Stylistic Analysis in William Shakespeare's Selected Poem

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Article Info	ABSTRACT

This research aims to determine the language features in William Shakespeare's selected poems. In this research, the author used a descriptive qualitative approach as a research method. The theory used in analyzing William Shakespeare's selected novel is Geoffry Leech's theory for analyzing language levels which consist of phonological level, lexical level and semantical level. In this research, the author chose 2 of William Shakespeare's poems, entitled Sonnet 18 and Sonnet 29. Sonnet 18, contains the poet's admiration for someone. while sonnet 29 tells the story of someone who feels hopeless about his life, but because of love, he has the strength to live. This poem describes the impact of love on life.

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INTRODUCTION

Stylistic is analyzed how languages are used in both spoken and written forms. Stylistics in literary works analyzes innovation in language use and text understanding, as well as the beauty of the language used in literary works.   Leech and Short (2007: 11) states that stylistics is simply defined as the study of language style. Stylistics studies style to explain something, and in general, literary stylistics aims to explain the relationship between language and artistic function.(Henry van Dyke : 1999) says that "Literature consists of those writing which interpret the meanings of nature and life, in words of charm and power, touched with the personality of the author, in artistic forms of permanent interest."

Poetry is a type of literature that aims to evoke an emotional response in the reader through language chosen and arranged for its meaning, sound, and rhythm. According to William Wordswoth , Poetry is the spontaneous overflow the powerfull feelings; it takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was the subject of contemplation, is gradually produced, and does itself actually exist in the mind.

One of famous poet is William Shakespeare. Not only a poet, William Shakespeare is also a playwright, and playwright of British nationality, widely regarded as the greatest English-language playwright and the most famous playwright in the world. Shakespeare is one of the poets who played a role in the development of the English language. The work he created is very, very good, so that even now his work is still worldwide. His works blend together and recreate theater conventions since ancient Greece, featuring a wide variety of characters with complex souls and highly humane interpersonal conflicts. Not only that,

Shakespeare made his poetry and drama with full beauty, emotion that lived until the audience and even the readers of his poetry felt to enjoy the plot of his poetry.

The selected poems that the writer chose were Love sonnet 18 (1609) and Sonnet 29 (1609). The author analyzes William Shakespeare's selected poems through linguistic features to interpret the meaning of the poem. Therefore, this research uses special studies as the theoretical basis. The stylistic approach is used in this study. The stylistic in this study aims to show the linguistic characteristics used in William Shakespeare's selected poems and know how these characteristics are used to reveal the meaning of the poem. Therefore, in interpreting a literary work and getting the meaning behind the text, a stylistic analysis is needed.

THEORY AND METHOD

According to Leech and Short (2007: 11) Stylistics is the (linguistic) study of style, and is rarely undertaken for its own sake, simply as an exercise in describing what use is made of Language. According to Simpson (2004: 3) to do stylistics is to explore language, more specifically, to explore creativity in language use. Doing stylistics there enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts. The usage of linguistic style should never be divorced from the construction of literary work. It is difficult for literary work to be created without the involvement or link of language style. Wellek and Warren (1962: 20) defined literature as everything in print.Barnet, Burman and Bruto (1963: 306) quoted of Wordsworth"s theory states that poetry is the spontaneous overflow of powerful feelings.

Batool, et al., (2016) Stylistic Analysis of William Wordsworth's Poem 'Daffodils'. The researcher uses graphological, morphological and semantic levels in analyzing this poem to find the meaning that the poet wants to convey. In this analysis the author has the main goal of exploring how the poet integrates the use of language in his poetry. In order to, this work will be concerned with the use of language by the poet and its ultimate effect on the reader's mind. The imagery and language usage has enhanced effective transfer of message of the poet in this poem.
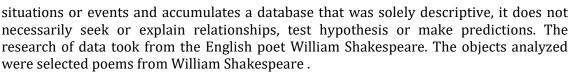
Sharma, (2018) A Stylistic Analysis of Tennyson's Poem 'The Eagle'.The purpose of this study is to identify the stylistic devices the poet employed to improve his message. The stylistic levels that are investigated in this study are graphological, phonological, morphological, lexical, syntactic, and semantic levels. According to the study's findings, the poem specifically discussed the eagle's ferocity, might, and supremacy over other animals. The poem might be subtly about a powerful, affluent, and all-powerful country or someone in the globe. From a stylistic perspective, this poetry sounds flawless.

In analysing stylistically the language of William Shakespeare's selected poem, the analysis covers many levels of language including; phonological, lexical and semantic level. Phonology is the study of how sounds are organized into systems and utilized in language, (Catford, 1994: 228). It represents the way how to pronounce a word that is in mind. Lexicology is the vocabulary of a language. The lexical choice is related to linguistics which consists of all words used in languages that have grammatical meaning and function (Simpson, 2004: 5). Wales (2011: 379) state that semantics is focused on studying the linguistic meaning of words and sentences, which is heavily influenced by its philosophy and logic in its history.

This research uses descriptive qualitative methods. According to Isaac and Michael (1981: 46) descriptive research was used in the literal sense of describing

situations or events and accumulates a database that was solely descriptive, it does not necessarily seek or explain relationships, test hypothesis or make predictions. The research of data took from the English poet William Shakespeare. The objects analyzed were selected poems from William Shakespeare .

1. Reading and understanding the selected poems by William Shakespeare.

2. Finding and identifying language features used in William Shakespeare's selected poems based on Geoffrey Leech theory which divided language into three levels of language. They were realization, form, and semantics. Realization is divided into phonology, form is divided into lexical, and semantic is about meaning.

3. Classifying the data into their respective categories that writer examined based on Geoffrey Leech theory, namely: phonological, lexical and semantic.

RESULT AND DISCUSSION

This part display the result of analysis. The language features were analyzed based on theory of Geoffrey Leech, The features were analyzed from phonological level, grammatical level, lexical level and semantic level. As there were three language levels observed, the result were devided into their language levels as below.

a. Phonological level

Phonology is the study of the patterns of sounds in a language and across languages. Phonology can also refer to the phonological system (sound system) of a given language. This is one of the fundamental systems which a language is considered to comprise, like its syntax and its vocabulary. At this level, phonetic and phonological features or devices are identified in the poem. According to Leech (1969: 89) state the phonological devices include : Alliteration, Assonance, Consonance, Rhyme Scheme, Reverse Rhyme, and Para Rhyme. But, in this level two types of sound repetition were analyzed: assonance   and consonance. Assonance is the repetition of the similar sound of the vowel in a line that can be in the initial, middle, or at the final position of words. The table below shows a summary of the phonological features found in the poem.

I. Assonance

Assonance is also one of the phonological devices that occur frequently in the poetic language. In the words of Cuddon (2013: 56) assonance is "sometimes called 'vocalic rhyme', it consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony".

Table 1. Assonance found in *sonnet 18*

No .	Line	Text	Assonance
1.	1	Sh**a**ll I comp**a**re thee to **a** summer's day?	/ə/
2.	3	R**ou**gh winds do shake the darling b**u**ds **o**f May	/ʌ/
3.	3	Rough winds do sh**a**ke the darling buds of M**ay**	/eɪ/
4.	4	And summer's lease hath **a**ll too sh**o**rt a date	/ɔ/
5.	5	S**o**metime too hot the eye **o**f heaven shines	/ʌ/
6.	5	Somet**i**me too hot the **e**ye of heaven sh**i**nes	/aɪ/
7.	6	And often **i**s h**i**s gold complexion dimm'd	/ɪ/
8.	7	And every fair from fair somet**i**me decl**i**nes,	/aɪ/
9.	8	By chance or nat**ur**e's ch**a**nging course untrimm'd;	/eɪ/
10.	12	When in eternal l**i**nes to t**i**me thou growest	/aɪ/
11.	13	So long **as** men c**a**n breathe or eyes c**a**n see	/ə/
12.	14	So long l**i**ves **this** and th**i**s g**i**ves life to th**ee**.	/ɪ/

Data 1

The word 'shall' 'compare' and 'a' (ʃəl , kəmˈpeə, and ə) (line 1) in which all of the words had the same vowel sound, it is the sound /ə/. This repetition is an assonance of the vowel sound of /ə/ in this line creating internal rhymes.

Data 2

The word 'rough' 'buds' and 'of'(rʌf , bʌdz and ʌv) (line 3) in which all of the words had the same vowel sound, it is the sound **/ʌ/**. This repetition is an assonance of the vowel sound of **/ʌ/** in this line creating internal rhymes.

Data 3

The word 'shake' and 'may' (ʃeɪk and meɪ) (line 3) in which all of the words had the same vowel sound, it is the sound **/eɪ/.** This repetition is an assonance of the vowel sound of **/eɪ/** in this line creating internal rhymes.

Data 4

The same vowel sound is found in the word 'all' and 'short'(ɔl and ʃɔrt) (line 4). Both of the words had the vowel sound **/ɔ/.** This repetition is an assonance of the vowel sound of **/ɔ/** in this line creating internal rhymes.

Data 5

The word 'sometime' and 'of' (sʌmˌtaɪm and ʌv) (line 5) in which all of the words had the same vowel sound, it is the sound **/ʌ /.** This repetition is an assonance of the vowel sound of **/ʌ /** in this line creating internal rhymes.

Data 6

The word 'sometime' 'eye' and 'shine' (ˈsʌmˌtaɪm, aɪ and ʃaɪnz) (line 5) in which all of the words had the same vowel sound, it is the sound **/aɪ/.** This repetition is an assonance of the vowel sound of **/aɪ/** in this line creating internal rhymes.

Data 7

The same vowel sound is found in the word 'is' and 'his' (ɪz and hɪz) (line 6). Both of the words had the vowel sound **/ɪ/.** This repetition is an assonance of the vowel sound of **/ɪ/** in this line creating internal rhymes.

Data 8

The word 'sometime' and 'declines'(ˈsʌmˌtaɪm and dɪˈklaɪnz) (line 7) in which all of the words had the same vowel sound, it is the sound **/aɪ/.** This repetition is an assonance of the vowel sound of **aɪ /** in this line creating internal rhymes.

Data 9

The same vowel sound is found in the word 'nature' and 'changing'(ˈneɪʧər and ˈʧeɪnʤɪŋ) (line 8). Both of the words had the vowel sound **/eɪ/.** This repetition is an assonance of the vowel sound of **/eɪ/**in this line creating internal rhymes.

Data 10
The word 'lines and 'time' (laɪnz and taɪm) (line 12)   in which all of the words had the same vowel sound, it is the sound **/aɪ/.** This repetition is an assonance of the vowel sound of **/aɪ/** in this line creating internal rhymes.

Data 11
The word 'as' and 'can'(əz and kən) (line 13) in which all of the words had the same vowel sound, it is the sound **/ə/.** This repetition is an assonance of the vowel sound of **/ə/** in this line creating internal rhymes.

Data 12
The same vowel sound is found in the word 'lives' 'this' and 'give' (lɪvz , ðɪs and gɪvz) (line 14). The words had the vowel sound **/ɪ/.** This repetition is an assonance of the vowel sound of **/ɪ/** in this line creating internal rhymes.

Table 2. Assonance found in *sonnet 29*

No .	Line	Text	Assonance
1.	1	Wh**e**n, in disgrace with fortune and m**e**n's eyes,	**/ɛ/**
2.	2	**I** all alone beweep **my** outcast state,	**/aɪ/**
3.	3	And trouble d**ea**f h**ea**ven with my bootless cries,	**/ɛ/**
4.	3	And trouble deaf heaven with **my** bootless cr**ie**s,	**/aɪ/**
5.	5	W**i**shing me like to one more r**i**ch **i**n hope,	**/ɪ/**
6.	6	Featur**e**d like him, like him with friends p**o**ssessed,	**/ə/**
7.	7	Desiring this man's art **a**nd th**a**t man's scope,	**/æ/**
8.	8	With what I most **e**njoy cont**e**nted least;	**/ɛ/**
9.	9	Yet in these th**ou**ghts myself **a**lmost despising,	**/ɔ/**
10.	9	Yet **i**n th**e**se thoughts myself almost desp**i**sing,	**/ɪ/**
11.	11-12	Like to the lark at br**ea**k of d**ay** arising From sullen earth) sings hymns at heaven's g**a**te;	**/eɪ/**
12.	11-12	Like to the lark at break **o**f day arising Fr**o**m s**u**llen earth) sings hymns at heaven's gate;	**/ʌ/**
13.	13	For thy sweet l**o**ve remembered s**u**ch wealth brings	**/ʌ/**
14.	14	That then I scorn to ch**a**nge my st**a**te with kings	**/eɪ/**

Data 1
The word 'when' and 'men' (wɛn and mɛn) (line 1) in which all of the words had the same vowel sound, it is the sound **/ɛ/.** This repetition is an assonance of the vowel sound of **/ɛ/** in this line creating internal rhymes.

Data 2
The same vowel sound is found in the word 'I' and 'my' (aɪ and maɪ) (line 2). Both of the words had the vowel sound **/aɪ/.** This repetition is an assonance of the vowel sound of **/aɪ/** in this line creating internal rhymes.

Data 3
The word 'deaf' and 'heaven' (dɛf and ˈhɛvən) (line 3) in which all of the words had the same vowel sound, it is the sound **/ɛ/.** This repetition is an assonance of the vowel sound of **/ɛ/** in this line creating internal rhymes.

Data 4

The same vowel sound is found in the word 'my' and 'cries' (maɪ and kraɪz) (line 3). Both of the words had the vowel sound **/aɪ/.** This repetition is an assonance of the vowel sound of **/aɪ/** in this line creating internal rhymes.

Data 5

The word 'wishing' 'rich' and 'in' ('wɪʃɪŋ , rɪtʃ and ɪn) (line 5) in which all of the words had the same vowel sound, it is the sound **/ɪ/.** This repetition is an assonance of the vowel sound of **/ɪ/** in this line creating internal rhymes.

Data 6

The word 'featured' and 'possessed' ('fiʧərd and pə'zɛst) (line 6) in which all of the words had the same vowel sound, it is the sound **/ə/.** This repetition is an assonance of the vowel sound of **/ə/** in this line creating internal rhymes.

Data 7

The same vowel sound is found in the word 'and' and 'that' (ænd and ðæt) (line 7). Both of the words had the vowel sound **/æ/.** This repetition is an assonance of the vowel sound of **/æ/** in this line creating internal rhymes.

Data 8

The word 'enjoy' and 'contented' (ɛn'ʤɔɪ and kən'tɛntəd) (line 8) in which all of the words had the same vowel sound, it is the sound **/ɛ/.** This repetition is an assonance of the vowel sound of **/ɛ/** in this line creating internal rhymes.

Data 9

The same vowel sound is found in the word 'thoughts' and 'almost' (θɔts and 'ɔlˌmoʊst) (line 9). Both of the words had the vowel sound **/ɔ/.** This repetition is an assonance of the vowel sound of **/ɔ/** in this line creating internal rhymes.

Data 10

The word 'in' 'these' and 'despising' (ɪn, ðɪs and dɪ'spaɪzɪŋ) (line 9) in which all of the words had the same vowel sound, it is the sound **/ɪ/.** This repetition is an assonance of the vowel sound of **/ɪ/** in this line creating internal rhymes.

Data 11

The word 'break' 'day' and 'gate' (breɪk , deɪ and geɪt) (line 11-12) in which all of the words had the same vowel sound, it is the sound **/eɪ/.** This repetition is an assonance of the vowel sound of **/eɪ/** in this line creating internal rhymes.

Data 12

The word 'of' 'from' and 'sullen' (ʌv , frʌm and 'sʌlən) (line 11-12) in which all of the words had the same vowel sound, it is the sound **/ʌ/.** This repetition is an assonance of the vowel sound of **/ʌ /** in this line creating internal rhymes.

Data 13

The same vowel sound is found in the word 'love' and 'such' (lʌv and sʌʧ) (line 13). Both of the words had the vowel sound **/ʌ/.** This repetition is an assonance of the vowel sound of **/ʌ/** in this line creating internal rhymes.

Data 14

The word 'change' and 'state' (ʧeɪndʒ and steɪt) (line 14) in which all of the words had the same vowel sound, it is the sound **/eɪ/.** This repetition is an assonance of the vowel sound of **/eɪ/** in this line creating internal rhymes.

II. **Consonance**

is the repetition of consonant sounds within the phrase or line in poetry. According to Cuddon (2013: 153) consonance is the near repeating of same consonant sounds after a vowel change. Consonant is a literary device that refers to the repetition of the same consonant sounds in a line of text. The focus, in the use of consonant , is on the sound made by consonants and not necessarily the letters themselves. In addition, alike consonant sounds can appear at the beginning, middle, or end of words, and consonance is created when these words appear in quick succession.

Table 3. Consonance found in *sonnet 18*

No .	Line	Text	Consonance
1.	1	Shall I compa**r**e thee to a summe**r**'s day?	**/r/**
2.	2	Thou a**r**t mo**r**e lovely and mo**r**e tempe**r**ate	**/r/**
3.	3	Rough win**d**s **d**o shake the **d**arling bu**d**s of May	**/d/**
4.	4	And summer's **l**ease hath a**ll** too short a date	**/l/**
5.	5	Some**t**ime **t**oo ho**t** the eye of heaven shines	**/t/**
6.	6	And often is his gol**d** complexion **d**imm'**d**;	**/ d /**
7.	7	And every **f**air **f**rom **f**air sometime declines	**/f/**
8.	8	By **ch**ance or na**t**ure's **ch**anging course untrimm'd	**/ʧ/**
9.	10	Nor lo**s**e po**ss**ession of that fair thou owest	**/z/**
10.	11	No**r** shall Death b**r**ag thou wande**r**'st in his shade	**/r/**
11	11	Nor shall **D**eath brag thou wan**d**er'st in his sha**d**e	**/d/**
12.	12	Whe**n** i**n** eter**n**al li**n**es to time thou growest:	**/n/**
13.	13	**S**o long as men can breathe or eyes can **s**ee	**/s/**
14.	14	So long lives **th**is and **th**is gives life to **th**ee.	**/ ð/**

Data 1

The words 'compare' and 'summer's ' (kəm'pɛr and 'sʌmər) (line 1) contain of the same consonant sound, it is the sound /**r**/. This repetition of the consonant sound at the end of **/r/** in this line is an consonance.

Data 2

The consonance is found in the word 'art' 'more' 'temprate' (ɑrt, mɔr and 'tɛmprət) (line 2) in which of the words had the same consonant sound **/r/** in the middle of words. This repetition of the consonant sound at the middle of **/r/** in this line is an consonance.

Data 3

The word 'do' 'darling' and 'buds' (du, ˈdɑrlɪŋ and bʌdz) (line 3) which of the words had the same consonant sound **/d/** in the beginning of the words. This repetition of the consonant sound at the end of **/d/** in this line is an consonance.

Data 4

The consonance is found in the word 'all' and 'lease'(ɔl and lis) (line 4) in which both of the words had the same consonant sound **/l/** in the end of words. This repetition of the consonant sound at the end of **/l/** in this line is an consonance.

Data 5

The words 'sometime' 'too' and 'hot' (ˈsʌmˌtaɪm, tu, and hɑt) (line 5) contain of the same consonant sound, it is the sound **/t/**. This repetition of the consonant sound at the mid of **/t/** in this line is an consonance.

Data 6

The consonance is found in the word 'gold' and 'dimm'd' (goʊld and dim'd) (line 6) in which both of the words had the same consonant sound **/d/** in the end of words. This repetition of the consonant sound at the end of **/d/** in this line is an consonance.

Data 7

The consonance is found in the word 'fair' and 'from' (fɛr and frʌm) (line 7) in which both of the words had the same consonant sound **/f/** in the beginning of words. This repetition of the consonant sound at the begin of **/f/** in this line is an consonance.

Data 8

The consonance is found in the word 'chance' 'nature' and 'changing' (ʧæns, ˈneɪʧər and ˈʧeɪnʤɪŋ) (line 8) in which of the words had the same consonant sound **/ʧ/** in the begin and middle of words. This repetition of the consonant sound at the begin and mid of **/ʧ/** in this line is an consonance

Data 9

The consonance is found in the word 'lose' and 'possesion'(luz and pəˈzɛʃən) (line 10) in which both of the words had the same consonant sound **/z/** in the mid of words. This repetition of the consonant sound at the mid of **/z/** in this line is an consonance.

Data 10

The words 'nor' 'brag' and 'wanders' (nɔr, bræg and ˈwɑndər) (line 11) contain of the same consonant sound, it is the sound **/r/**. This repetition of the consonant sound at the mid of **/r/** in this line is an consonance.

Data 11

The consonance is found in the word 'death' ' wander' and 'shade' (dɛθ, ˈwɑndər and ʃeɪd) (line 11) in which both of the words had the same consonant sound **/d/** in the mid of words. This repetition of the consonant sound at the mid of **/d/** in this line is an consonance

Data 12
The word 'when' 'in' 'internal' and 'lines' (wɛn, ɪn, ɪ'tɜrnəl and laɪnz) (line 12) which of the words had the same consonant sound **/n/** in the end of the words. This repetition of the consonant sound at the end of **/n/** in this line is an consonance.

Data 13
The consonance is found in the word 'so' and 'see' (soʊ and si) (line 13) in which both of the words had the same consonant sound **/s/** in the begin of words. This repetition of the consonant sound at the begin of **/s/** in this line is an consonance.

Data 14
The words 'this' and 'thee' (ðɪs and ði) (line 14) contain of the same consonant sound, it is the sound **/ð/**. This repetition of the consonant sound at the begin of **/ ð/** in this line is an consonance.

Table 4. Consonance found in *sonnet 29*

No .	Line	Text	Consonance
1.	1	**W**hen, in disgrace **w**ith fortune and men's eyes,	/w/
2.	2	I a**ll** a**l**one beweep my outcast state,	/l/
3.	5	Wishing me like to one mo**r**e **r**ich in hope,	/r/
4.	6	**F**eatured like him, like him with **f**riends possessed,	/f/
5.	7	Desi**r**ing this man's a**r**t and that man's scope	/r/
6.	8	**W**ith **w**hat I most enjoy contented least;	/w/
7.	9	Yet in these thoughts **m**yself al**m**ost despising,	/m/
8.	10	Haply I think on **th**ee, and **th**en my state,	/ð/
9.	11	**L**ike to the **l**ark at break of day arising	/l/
10.	14	**Th**at **th**en I scorn to change my state wi**th** kings.	/ð/

Data 1
The words 'when' and 'with' (wɛn and 'wɪð) (line 1) contain of the same consonant sound, it is the sound /w/. This repetition of the consonant sound at the begin of **/w/** in this line is an consonance.

Data 2
The words 'all' and 'alone' (ɔl and ə'loʊn) (line 2) contain of the same consonant sound, it is the sound **/l/**. This repetition of the consonant sound at the mid of **/ l/** in this line is an consonance.

Data 3
The consonance is found in the word 'more' and 'rich' (mɔr and rɪʧ) (line 5) in which both of the words had the same consonant sound **/r/**. in the mid of words. This repetition of the consonant sound at the mid of **/r/** in this line is an consonance.

Data 4
The words 'featured' and '('fiʧərd and frɛndz) (line 6) contain of the same consonant sound, it is the sound /f/. This repetition of the consonant sound at the begin of **/f/** in this line is an consonance.

Data 5

The consonance is found in the word 'desiring' and 'art' (dɪˈzaɪərɪŋ and ɑrt) (line 7) in which both of the words had the same consonant sound **/r/**. in the begin of words. This repetition of the consonant sound at the mid of **/r/** in this line is an consonance.

Data 6

The words 'with' and 'what' (wɪð and wʌt) (line 8) contain of the same consonant sound, it is the begin sound **/w/**. This repetition of the consonant sound at the begin of **/w/** in this line is an consonance.

Data 7

The consonance is found in the word 'myself' and 'almost' (ˌmaɪˈsɛlf and ˈɔlˌmoʊst) (line 9) in which both of the words had the same consonant sound **/m/**. in the begin of words. This repetition of the consonant sound at the mid of **/m/** in this line is an consonance.

Data 8

The words 'thee' and 'then' (ði and ðɛn) (line 10) contain of the same consonant sound, it is the begin sound **/ð/**. This repetition of the consonant sound at the begin of **/ð/** in this line is an consonance.

Data 9

The consonance is found in the word 'like' and 'lark' (laɪk and lɑrk) (line 11) in which both of the words had the same consonant sound **/l/**. in the begin of words. This repetition of the consonant sound at the begin of **/l/** in this line is an consonance.

Data 10

The words 'that' 'then'   and 'with' (ðæt, ðɛn and wɪð) (line 14) contain of the same consonant sound, it is the begin sound **/ð/**. This repetition of the consonant sound at the begin and end of **/ð/** in this line is an consonance.

b. **Lexical Level**

The lexical choice is related to linguistics which consists of all words used in languages that have grammatical meaning and function (Simpson, 2004: 5). This part analyzes some lexical categories found in this poem. Words finding in the poem and the classification were presented below.

Table 5. lexical level in *sonnet 18*

Lexical	Frequency
Noun	17
Verb	15
Adjective	8
Pronoun	9

As we can see from the table above, category that occurs the most in the poem is noun with 17 appearances. Then followed by verb with appears 15 times, pronoun with 9 times and adjective which appears 8 times.

Here, Shakespeare uses a number of pronouns in this poem. And the use of pronoun is listed in the table below.

Table 6. Pronoun found in *Sonnet 18*

Pronoun	Frequency
I	1
His	2
Thou	4
Thee	2
Thy	1

Table 7. Lexical level in *sonnet 29*

Lexical	Frequency
Noun	17
Verb	16
Adjective	7
Pronoun	15

Here, Shakespeare uses a number of pronouns in this poem. And the use of pronoun is listed in the table below.

Table 8. Pronoun found in *sonnet 29*

Pronoun	Frequency
I	4
Him	2
My	4
Thee	1
Thy	1
Me	1
Myself	2

As we can see from the table above, category that occurs the most in the poem is noun with 17 appearances. Then followed by verb with appears 16 times, pronoun with 15 timea and adjective with 7 times.

c. **Semantic Level**

Semantics relates to the meaning of the sentence, phrase, or sentence. According to Simpson (2004:5) semantics level is the meaning of words and sentences. In this semantic level, The writer analysis the figurative language in Shakespeare's selected poem. This analyzed aims to know the meaning of the literary work through the written language. Figurative Language Reaske (1966:34) state that "Figurative Language is language which employs various figures of speech."In this analysis, the writer find some figurative of language, namely methapor, simile, hyperbole, personification, and synecdoche.

- Methapor
  According to Gibbs (1994), metaphor is a comparison between two terms that is made in order to explore the nature of one.
- "Hyperbole
  Hyperbole is one type of figure of speech that contains with an overstatement, to exaggerate something" (Keraf, 2004:135).
- Personification
  Personification is a figure of speech in which human attributes are given to an animal, an object, or a concept. In addition, (Perrine, 1983:574) says that personifications consist in giving the attributes of human being to an animal, an object, or a concept.
- Simile
  Simile is a comparison between two objects or different objects but has the same point. According to Perrine (2011:61) Simile is used as a means of comparing things that are essentially unlike. In simile the comparison is expressed by the use of some words or phrase, such as like, as, than, similar to, resembles, or seems.
- Synecdoche
  A style of communication known as synecdoche employs a portion of something to demonstrate the entirety, or vice versa. In fact, it comes from the Greek word synecdoche "which means at the same time." Synecdoche, as a literary device, allows small components of something to be placed on top of a large whole in a rhetorical way.

Table 9. Figurative language found in *sonnet 18*

No .	Line	Data	Figurative language
1.	1-2	Shall I compare thee to a summer's day? Thou art more lovely and more temperate:	Methapor Hyperbole
2.	3	Rough winds do shake the darling buds of May,	Personification
3.	4	And summer's lease hath all too short a date;	Personification
4.	5	Sometime too hot the eye of heaven shines,	Methapor
5.	6	And often is his gold complexion dimm'd;	Methapor
6.	9	But thy eternal summer shall not fade,	Hyperbole
7.	11	Nor shall death brag thou wander'st in his shade,	Personification
8.	13	So long as men can breathe or eyes can see,	Simile

Data 1

This poet use Methapor in the first line. In this metaphor, he compares his lover's beauty to a summer day, but he tries to compare her only to the good parts of summer. besides metaphor, in lines 1-2 he uses hyperbole. In this sonnet, the hyperbole is one of beauty because the woman's beauty surpasses that of a summer's day. but he said that the woman he loved was more beautiful than summer.

Data 2

This poet use Personification in the thirth line. In this personification he use *rough winds* to do shake. He use phrase *rough winds* to use human activity, actually *rough winds* is not human and which can't do shake.

Data 3
This poet use personification in the fourth line. In this personification he use *lease* which means contrast the land is human activity. This phrase represent human activity in the summer. In fact summer is a session which can't lease a thing.

Data 4
This poet use methapor in the fifth line. In this methapor, comparing the sun to the eye of heaven. This line also reveals a flaw of summer by stating it's too hot during this season.

Data 5
This poet use methapor and personification in the sixth line. In this methapor, showing another shortcoming of summer: often overcast days block the sunshine. And this personification, he use sun for *his gold complexion.*
Data 6
This poet use hyperbole in the ninth line. In this hyperbole, he use *eternal summer.* it means never end. He observes that although summer and days are coming to an end, love never goes away. There are endless sunny days and a beautiful summer. In addition, the poet highlights that, in contrast to the ever-changing state of nature, this feeling is fleeting.

Data 7
This poet use personification in the eleven line. In this personification he use phrase *death can brag.* Because the death is not human and can brag. in this poet he claims the death will never claims his lover.

Data 8
This poet use simile in the thirthteen line. This is simile because in this poet, he use the phrase *as men.* Because simile use if comparing two different things that use as or like.

Table 10. Figurative language found in ***sonnet 29***

No .	Line	Data	Figurative language
1.	1	When, in disgrace with fortune and men's eyes,	synecdoche
2.	2	I all alone beweep my outcast state,	Hyperbole
3.	3	And trouble deaf heaven with my bootless cries	Personification
4.	5-6	Wishing me like to one more rich in hope, Featured like him, like him with friends possessed,	Simile
5.	8	With what I most enjoy contented least;	Hyperbole
6.	11-12	(Like to the lark at break of day arising From sullen earth) sings hymns at heaven's gate;	Simile Personification
7.	13	For thy sweet love remembered such wealth brings	Methapor
8.	14	That then I scorn to change my state with kings.	Hyperbole

Data 1
This poet use synecdoche in the first line. In This synecdoche, he use the phrase "men's eyes" refers to both the meaning of the statement and the man in question. Here, the word "eye" refers to a multitude of individuals rather than an individual.

Data 2

This poet use hyperbole in the second line. In this hyperbole, he use the sentence that he *alone beweep his outcast state,* he felt that no one liked him, he was joint. he exaggerates that he is an outcast and no one likes him, he feels useless and cries over his miserable situation.

Data 3

This poet use personification in the third line. In this personification, he use the phrase *deaf heaven ,* He said that heaven could not hear him cry, as if heaven was a person who could hear him cries.

Data 4

This poet use simile in the fifth and six line. In this simile, he use the sentence *Featured like him, like him with friends possessed*" denotes a simile because the speaker is comparing himself to others. Where he aspires to have friends and situations similar to those of other individuals.
A poet who aspires to live a life similar to that of his many pals. He was envy of his friends' lives that around him. Effective Meaning is the meaning that is contained.

Data 5

This poet use hyperbole in the eight line. In this hyperbole, he use the sentence *I most enjoy contented least* This means that she is so sad that she becomes the saddest when she does whatever she usually likes most.

Data 6

This poet use simile and personification in the eleven and twelve line. In this simile, the poem makes an insignificant song comparison between his current situation and that of the lark; this simile introduces both a change in the poem's feeling from depressing to upbeat. and the personification is lark can sing hymns at heaven's gate.

Data 7

This poet use methapor in the thirteen line. In this methapor, he use to compare sweet love of the beloved to the wealth.

Data 8

This poet use hyperbole in the last line. In this hyperbole, This indicates that the speaker would be amused if a king offered to switch places with him in life since the notion of the one who loves him brings him such joy.

CONCLUSION

The author conducts stylistic analysis in 2 choices of William Shakespeare's poems entitled sonnet 18 and sonnet 29. Sonnet 18 which is ABAB CDCD EFEF GG . Which consists of 14 lines, as well as sonnet 29 consists of the same number of rhymes and lines. Sonnet 18 which contains the poet's admiration for someone and sonnet 29 which contains about someone who pity and mourn his wasted fate, but he feels more excited

when he thinks of his lover. In this poem the author analyzes poetry using Geoffrey Leech's theory which analyzes poetry using phonological level (but in this article the author only includes two types of phonology, namely assonance and consonant) semantic level (in this poem the author uses figurative Language in analyzing this poem, and gets five figurative Language, namely, metaphor, hyperbola, simile, synecdoche, and personification) and lexical level.

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APPENDIX

(Sonnet 18 – William Shakespeare)

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 dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
        So long as men can breathe or eyes can see,
        So long lives this, and this gives life to thee

(Sonnet 29 – William Shakespeare)

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;
    For thy sweet love remembered such wealth brings
    That then I scorn to change my state with kings