be observed in a number of ways in the context of Robert Browning's *Meeting at Night* and Elizabeth Barrett Browning's “How Do I Love Thee?” poetry, including subject, symbol, emotion, and love representation. The deep analysis can be seen in the table below: The Petrarchan sonnet form and rigid rhyme pattern of the poem “How Do I Love Thee?” represent the steady, enduring, and predictable nature of love. The concept that the love represented is unfettered, by worldly changes or physical transience is furthered by this ideal sonnet form. Love's spiritual and limitless essence is emphasized by the solid structure.

On the other hand, the structure of “*Meeting at Night*” is more fluid and dynamic.

Both powerful movement and the changing moods that nature provides are depicted in the poem's two six-line stanzas. This structure emphasizes motion and action over spiritual immortality, reflecting the intense and strenuous path of love.

**Table 4**  
**Transposition**

<b>Element</b>	<b>“How Do I Love Thee”</b>	<b>“Meeting At Night”</b>	<b>Transposisi</b>
<b>Love</b>	I love thee to the depth and breadth and height	And the yellow half-moon large and low	Transcending dimensions: Robert Browning's love is primarily concerned with the physical experience of meeting, whereas Barrett Browning's love is spiritual.
<b>Language style</b>	I love thee with the passion put to use In my old griefs	The gray sea and the long black land;	Metaphors of emotions in Barrett Browning's poetry are transformed into actual depictions in Robert Browning's poetry.
<b>Symbolism</b>	Smiles, tears, of all my life; and, if God choose	Then a mile of warm sea-scented beach	Emotional signals from Barrett Browning's work are transformed into concrete representations associated with nature in Robert Browning's writing.
<b>Love Interaction</b>	I shall but love thee better after death.	As I gain the cove with pushing prow,	Through introspection to action: Elizabeth Barrett Browning's love expressed through her mind is being trans-posed into Robert Browning's sense of physical contact.
<b>Tone</b>	With my childhood's faith	Then a mile of warm sea-scented beach	Barrett Browning's melancholic tone gives way to Robert Browning's more lively verse. Both poems show a shift in tone from emotive to lively.
<b>Time in Love Context</b>	My soul can reach, when feeling out of sight	The startled little waves that leap	Different time perspectives: In Elizabeth Barrett Browning's poetry, eternal love is transformed into a love story centered around a single moment.

<b>Emotion</b>	I shall but love thee better after death.	And a voice less loud, through joys and fears,	Robert Browning's writing translates emotional cues from Barrett Browning's work into concrete images connected to nature.
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Based on the table above, we can synthesize that “How Do I Love Thee?” by Elizabeth Barrett Browning convey love in a way that is limitless, timeless, and spiritual. Love is described as something profound and impassable in Elizabeth Barrett Browning's poetry. Robert Browning, on the other hand, focuses on the intense contact between two lovers in “Meeting at Night”, which depicts a more concrete and corporeal kind of love. In this context, love is understood as an occurrence that happens in the present, emphasizing the intense and instant of intimacy. The physical feeling of falling in love is much of the main theme of Robert Browning's poetry. He claims that love is a fundamental component of the soul and employs metaphors to convey love that is beyond space and time. The poem “How Do I Love Thee?”, by Elizabeth Barrett Browning represents an eternal and spiritual love, whereas Robert Browning's poem represents a more temporal and material love. This is an example of the transposition of ideas. Although they are discussing love in rather different contexts, one is talking about eternity, the other is talking about physical desire at a certain time—both are still discussing love.

An expression of eternal love is created by transposing a classical sonnet into a first language structure. The Petrarchan sonnet form, a traditional love poem structure, is used in the poem “How Do I Love Thee?”. It means, Elizabeth Barrett Browning transposed the focus of affection from the traditional superficial affection between people to a spiritual and immortal. The meaning of love is changed in this poem from something material or physical to something transcendent that exists both in this life and beyond. Love is being transposed metaphorically by using several analogies that reflect infinite quantities, such in the sentence: *to the depth, breadth, and height*. In this poetry, love is elevated beyond physical quantification, into the realm of metaphysics.

Related to symbol transposition, Elizabeth Barrett Browning uses abstract symbols like height, depth, and width in her poem "How Do I Love Thee?" to express her love. The religious element and the boundless depth of emotions are highlighted by

these symbols. On the other hand, Robert Browning uses natural metaphors like sea, night, sand, and fire to express the journey towards the lover and the intensity of their loves in "Meeting at Night". There is a more noticeable relationship among these symbols and the actual world and the natural environment. Transposition of symbolism occurs when Robert's poem employs concrete symbols to convey spiritual ideas from Elizabeth's poem. The endless love, for example, transposes into the lover's physical journey in "Meeting at Night" in Sonnet 54 or "How Do I Love Thee?" The struggle is implied by both symbols.

On the other hand, in "Meeting at Night", language's structure and transposition work together to transform concrete images into loving sentences. Robert Browning's "Meeting at Night" transforms the sensual experience of a lover's journey into a symbol of passion and love. This poem's journey over land and sea acts as a deeper metaphor for the heart and sexual quest to meet the beloved. A passionate and desire-driven love is symbolized by the elements of nature that are shown in the poem. Robert Browning is able to make transposition from reality to emotion. The physical world is natural symbols, the moon, the sea and the sand, are transformed into representations of the passion and love that stay with them. The physical surroundings is changed through this transposition method to portray the speaker's interior feelings.

## **2. Hypogram**

It is understandable that a text has a hidden meaning or that there is a text underneath the text is known as a hypogram. The meaning of the text under analysis is also subtly shaped by this other text. Either directly or indirectly, the current text is an adaptation, development, or reaction to a previous work. We analyze how Robert Browning's "Meeting at Night" and Elizabeth Barrett Browning's "How Do I Love Thee?" might have references to one another or other love poems in this context. An eternal love hypogram is the subject of "How Do I Love Thee?". The eternal, spiritual, and global love is praised in this sonnet-style poetry. This poem comprises a hypogram from the Renaissance love sonnet style, which celebrates love in spiritual and transcendental forms.

By defining love as a force that is unconstrained by space and time, the phrase alludes to the concept of higher love. A hypogram of religious writings, particularly

those from the Christian tradition, which defines love as a holy and an eternal, may also be found in the language of this poem. The diction in this poem can also be interpreted as a hypogram of religious texts, particularly those from the Christian faith that define love as sacred and eternal. It is possible to interpret the line "I shall but love them better after death" as a reflection of the religious writings' powerful notion of divine love that endures beyond death.

**Table 5**  
**Hypogram**

<b>Elements</b>	<b>“How Do I Love Thee?”</b>	<b>“Meeting at Night”</b>
<b>Theme</b>	Affection that extends beyond time and space and is eternal.	Passionate love that is concrete and physical.
<b>Religious</b>	Hypograms from religious texts that highlight love as an eternal power that transcends physical life can be found in phrases like my childhood’s faith and better after death.	The religious texts don't have a direct influence on this poem. The primary focus is mostly on direct, in-the-moment physical affection.
<b>Diction</b>	Love is described as a universal and eternal idea, using abstract and metaphysical diction.	Love is represented as an intense and instantaneous physical feeling through concrete and sensory diction
<b>Context</b>	Emotional serenity, tranquility, and unending love are all present in this poem.	Highlighting the intense physical and emotional connection that results in love's intensity, priority, and tension.
<b>Interaction</b>	By presenting spiritual love as the opposite of physical love, this poem may contain a hypogram from Meeting at Night.	By highlighting physical love as the antithesis of a more spiritual kind of love, this poem embodies the “How Do I Love Thee?”’s hypogram.
<b>Meaning</b>	The concept of love as spiritual and immortal	The concept of love is based on a fleeting, personal moment of encounter and is touchable.

From the table, the researchers synthesize these two poems seem to interact with one another at a deeper level of meaning, according to hypogram analysis. Both of these poems, which are in the vein of spiritual love poetry and physical lyrics—contain

hidden elements from other works when viewed through the prism of Kristeva's hypogram. Eternal love is delicately expressed in "How Do I Love Thee?" by components of holy literature and classic sonnets. While Meeting at Night offers a deeper history of physical love poems in the realm of sensation. Elizabeth Barrett Browning's poem "How Do I Love Thee?" contains the eternal love hypogram, which specifically depicts eternal and spiritual love. This sonnet idealizes love, characterizing it as something that transcends all material existence, including death. This can be shown in:

*I love thee to the depth and breadth and height (line-2)*

The aforementioned statement demonstrates limitless love by expressing the size of love that is beyond space and time through measured outcomes. The poem uses simple words to describe complex ideas related to the spiritual as well as everyday instances. Poetic devices such as alliteration and the repetition of the phrase *I love thee* offer musicality and rhythm to the sonnet. The mood of the poem is romantic and hopeful. The symbols in the poem strengthen the idea of a strong, enduring love. The poem's symbolism supports the idea of a solid, eternal love. The speaker uses them to emphasize that her affections for her beloved are immeasurable.

## **B. Discusson**

In this section, the researchers focus our attention on the meaning of the texts of the two poems. It must be admitted that the two poems present several interpretations. As far as we know, the meaning in a literary text can be read, not only as a literal story but also as a symbolic story. Therefore, the literal text is as follows: a man who drives his boat at night across the sea to land to meet his lover. Their love for each other is clear and can be seen from the many letters they exchanged. However, by looking at the hypogram of the two poems, the researchers were able to analyze that both poems were about unsanctioned love. Elizabeth had to postpone physical meetings for months because of her father's harsh and cold presence, which limited her in every way. But her father supports her in his creativity in writing.

There is a strong intertextual relationship between Robert Browning's poetry "Meeting at Night" and Elizabeth Barrett Browning's poem "How Do I Love Thee?".

Both address the issue of love in different but complimentary ways. Several characteristics can be seen in the intertextuality study of Elizabeth Barrett Browning's poetry "*How Do I Love Thee?*" and Robert Browning's poem "*Meeting at Night*", using Julia Kristeva's transposition theory. In regard to this idea, texts function as a network in which they are connected to one another and constitute a system of signs that have an effect on one to another.-

Both poems use natural imagery to express feelings. "*How Do I Love Thee?*" uses metaphors to represent the depth of love. Furthermore, the anxiety and suspense reach out in "*Meeting at Night*" through descriptions of the nighttime scenery. Writing these poems, Browning represents how deeply and intensely she loves her husband since she is being so real. The straightforward poem "*Meeting At Night*" was composed by Robert Browning during a period of intense care after he fell in love with Elizabeth Barrett and wrote with her for months during the height of a fever. The poem is an unexpected perspective on a secret meeting between lovers, as the reader must interpret. Through the love of her partner, her character in the poem believes that she will always have a chance, find hope, or a way out of difficulties and misery. Similar ideas, tales, and circumstances can be found in these poems, prove in:

### **How Do I Love Thee**

*I love thee to the level of every day's  
Most quiet need, by sun and candle-light.  
I love thee freely, as men strive for right. ( line: 5-7)*

A passionately romantic sets out to meet his beloved at night, traveling via land and sea. Longing and seeking for love are its key topics, and it is written in a more direct and pictorial style than traditional romantic poetry. Comparing the poem to other works that depict to encounter romantic voyages, or desire. It reminds the researchers to Coleridge's and Wordsworth's Romantic poetry, which similarly use nature as a metaphor for the interior journey of the human being, is possible from an intertextual perspective. The usage of natural symbols, like: sea, night sky, fire, and light) adds intertextual complexity to other works that use natural components to express inner moods, like in:

### Meet At Night

*The gray sea and the long black land;  
And the yellow half-moon large and low : (stanza 1: line 1-2)*

In analyzing both of them, we can see that they have quite different qualities in common. The Elizabeth's is very spiritual and virtuous, while the other is more physical, possessing full of affection. Nevertheless, the two parallel experiments highlight the need to treat the love as a material that can reduce physical and time limitations. The feelings of the two authors towards the work that is their hypogram are manifested in their attitude to continue, or vice versa, to reject the previously prevailing conventions. This view then creates a thought, which is called an inter-textual study. The analysis of the poems "How do I Love Thee?" and "Meeting at Night" are intended as a research of a number of texts, which are thought to have certain forms of relationship. In accordance, inter-text is broadly defined as a network of relationships between one text and another. Elizabeth Barrett Browning is perhaps the perfect example of the power of temporary fame.

The two writers' marital status may have contributed to this intertextual interaction, as readers frequently read their works in dialogue with one another. Though, each takes a distinct stance on the idea of love, there is a reciprocal impact between their works in literary and historical settings, both in terms of content and style. The style and themes of both poets could have been influenced by their personal relationship, as they were a married couple in real life. Intertextuality is a literary technique in which the poetry deepens our comprehension of another by relating spiritual and physical love. Another intertextual element is the idea of time and space. *How Much Do I Love Thee* surpasses temporal limitations, whereas *Meeting at Night* concentrates on a certain nighttime moment, illustrating the dichotomy of love between the transient and the eternal.

We ought to analyze how these two works depict love and how they each mirror larger social structures. It is often regarded as an idealistic depiction of passionate love, Elizabeth Barrett Browning's "How Do I Love Thee?" is one of her well-known Portuguese Sonnets. A Petrarchan sonnet, which typically expresses themes of idealized love, is the poem's style. The significance of this genre lies in its reflection of the social and cultural traditions of using poetry to convey intense passionate affection in a way

that is higher than normal. It is almost spiritual. The representation of love in “How Do I Love Thee?” is transcendental by using *I love thee to the depth and breadth and height and My soul can reach* imply that her love is limitless, spiritual, and immortal. It elevates love to a near-religious experience, reflecting Victorian views of love as something pure, selfless, and eternal.

However, in “Meeting at Night”, love is portrayed as a tactile, intense, and nearly desperate emotion. Barrett Browning's poetry is rooted in sensory richness and a feeling of immediacy, in contrast to the romanticized and spiritual love in his sonnet. The poem describes a nighttime travel to meet a lover in graphic detail and is divided into two stanzas having six lines. A sort of sensory imagery is used in this poetry. Rich sensory language is used in the poem, such as the phrases: the gray sea and the long black land, fiery ringlets and started little waves. It intends to instill a sense of anticipation and wishing. Love is represented as a strong, powerful emotion with a physical foundation thanks to this emphasis on bodily sensations.

In addition, the linguistic structure of Robert Browning's "Meeting at Night" and Elizabeth Barrett Browning's “How Do I Love Thee?” must be further analyzed in order to fully understand love as a component of a textual process. Both poems not only have love as a primary theme, but they also demonstrate how language structure and word choice may influence the reader's understanding and experience. Barrett Browning defines her love with numerous abstract and hyperbolic terms, such as: *I love thee to the depth, width, and height, and the sentence My soul can reach describes love as something limitless, wide, and profound*. The phrase I love thee is repeated at the beginning of repetition, creating a cadence that underlines love's dedication and passion. The poem is then brought together cohesively by the use of anaphora, which also gives the impression of a powerful and convincing statement. In order to communicate the depth and intricacy of the poet's love, Barrett Browning uses intricate syntax through lengthy, convoluted words. Love turns into a profound reflection that necessitates lengthy and thoughtful explanations, as seen by this grammatical pattern. Meanwhile, Robert Browning employs short, energetic sentences. The thrill and excitement are described using a shorter and more direct sentence form. This poem, which demonstrates intense and physical love, is quicker and more action-packed than Barrett

Browning's sonnets, which are lengthy and thoughtful.

In transposition, a petrarchan sonnet, which is the form of this poetry, is typically employed to convey the idea of idealized love. This structure has 14 lines with a rhyme system of ABBA CDC DCD. In an effort to idealize love and elevate it to a spiritual and everlasting plane, the poet adopted a strict and formal structure. Meanwhile, in "Meeting at Night", the poem is divided into two stanzas, each with six lines and the rhyme scheme ABCCBA. The dynamics of intense, action-packed love are reflected in this more flexible form, which permits flexibility in rhythm and tone. By presenting herself as the active subject expressing intense and unending love, Barrett Browning subverts the conventional sonnet form that men typically employ to adore women. The gender norms of her era, which typically view women as the objects of love rather than the subjects of direct desire, are subverted in this way. By presenting herself as the active subject expressing intense and unending love, Browning, in the meantime, subverts the conventional sonnet form that men typically employ to adore women. Women are typically the objects of love rather than the subjects of direct desire, which is a transgression of the gender standards of her era.

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

The social, cultural, and linguistic structures that shaped Victorian literature are reflected in these two poems' divergent perspectives on love. The analysis' conclusions are as follows.

1. Researchers come to the conclusion that both poems depict love as a socially and culturally constructed concept. "How Do I Love Thee?" by Elizabeth Barrett Browning portrays love as something eternal, perfect, and spiritual. By using religious language, such as to the depth and breadth and height and My soul can reach, she represents love in Petrarchan sonnets. Love is frequently idealized as a transcendent connection that transcends the bounds of worldly life, reflecting the social and cultural architecture of the Victorian time. In "Meeting at Night", Robert Browning portrays love as a more visceral, urgent, and intense feeling. The poem uses physical and sensual details, such as the grey sea and warm sea-scented

beach, to highlight the trip a lover takes to meet their lover. The truthful presence and reality of deep love are emphasized in both words. This represents the conflict between personal desire, and the accepted norms in the time by reflecting a more grounded and everyday side of love.

2. "How Do I Love Thee?" and "Meeting at Night" both use transpositions to show how various literary strategies can be used to recreate love. While Robert Browning introduces love into the actual and emotional world, Elizabeth Barrett Browning transposes love into the spiritual world. In addition to reflecting the individual poets' styles and preferences, these variations show how love can be interpreted, romanticized, and experienced differently depending on the social and cultural context. We can understand that love is not just an emotion but also a concept that is mediated and defined by language and literary forms by analyzing these transpositions. These two poems provide insights into the expression of love through their distinctive transpositions.
3. Through the use of linguistic structures as a method to differentiate the concept of love, both poems also represent themes in each poem. In order to create a contemplative and emotionally sublime ambiance, Barrett Browning used anaphora, repetition, and abstract language in "How Do I Love Thee?" A love that is ordered, stable, and focused on eternity is conveyed by the sonnet's strict and disciplined structure. This choice of shape emphasizes love's sacred and boundless nature. The poetic structure of "Meeting at Night", on the other hand, is more fluid and narrative, with short, energetic phrases and onomatopoeia to convey the sense of urgency and secrecy. Love is not simply an emotional experience but also a tangible physical one, as demonstrated by the concrete and visual language. By using the physical journey as a metaphor for the pursuit of love, this structure further highlights love as something that must be sought after and fulfilled.

### **Suggestion**

There are a number of possible avenues for additional inquiry after analyzing the poems "How Do I Love Thee?" by Elizabeth Barrett Browning and "Meeting at Night" by Robert Browning. In order to expand and enhance comprehension of the literary devices, cultural background, and love subject in these two poems, the following

recommendations are offered. Researchers hope that through analyzing these characteristics, they may uncover fresh viewpoints that enhance our comprehension of the works of Elizabeth Barrett Browning and Robert Browning and its applicability in the modern world

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