

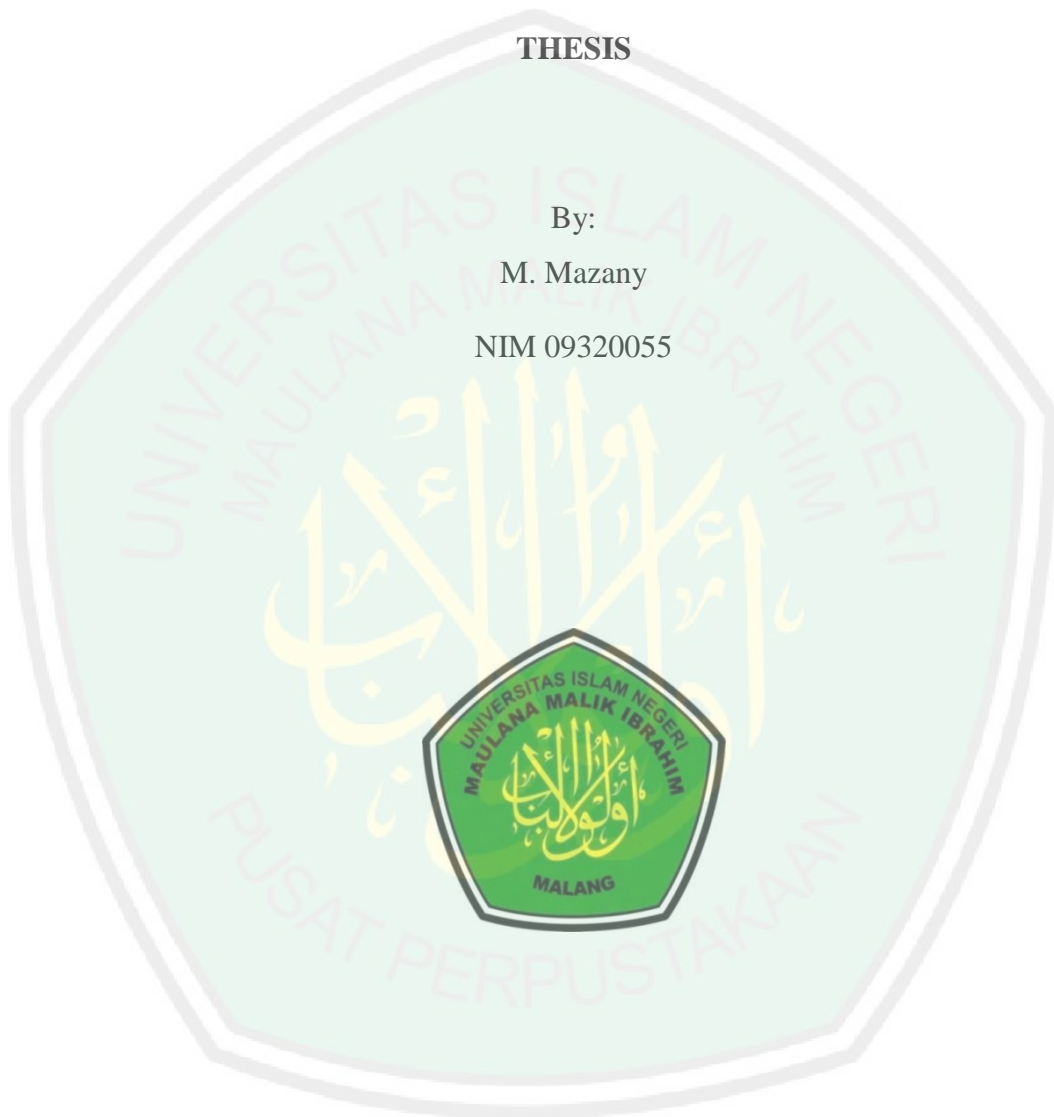
**A STRUCTURAL ANALYSIS OF WILLIAM SHAKESPEARE'S SONNET
XVIII**

THESIS

By:

M. Mazany

NIM 09320055



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF
MALANG**

2014

A STRUCTURAL ANALYSIS OF WILLIAM SHAKESPEARE'S SONNET
XVIII

THESIS

Presented to

Maulana Malik Ibrahim State Islamic University of Malang

In partial fulfillment of the requirements

For the degree of SarjanaSastra (S.S)

By:

M. Mazany
NIM 09320055

Supervisor:

Dra. Andarwati, M.A
NIP 19650805 199903 2 002



ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF
MALANG

2014

STATEMENT OF THE AUTHENTICITY

The undersigned,

Name : M. Mazany

Reg. Number : 09320055

Faculty : Humanities

Department : English Letter and Language

Declare that this thesis is written to fulfill the requirement of the degree *Sarjana Strata* (S1) in English letter and language department, humanities faculty, the State Islamic University Maulana Malik Ibrahim Malang entitle *A Structural Analysis of William Shakespeare's Sonnet XVIII* is truly my original work. It does not incorporate any materials previously written or publish by another except those indicated in quotations and bibliography. Dou to this fact, I am the only who responsible for the thesis if there is any objection or claim from other.

Malang, May 27th, 2014

Researcher

M. Mazany

APPROVAL SHEET

This is to certify that the thesis entitled "*A Structural Analysis of William Shakespeare's Sonnet XVIII*" written by M. Mazany has been approved by the advisor for further approval by board of examiners.

Approved by
Supervisor,



Dra. Andarwati, M.A

NIP 19650805 199903 2 002

Acknowledged by

The Head of English Letters and
Language Departement,



Dr. Hj. Like Raskova Oktaberlina, M.Ed

NIP 19741025 200801 2 015

Approved by

The Dean of Humanities Faculty



Dra. Istiadah, M.A

NIP. 19670313 199203 2 002

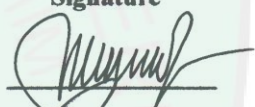
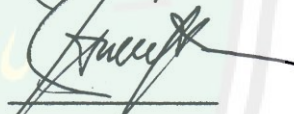
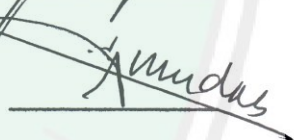
LEGITIMATION SHEET

This is to certify that M. Mazany's thesis under the title "*A Structural Analysis of William Shakespeare's Sonnet XVIII*" has been approved by the board of examiners as the requirement for the degree of Sarjana Sastra (S.S) in English Language and Letters Departement.

The Board of Examiners

- | | |
|---------------------------|-----------------|
| 1. Mundi Rahayu, M.Hum | (Main Examiner) |
| NIP 19680226 200604 2 001 | |
| 2. Ahmad Ghozi, MA | (Chair) |
| 3. Dra. Andarwati, M.A | (Supervisor) |
| NIP 19650805 199903 2 002 | |

Signature

1. 
 2. 
 3. 

Approved by

The Dean of Humanities Faculty

State Islamic University Maulana Malik Ibrahim Malang,



Dr. Hj. Istiadah, M.A

NIP 19670313 199203 2 002

NIP 19670313 199203 2 002

CERTIFICATE OF THESIS AUTHORSHIP

KEMENTERIAN AGAMA RI
UIN MAULANA MALIK IBRAHIM MALANG
FAKULTAS HUMANIORA DAN BUDAYA

Jl. Gajayana 50 Malang 65144, Telp. 0341-570872, Faks. 0341- 552398

Name : M. Mazany
 NIM : 09320055
 Department : English Language and Letters Department
 Thesis Title : A Structural Analysis of William Shakespeare's Sonnet XVIII
 Supervisor : Dra. Andarwati, M. A

No	Date	Description	Signature
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Malang, June 6th, 2014

Approved by
 The Head of English Language and Letters Department,

Dr. Hj. Like Raskova Oktaberlina, M.Ed

NIP 19741025 200801 2 015

MOTTO

A tout le monde

A tout mes amis

Je dois partir

(Megadeath)

Line and dot will be only line and dot if they aren't related. With the relation in their function, they will be a beautiful paint.

(Researcher)

DEDICATION

My thesis is conceitedly dedicated to:

My dearly loved parents, (Alm) A. Ridlowi and Sumayyah

My beloved sisters and their husbands, Elvy Sayyidah Faiqoh, Moch. Bahrudin,
Yuslia Mazzidah, Agus Salim, Nailis Sa'adah and Agus Mulyono.

My beloved nephews and nieces; Rifqi Muhammad Sabilal Karim, Bahrevi
Ahmad Nur Hazimi, Naila Nur Ajwa Asy-Syifa, Irine Sofie Aulia, Kevin Dinoval
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In the process of writing this thesis, it cannot depend only on me but also the sides whom contribute the energy and kindness. Therefore, I appreciate and say many thanks in my deepest gratitude for my family are my parents, my daughters and their husbands and also for my nephews and nieces who always close to me and give anything, the biggest endorser to finish the thesis.

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The consideration about the weaknesses of this study, the writer hopes in the reader are ready for giving a feedback by doing the research in the same field and finding current issues which have not been investigated yet after reading this thesis. However, the discussion about this topic is enriches every decade.

Malang, May 27th, 2014

M. Mazany.

ABSTRACT

Mazany, M. 2014. *A Structural Analysis of William Shakespear'e's Sonnet XVIII*.
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Advisor: Dra. Andarwati, M.A

Key words: Structural analysis, Sonnet, Rhythm, Rhyme, Figurative language

The present study is to explore the structure of William Shakespeare's Sonnet XVIII, especially rhythmic pattern, rhyme pattern and figurative language used. Sonnet XVIII is a poem which contains the beauty and eternal of poem. It is also the great sonnet by William Shakespeare which is reproduced as a song by vocalist, also guitarist, of Pink Floyd band.

The objectives of the present study are intended to find: 1. Rhythmic pattern in William's Shakespeare's Sonnet XVIII, 2. Rhyme pattern in William's Shakespeare's Sonnet XVIII, 3. Kinds of figurative language in William's Shakespeare's Sonnet XVIII. Finally, the goal of the present study is to prove that William Shakespeare's Sonnet XVIII has idea of wholeness, idea of transformation and has the idea of self-regulation. This study uses formal method. This study uses structural approach to understand the intrinsic elements of Sonnet XVIII, especially rhythmic pattern, rhyme pattern and figurative language. The data were in forms of lines, sentences, phrases and words. The main instrument is text of William Shakespeare's Sonnet XVIII. To collect the data, the researcher did some steps; paraphrasing, analyzing; identification and classification and discussion about the function of each element in the structure.

Based on the analysis and discussion, there are several phenomena about structure of William Shakespeare's Sonnet XVIII. The first is about rhythmic pattern of Sonnet XVIII. There are some rhythmic patterns found, such as pyrrhic, spondaic and trochaic pattern. Second is about rhyme pattern. In general, Sonnet XVIII is in *abab cdcd efef* and *ggrhyme* pattern. It is also analyzed using rhyme by nature, rhyme by value, rhyme by form and also internal rhyme. Third is about figurative language used in Sonnet XVIII. There are figurative languages which are found in this sonnet such as; metaphor, personification, apostrophe, hyperbole and simile.

For final result, Shakespeare doesn't use only iambic. He uses variety in rhythm of Sonnet XVIII. In the rhyme pattern, Sonnet XVIII also has variety. It is organized as rhyme by nature, rhyme by value, rhyme by form and also internal rhyme. By the rule that bind sonnet, Shakespeare can use so many variety of figurative language in his Sonnet XVIII. Finally, William Shakespeare's Sonnet XVIII is proven to be a structure which has idea of wholeness, idea of transformation and idea of self-regulation.

ABSTRAK

Mazany, M. 2014. *A Structural Analysis of William Shakespear'e's Sonnet XVIII.*

Skripsi, Jurusan Bahasa dan Sastra Inggris, Fakultas

Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dra. Andarwati, M.A

Kata kunci: Analisis struktural, Sonnet, Ritem, Rima, Bahasa kiasan

Skripsi ini bertujuan untuk mengungkap ritem, rima dan bahasa kiasan pada Soneta XVIII karya William Shakespeare. Soneta XIII merupakan salah satu karya besar William Shakespeare yang diproduksi ulang dalam bentuk lagu oleh David Gilmour, vokalis sekaligus gitaris di band Pink Floyd.

Objek dari penelitian ini adalah untuk menemukan 1. Jenis-jenis ritem pada Soneta XVIII karya William Shakespeare, 2. Jenis-jenis rima pada Soneta XVIII karya William Shakespeare dan 3. Jenis-jenis bahasa kiasan pada Soneta XVIII karya William Shakespeare. Akhirnya, tujuan utama dari studi ini adalah untuk membuktikan bahwa Soneta XVIII karya William Shakespeare adalah sebuah struktur yang mempunyai; ide keseluruhan, ide transformasi dan ide tentang pengaturan diri sendiri. Skripsi ini menggunakan metode formal dan menggunakan pendekatan strukturalis untuk menemukan unsur-unsur interinsik pada Soneta XVIII, terutama ritem, rima and bahasa kiasan. Data utama pada studi ini adalah dari teks Soneta XVIII; keseluruhan, bait, baris, kalimat dan kata. Di dalam mengumpulkan data, peneliti melakukan beberapa tahapan: 1. Parafrase, 2. Analisis; identifikasi dan klasifikasi, 3. Mendiskusikan fungsi dari unsur-unsur seperti diatas.

Berdasarkan analisis diatas, peniliti menemukan beberapa fenomena di dalam Soneta XVIII karya William Shakespeare. Pertama adalah ritem pada Soneta XVIII; peneliti menemukan berbagai macam jenis ritem yang digunakan William Shakespeare pada Soneta XVIII, adalah pyrrhic, spondaic dan trochaic. Kedua adalah rima. Secara umum Soneta karya William Shakespeare ditata menjadi abab, cdcd, efef dan gg. Didalam penelitian ini, peniliti juga menemukan jenis-jenis pembagian rima; rima berdasarkan alam, rima berdasarkan nilai, rima berdasarkan bentuk dan rima internal. Ketiga adalah penggunaan bahasa kiasan di dalam Soneta XVIII karya William Shakespeare; Peneliti menemukan metafora, personifikasi, apostrop, hiperbola dan simile.

Hasil akhir dari studi ini peneliti menyimpulkan bahwa; Shakespeare tidak hanya menggunakan ritem iambic yang menjadi ritem yang umum digunakan dalam sebuah soneta. Shakespeare menggunakan bermacam-macam jenis ritem pada Soneta XVIII. William Shakespeare juga menggunakan berbagai macam jenis rima seperti di atas, tidak hanya rima berdasarkan susunannya. Dengan segala aturan dalam sebuah Soneta, William Shakespeare mampu menggunakan berbagai macam bahasa kiasan. Akhirnya, Soneta XVIII karya William Shakespeare terbukti mempunyai; ide keseluruhan, ide transformasi dan ide untuk mengatur diri sendiri.

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CHAPTER I

INTRODUCTION

This chapter presents background of the study, statements of the problem, objectives of the study, scope and limitation, significance of the study, definition of key terms and research method.

1.1. Background of the Study

Generally, literary works consist of three literary genres; poems, prose, and drama. Poem is one of the oldest genres. According to Bull, poem is piece of writing arranged in lines, usually with a regular rhythm and often with a pattern of rhymes (2008:318). Based on the definition above, a poem is qualities groups of words which are arranged in lines. In the traditional view, poetry is a variety of literature that is bound by the elements, such as rhythm, rhyme, meter, line, and stanza (Wiyatmi and Suryaman, 2013:16). A poem usually arranged by regular rhythm and also arranged by a pattern of rhyme. Based on the form poem is divided into several kind, such as; sonnet, ballad, ode, elegy, satire, free verse and epic (Siswanto, 2010:27). The object of this study is a sonnet.

Sonnet is a poem which contains 14 lines with 10 syllables in each line (Bull, 2008:395). Abraham in Siswanto explains the definition of sonnet more completely. He said that sonnet is lyrical poetry which is written in a stanza that consists of 14 lines with iambic pentameter pattern and all of that lines are banding in varieties rhyme. Sonnet belongs to interpretative literature which is

differentiated with escape literature (2010:28). Sonnet is a poem which is leaned by the arrangement of artistic words. The object of this study is a sonnet which is written by William Shakespeare; Sonnet XVIII. The researcher is interested with the sonnet. The reason he choose William Shakespeare's Sonnet XVIII is this sonnet have been reproduced by David Gilmour, vocalist and guitarist in *Pink Floyd* band. So, the sonnet can be more beautiful in the form of song.

William Shakespeare is a great poet in Renaissance era. His works like *Romeo and Juliet*, *Othello*, *Macbeth*, Sonnet 55, Sonnet 116, etc become legendary in literary world. Shakespeare was born in Stratford-upon-Avon in Warwickshire and was baptized a few days later on 26 April 1564. His father, John Shakespeare, was a glove maker and wool merchant and his mother, Mary Arden, was the daughter of a landowner from Wilmcote, South Warwickshire.

The next documented event in Shakespeare's life is his marriage at the age of 18 to Anne Hathaway, the daughter of a local farmer, on November 28, 1582. She was eight years older than him and their first child, Susanna, was born six months after their wedding. Two years later, the couple had twins, Hamnet and Judith, but their son, Hamnet, died when he was 11 years old.

Shakespeare spent the last five years of his life in New Place in Stratford. He died on 23 April 1616 at the age of 52 and was buried in Holy Trinity Church in Stratford. He left his property to the male heirs of his eldest daughter, Susanna. He also bequeathed his 'second-best bed' to his wife. It is not known what significance this gesture had, although the couple had lived primarily apart for 20

years of their marriage. The first collected edition of his works was published in 1623 (http://www.bbc.co.uk/history/people/william_shakespeare).

William Shakespeare's Sonnet XVIII will be analyzed using structuralism approach. Structure is 1) way in which the parts of something are put together, 2) thing built of parts or organize (Bull, 2008:412). According to sentences above, structuralism is the study about the parts of something and the relationship or organization among parts. In literary world, structure is complex whole which is consisted of elements that each of the elements is related (Siswanto, 2010: 13). According to Richard in Tarigan, several intrinsic elements of poem are rhythm, rhyme, figurative language, tone, diction, imagery, theme, feeling and intention (2011:9).

Folley in Siswanto gives specific definition of structure. He said that the essence of a thing isn't in a thing itself, but situated at the relation among elements in the thing. There is no element which has autonomic meaning, except concerned with meaning of all elements which are related in structural system (2010:13). A structural analysis means a study which studies intrinsic elements of the text and also the relation or the function of the elements in the relationship with other elements.

The researcher finds some previous studies which are used structural analysis. The first study is come from Setri Wulan Indrawati. Her objectives of the study are describing structural aspect in Victor Hugo's *Encore A Toi* and also describing semiotic aspect in Victor Hugo's *Encore A Toi*. The second is from Lynda Susana Widya Ayu Fatmawaty. She uses structural approach to analyze

Ezra Pound's *Portrait d'une Femme*. She finds some intrinsic elements of the poem and then, she continues her research with semiotic theory in order to analyze the figure of woman. Her objective of her studies is to find the portrayed of women in Ezra Pound's poem. The last is the study of figurative language used in A. Mustofa Bisri's poems collection which is done by Mila Sulasmi Salifah. She uses structural approach and focuses her study only in an element of poetry as a system. Her studies has objective to find out the figurative language used.

These 3 previous studies which use structural approach only find out the intrinsic element and describe the intrinsic elements. Whereas, Craib in Ratna says that variety of elements in community can be the same, but the variety of relation will produce different thing (2004:77). Statement above becomes a basic thought of the researcher in this research. It is also supported by Ratna's statement which tells that the special character of structuralism is the elements, but literary work isn't in the elements and the totality only; structural analysis also studies the inter-relation among intrinsic elements (2004:77).

In this study, the researcher will analyze intrinsic elements of Sonnet XVIII, especially; rhythm, rhyme and figurative language. It will not only find and describe the elements, but also analyze the function of each element as a system in the structure. It means that every element has relationship with the other intrinsic element. This research also proves that Shakespeare's Sonnet XVIII is a structure that has idea of wholeness, idea of transformative and also idea of self-regulation.

1.2. Statements of the Problem

Based on the background of the study above, the researcher formulates 3 statements of the problem as follow:

1. How is the rhythmic pattern found in William's Shakespeare's Sonnet XVIII?
2. How is the rhyme pattern found in William's Shakespeare's Sonnet XVIII?
3. What are kinds of figurative language in William's Shakespeare's Sonnet XVIII?

1.3. Objectives of the Study

According to the statements of the problem above, this studies is intended to find the objectives as follow:

1. Rhythmic pattern in William's Shakespeare's Sonnet XVIII.
2. Rhyme pattern in William's Shakespeare's Sonnet XVIII.
3. Kinds of figurative language in William's Shakespeare's Sonnet XVIII.
4. Finally, this study is used to prove that Shakespeare's Sonnet XVIII is a structure which has idea of wholeness, idea of transformative and idea of self-regulation.

1.4. Scope and Limitation

This study will be focused on rhythmic pattern, rhyme pattern and figurative language used in William Shakespeare's Sonnet XVIII.

1.5. Significances of the Study

In general, significances of the study are divided into 2, they are:

a) Theoretical signification

This study will prove that structural analysis is still relevant and can be accepted for literary study. It also proves that William Shakespeare's Sonnet XVIII has idea of wholeness, idea of transformation and idea of self-regulation.

b) Practical signification

This study may be used as alternative material for literary studies, literary criticism and the further study especially analyzing poem which use structural approach.

1.6. Definition of Key Terms

1. Structural analysis: study of literary works in its intrinsic elements and their function in the relation with the other elements.
2. Sonnet: lyrical poem consists of 14 lines and 10 syllable of each line.
3. Rhythm: sound pattern (a beat) using one or more kinds of meter.
4. Rhyme: repetition of similar sounds at the end of a line.
5. Figurative language: literary device used to create a special effect or feeling by making some type of interesting or creative comparison.

1.7. Research Method

The word method is from Greek *methodos*. It consists of *meta* and *hodos*. *Meta* means concern, follow, pass and after. *Hodos* means way, direction and

manner (Ratna, 2004:34). This research use formal method. According to Ratna said that structural analysis can't be separated with formal method. The essence of formal method is the elements themselves which is the essence of structuralism theory (2004:50).

1. Research Design

The systematically writing of study entitled "A Structural Analysis of William Shakespeare's Sonnet XVIII" is defined into four chapters;

The first chapter is the introduction. It is come from the background of the study, statements of the problem, objectives of the study, significations of the study, definition of key term and research method. Research method contains of research design, data source, data collection and data analysis.

The second chapter will explain the related literature, consists of structuralism, poetry, sonnet, rhythm, rhyme and figurative language and previous study related to this research.

The third chapter, researcher will analyze the poems. The process will be categorized as paraphrasing the poem, analyzing includes identification and classification and discussion about the found.

The fourth is the last chapter that will present the final result of the research, including conclusion and suggestion, and also the references of this study.

2. Data Source

The data is text of William Shakespeare's Sonnet XVIII. The researcher earns it from book Metodologi Penelitian Sastra: Analisis Struktur Puisi by Siswanto on page 278. The book is published by Pustaka Pelajar, Yogyakarta on April 2010.

3. Data Collection

The subject, William Shakespeare's Sonnet XVIII, consists of 14 lines. It also consists of 14 sentences and 114 words. They are arranged in 3 quatrains and a couplet.

4. Data Analysis

In this study the researcher will analyzes data step by step. The steps are influenced by approach and theory used. The first step is paraphrasing the sonnet. Paraphrasing is used to find out the variables which are searched. The second is identification and classification the variable; rhythm, rhyme and figurative language.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents some theories related to the study. They are Structuralism, Poetry, Sonnet, Rhythm, Rhyme, Figurative Language, and also Previous Studies which is related to present study.

2.1. Structuralism

In general, structure is way in which the parts of something are put together (Bull, 2008:412). It means that structure is the parts which build something to be a unit. Structure is a complex whole (Siswantoro, 2010:13). Structuralism approach is also known as other approach such as intrinsic, objective, analytical, and formalism approach. Structuralism approach, in appreciation of poetry, is a systematical objective approach which beats out intrinsic element in a poem (Aminudin, 1995:164).

A poem is an object, it is absolutely a structure. Structuralism in literature is come from anthropological structure, which is pioneered by Levi-Strauss (Siswantoro, 2010:13). For him, structuralism is:

The basic through of structuralism is that the meaning of a thing is not in thing itself, but is in the relations in the thing. There is no element which has autonomic meaning, except concerned with the other intrinsic elements in structural system in a thing (2010:20).

For example is a house. There are a concrete brick, cement, wood, and stone etc as the intrinsic elements of a house. If there isn't relation among them,

they will still become concrete brick, cement and wood. The relation among elements is important thing that have to be found out in the structuralism study.

Structure of a poem isn't elements which are standing by themselves without cohesion or cohesiveness because structure is wholeness (Siswanto, 2010: 13). The definition of structure as combination from wholeness of elements can be obtained by referred to Jean Piaget in Siswanto (2010: 13-19). He said that structure has idea of wholeness, structure has the idea of transformation and structure has the idea of self-regulation.

The wholeness means internal cohesion among the elements. It means that the elements of structure aren't a group of elements which are free or haven't relation with the others. Piaget in Siswanto said that parts of the structure obedient to internal rule which establishes their role. The rules give bigger right to the intrinsic elements in the structure (Siswanto, 2010: 14). Sentences above means that elements have a rule in the structure and the elements won't have poetic value if they aren't in the structure.

Structure has the idea of transformation means that structure isn't static. Nucleus definition of transformation, borrow technical term of linguistic, is productivity (Chaer in Siswanto, 2010: 16). For example is Shakespeare's sonnet. This sonnet, normatively, is arranged in 14 line, consist of 3 stanza and a couplet, in *abab cdcd efef gg* rhyming pattern, iambic pentameter rhythmic pattern and soon. Actually, sonnet isn't static structure. According to the rule, Shakespeare can write more than 100 sonnets. One of them is sonnet XXX which has variation in rhythm, figurative language, sound etc. Transformation is caused

by deep structure (Siswantoro, 2010: 17). Sonnet XXX is a phenomenon from surface structure which comes from deep structure that is under arrested by visual sense. By this surface structure phenomenon, a sonnet researcher will find principle which undergirds as deep structure (Siswantoro, 2010: 18).

Self-regulation of structure is related to the definition that structure can stand by itself, getting lose from the other external elements; social, culture, biography and soon. Siswantoro says that the autonomous of structure has definition that the structure is conservative (2010:18). For example Javanese language, all members of Java comply with the rule. If they don't comply or change with other rule, communication will be obstacle (Chaer in Siswantoro, 2010: 19). If definition of self-regulation being related to poem as a structure, it will be found its relevance. The same as language, poem has an internal rule which is transformative. As a structural system, sonnet has sufficed itself without other system, for example social or culture outside of a poem.

Pradopo gives definition about structural analysis that it is analyzed a poem in its elements and their function in the structure. Every element has meaning only in the relation with the other elements, moreover based on its place in the structure. That is an appropriate analysis because it concludes elements to be a fragment group which are related each other and become parts in the real meaning that can be totally understood (2010:120). According to statements above, structural analysis is analyzed literary works which its elements have meaning in the relation with the other elements, moreover their place in the structure.

2.2. Poetry

2.2.1. Definition of Poetry

Poetry is the most considered and concentrated form of literature (Perrine in Siswanto, 2010: 23). Poetry, as a genre, has completely composition of using words. It doesn't give space to make free creation for the author because poetry has a solid composition and also concentrated. Poetry uses less word than the other literary works, but by less word a poem can explain more cases.

Poetry use language for media, but a poem has own language that different from usual language used. In poetry, language has ability to explain more intensive case than usual language. Usual language is only used to practice informative. It means that usual language doesn't need deep analysis to understand and also clear information which doesn't appear ambiguities meaning. For example: Today is Friday, My phone has been ringing for an hour, Real Madrid bearded Bayer Munich down 4 goals without counter in semi-final UEFA Champions League last night etc. These characteristics make usual language doest have literary dimension. The examples above don't have artistic composition shown inside. These sentences are spoken usual without poetical arrangement. This case is differentiations between language as usual and poetry language.

Poetry has unusual language; it can be shown in artistically arrangement. Siswanto said that poetry is a piece of art, like the other arts: painting, dance and music. (2010:24). Poetry has organization inside or intrinsic term that builds a beautiful structure of words, so that the information given is covered by artistic composition. Composition of words in poetry is signed by 1) The number of

syllable as rhythm, 2) Figurative language and 3) Alliteration as rhyme (Siswantoro, 2010:24). In poetry, number of syllable is an important thing to build an artistic composition. Syllable is part of words, for example: *study*, this word has 2 syllables, *stu* and *dy*. *Structural*, this word has 3 syllable, *struc*, *tur* and *al*. *Composition* has 4 syllables; *com*, *po*, *si*, and *tion*. This case is analyzed in rhythmical pattern as a meter.

Figurative language is explained as in Wren and Martin in Siswantoro (2010: 115). It is veer movement from usual form of expression in daily used in order to get intensive effect. In addition figurative language is the use of usual words formation to build another dimension that has specific meaning and effect. Some figurative that usually used in poetry are metaphor, simile, hyperbole, synecdoche and irony.

Alliteration is repetition of sound used in poem. It is related to rhyming pattern. For example in “Sonnet XXX” by Shakespeare in the first line on first stanza:

*When to the sessions of sweet silent thought
I summon up remembrance of thing past,
I sight the lact of many a thing I sought,
And with old woes new wail my dear time's waste.*

Line 1 is ended by word thought which has the same sound with sought as the end of line 3. A word past is closed line 2, this words has the same sound with the end of line 4; waste. By this way the author creates a musical and beautiful rhyme. The author has selected the words and omits the other words that have similar meaning to build the poem.

2.2.2. Sonnet

The object of study in this research is sonnet. A Sonnet is a poem which contains 14 lines with 10 syllables in each line (Bull, 2008:395). It is fundamentally a dialectical construct which allows the poet to examine the nature and ramifications of two usually contrastive ideas, emotions, states of mind, beliefs, actions, events and images by juxtaposing the two against each other, and possibly resolving or just revealing the tensions created and operative between the two. In other words, sonnet shows two related but different things to the reader. The using of figurative language like metaphor and personification is a must in sonnet. Because that chosen words have a power to communicate something inside.

According to Abraham in Siswantoro, a sonnet is lyrical poem which is written in stanza. It is consist of 14 lines which are in iambic (unstressed, stressed syllable; heartbeats) parameter (five iambs in a line) pattern with varieties rhyme. Sonnet is divided into 2 form, 1) Italian sonnet (Petrarchan) and 2) English sonnet (Shakespearean) (2010:28). In addition sonnet has one more form, it is Spenserian sonnet.

Italian sonnet is formatted from an octave (stanza includes 8 lines) and sextet (stanza includes 6 lines). The octave is rhymed by *abbaabba* and the sextet is rhymed by *cdecde*, *cdcdcd*, *cddcdc*, *cdecde* or *cdcedc*. The Shakespearean sonnet is known as the simplest and the most flexible pattern of all sonnets. The sonnet is consisting of 3 quatrains of alternating rhyme and a couplet. The fist

quatrain is rhymed by *abab*, the second is *cdcd* and the last quatrain is rhymed by *efef*. The couplet is rhymed by *gg* (Siswantoro, 2010:28).

Spenserian sonnet is invented by Edmund Spenser. This sonnet is consisted of 3 quatrains and a couplet. He outgrows the stanza pattern in *ababbcbcc* (the feary queene). So the first quatrain is rhymed by *abab*, the second is *bcbc* and the last quatrain is *cdcd*. The couplet is rhymed by *ee* (Siswantoro, 2010:282).

2.2.3. Rhythm, Rhyme and Figurative language

2.2.3.1. Rhythm

Rhythm is essentially a mother of repetition. The achieved of rhythm is by repeating some combination of interval between sounds of light and strong beats. Siswantoro explains rhythm as arrangement of stress (2010:124). Sound and intonation handle an important part in poetry; they are used in the stress of a meaning in a word. Perrine in Siswantoro said that the special function of poetry, as something different with music, is conveying meaning or experience by sound. The specific term of relation between sound and meaning, Siswantoro addresses the analyzing of rhythm into metric pattern (2010:125).

Meter, in poetry term, is a unit used to measure poetic lines (Siswantoro, 2010:154). The survey is focused in specific element (foot). Every pattern of stress (foot) has stressed syllable and unstressed syllable. Stressed syllable is spoken louder than unstressed syllable. The foot is classified by several kind of

meter. There are some metrical feet based on Abrahams' Glossary of Literary Terms.

1. Iambic: an unstressed syllable followed by a heavily stressed syllable u /. For example:

u / u / u / u / u /

The curfew tolls the knell of parting day,

u / u / u / u / u /

--The lowing herds wind slowly o'er the lea.

Thomas Gray, "Elegy Written in a Country Churchyard"

2. Anapestic: two unstressed syllables followed by a stressed syllable u u /. For example:

u u / u u / u u /

The Assyrian came down like a wolf on the fold

u u / u u / u u /

And his cohorts were gleaming in purple and gold.

Lord Byron, "The Destruction of Sennacherib"

3. Trochaic: a stressed followed by an unstressed syllable / u. For example:

/ u / u / u / u / u

"There they are, my fifty men and women."

Robert Browning, "One Word More"

4. Dactylic: the noun is dactyl): a stressed syllable followed by two unstressed syllables: / u u. For example:

/ u u / u u

"Eve, with her basket, was

/ u u / u u

"Deep in the bells and grass."

Ralph Hodgson, "Eve".

5. Spondaic: two successive syllables with approximately equal strong stresses. In other word, spondaic is double stressed syllables. For example, as in bolded syllables;

/ u u / u u / / u /

When to the sessions of **sweet** **silent** thought

William Shakespeare, "Sonnet XXX"

6. Pyrrhic: two successive syllables with approximately equal unstressed. In other word pyrrhic is double unstressed syllables. For example as in bolded syllables;

/ u u / **u** **u** / / u /

When to the **sessions** **of** sweet silent thought

William Shakespeare, "Sonnet XXX".

2.2.3.2. Rhyme

Rhyme, *sajak* in Bahasa, is the repetition of the same sound in the last syllable in a line. It forms a beautiful sound when the poem is read. Usually William Shakespeare arranges his sonnets by using abab cdcd efef gg (Siswantoro, 2010:130).

In other opinion, Nayrolles in Indrawati (2012: 15) revealed that rhyme is the element that gives the sound pressure at the end of the line and the shape of the echo between two or more lines. According to Schmitt and Viala in Indrawati (2012: 15-17), the types of rhymes are:

1) Rhyme by nature

- a) Masculine rhyme: rhyme which appears pressure on the vocal sound at the end of line. For example:

Where all the treasure of thy lusty days;

(William Shakespeare's sonnet II)

- b) Feminine rhyme: rhyme which appears when the pressure vowel syllables followed contains - e silent. For example:

Were an all-eating shame, and thriftless praise.

(William Shakespeare's sonnet II)

2) Rhyme by value

- a) Poor rhyme: rhyme that has a sound element in the last word in line.

For example: main: ε / ε

- b) Coverage rhyme: rhyme that has two sound elements in the last word in line.

For example: painting: ε - I

- c) Rich rhyme: rhyme that has three sound elements in the last word in line.

For example: element: e – e – e

- d) Léonines rhyme: rhyme that has four sound elements in the last word in line.

For example: particular: a – I – u – a

3) Rhyme by arrangement

- a) Cross rhyme: rhyme which is the first and the third line are ended by the same sound, and the second and the fourth line ended by the same sound; ABAB rhyme pattern. For example:

But thou contracted to thine own bright eyes, (A)

Feed'st thy light's flame with self-substantial fuel, (B)

Making a famine where abundance lies, (A)

Thy self thy foe, to thy sweet self too cruel: (B)

(William Shakespeare's sonnet I)

- b) Hug rhyme: rhyme which is the first and the fourth line are ended by the same sound, and the second and the third line ended by the same sound. Rhyme with ABBA pattern. For example:

Di lengkung cahaya berhias bintang (A)

Cahaya bulan di ombak menitik (B)

Embun berdikit turun merintik (B)

Engkau menantikan ikan datang (A)

(J.E. Tatengkeng)

- c) Flat rhyme: rhyme with the same sound in all lines, AA and (or) BB pattern.

For example:

But if thou live remembered not to be, (A)

Die single and thine image dies with thee. (A)

(William Shakespeare's Sonnet III)

In addition, Juliati adds the kind of rhyme based on its form and internal rhyme.

4) Rhyme by form

a) Perfect rhyme:

Perfect rhymes of exact rhymes occur when the stressed vowel following sounds are identical (2013:10). For example:

From fairest creatures we desire increase,

But as the ripper should by time decrease,

(William Shakespeare's Sonnet I)

b) Half rhyme

Half rhymes occur when the final consonant sounds of the words are identical, but the vowels are different, creating similar but not identical sounds (2013:10). For example:

Then let not winter's ragged hand deface,

Make sweet some vial; treasure thou some place,

(William Shakespeare's Sonnet VI)

5) Internal rhyme

This is when the rhyming words are found within the line, often a word in the middle of a line rhyming with the last word or sound of the line (2013:11). For example as in underlined syllables;

Thine own sweet argument, too excellent,

(William Shakespeare's Sonnet XXXVIII)

2.2.3.3. Figurative Language

Figurative language, also known as figure of speech is explained by Wren and Martin in Siswantoro as a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect (2010:155). This definition is explained that figure of speech related what we called connotative meaning. A Figure of Speech is a word or words are use to create an effect, often where they do not have their original or literal meaning. In addition, Juliati states that Figurative language is a way to deliver meaning other than the literal meaning of the words. Sometimes, the words are used to describe thing or condition by comparing it to something else. In short, figurative language is a kind of language which employs various figures of speech. Using figurative language is a way to captivate readers' interest. It allows us to deliver our idea and imagination in more entertaining way. There are a lot of kinds of figurative language. The following sections discuss the definition and examples of these figures of speech which are usually used in poetry. The definitions are taken from Bull (2008), Siswantoro (2010) and Reaske in Juliati (2013).

1. Metaphor

Metaphor is an example of the use of words to show something different from the literal meaning (Bull, 2008:262). Metaphor is a figure of speech which directly compares one thing to another. It is used when a writer feels that two terms are identical instead of merely similar. It established an analogy between

two objects. Generally, it is formed through the use of some form of the verb “to be”. The phrase or statement which is compared is called tenor, and the phrase or statement which becomes a comparator is called vehicle (Siswantoro, 2010:101). For example: All the world’s a stage” (Shakespeare).

From the example above, the speaker directly compares ‘all the world’ to ‘a stage’ using the verb ‘is’. This kind comparison can be categorized as a metaphor.

2. Personification

Personification is representing something as a person (Bull, 2008:307). Personification is a type of figurative speech in which human characteristics are attributed to nonhuman objects, abstractions, or ideas. The poet describes them as if they were real people. For example: "The Night was creeping on the ground! She crept and did not make a sound" (James Stephens)

In the example above, the narrator addresses the Night using the word ‘she’, as the one that is capable to ‘crept and did not make a sound’ just like a real human being

3. Simile

According to Bull, simile is used of description of one thing as being like another (2008:385). It is a figure of speech in which two things are compared using ‘as’, ‘as when’, ‘like’, ‘than’, or other equivalent constructions. It asserts similarity. For example: "My love is like a red, red rose" (Robert Burn).

In this example, the speaker compares his love to a red rose using the word ‘like’, suggesting that the two objects are similar, so the figure of speech used in this line is simile.

4. Hyperbole

Hyperbole is a kind of figure of speech in which exaggeration is used to emphasis a statement in an extreme way and to produce a very dramatic effect. For example: “In faith, I do not love thee with mine eyes, For they in thee a thousand errors note,” (Shakespeare).

Although it may be true that when we look at someone, i.e. analyze a the person, we will find that the person is not perfect, yet the statement that the speaker can see “a thousand errors” in the other person still sounds exaggerating.

5. Irony

Irony is saying the opposite of one’s real meaning, in order to amusing, emphatic etc (Bull, 2008:222). It is a verbal device which implies an attitude quite different (and often) opposite to literal expressed. Irony is used to convey the opposite of their literal meaning. Irony is a kind of result from the contrast. The most common form of irony is verbal irony, which involves a contrast between what is literally said what is actually meant (Pickering and Hoeper, 1986). For example: Your voice is beautiful, I can’t hear the song.

The example above means that the voice is bad, but it is showed in the opposite of one’s real meaning in order to amusing or emphatic.

6. Euphemism

Euphemism is the use of a pleasant mild word for something unpleasant (Bull, 2008:142). It is a kind of figure of speech which substitutes obvious and explicit words with the less direct ones. Euphemism catches the readers' attention more than the blunt and unappealing words. For example: the sun "blossomed out of the horizon", means the sun "rose".

The words 'blossomed out of the horizon' are used to substitute the word 'rose' to attract the readers more since those words create a different mood and atmosphere.

7. Synecdoche

Synecdoche is a figure of speech that a part refers the part to indicate whole (pars pro toto) and the whole refers to indicate a part (totem pro parte). For example: UIN Maliki Malang won the Malang football championship (totem pro parte).

The example above means that not all of UIN Maliki Malang that wins the championship. The several parts, like Football Club, win the championship.

8. Paradox

Paradox is a statement which seems to contain two opposite fact but is or may be true. It is a figure of speech in which a statement that seems contradictory or absurd but may be true. In other word paradox is a kind of statement that is true in some sense, although it appears self-contradictory and absurd at first. Its primary purpose is to track attention and produce dramatic effect. For example: "Freedom is slavery." "Ignorance is strength." (George Orwell, 1984)

Freedom is contradictory to slavery; yet, the sentence ‘freedom is slavery’ is not that far from the truth since in this life, even we have our own freedom, we still have to obey every rule that affects our way of life.

9. Metonymy

Metonymy is the substitution one of term for another with which is closely associated. In other words metonymy is replacing the word that is actually meant with something associated with an object or idea. In other words, one word is substituted with another word which is closely associated. For example: the Americans speak of the government as the “White House”.

The words ‘White House’ is already known as the term used to address the government of America.

10. Antithesis

Antithesis is a condition where a pair or more of strongly contrasting ideas or terms are presented together. It produces an effect of tension caused by the contradiction of the words. For example: “In doubt to deem himself a God, or Beast; In doubt his Mind or Body to prefer; (Alexander Pope)

The words ‘God’ and ‘Beast’, as well as ‘Mind’ and ‘Body’, which are contradictory to each other, are presented together to produce a certain effect caused by the contradiction of the words.

11. Apostrophe

Apostrophe is addressing some abstract object or person not present. It is a limited form of personification. It occurs when a poet or one of his characters addresses a speech to a person, animal, idea, or object. For example: “To you, my

purse, and to none other wight Complayne I, for ye be my lady dere!” (Geoffrey Chaucer)

Here, the speaker speaks to his purse as if it is a real person that is able to understand his words and feeling.

12. Litotes

Litotes is a figure of speech which employs an understatement by using double negatives or, in other words, positive statement is expressed by negating its opposite expressions. For example: This research is not too bad.

The example above means that this research is not able to be called good. But it is also not bad research.

2.3. Previous Study

The study which is used structural approach has been done in many times. The first is study which is entitled “Kajian Struktural dan Semiotik pada Puisi Encore A Toi, karya Victor Hugo” which has been studied in 2012 by Setri Wulan Indrawati, student of Yogyakarta State University. In her studies, she identified some problems which were able to be studied in Victor Hugo’s poem. One of them was metrical aspect. She described rhythmical pattern or meter with its function in the line. In other word, meter was not identified as the name like iambic, pyrrhic, trochaic, spondaic etc, but also their function or contribution in the totality of poem.

The second is study which is entitled “Gaya Bahasa Dalam Kumpulan Puisi Aku Manusia karya A. Mustofa Bisri dan Alternatif Pembelajaran di SMA”.

It has been done in 2011 by Mila Sulasmi Safaliah, student of IKIP PGRI Semarang. Her study explained the kinds of figurative language that was usually used in poetry. The special material in this previous study which was influenced this study was about personification. In general, personification is only use human activity (verb) in thing. But this previous study also identified the pronoun, especially possessive pronoun, such as his, her, their, our etc.

The last is the study which is entitled “Sosok Wanita dalam Puisi “Potrait d’Une Femme” karya Ezra Pound (Sebuah Kajian Melalui Pendekatan Struktural dan Semiotik)” by Lynda Susana Widya Ayu Fatmawaty, student of Diponegoro University, in 2009. The objectives of this previous research were: 1) to figure out the image of women in the author’s point of view which is reflected in the poem entitled Portrait d’Une Femme; 2) to describe the stereotype of women and the patriarchal domination as reflected in the poem. In order to answer above objectives, the researcher of this previous study used combination of structural-semiotic approach. The structural approach was used to analyze the poem intrinsically. Meanwhile the semiotic approach was used to reveal the meaning of the poem by considering the correlation between the sign and meaning. This previous study influences this research in analyzing the poem intrinsically, especially in analyzing rhyme pattern. In general, rhyme is analyzed only in its arrangement as huge rhyme, cross rhyme or flat rhyme. In her studies rhyme is analyzed by its value, its nature, its form and also internal rhyme.

CHAPTER III

ANALYSIS AND DISCUSSION

This chapter presents the analysis and discussion of this study. The writer structures his writing into some steps. The first is paraphrasing the sonnet. The second is analysis: identification and classification, also discussion in order to get maximum understanding; the function of each element which are identified and classified.

3.1.Paraphrasing

William Shakespeare's Sonnet XVIII "Shall I compare thee to a summer's day?" Siswantoro (2010:278).

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest,
Nor shall death brag thou wanderest in his shade,
When in eternal lines to time thou growest;

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

According to Bull, paraphrasing is restatement of something (written or spoken) in different word (2008:298). The researcher changes the poem into

paragraphs. A paragraph contains a stanza of the poem and the line will be restated in a sentence.

What can I say about you that could be good enough for me? You make me feel warm and happy like when it's a beautiful day in summer that relaxing and perfect. But actually in my mind, you're better than that. In May (summer season), the trees can be filled with the most beautiful blossom, and slight puff of wind can blow it all away. Unfortunately summer never lasts long enough. It doesn't like how I feel about you.

Sometimes the sun is too hot in summer, then it worn you out. Sometimes the sun loss its' shine, so it can cold all. Beautiful thing may lose its beauty eventually either by an accident, or in the course of time.

But your perfect beauty will never be lost in my mind no matter what happens. Not even your beauty can loss its' quality. Not even death can boast that it will take your beauty. Even when you become old in your way.

You will live forever. During there is someone who reads this poem. You will be lived in the minds of anyone who reads this poem.

Paraphrasing is used to retest comprehension the contain text of poem (Siswantoro, 2010:88). With the result, the researcher can identify and classify the intrinsic element especially rhythmic pattern, rhyme pattern and figurative language of poetry easily. Identification and classification will be studied in the following section.

3.2. Rhythmic Pattern, Rhyme Pattern and Figurative Language

3.2.1. Rhythmic Pattern

This section is the meters of William Shakespeare's Sonnet XVIII. The meters are identified by using Victoria Bull's Oxford Dictionary, John M. Echols and Hassan Shadily's English-Indonesian Dictionary and www.dictionaty.reference.com. They can show what word stressed or unstressed is. The stressed syllables are signed by letter s, and the unstressed syllables are signed by letter u.

u s | u s | s u | u s | u s

Shall I compare thee to a summer's day?

u s | u s | u u | u s | u u

Thou art more lovely and more temperate:

u s | u s | u s | u s | u s

Rough winds do shake the darling buds of May,

u s | u s | u s | u s | u s

And summer's lease hath all too short a date:

s u | u s | u s | u s | u s

Sometimes too hot the eye of heaven shines,

u s | u s | u s | u s | u s

And often is his gold complexion dimmed;

u s | u s | u s | s u | u s

And every fair from fair sometimes declines,

u s | u s | u s | u s | u s

By chance, or nature's changing course untrimmed;

u s | u s | u s | u s | u s

But thy eternal summer shall not fade,

u s | u s | u s | u s | u s

Nor lose possession of that fair thou owest,

u u | s s | u s | u s | u s

Nor shall death brag thou wanderest in his shade,

u s | u s | u s | u s | u s

When in eternal lines to time thou growest;

u s | u s | u s | u s | u s

So long as men can breathe, or eyes can see,

u s | u s | u s | u s | u s

So long live this, and this gives life to thee.

In general, sonnet uses iambic pentameter (Siswantoro, 2010:125). It means that a line consists of 10 syllables which are divided in 5 meter. A meter consists of 2 syllable which are in iambic pattern; unstressed in the first syllable and stressed in the second syllable. But William Shakespeare use some different meter like trochaic, pyrrhic, and spondaic in Sonnet XVIII. Rhythmic pattern will be analyzed in line 1 to 14.

1. Analysis rhythm in line 1

In line 1, the researcher finds trochaic pattern which are signed by stressed syllable followed by unstressed syllable, as in bolded words;

u s | u s | **s u** | u s | u s

*Shall I compare **thee to** a summer's day?*

In the bolded syllables above, Shakespeare uses trochaic pattern in order to give stress in important word; *thee*. In this line, Shakespeare wants to compare two different things; thee and a day in summer. The function of trochaic above is to introduce the object of this Sonnet; *thee*. Shakespeare also drives the reader to seek the answer who or what *thee* is.

2. Analysis rhythm in line 2

In line 2, pyrrhic pattern which are signed by unstressed syllable and followed by unstressed syllable is found for twice, as in bolded syllables;

u s | u s | **u u** | u s | **u u**

*Thou art more lovely **and** more temperate*

The function of two pyrrhic patterns here are to show the goodness of thou or thee where it gives prominent stress in the first syllable in words *lovely* and *temperate*.

3. Analysis rhythm in line 3

In line 3, the researcher found iambic pattern in all meters. This line is called iambic pentameter.

u s | u s | u s | u s | u s

Rough winds do shake the darling buds of May,

Iambic pattern is signed by using of unstressed syllable which is followed by stressed syllable. It gives prominent to the last syllable in each meter. The function of iambic pentameter in this line is to introduce the problem or conflict which will be shown. This pattern is related with the figurative language in this line.

4. Analysis rhythm in line 4

In line 4, William Shakespeare uses iambic pattern which is signed by unstressed syllable which is followed by stressed syllable to close the first quatrain. This pattern is a regular pattern which is used in a sonnet. The function of iambic pattern here is that Shakespeare reputes that all words in this line is important as the closing of the first quatrain. It also shows the weakness of summer which be compared with thee.

u s | u s | u s | u s | u s

And summer's lease hath all too short a date:

5. Analysis rhythm in line 5

In line 5, the researcher finds trochaic pattern, stressed syllable-unstressed syllable, as in bolded syllables;

s **u** | u s | u s | u s | u s

***Sometimes** too hot the eye of heaven shines,*

Shakespeare uses trochaic pattern in the first word in the second quatrain. The function of trochaic here is to open the second quatrain. It means that he wants to change the introduction (first quatrain) to the second quatrain. The second quatrain will be the opening of problem before the climax. So,

Shakespeare wants the reader of his sonnet to feel the opening of the problem by stressed syllable.

6. Analysis rhythm in line 6

The researcher finds that Shakespeare uses iambic pattern only in this line.

u s | u s | u s | u s | u s

And often is his gold complexion dimmed;

Iambic pattern is signed by using of unstressed syllable which is followed by stressed syllable. It is give prominent to the last syllable in each meter. The function of iambic pentameter pattern here is to follow line 5 which show the weakness of summer. It also relates with the figurative language found in this line.

7. Analysis rhythm in line 7

The researcher finds trochaic pattern which is identified by stressed syllable followed by unstressed syllable in line 7, as in bolded syllables;

u s | u s | u s | **s** **u** | u s

*And every fair from fair **sometimes** declines,*

The function of trochaic in this line is to show that word *declines* which is the consequence of line 5 and line 6 where the sun shines too hot and also dimmed in cold with the result that *every fair from fair declines*.

8. Analysis rhythm in line 8

In line 8, William Shakespeare use iambic pattern in all meters. He also uses this pattern to close the second quatrain. It means that all words in this line are important to close the second quatrain as the cause of the weakness of summer.

u s | u s | u s | u s

By chance, or nature's changing course untrimmed;

9. Analysis rhythm in line 9

The researcher find pyrrhic pattern which are signed by unstressed syllable-unstressed syllable in line 9, as in bolded syllables;

u s | u s | **u** **u** | u s

*But thy eternal summer **shall** not fade,*

Pyrrhic here is used to show the importance of word *shall*. The word is spoken as weak in order to show that the eternal of poem isn't easy to get faded. The function of this pattern is to suggest thee if *thee* won't go end after past every conflicts in quatrain 2.

10. Analysis rhythm in line 10

In line 10, the researcher finds pyrrhic pattern again, as in bolded syllables;

u s | u s | **u** **u** | u s | u s

*Nor lose possession **of** that fair thou owest,*

In this line, Shakespeare give prominent to phrase *fair thou owest*. He use pyrrhic pattern before that phrase. The function of this pattern is to show that *the fair thou owest* won't be ended. It relates to line 9.

11. Analysis rhythm in line 11

The researcher finds pyrrhic pattern, as in bolded syllables;

u **u** | s s | u s | u s | u s

***Nor shall** death brag thou wanderest in his shade,*

Pyrrhic is used to show that these words are not the main idea or not important thing in this line. In this line pyrrhic pattern is also followed by spondaic pattern, as in bolded syllables;

u u | s s | u s | u s | u s

*Nor shall **death brag** thou wanderest in his shade,*

Spondaic pattern is used to show that the words *death* and *brag* have more important meaning than *nor* and *shall* in this line. The function of pyrrhic and spondaic pattern above is also to suggest thee if *thee* won't be ended as the same with line 9 and 10.

12. Analysis rhythm in line 12

In line 12, the researcher finds the same pattern in all meter which is called iambic pentameter. Shakespeare closes the third quatrain with regular pattern again, as in line;

u s | u s | u s | u s | u s

When in eternal lines to time thou growest;

The function of iambic pentameter here is to close quatrain 3 with the result that Shakespeare tries to suggest *thee* won't be ended. This pattern is also related to metaphor in this line.

13. Analysis rhythm in line 13

The researcher finds that William Shakespeare opens the couplet which becomes the result of this sonnet with iambic pattern.

u s | u s | u s | u s | u s

So long as men can breathe, or eyes can see,

The function of this pattern is to show that this line is contained of final suggestion that is given by Shakespeare to thee. So, all words here are given prominent meaning.

14. Analysis rhythm in line 14

In the last line, iambic still becomes the most regular meter which is used by William Shakespeare in Sonnet XVIII.

u s | u s | u s | u s | u s

So long live this, and this gives life to thee.

The function of iambic pentameter in the end of Sonnet XVIII is Shakespeare wants to show the result of suggestions which are given. Shakespeare shows the eternal of thee will still alive when this is live. The last 2 lines is also give important information to the reader about what *thee* is.

3.2.2. Rhyme Pattern

Rhyme is one of characteristic of poem by the definition of poem in Victoria Bull's Oxford Pocket Dictionary. Analyzing of rhyme is based on analysis rhyme by nature, analysis rhyme according to the value and analysis rhyme by arrangement.

Shall I compare thee to a summer's day? (A)

Thou art more lovely and more temperate: (B)

Rough winds do shake the darling buds of May, (A)

And summer's lease hath all too short a date: (B)

Sometime too hot the eye of heaven shines, (C)
 And often is his gold complexion dimmed; (D)
 And every fair from fair sometime declines, (C)
 By chance, or nature's changing course untrimmed; (D)

But thy eternal summer shall not fade, (E)
 Nor lose possession of that fair thou owest, (F)
 Nor shall death brag thou wanderest in his shade, (E)
 When in eternal lines to time thou growest; (F)
 So long as men can breathe, or eyes can see, (G)
 So long lives this, and this gives life to thee. (G)

In general Shakespearean sonnet use ABAB CDCD EFEF and GG rhyme pattern. Rhyme pattern of Sonnet XVIII will be analyzed more completely in the following section.

1. Analysis rhyme by nature

a) Quatrain 1

The researcher finds that the first line belongs to masculine rhyme. Masculine rhyme appears pressure on the vocal sound at the word *day* which is spoken der. It is also related with rhythmic pattern of line 1 which is called by masculine ending (ends by stressed syllable). The second line belongs to feminine

rhyme. It is signed by e-mute at the end of line in word *temperate*. Vowel e in *temperate* isn't spoken or silent as 'tempərət. The third line is identified as masculine rhyme, the same with the first line. The word *May* appears pressure on the vocal sound. So word *May* is spoken as mei. In the fourth line, word *date* is spoken as deit. It is identified that letter e in *date* is silent. It means that line 4 is end by e-mute. So it belongs to feminine rhyme.

b) Quatrain 2

The fifth line belongs to masculine rhyme. There is a pressuring of vowel e in word *shines*. *Shines* is spoken as ʃainz. The sixth line is identified as masculine rhyme with the pressuring vowel ɪ in word *dimmed*. The word is spoken as dɪmd. The seventh line is also identified as masculine rhyme. Pressuring vowel ɪ in word *declines* is to be the key. A Word decline is spoken as dɪ'klaɪnz. The eighth line belongs to masculine rhyme because there is a vowel pressuring. Vowel ɪ is pressured in word *untrimmed*. *Untrimmed* is spoken as antrɪmd.

c) Quatrain 3

In the ninth line, the researcher identify that word *fade* is spoken as feɪd. Vowel e in the word is silent. It is called e-mute. So this line belongs to feminine rhyme. In the tenth line, word *owest* is spoken as əʊzt. The pressuring in vocal ʊ becomes line 10 belongs to masculine rhyme. The eleventh line belongs to feminine rhyme. Word *shade* contains e-mute. Vowel e in the end of word isn't spoken. *Shade* is spoken as ʃeɪd. Word *growst* has the same pattern with word

owest. Pressuring vowel ə makes stressed in the last syllable in this line. *Growst* is spoken as grəʊzt. So, the twelfth line belongs to masculine rhyme.

d) Couplet

In the thirteenth line, word *see* is spoken as si:. There is a pressuring in the vowel i. So, line 13 belongs to masculine rhyme. In the last line of Sonnet XVIII, Shakespeare uses word *thee* as the end word. Word *thee* is spoken as ði:. The vowel i is gotten pressure and stressed. It is called masculine rhyme.

2. Analysis rhyme according to value

a) Quatrain 1

According to the value, the word *day* in the latest line 1 is identified as poor rhyme because the last word has a sound element. In line 2, word *tempered* has 3 sound elements. So, this line is identified as rich rhyme. Word *May* in line 3 has only a sound element. Line 3 belongs to poor rhyme. Word *date* in line 4 is identified as poor rhyme. This line has only a sound element.

b) Quatrain 2

Line 5 is ended by word *shines*. A word *shines* has only a sound element. So it is belonging to poor rhyme. A word *dimmed* in line 6 only has a sound element. So it is called poor rhyme. In line 7, a word *declines* has 2 sound elements. So, line 7 is identified as coverage rhyme. So do with line 7. Word *untrimmed* in line 8 has 2 sound elements. So, line 8 also called ad coverage rhyme.

c) Quatrain 3

The latest word in line 9 is *fade*. It is identified has only sound element. So, this line belongs to poor rhyme. Word *owest* is the last word in line 10. It has only a sound element. So, line 10 is belonging to poor rhyme. In line 11, word *shade* is identified as poor rhyme, because it has only a sound element as the end of line 11. Line 12 is ended by word *growest*. Word *growest* is only has a sound element. So it belongs to poor rhyme.

d) Couplet

A word *see* ends line 13. This line belongs to poor rhyme because word *see* has only a sound element. William Shakespeare's Sonnet XVIII is ended by word *thee*. This word only has a sound element. So, the last line is belonging to poor rhyme.

3. Analysis rhyme by arrangement

a) Quatrain 1

Line 1 is ended by word *day*, line 2 is ended by word *temperate*, line 3 is ended by word *May* and line 4 is ended by word *date*.

From the identification above, the first quatrain of William Shakespeare's Sonnet XVIII is arranged by cross rhyme because line 1 and 3 are ended by the same sound. Line 2 and 4 are also ended by the same sound.

b) Quatrain 2

Line 5 is ended by word *shines*, line 6 is ended by word *dimmed*, line 7 is ended by word *declines* and line 8 is ended by word *untrimmed*.

From the identification above, the second quatrain of William Shakespeare's Sonnet XVIII is arranged by cross rhyme because line 5 and 7 are ended by the same sound. Line 6 and 8 are also ended by the same sound.

c) Quatrain 3

Line 9 is ended by word *fade*, line 10 is ended by word *owest*. line 11 is ended by word *shade* and line 12 is ended by word *growst*.

From the identification above, the third quatrain of William Shakespeare's Sonnet XVIII is arranged by cross rhyme because line 9 and 11 are ended by the same sound. Line 10 and 12 are also ended by the same sound.

d) Couplet

Line 13 is ended by word *see* and line 14 is ended by word *thee*.

From the identification above, a couplet of William Shakespeare's Sonnet XVIII is arranged by flat rhyme because lines 13 and 14 have the same sound in the end of each line.

The rhyming pattern of William Shakespeare's Sonnet XVIII is *abab*, *cdcd*, *efef* and *gg*. The function Shakespeare uses this rhyme pattern is to show that this sonnet is serious sonnet which is show the beauty and eternal of a poem and also about the formation of rhythmic pattern and figurative language used.

4. Analysis rhyme by form

Analyzing rhyme by form is based on the analyzing rhyme by arrangement above. Rhyming pattern of William Shakespeare's Sonnet XVIII is arranged in *abab*, *cdcd*, *efef* and *gg*. So the analysis rhyme by form will be used the

comparison like how is the rhyming pattern by arrangement above. It means that the first line will be compared with the third line, the second line with the fourth, the fifth line with the seventh line and soon. The thirteenth line will be compared with the fourteenth line.

a) Quatrain 1

Line 1 is ended by word *day* and line 3 is ended by word *May*. The stressed vowel of following sounds in words *day* and *May* are identical. So it identified as perfect rhyme. Line 2 is ended by word *temperate* and line 4 is ended by word *date*. The final consonant sounds of the words *date* and *temperate* are identical, but the vowels are different, creating similar but not identical sounds. So it belongs to half rhyme.

b) Quatrain 2

Line 5 is ended by word *shines* and line 7 is ended by word *declines*. It belongs to perfect rhyme because the stressed vowel of following sounds in words *shines* and *declines* are identical. Line 6 is ended by word *dimmed* and line 8 is ended by word *untrimmed*. It belongs to perfect rhyme surely. The stressed vowels of following sounds in words *dimmed* and *untrimmed* are identical.

c) Quatrain 3

Line 9 is ended by word *fade* and line 11 is ended by word *shade*. The stressed vowel of following sounds in words *fade* and *shade* are closely identical. It belongs to perfect rhyme. Line 10 is ended by word *owest* and line 12 is ended by word *growst*. It is belonging to perfect rhyme because the stressed vowel of following sounds in words *owest* and *growst* are identical.

d) Couplet

Line 13 is ended by word *see* and line 14 is ended by word *thee*. The stressed vowel of following sounds in words *see* and *thee* are identical. So it is identified as perfect rhyme.

5. Internal rhyme

a) Quatrain 1

In the first quatrain, the researcher doesn't find any internal rhyme. It means that there isn't the same sound between the middle and the end of each line.

b) Quatrain 2

In the second quatrain, the researcher finds two internal rhymes. It is in the fifth, sixth and seventh line, as in underlined words;

Sometimes too hot the eye of heaven shines. (15)

And often is his gold complexion dimmed; (16)

In the fifth line, word *sometimes* and *shines* have the same ending sound. In the sixth line, words *gold* and *dimmed* have the same sound in the end of each word. The functions of that internal rhyme are to give intensive feeling in those lines. It means that every internal rhyme above gives prominent meaning in the conflict or weakness of summer.

c) Quatrain 3

In quatrain 3, the researcher finds an internal rhyme. It is in line 10 which word *that* and *owest* have the same sound in the end of each word, as in underlined words;

Nor lose possession of that fair thou owest,

d) Couplet

In the couplet, the researcher doesn't find any internal rhyme. It means that there isn't the same sound between the middle and the end of each line.

3.2.3. Figurative Language

According to Siswantoro, one of the characteristics of poem is the use of figurative language (2010:24). The figurative language found will be analyzed in following section.

1. Quatrain 1

In the first line, the researcher finds 8 figurative languages. They will be analyzed as follow:

a) *Shall I compare thee*

The word *thee* in phrase above is identified as apostrophe because it is addressing some abstract person that is not present. This figurative language is used to open the poem. Shakespeare wants the reader embittered with the "thee". It also relates to the rhythmic pattern; trochaic.

b) *A summer's day*

The phrase above is in the first line. It is a form of implicit personification because the increasing of 's in word *summer* is representing a human characterize. Actually increasing 's in a noun is only able to possessive pronoun of human. The function of this personification is related to the formation of rhythmic pattern in line 1. It also related to the formation of rhyming pattern in line. It also has function as the comparison of thee which becomes the main character in this sonnet. Shakespeare tries the readers to more interested to know who thee is.

c) *Thou art more lovely*

Word thou in the phrase above is a form of apostrophe. Shakespeare addresses his speech to some abstract person which isn't present. The function of this figurative language is to open line 2. It also has relation with the formation of rhythmic patter in line 2.

d) *Rough winds do shake*

The phrase above which is in the third line is identified as figurative language; personification. Because the phrase uses human activity *do shake* to subject *rough winds*. Actually *rough winds* is not a human which can't *do shake*. This figurative language is related to the formation of meter in rhythmic pattern of line 3. The function of this personification here is to introduce the weakness of summer. Shakespeare wants the reader to be more interested to know the main character.

e) *The darling buds*

The phrase above is in the third line. It belongs to personification in where *buds* have *darling*. This phrase contains a representation of human. Darling is usually used to show someone who is loved. This figure of speech used to support thee. Here, summer is draw destruct something beautiful, something loved.

f) *The darling buds of May*

The phrase above is identified as metaphor. *The darling buds of May* is a vehicle for tenor summer flower. Metaphor above has function in relation in line 1 as rhyming pattern. By this figurative language line 1 and 3 have the same ending sound.

g) *And summer's lease*

The phrase above is in the fourth line. Lease which means contracts land or house is a human activity. This phrase represents a human activity in the summer. In fact summer is a session which can't lease a thing. The researcher also finds a human activity which is used by thing again. It is the using of 's in word *summer*. The meaning of this figure of speech is the lease (time) of summer.

h) *And summer's lease hath all too short a date*

The researcher identifies the phrase above is metaphor. It is a vehicle from tenor; summer season is too short and no longer time. This figure of speech has relation with the rhythmic pattern in line 4 to be iambic pentameter.

2. Quatrain 2

In this line, the researcher finds 6 figurative languages which are analyzed as follow:

a) *The eye of heaven*

Metaphor is found in line 5. The phrase above is a vehicle for tenor sun. Sun is compared with the eye of heaven in this phrase. This phrase also has contribution in formation of word (meter) in line 5. If Shakespeare uses the tenor, it won't be pentameter. So, the function of this figure of speech is to build iambic pentameter in rhythmic pattern.

b) *Is his gold complexion*

This phrase which is in the sixth line belongs to personification. Word his is possession pronoun of the eye of heaven which means sun. Actually word his is used to possession pronoun of men. It can be possession pronoun of a thing like sun. The meaning of this figurative language is the light of sun.

b) *Is his gold complexion dimmed*

Phrase above is identified as metaphor because it implies something. The phrase; gold complexion dimmed, is tenor of the sun light is dimmed. This phrase also relates to the rhythmic pattern in line 6. If Shakespeare uses the tenor, it won't be pentameter. It also forms the rhyme pattern which the end is the same with line 8.

c) *And every fair from fair sometimes declines*

The researcher identifies that phrase above is vehicle for tenor; going older. It means that the phrase above is belonging to metaphor. The function of this figurative language is to make an internal rhyme in line 7.

d) *Nature's changing*

The phrase above is identified as personification. The researcher finds a human activity which is used by thing. It is the using of 's in word *nature*. The meaning of this figure of speech is the change of nature (season).

e) *Nature's changing course untrimmed*

The phrase above is vehicle. The tenor is a bad season change. So it belongs to a form of metaphor. This figure of speech has function in the relation to the formation of rhyme pattern of line 8. The end of this line has the same sound with line 6.

2. Quatrain 3

In the third quatrain, the researcher finds 9 figurative languages which are analyzed as follow:

a) *But thy eternal summer*

The word *thy* in phrase above is identified as apostrophe because it is addressing some abstract object or person which isn't present. The function is in relation to the rhythmic pattern in line 9 to build iambic in the first meter as an opening of this line.

b) Eternal summer

The phrase above belongs to hyperbole. It is exaggerated statement not meant to be taken literally. It is impossible that summer is eternal or forever. Shakespeare wants to give good effect in thee. He states that thee has eternal summer which means long last beauty.

c) Thou owest

The word thee in phrase above is identified as apostrophe because it is addressing some abstract person that is not present. The function of this figurative language is in the relation to the formation of rhythmic pattern in the last meter in line 10. Because word thou is unstressed, it is called iambic pattern.

d) Death brag

The phrase above is identified as personification because *death* is thing that can't *brag*. The phrase is using human activity in a thing. The function of this figurative language is in the relation to spondaic pattern in this line.

e) Death brag thou

The word thou in phrase above is identified as apostrophe because it is addressing some abstract object or person not present. It also related to the formation of rhythmic pattern in line 11. Because word thou is unstressed, it is called iambic pattern.

f) In his shade

The phrase above is also identified as personification. Word *his* in the phrase is refers to death. Actually his is a possession pronoun of men. This

figurative language means shade of death. The function of this personification is in the relation to the formation of rhythmic pattern; iambic in this line.

g) *Death brag thou wanderest in his shade*

The phrase above is identified as a vehicle. The tenor is quiet drive you to the loneliness. The function of this figurative language is in the relation with the formation of rhythmic pattern and also rhyme pattern which has the same ending sound with line 9.

h) *Thou growest*

The word thou in phrase above is identified as apostrophe because it is addressing some abstract object or person not present. The function of this figure of speech is related to the formation of iambic in the last meter in line 11.

i) *When in eternal lines to time thou growest*

The phrase above belongs to metaphor. It is a vehicle for tenor the passion that you grow so far. This figure of speech has a function to form the rhythmic pattern and also rhyme pattern of line 12.

3. Couplet

The researcher finds 4 figurative languages which are analyzed as follow:

a) *So long as men can breathe, or eyes can see*

The phrase above belongs to simile. The using of *as* is being the key. Simile is comparing two different things that use *as* or *like*. Simile in this line has function in the relation of formatting iambic pentameter in line 13.

b) So long lives this

The word *thee* in phrase above is identified as apostrophe because it is addressing some abstract object or person not present. It also has contribution in the formation of rhythmic pattern in line 14. So, the function of this figurative language as in the structure system is to build iambic pattern.

c) And this gives life

The word *thee* in phrase above is identified as apostrophe because it is addressing some abstract object or person not present. The function of this figurative language as in the structure system is to build iambic pattern.

d) Gives life to thee

The word *thee* in phrase above is identified as apostrophe because it is addressing some abstract object or person not present. This figurative language has functioned in relation of rhyme pattern. It build iambic pattern in this line. The word *thee* has the same sound with word *see* in line 13. It also closes the sonnet with the euphonious sound.

By understanding all of figurative language, the researcher concludes that the main character, *thee*, in Sonnet XVIII is a poem. Shakespeare speaks to a poem. He wants to show the eternal of a poem by compare it with a summer's day which has no longer time. Shakespeare also gives a message to the reader to always read poem because by reading, the poem will be alive forever. It also can remember who wrote it. In the couplet, as the conclusion of sonnet, Shakespeare states that the poem will alive as long as man can breathe or eyes can see which refers to the reader who read the poem.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter is the result of analyzing and discussing rhythmic pattern, rhyme pattern and figurative language in William Shakespeare's Sonnet XVIII. It is also about the presentation on the conclusion that becomes the answer of statements of the problems formulated in this study. It is followed by the suggestion in reference to the research analysis and discussion. The researcher formulates the result of his study in three sections, as in following section:

1.1. Conclusion

For the final result, Shakespeare doesn't use only iambic in Sonnet XVIII, but he still defends pentameter as a main character of sonnet. He also uses variety of rhyme pattern. It is organized as rhyme by nature, rhyme by value, and rhyme by form, also internal rhyme. By the rule that bind a sonnet. Shakespeare can use so many figurative languages in variety form. The explanation will be presented in the next sections.

1.1.1. Rhythmic pattern of Sonnet XVIII

The researcher finds not only iambic as the regular pattern in a sonnet, but his study also finds other pattern in William Shakespeare's Sonnet XVIII. They are: Trochaic in line 1, in syllables: *thee to*. Two pyrrhic patterns in line 2, in syllables: *ly and* and *perate*. Trochaic pattern is in line 5, in syllables; *sometimes*.

Trochaic pattern is in line 7, in syllables; *sometimes*. Pyrrhic pattern in line 9, in syllables; *mer shall*. Pyrrhic in line 10, in syllables; *nor shall*, and spondaic pattern in line 10, in syllables; *death brag*.

1.1.2. Rhyme pattern of Sonnet XVIII

Rhyme pattern of William Shakespeare's Sonnet XVIII is analyzed in rhyme according to nature, rhyme according to value, rhyme according to arrangement, rhyme according to form and also internal rhyme. The final result of analyzing will be described in the next paragraphs. The following paragraph describes the result of analyzing rhyme according to nature and rhyme according to value.

Line 1 belongs to masculine rhyme and also belongs to poor rhyme. Line 2 belongs to feminine rhyme and also belongs to rich rhyme. Line 3 is belonging to masculine rhyme and also called as poor rhyme. Line 4 belongs to feminine rhyme and also poor rhyme. Line 5 belongs to masculine rhyme and also belongs to coverage rhyme. Line 6 belongs to masculine rhyme and also belongs to poor rhyme. Line 7 belongs to masculine rhyme and also belongs to coverage rhyme. Line 8 belongs to masculine rhyme and also belongs to coverage rhyme. Line 9 belongs to feminine rhyme and also belongs to poor rhyme. Line 10 belongs to masculine rhyme and also belongs to poor rhyme. Line 11 belongs to feminine rhyme and also belongs to poor rhyme. Line 12 belongs to masculine rhyme and also belongs to poor rhyme. Line 13 belongs to masculine rhyme and also belongs to poor rhyme. The last line belongs to masculine rhyme and also belongs to poor rhyme.

rhyme. The following paragraph describes the result of analyzing rhyme according to arrangement and form.

William Shakespeare's Sonnet XVIII is rhymed in ABAB, CDCD, EFEF and GG. Line 1 and line 3 are called as perfect rhyme. Line 2 and line 4 are called as half rhyme. Line 5 and line 7 are called as perfect rhyme. Line 6 and line 8 are also called as perfect rhyme. Line 9 and 11 are identified as perfect rhyme. Line 10 and line 12 are also belonging to perfect rhyme. The couplet also belongs to perfect rhyme. The following paragraph is describing internal rhyme.

The researcher finds 3 internal rhymes in William Shakespeare's Sonnet XVIII. The first is in line 5, in words; *sometimes* and *shines*. The second is in line 6, in words; *gold* and *dimmed*. The last is in line 10, in words; *that* and *owest*.

1.1.3. Figurative language in Sonnet XVIII

Figurative language is a must in sonnet. The researcher finds 27 figurative languages in William Shakespeare's Sonnet XVIII. They are metaphor, personification, apostrophe, hyperbole and simile. The researcher finds metaphors in line 3; *The darling buds of May*, 4; *And summer's lease hath all to short a date*, 5; *The eye of heaven*, 6; *Is his gold complexion dimmed*, 7; *And every fair from fair sometimes declines*, 8; *Nature's changing course*, 9; *death brag thou wanderest in his shade* and 12; *When in eternal lines to time thou growest*. Personifications are found in line 1; *A summer's day*, 3; *Rough winds do shake*, 3; *The darling buds*, 4; *And summer's lease*, 6; *Is his gold complexion*, 8; *Nature's changing*, 11; *Death brag thou* and 11; *In his shade*. Apostrophes are found in line

1; thee, 2; thou, 9; thy, 10; thou, 11; thou, 12; thou, 14; this, 14; this and 14; thee. Hyperbole is found for once in line 9; *Eternal summer*. Simile is also found for once in line 13; *So long as men can breathe, or eyes can see*. Every figurative language which is found has a function in the formation of rhythmic pattern and also rhyme pattern in Shakespeare's Sonnet XVIII. It means that they this sonnet is built by figurative language, rhythmic pattern, rhyme pattern which are relating each other.

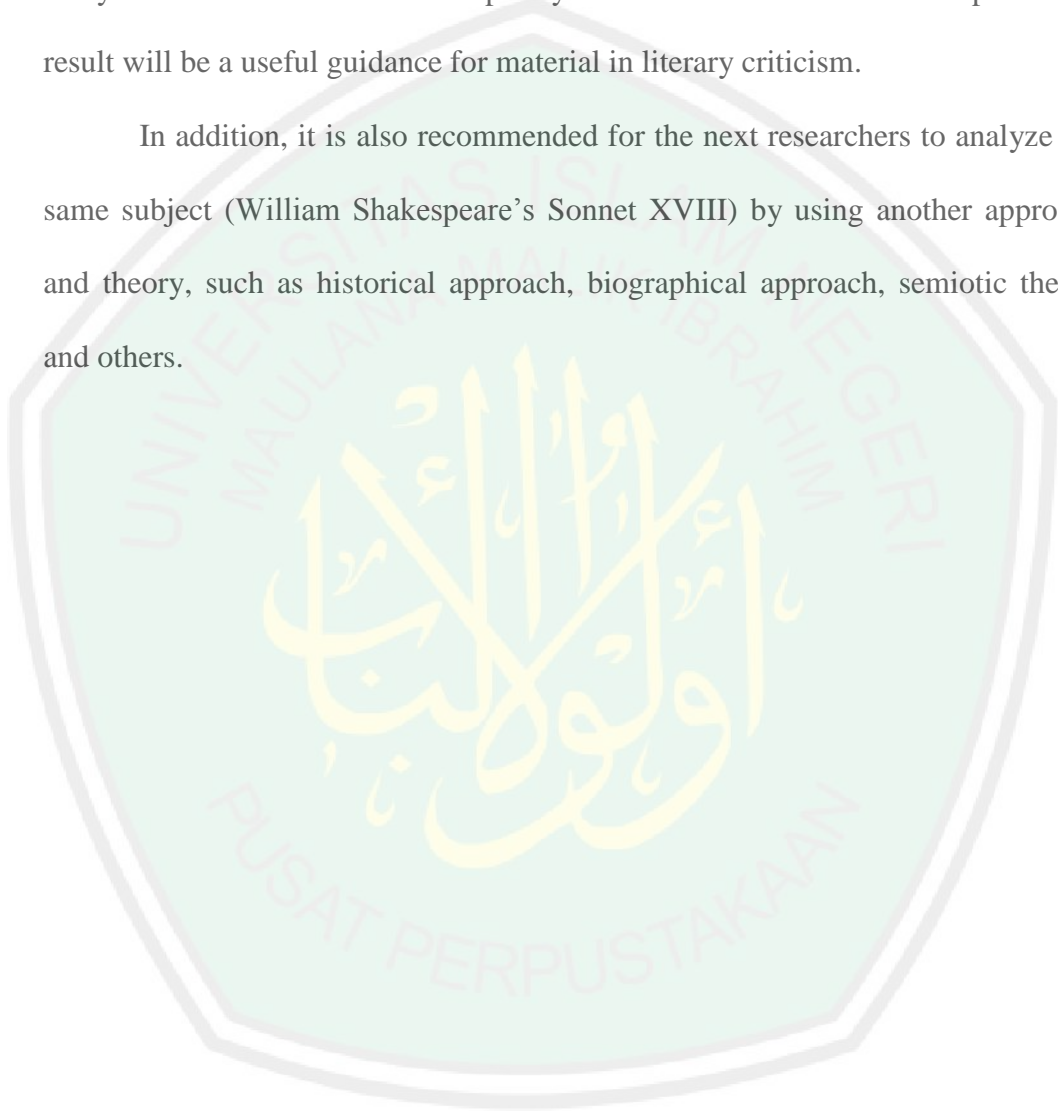
Finally, William Shakespeare's Sonnet XVIII is proven to be a structure which has idea of wholeness, idea of transformation and idea of self-regulation. Sonnet XVIII show its wholeness in the relation which is built by the intrinsic elements. Idea of transformation is related to the producing a sonnet. Shakespeare can produce more than 100 sonnets, including Sonnet XVIII, with the rule which is regulates. Self-regulation in Sonnet XVIII is shown in the main rhyme pattern; abab, cdcd, efef and gg. It is the rule which differentiates Shakespearian sonnet with other sonnet.

1.2. Suggestion

The writer analyzes and discusses only on the rhythmic pattern, rhyme pattern and figurative language in this study. Therefore, it is suggested for the next researchers not only analyzes and discusses only on the rhythmic pattern, rhyme pattern and figurative language, but hopefully next research also analyzes and discusses other intrinsic elements such as diction, theme, alliteration, imagery, sound and soon. Many previous researchers prefer to analyze and discuss more

intrinsic elements of poetry than this study, but they don't include the interrelationship among intrinsic elements. Probably it will be more challenging to analyze all intrinsic elements of poetry and also their interrelationship that the result will be a useful guidance for material in literary criticism.

In addition, it is also recommended for the next researchers to analyze the same subject (William Shakespeare's Sonnet XVIII) by using another approach and theory, such as historical approach, biographical approach, semiotic theory and others.



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