

# CHAPTER I

## INTRODUCTION

### A. Background of Research

A general premise known in the world of literature mentions that every literary work of every kind has both form and content. One of kinds of literary works is poem, which belongs to the genre of poetry. It is then as well true that a poem has its own form and content. In other words, as stated by Russel (1966: 6), “a poem will have a basic structure and a particular experience to relate.” Consequently, in the case of poem, there are such various forms as *roundel*, *hymn*, *ode*, *eulogy*, *occasional poem*, and *sonnets*. As such, the labeling is based on the form of a poem (Russel, 1966: 34).

Among these forms, *sonnet* is one of the most well known, and of all poets known to write many sonnets, William Shakespeare was one of the most outstanding. Sonnet is a poem containing fourteen lines with iambic pentameter. Particularly, Shakespeare’s sonnets there is often a correspondence between the units marked off by the rhymes and the development of the thought. The three quatrains, for instance, may present three examples and the couplet conclusions or present three statement of one idea plus an application (Frederik, 1988: 72).

Discussing Shakespeare’s sonnets, people cannot avoid talking as well their themes, since theme is one of content elements of a poem, and stands as much important as diction, imagery, figurative language, and

rhyme. Russel (1966: 42) emphasizes that theme is “the central concept developed in a poem. It is the basic idea which the poet is trying to convey and which, accordingly, it allows directing his imagery.” Most of the images, in other words, are designed to present the central theme, or main idea, of the poem. The theme is in another light, and the poet’s reason for writing the poem is often in the first place. It is usually an abstract concept coming through idioms and imageries.

Many of Shakespeare’s sonnets explain about themes, such as beauty and love. The theme of love is also categorized in such various kinds as telling about love to friends, love in absence, love to compensation, love to religion, love turned to lust, and love to mistress. Thus, it is plausibly true that the theme of love is dominant, since love can drive people to do anything, since love can also lead people to misery, get them crazy, drop them stupid, encourage them to be criminals, and even force them to death. So, the most of Shakespeare’s sonnets contains the experience of love that influences life of men.

Commonly, in his sonnets, Shakespeare expressed the theme of love through the figures of speech. The use of such figures of speech aims at making clear the expressions and adding beauty into the poem. Figures of speech constitutes a mode of expression in which words used out of their literal meaning or out of their ordinary use in order to add beauty or emotional intensity or to transfer the poet’s sense impressions by comparing or identifying one thing with another that has a meaning familiar to the reader. Some important figures of speech are: simile,

metaphor, personification, hyperbole and symbol. In this case, Warner (in Tarigan, 1985: 52), enhances the discussion by his emphasis that “*gaya bahasa adalah bahasa indah yang digunakan untuk meningkatkan efek dengan jalan memperkenalkan dan memperbandingkan suatu benda/hal tertentu dengan benda/hal lain yang lebih umum.*”

In his Sonnets, Shakespeare always put forward poetic elements constituted from the figures of speech. For example, in *Sonnet 18*, Shakespeare uses hyperbole, that is, employing extreme exaggeration. In this sonnet, Shakespeare says his lady is more beautiful than a summer’s day. The purpose of the poem is to develop this hyperbole with a certain amount of poetic validity.

It can surely be simplified to that a poem is supposed to contain the poetic elements. A poem has contained poetic elements, which are formed of figures of speech or figurative language. Poetic elements are elements that arise from the physical nature of words, or may be defined as the principles by which the poem is generated or according to which one element follow another. Commonly, the poetic expression consists of such elements as metaphor, metonymy, simile, personification, rhyme, repetition, alliteration, etc. This is enforced by Jakobson (in Rusmana, 2004: 67), “*struktur puisi adalah bahwa puisi harus dikaji dari segi ekspresi, yakni bentuk yang terbaca (atau terdengar), khususnya gejala fonologis dan structural.*”

The above explanation lead to a notion that love becomes the main theme in Shakespeare's sonnets, since love influences the life of human beings, since it has always been bearing major effects, good or bad, to everyone who feels it. Another notion coming forward is that poetic elements constituted of figures of speech are needed in such a way to add beauty into the language or expression of the theme. As such, the expression, the main idea, or the content of poems become more interesting and beautiful, easier to read, and especially bring forward the illustration clearly. All of this protrudes up to be an interesting object to analyze, so that this research is entitled *The Theme of Love and the Figures of Speech in William Shakespeare's Sonnets*.

### **B. Statement of Problem**

Based on the above background, the problem of this research can be formulated into such questions as below:

1. How does love influence Shakespeare's sonnets?
2. What figures of speech are used in the theme of love in Shakespeare's sonnets?

### **C. Purpose and Significance of Research**

The purpose of this research comprises such important points as mentioned below:

1. To comprehend the influence of love in Shakespeare's sonnets.
2. To know the figures of speech used in the theme of love in

Shakespeare's sonnets.

The significance of the research lies on two foundations. *First*, for the researcher, this research gives a chance to apply what the researcher knows about poem and the figures of speech. *Second*, for the reader, this research is expected to be a helpful source in comprehending poem, poetry, and literary works in the broader sense.

#### **D. Conceptual Framework**

Literature, as emphasized by Shahnnon (in Pradopo, 1987: 6), "is divided into three kinds: prose, drama, and poetry." According to Coleridge, a Romantic British Poet, poetry is the most beautiful words in the most beautiful composition. On the other, Wordsworth proposed his idea that poetry is a spontaneous overflow of powerful feeling, while Auden stated that poetry is the expression of mixed feeling.

Poetry, as a matter of fact, is considered within two aspects: form and structure. Poetry is written in systematic pattern, it has stanza and is written line by line. According to Russel's theory, form is the complete package that has a distinguishable content. "A poem usually describes the details of the form with the various tools of versification, and forms in poetry comprises sonnet, roundel, ode, and hymn (Russel, 1966: 34).

Sonnet is a fourteen-line poem written in iambic pentameter. In Shakespeare's view (Frederik, 1988: 116), "*sonnet* is usually written in three quatrains and a couplet, with rhyme *a-b-a-b-c-d-c-d-e-f-e-f-g-g*,

*roundel* is a circular design that is used as a decoration or to identify a thing, while *ode* is usually employed for a long lyric poem.” Moreover, serious in subject, elevated in style, and much elaborate in its stanza structure, are the features of ode. On the other, hymn is song of praise to God.

The next aspect of a poem is *content* or *structure*. Jakobson (in Rusmana, 2004: 67) states that “*struktur puisi adalah bahwa puisi harus dikaji dari segi ekspresi, yakni bentuk yang terbaca (atau terdengar), khususnya gejala fonologis dan structural.*” According to Pradopo (1987: 120-121), “poetry is a structure (signs) which has meaning.” In trying to analyze poetry, readers may conduct structural analysis. The structural analysis tries to figure out the structure of poetry. It analyses, for example, a poem, and elaborate it into its elements and its functions due to the meaning. This is all emphasized by Hawkes (in Pradopo, 2001: 97), that “poetry consists of structured elements of which its meaning has relation with other elements of its structure and even with the whole poetry.”

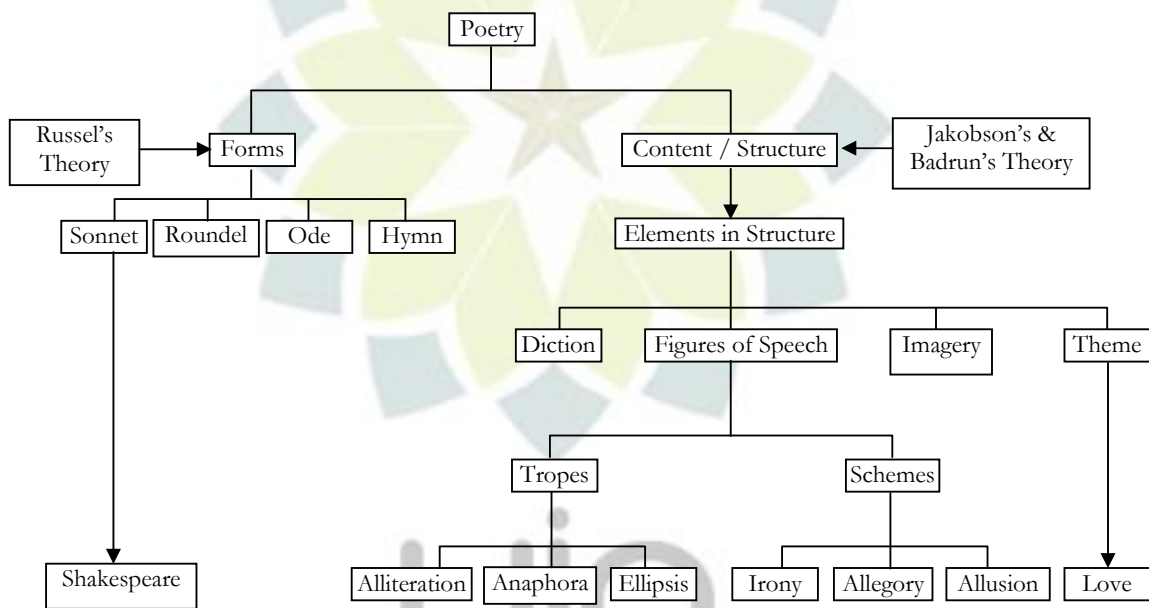
According to Badrun (1989: 6), there are also some other elements in structure of poetry. They are diction, figure of speech, imagery, theme, etc. Diction is the art of enunciating with clarity of speaking in such a way that each word is clearly heard, while figures of speech, as mentioned in *Oxford* (1991: 155), is “figurative expression.” Russel (1966: 33) argues, in general, figures of speech belong to “kind of language that departs from

the language employed in the traditional, literal ways of describing persons of object.”

There are two kinds of figures of speech, which are to say *scheme* and *trope*. Scheme is a change in standard word order or pattern, and trope is the use of word, phrase, or image in a way not intended by its normal signification. Scheme includes *alliteration*, *anaphora*, *ellipsis*, etc., while trope includes *irony*, *allegory*, and *allusion*, etc. Alliteration is a series of words that begin with the same sound or letter alike. Anaphora is the repetition of the same word or group of words at the beginning of successive clauses. Ellipsis is omission of words. Irony is the use of word in a way that conveys a meaning opposite to its usual meaning. Allegory is a literary statement presenting its meaning in a veiled way. And allusion is an indirect reference to another work of literature or art (Tarigan, 1985: 126).

Another significant element in poetry is *imagery* and *theme*. Russel (1966: 34) insists that imagery is “image, pictures, or sensory content, found in a poem, and theme is the central concept developed in a poem.” In the case of theme, there are various kinds, such as that which tells about friendship, warriors, love, etc. in fact, the most common theme carried forward in poetry is love. Aminuddin (2001: 127) assert that, “Love is the general feelings a human has in the world.” Such a love could as well vary, such as that which dedicated to friends, love in absence, love to compensation, love to religion, love turned to lust, or love to mistress.

The theme of love in poetry and the use of figures of speech to express it is the strong tendency found in Shakespeare's sonnets. And this will be elaborated in the next chapter as the main section of this research. To make this research easier to comprehend, a scheme is arranged as follows:



### E. Procedure of Research

This research is conducted based on the following procedure:

#### 1. Method

The method used in this research is descriptive-qualitative. Bogdan and Biklen (in Semi 1994: 24) states that, "qualitative method is a research procedure that produces descriptive data in a form of oral speech or written text from the object of the study." This method acquires data from any sources, including written texts.



## 2. Data

The data used in this thesis is a qualitative data. The researcher explores Shakespeare's anthology of sonnets, the context about the theme of love, and poetic elements reflected in the figures of speech, in its relation to the theme of love.

## 3. Data Resource

Data resource for this research is *Shakespeare's Sonnets* (1989).

## 4. Technique of Collecting Data

- a. Reading Shakespeare's sonnets and exploring the distinctive features within them.
- b. Reading literary theories related to poetry, structuralism, theme of love, precisely to that which deals with poetic elements
- c. Verifying the whole data to analyze.

## 5. Technique Of Analyzing Data

- a. Identifying all of the words, sentences, phrase, symbols, ideas, paragraphs, all of which are determined to lead to the theme of love and to indicate the figures of speech.
- b. Classifying the whole elements to be analyzed and interpreted.
- c. Concluding the analysis.

## **F. Organization of Writing**

The writing of this research is organized into four chapters. The first one is *Introduction*. This chapter consists of background of research,

statement of problem, purpose and significance of research, conceptual framework, methodology, and organization of writing.

The next chapter is *Theoretical Foundation*. This chapter consists of discussions about poetry, poetic elements and theme, figures of speech, and a biographical sketch of Shakespeare. The discussion of these issues is firstly needed to be the theoretical ground in this research.

The third chapter is *Analysis*. This chapter provides the whole analysis upon Shakespeare's sonnets. This chapter is presented in two subchapters. The first deals with the theme of love existing in Shakespeare's sonnets, and the second elaborates the figures of speech found in Shakespeare's sonnets.

The final chapter is *Conclusions and Suggestions*. This chapter concludes the whole analysis and gives suggestions.

