AN OXYMORON ANALYSIS ON *ROMEO AND JULIET* PLAYS BY WILLIAM SHAKESPEARE

PROPOSAL

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ABSTRACT

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This study deal with an oxymoron analysis on Romeo and Juliet Plays by William Shakespeare script. The data in this research was taken from Romeo and Juliet Plays. The script consisted of 127 of pages were taken as the data. Descriptive qualitative method was applied to analyzed the data. Thus, in doing this research, library research was applied in analyzing the data. The objectives of the study are to figure of speech to find out an Oxymoron on Romeo and Juliet Plays by William Shakespeare script. From the data obtained, there were sixty (60) oxymoron found on the Romeo and Juliet script.

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Hopefully the findings of this research are expected to be useful for those who read thisthesis and interested to the topics.

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Rahayu Eka Fitri

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CHAPTER I

INTRODUCTION

A. Background of Study

Figurative meaning and vocabulary have a great relationship that is reciprocal relationship. Figurative meaning and semantic also have a great relationship because without the knowledge of the meaning of the word, even connotative meaning, it is difficult to understand figurative meaning, sometimes people read the newspapers, the magazines or novel, overlooked non – literal expressions and read them literally. Of course, the meaning of the expression becomes odd or not understandable. Therefore, figurative language becomes essential in the learning of vocabularies. While, learning of vocabularies support the learning of semantics (Tarigan, 1995:113).

Oxymoron is a proper subset of the expressions called " contradiction in terms". What distinguishes oxymoron from other paradoxes and contradictions is that they are used intentionally, for rhetorical effect, and the contradiction is only apparent, as the combination of terms provides a novel expression of some concept (Small, 2008:2). Oxymorons appear in a variety of contexts, including inadvertent errors (such as "ground pilot") and literary oxymorons crafted to reveal a paradox. The most common form of oxymoron involves an adjective noun combination of two words.

In this research, the researcher choose an oxymoron because it is very interesting to analyze and important to learn everyone especially the reader.

Oxymoron are important because it's allow us to be creative in our descriptions. Oxymoron also make us stop and think about what is really possible in our writing: things that may appear to be contradictory actually work really well together. Using oxymorons can help you develop stronger sentence style by adding more description.

However, many people do not understand, confuse and in fact they never know about oxymoron, especially for the reader. So based on the problem I choose Romeo and Juliet Plays , because in the plays has many oxymoron. From the problem, the reseacher find out the title to solve the problem, the title is "*An Oxymoron Analysis on Romeo and Juliet Plays by William Shakespeare*".

Based on the explanation above, the researcher chose *Romeo and Juliet Plays* to analyze which is focused on the oxymoron found on the script. Many cultural knowledge give an impact to the statement of conversation in the plays, so they need contextual expalnation to interpret the meaning contained innit. Due to the reason above, this study is very significant and interesting to be conducted. Therefore the researcher intend to conduct study entitled ***An Oxymoron Analysis on Romeo and Juliet Plays by William Shakespeare.***

B. The Identifcation of the Study

The Problem of this research identified as follows:

1. The readers still confuse to analyze an oxymoron in figurative language.

2. The readers still difficult to analyzethe meaning of figurative language.

3. The readersstill do not understand the meaning of oxymoron.

C. Scope and Limitation

In this study the researcher focus her study on figurative language based on the context. It will be limited on the study of oxymoron found *on Romeo and Juliet Plays by William Shakespeare*.

D. The Formulation of the Study

This study examined the following questions:

1. What types of oxymoron are found *on Romeo and Juliet Plays by William Shakespeare* script?

2. How do they occur *on Romeo and Juliet Plays by William Shakespeare* ?

3. Why do they occur in the way they do?

E. The Objectives of the Study

The objectives of the study are :

1. To describe types of oxymoron found *on Romeo and Juliet Plays by William Shakespeare.*

2. To analyze how this types of oxymoron occur *on Romeo and Juliet Plays by William Shakespeare .*

3. To explain why this types of oxymoron occur *on Romeo and Juliet Plays by William Shakespeare* in the way they do.

F. Significance of Study

Finding of this study are expected to be useful and relevant theoretically and practically.

a. Theoretically

The researcher finding are expected to enrich the theories of figurative language. Finding of this study are considered being useful and relevant in providing the information of what types of an oxymoron used *on Romeo and Juliet Plays by William Shakespeare*.

b. Practically

1. It is beneficial tothe students to enlarge their knowledge about analysis an oxymoron.

2. It is also beneficial to the teachersto make them understand about oxymoron.

3. It is beneficial to other researchers, it can be reference to make the new research.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Frameworks

1. Definition of Figurative Language

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language is rarely used in our daily conversation. Figurative language is often found in literary works, such as: articles in newspaper, advertisements, novels, poems, etc. Figurative language is the use of words that go beyond their ordinary meaning. It requires you to use your imagination to figure out the author's meaning. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. Figurative language is commonly used in literary works, such as: poem, prose and nonfiction writing as well.

Figurative language is a language that uses many figures of speech that explain or suggest by using words and ideas differently from literal meaning. Figurative language is part of language that using words to mean something different from their ordinary meaning in order to emphasize and idea by Maclin in Hutahulu (2011:2). Beckson and Ganz (1975:80), Figurative language is language which makes us of certain devices called figure of speech, most of which are techniques for comparing dissimilar objects, to achieve effects beyond the range of literal language.

Crystal (1999:116), Figure of speech is aexpressive use of language where words are used in a non literal way to suggest illuminating comparisons and resemblances.Figurative meaning and vocabulary have a great relationship that is reciprocal relationship. Figurative meaning and semantic also have a great relationship because without the knowledge of the meaning of the word, even connotative meaning, it is difficult to understand figurative meaning, sometimes people read the newspapers, the magazines or novel, overlooked non – literal expressions and read them literally. Of course, the meaning of the expression becomes odd or not understandable. Therefore, figurative language becomes essential in the learning of vocabularies. While, learning of vocabularies support the learning of semantics (Tarigan, 1995:113). There are many kinds of figurative language. The types of figurative language is : personification, simile, metphor, hyperbole, irony, litotes, metonymy, antonymy, and oxymoron.

2. Definition of Oxymoron

Oxymoron is derived from the 5th centure Latin: *oxymorus*, *oxymōrus*, which is derived from the Ancient Greek: ὀξύς *oksús* "sharp, keen, pointed and μωρός *mōros* "dull, stupid, foolish",making the word itself an oxymoron. However, the combined form ὀξύμωρον (*oksúmōron*) does not in fact appear in the extant Greek sources.

Oxymoron, a Greek term combining the words for "sharp" and "foolish," has been adopted in English to refer to inadvertently contradictory or incongruous mash-ups of terms such as "military intelligence" and "jumbo shrimp" — a class

known as subjective oxymoron (that latter word is the pedantic-looking plural) because they are not literally at odds with each other. An oxymoron (usual plural oxymoron, less commonly the Greek-style oxymora) is a figurative language that juxtaposes elements that appear to be contradictory, but which contain a concealed point. Oxymoron appearin a variety of contexts, including inadvertent errors (such as "ground pilot") and literary oxymoron crafted to reveal a paradox.

An *oxymoron* (*plural*: *oxymora*) is a figurative languge that combines two opposing or contradictory ideas. Oxymoron appears in a variety of contexts, including inadvertent errors such as *ground pilot* and literary oxymoron crafted to reveal a paradox. The most common form of oxymoron involves an adjective-noun combination of two words.

Oxymoron produces a dramatic effect in both prose as well as poetry. For instance, when we read or hear the famous oxymoron, "sweet sorrow", crafted by Shakespeare, it appeals to us instantly. It provokes our thoughts and makes us ponder on the meaning of contradicting ideas. This apparently confusing phrase expresses a complex nature of love that could never be expressed through any other simple expression.

Leech (1969:132) Oxymoron is the looking together of two expressions which are semantically incompatible, so that in combination they can have no conceivable literal reference to reality. In everyday conversation, however, people do not use oxymoron to make some deep statement like the one mentioned above. Instead, they do it to show wit. The use of oxymoron adds flavor to their speech.

Oxymoron can also be wooden irons in that they are in violation of the principle of contradiction which asserts that nothing can be thought if it contains contradictory characteristics, predicates , attributes, or qualities. (Lederer, 2008:2).

However, the original connotation is of an evocative paradox deliberately framed by a writer — an objective oxymoron. One of the most well-known examples is William Shakespeare's line "Parting is such sweet sorrow," from *Romeo and Juliet*, in which Juliet exults in the bittersweet anguish generated by the lovers' separation. Shakespeare provided a short list of literary oxymoron in this earlier passage from the same speech:Example: "O heavy lightness! Serious vanity! Mis-shapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health!".

Classic authors do not have a monopoly on oxymoron, though; contemporary coinages are often more than subjective punch lines like "responsible government." Here are some other recent examples that might inspire you to convey original ideas in phrases that are more than the sum of their parts:

1. *alone together* : said, perhaps, of two people that share a physical space but are emotionally isolated from each otherareemotionally isolated from each

2. *cheerful pessimism* : a description of a person who blithely notices and remarks on the dark cloud behind every silver lining

3. *eloquent silence* : a lack of response from someone that nevertheless

clearly conveys that person's attitude

4. *hellish paradise* : an environment designed to make inhabitants or

visitors feel bliss but is, to the more perceptive

among them, unnerving in its illusory promise

5. *sad smile* : a mild expression of superficial cheer that does not

maskmelancholyor sorrow.

6. *sublimely awful* : a reference to something that is so bad, it arouses ironic

delight

7. *wise fool* : a person of supposed mental weakness more shrewd

than he or she seems at first.

a. The Function of Oxymoron

1. Oxymoron as a Figurative Languge

Oxymoron is a literary figurative languge in which opposite or contradictory words, terms, phrases or ideas are combined to create a rhetorical effect by paradoxical means. For example, *despairing hope, tender cruelty, glad mourning* and *sad joy* (Morner and Rausch, 1997 : 158).

Oxymoron is a proper subset of the expressions called " contradiction in terms". What distinguishes oxymora from other paradoxes and contradictions is that they are used intentionally, for rhetorical effect, and the contradiction is only apparent, as the combination of terms provides a novel expression of some concept (Small, 2008:2).

In general, oxymora are either expressions that are deliberately crafted to be contradictory such as *dark day* and *pretty ugly* or those phrases that inadvertently or incidentally contain a contradiction, often as a result of a punning use of one or both words as even odds and divorce court (Wegmaan, 2008 : 7).

In brief, as a figurative language, oxymoron basically has two features: firstly, it is the juxtaposition of two apparently opposed or contrasted meanings (not necessarily two words) which are incompatible ; secondly, the juxtaposition is usually surprising yet does in a way make sense, thereby creating an emphatic or epigrammatic effect (Chuanyu, 2008: 8).

2. Oxymoron : Grammatical Perspective

Grammatically, oxymoron is of varied frames, Lederer (2008:1) states that it can be within a word level. In this case, two forms can be realized:

a. Single – word oxymoron composed of dependent morphemes such as: *pianoforte* (soft – loud), *preposterous* (before – after), *superete* (big – small).

b. Single – word oxymoron composed of independent morphemes. Two meaning- bearing elements that could a word in itself are welded together into a single word : *spendthrift, bittersweet, speechwriting* and *wholesome.*

Furthermore, (Chuanyu, 2008:9) oxymoron can be within a pharase level, and the words which are used together within a phrase can either be of different syntactic class or of the same syntactic class. Specially, the syntactic frame of oxymoron may fall into the following types:

a. Adverb + adjective

ex: " And faith unfaithful kept him *falsely true*".

b. Adverb + verb

ex: " I *silently scream* for help that never seems to come".

c. Adjective + noun

ex: "it is an open secret that Mary and John are engaged".

It certain instances the two contrastive nouns may be separated by a preposition as darkness at noon or addition by substraction (Grothe, 2009:4). Chaunyu (2008:9) adds that since what is opposed or contrasted in oxymoron is not the word form but meaning, then its syntectic frame can be more flexible than indicated in the above example: this *silence* is *deafening*.

3. Oxymoron as a Semantic Perspective

Oxymoron is defined as a figurative langue consisting of two elements which stand in oppisition. Opposition is a semantic relation between the meanings of two lexical items (Shen, 1987: 108).

In terms of semantic relation, the meanings that are juxtaposed in oxymoron are, in some cases, strongly opposed, for example, *hot coldness*, (- cold) and (+ cold) are the strongest for each respectively. Therefore, *hot* and *coldness* are strongly opposed (the present investigation ignores the difference in syntactic category between the noun *coldness* and the adjective *cold* and focuses on the semantic or sense relation between the oxymoron's two terms ; in this regard there is no relevant semantic difference between *cold* and *coldness* and both are regarded as antonyms of hot). But there are also many cases of

juxtaposition in which the two meanings are just loosely contrasted such as *eloquent silence.* Silence has the basic and strong feature of [- voice] ; although *eloquent* can be analyzed to have the semantic feature of [+ voice], yet compared with other features of the word, [+ voice] is not so strong. Therefore, *eloquent* and *silence* are just loosely contrasted. However, the two words do justify, though in an indirect way, the principle of binary opposition, which is indispensable in oxymoron. (Chuanyu,2008:13)

In other words, depending on the sense relation obtained between the two terms comprising the oxymoron, two types of oxymoron can be distinguished : direct and indirect. Example of direct oxymoron are: *wet dryness* and *sound silence*. These cases are characterized by the fact that the head noun and the modifiers represent direct antonyms. Typically, direct antonyms are two lexical items that represent two opposite poles on a certain dimension as in hot and cold where the relevant dimension is heat, wet and dry where the relevant dimension is wetness (Shen, 2007: 174).

The indirect oxymoron, on the other hand, can be illustrated by examples such as *whistling silence*, *sunny coldness* and *watery dryness*. Intuitively, the oxymoron's two tems in each of these cases are not direct antonyms; whistle [ing] in not the direct opposite of silence, sun [ny] is not the direct opposite of coldness and water [y] is not the direct opposite of dryness.

b.   The Kinds of Oxymoron

There are three kinds of oxymoron can be outlined:

1. Objective Oxymoron

Objective oxymoron refer to those phrases that use apparent contradictions like *pretty ugly, sad smile , same difference, cheerful pessimist, hardly easy* and *proud humility*. They are quite literal, without any hidden meanings. The individual words pretty and ugly, for example, are *clear opposite*. When paired together, the " marriage of opposite" results in a new expression that makes a perfect sense (Grothe, 2009 : 2).

2. Subjective oxymoron

Eckler (2004 : 4) said that in subjective oxymoron, there are no inherent contradiction between the two words. When the words are put together, a value, judgement or oponion about the quality of one of them is expressed. The contradiction between two objects is a matter of oppinion. For example considering *Microsoft works* as an oxymoron implies that Microsoft cannot make a piece of software that works. An almost infinite number of these can be constructed. Whether these pharases are actually oxymoron depends on the reader's point of view; someone who believes that Microsoft does work, would not think that Microsoft works is an oxymoron. Consequently, Lederer (2008 : 5) aptly coined the term opinion oxymoron for such expressions. Other illustration are: internet security, business ethics, peacekeeper missile and war games.

3. Punning Oxymoron

The best – known punning oxymoron is *jumbo shrimp* . the use of jumbo shrimp as an oxymoron springs in part from an invitation to leap from an

apparent meaning to a less apparent one. While the meaning of jumbo as "large" is obvious, the focus on the meaning of shrimp as "small", rather than it's apparent meaning as "decapod crustacean", should be considered. This is the stuff that punning is made of, the compacting of two meanings into *a* verbal space that they do not occupy in ordinary discourse. Usually such punning oxymora depend on substitution of an alternate meaning for the noun in the phrase. Thus, flat busted relies on the multiple meanings of the second word, "financially broke" and "breasts". This process is at work in the likes of even odds, old news , baby grand, cardinal sin and death benefit (Eckler,2004:2).

c. Rhetorical Effect of Oxymoron

It is generally believed that rhetoric should be based on logic, yet, though closely related, they are not the same thing and do not operate on the same level. In fact, the "rhetorical logic" usually operates on a deeper level than the "general logic". To admit that one should not be logically contradictory in thingking and using language does not mean denying the contradiction or opposition that is there in the real world. It is by no means uncommon for contrasting features to coexist in the same thing. Therefore, two contrasting judgments of the same thing, when made from different angles or at different time, for example, may actually be logical. Superficially, the rhetorical use of oxymoron violates the stereotypically accepted logic in the world, as is true of many other rhetorical devices; but in fact, such use of oxymoron not only makes sense, but, more important, also creates rhetorical effect (Chuanyu,2008: 14).

What counts for the fact that the rhetorical use of oxymoron does make sense is the power of imagination and inference of human beings and the context in which the rhetorical use of oxymoron occurs. (Chuanyu,2008:14). Oxymoron has a relationship with the antonym because oxymoron is the two word combination from antonym in one object.

3.Definition of Antonymy

Antonymy is oppositeness of meaning between a word and the other word or among words in the same part of speech, such as good-bad (adjective-adjective) and fast-slowly (adverb-adverb). According to Lyons (1977:286) said that antonymy covers the relation between lexical items whose meanings stand in opposition to each other and it is often thought as the opposite of synonymy. There are 2 issues which will be discuss here ; three kinds of antonymy and problem in differentiating the type of antonymy.

Example: "*rich*" is an antonym'" of "*poor*"; "*full*" is an '"antonym of "*empty*" .

The similarities of antonymy and oxymoron is they are contradiction, and the differences is that *oxymoron* is a figurative languge in which two words with opposing meanings are used together intentionally for effect while *antonym* is (semantics) a word which has the opposite meaning of another, although not necessarily in all its senses.

Example: *brawling love, loving hate, cold fire,* and *sick health.*

2. **Romeo and Juliet**

Romeo and Juliet is a tragedy written by William Shakespeare early in his career about two young star-crossed lovers whose deaths ultimately reconcile their feudingfamilies. It was among Shakespeare's most popular plays during his lifetime and, along with *Hamlet*, is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers.

Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. The plot is based on an Italian tale translated into verse as *The Tragical History of Romeus and Juliet* by Arthur Brooke in 1562 and retold in prose in *Palace of Pleasure* by William Painter in 1567. Shakespeare borrowed heavily from both but expanded the plot by developing a number of supporting characters, particularly Mercutio and Paris. Believed to have been written between 1591 and 1595, the play was first published in a quarto version in 1597. The text of the first quarto version was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original.

Shakespeare's use of his poetic dramatic structure (especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story) has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to

different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play.

Romeo and Juliet has been adapted numerous times for stage, film, musical and opera venues. During the English Restoration, it was revived and heavily revised by William Davenant. David Garrick 's 18th-century version also modified several scenes, removing material then considered indecent, and Georg Benda's *Romeo und Julie*t omitted much of the action and added a happy ending. Performances in the 19th century, including Charlotte Cushman's, restored the original text and focused on greater realism. John Gielgud's 1935 version kept very close to Shakespeare's text and used Elizabethan costumes and staging to enhance the drama. In the 20th and into the 21st century, the play has been adapted in versions as diverse as George Cukor's 1935 film *Romeo and Juliet*, Franco Zeffirelli's 1968 version *Romeo and Juliet*, and Baz Luhrmann's 1996 MTV-inspired *Romeo + Juliet*.

B. Previous Relevant Studies

There are some studies that related to this research had been conducted before. The first study is conducted by Asst. Lecturer Reja'a M. Flayih (2009) in his journal of Jounal of Kerbala University, Vol. 7 No.3 Scientific.2009 on his journal entitled: A Linguistic Study of Oxymoron. The basic purpose of this study is to investigate oxymoron in the figurative language. A manifestation for the various rhetorical effect of oxymoron and its kinds will also be highlighted.

The practical part includes certain text extracted from Shakespeare's Romeo and Juliet.

The second related is conducted by Yeshayahu Shen (1987) in journal of Poetics Today, Vol.8:1 (1987) on his journal entitled:On The Structure and Understanding of Poetic Oxymoron. This study is shown that poetics and comparative literature. It would seem reasonable to assume that theories of figurative languge whose main concern is the investigation of figurative language, try to distinguish between the poetic and non-poetic: between poetic and non poetic metaphors, poetic and non poetic oxymoron, etc. The fact is , however , that this question is relatively rarely addressed within theories of poetic language.

The thrid related research is conducted in journal by Klaus Krippendorff (2007) in his journal Design Research, an Oxymoron?, october 2007. This study shown that Oxymoron. Oxymoron are not mere linguistic oddities. What makes this research different from the first previous until thrid previous is in this research the researcher analyzed more the word in oxymoron and using descriptive qualitative design.

C. Conceptual Framework

This terms "oxymoron" is a figurative languge that combines two contradictory terms.There are three kinds of oxymoron: objective oxymoron, subjective oxymoron, and punning oxymoron.Oxymoron may remain unnoticed when the meanings of the contradictory parts are not distinguished, as in spendthrift, virtual reality, and Artificial Intelligence. Typically, contradictions of

this kind are resolved by taking one term as the inferior attribute of a superior concept.

In this research, the researcher will analyze the oxymoron on Romeo and Juliet Plays as the object of this research by using qualitative descriptive analysis method to identifying the types of oxymoron . Perhaps, it is very interesting by the learners of English who does research because analyzing the palys from the beginning until the end to find out the oxymoron on Romeo and Juliet.

CHAPTER III

METHOD OF RESEARCH

This chapter deals with the research methods of the study. It consists of research approach, data and data source, techniques of data collection, andtechniques of data analysis.

A. Research Design

This research will be conducted by using qualitative design. Creswell (2009, 177)defined " Qualitative research method that is based on the various research methods and techniques are available for interpretive studies; they draw from phenomenology, hermeneutics, feminism, deconstructivism and may take the form of ethnographies, interviews, psychoanalysis, cultural studies, participant observation, grounded theory, just to name a few.

The qualitative method refers to researcher selects strategies of inquiry, it is important to realize these will have a dramatic influence on procedures of analysis and interpretation.This process of analysis involves making sense out of data, record in text, image, audio and/or video formats.

B. Source of Data

The sources of the main data will be obtained from the script of *Romeo and Juliet plays* written by *William Shakespeare*and rewritten by *William Painter*. The research analyze the an Oxymoron.

C. Techniques of Collecting Data

The data will be collected by applyingthis procedures as follow:

1. Reading the script of *Romeo and Juliet Plays by William Shakespeare.*

2. Finding out the an oxymoron on *Romeo and Juliet Plays by William Shakespeare* script.

3. Identifying the an oxymoron on *Romeo and Juliet Plays by William Shakespeare* script.

D. Techniques for Analyzing the Data

In analyzing the data, the researcher will use theoretical purposed by Miles and Huberman (2014) that said the qualitative data analysis consist of three procedures. The procedures of data will be analyzed based on the following steps:

1. Data Reduction

   Data reduction means the process of sorting, focusing, identifying, simplifying, abstacting, and transforming of the data that are considered important. In the conducting research, the researcher will select data and give valuable information in research; the data is chosen by identifying and classifying the kinds of figurative language.

2. Data Display

   Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher describes data by tabulating of the kinds of figurative language.

3. Drawing and Verifying Conclution

The last step after doing the data display is drawn of the conclusion and verification. It is used to describe all of the data, so that it will become clearly. The conclusion can be able to answer the formulation of the problem that formulated from the beginning.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Collection

The data of this research were collected from the figure of speech on the oxymoron which are found *Romeo and Juliet plays* by William Shakespeare . The researcher collected total 56 oxymoron on *Romeo and Juliet plays* script.

B. Data Analysis

After collecting data, the data were analyzed focused on oxymoron on Romeo and Juliet Plays by William Shakespeare. The data will be analyzed in the table as follows:

Table 4.1

The sentences of oxymoron on Romeo and Juliet Plays by William Shakespeare.

NO	OXYMORON	MEANING
1.	Both my self and many other friends, but he, his own affection counsellor is to him self I will not say how true but to him self so secreat and so close, so far from saunding and discovery, as is the bud bit with envious worm, here he can spread his**sweet leaves** to the air, or dedicate his beauty to the sun.	He leave best moment to get a new experience
1.	See, where he comes so please you, **step aside**, I'II know his grievance, or be much denied	He forget his aside to know and help the grievance of someone
2.	**Good morrow** cousin.	He hope good will come in the next day
3.	Alas, that love, so gentle in his view should be so tyrannous and	He think, it can be proof about love

	rough in proof	
4.	Alas, that love, whose view is muffled still, should without eyes, see pathways to his will ! where shall we dine? O me ! what fray was here? Yet tell me not for I have heard it all . here's much to do with hate, but more with love. Why then **Brawling love**	Brawling from heart to say love to someone
5.	**Heavy lightness**	Love that difficult to struggle
6.	**Serious vanity**	The habit of someone that people don't like
7.	**Loving hate.** Anything of nothing first create	Hate someone but still loving her
8.	**Feather of lead**	Make the certain decision
9.	**Bright smoke**, cold first sick health . still waking sleep , that is not what is it. This love feel I that feel no love in this . dost thou not laugh?	Something that hamper what you want
10.	No, coz I **Rather weep**	Crying because something happen
11.	Why, such is love's transgresssion. Griefs of mine own lie heavy in my breast which thou wilt propagate, to have it prest with more of thine this love that thou hast should doth add more grief to too much of mine own. Love is a smoke raised with the fume of sighs being purged , a **fire sparkling** in lovers tears what is it else? A madness most discreet a choking gall and a preserving sweet. Farewell, my coz.	Enmity that on great spirit
12.	And too soon marr'd are those so early made. The earth hath swallow'd all my hopes but she, she is the hopeful lady of my earth but woo her, gentle Paris, get her heart, my will to her consent is but a part, an she agree, within her scope of choice. Lies my consent and fair according voice. This night I	Something that impossible to get

	hold an old accustom'd feast, where to I have invited many a guest, such as I love and you, among the store, one more, most welcome, makes my number more. At my poor house look to behold this night. Earth-treading stars that make **dark heaven light**such comfort as do lusty young men feel.	
13.	Tut, man, one fire burns out another's burning, one pain is lessen'd by another's anguish. Turn giddy, and be hold by **backward turnin .** one desperate grief cures with another's languish take thou some new infection to thy eye, and the rank poison of the old will die.	The new of something that want to show
14.	Your **Plaintain leaf** is excellent for that.	Grievance that easy to come
15.	Not mad, but bound more than a mad is **Shut up** in prison.kept without my food, Whipp'd and tormented and Godden, good fellow.	Need to silent
16.	At this same ancient feast of Capulet's. Sups the fair Rosaline whom thou so lovest, with all the admired beauties of Verona Go thither and, with **unattainable eye**, compare her face with some that I shall show, and I will make thee think thy swan a crow.	The hope that can't to grap
17.	Now, by my maidenhead, at twelve year old, I bade her come. What, lamb! What, **lady bird!** God forbid! Where's this girl? What, Juliet!	Great lady
18.	This is the matter. Nurse, give leave awhile, we must talk in secret nurse, come back again. I heve remember'd me, thou's hear our counsel. Though	Young lady

	know'st my daughter's of a **pretty age**.	
19.	For I had then laid wormwood to my dug .Sitting in the sun under the dove-house wall, My lord and you were then at Mantua. Nay, I do bear a brain: but, as I said, When it did taste the wormwood on the nipple Of my dug and felt it bitter, **pretty fool**, To see it tetchy and fall out with the dug! Shake quoth the dove-house: 'twas no need, I trow, To bid me trudge: And since that time it is eleven years. For then she could stand alone; nay, by the rood,She could have run and waddled all about, For even the day before, she broke her brow: And then my husband God be with his sould.A' was a merry man took up the child: 'Yea,' quoth he, 'dost thou fall upon thy face? Thou wilt fall backward when thou hast more wit; Wilt thou not, Jule?' and, by my holidame, The pretty wretch left crying and said 'Ay.	Easy to influence by other
20.	Verona's **summer hath** not such a flower.	The condition that not comfortable
21.	This precious book of love, this unbound lover, to beautify him, only lacks a cover. The fish lives in the sea, and 'tis much pride for fair without the fair within to hide. That book in many's eyes doth share the glory, That in gold clasps locks in the **golden story**. So shall you share all that he doth possess, By having him, making yourself no less.	That gorgeous story
22.	The date is out of such prolixity: We'll have no Cupid hoodwink'd with a scarf, Bearing a Tartar's painted bow of lath, Scaring the ladies like a**crow**	Spy from the enemy

	keeperNor no without-book prologue, faintly spoke. After the prompter, for our entrance: But let them measure us by what they will, We'll measure them a measure, and be gone.	
23.	Not I, believe me you have dancing shoes. With **nimble soles** I have a soul of lead. So stakes me to the ground I cannot move.	Moving faster
24.	You are a lover borrow Cupid's wings, And soar with them above a **common bound.**	The rule that must loyal
25.	I am too sore enpierced with his shaft. To soar with his light feathers, and so bound, I cannot bound a pitch above dullwoe, Under **love's heavy** burden do I sink.	Loving in deep hearth
26.	If love be rough with you, be rough with love,**Prick love** for pricking.	Want to do something with someone
27.	and you **beat love**down. Give me a case to put my visage in, A visor for a visor! what care I. What curious eye doth quote deformities?	It's mean he like someone that make you falling in love
28.	Here are the **beetle brows** shall blush for me.	Watch out around the location
29.	A torch for me let **wantons light** of heart. Tickle the sense less rushes with their heels, For I am proverb'd with a grandsire phrase	Improper to do something
30.	I'll be a **candle holder**, and look on. The game was ne'er so fair, and I am done.	Victory in front of the eyes
31.	Tut, dun's the mouse, the constable's own word, If thou art dun, we'll draw thee from the mire. Of this sir-reverence love, wherein thou stick'st. Up to the ears. Come, we**burn daylight**, ho!	The condition of heart that on great spirit
32.	O, then, I see Queen Mab hath	Lazy to do something

	been with you. She is the fairies' midwife, and she comes. In shape no bigger than an agate-stone. On the fore-finger of an alderman, Drawn with a team of little atomies. Athwart men's noses as they lie asleep, Her wagon-spokes made of long spiders' legs, The cover of the wings of grasshoppers, The traces of the smallest spider's web,The collars of the moonshine's watery beams,Her whip of cricket's bone, the lash of film, Her wagoner a small grey-coated gnat, Not so big as a round little worm. Prick'd from the**lazy finger**of a maid	
33.	Her chariot is an empty hazelnut Made by the joiner squirrel or old grub, Time out o' mind the fairies' coachmakers. And in this state she gallops night by night. Through **lovers' brains**, and then they dream of love.	Think about how to defend of love
34.	O'er courtiers' knees, that dream on court'sies straight, O'er lawyers' fingers, who**straight dream** on fees, O'er ladies ' lips, who straight on kisses dream, Which oft the angry Mab with blisters plagues, Because their breaths with sweet meats tainted are, Sometime she gallops o'er a courtier's nose.	Dream about beauty in the future
35.	Sometime she gallops o'er a courtier's nose,And then dreams he of **smelling out** a suit, And sometime comes she with a tithe pig's tail. Tickling a parson's nose as a' lies asleep, Then dreams, he of another benefice. Sometime she driveth o'er a soldier's neck, And then dreams he of cutting foreign throats ofbreaches, ambuscadoes,	The leader that can't to sovereign anymore

	Spanish blades, Of healths five-fathom deep and then anon. Drums in his ear, at which he starts and wakes, And being thus frighted swears a prayer or two. And sleeps again. This is that very Mab.	
36.	That plats the manes of horses in the night, And bakes the elflocks in foul sluttish hairs,Which once untangled, much **misfortune bodes,**This is the hag, when maids lie on their backs, That presses them and learns them first to bear.Making them women of good carriage.	The bodes that happen in the castle
37.	True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but **vain fantasy**, Which is as thin of substance as the air. And more inconstant than the wind, who wooes. Even now the frozen bosom of the north, And, being anger'd, puffs away from thence, Turning his face to the dew-dropping south.	Not important fantasy
38.	I fear, too early: for my mind misgives. Some consequence yet hanging in the stars. Shall bitterly begin his fearful date With this night's revels and expire the term. Of a despised life closed in my breast. By some **vile forfeit** of untimely death. But He, that hath the steerage of my course, Direct my sail! On, lusty gentlemen.	The crafty someone that make lose best friend
39.	We cannot be here and there too. Cheerly, boys be **brisk awhile**, and the longer liver talk all.	Something that coming just for awhile
40.	Welcome, gentlemen! ladies that have their toes. Unplagued with corns will have a bout with you.	The corns that useless

	Ah ha, my mistresses! which of you all Will now deny to dance? she that makes dainty, She, I'll swear,**hath corns** am I come near ye now. Welcome, gentlemen! I have seen the day. That I have worn a visor and could tell.	
41.	O, she doth teach the torches to**burn bright**! It seems she hangs upon the cheek of night. Like a rich jewel in an Ethiope's ear, Beauty too rich for use, for earth too dear. So shows a snowy dove trooping with crows, As yonder lady o'er her fellows shows.	Nothing happiness anymore
42.	The measure done, I'll watch her place of stand, And, touching hers, make blessed my rude hand. Did my heart love till now? Forswear it sight!For I ne'er saw true **beauty till** this night.	The eternal of beautiful
43.	He shall be endured. What, goodman boy! I say, he shall: go to, am I the master here, or you? go to. You'll not endure him! God shall mend my soul! You'll make a mutiny among my guests! You will set **cock a hoop**! you'll be the man!	The leader that change
44.	Patience perforce with wilful choler meeting makes my **fleshtremble** in their different greeting. I will withdraw: but this intrusion shall. Now seeming sweet convert to bitter gall.	The body of someone that tremble
45.	Have not **saints lips,** and holy palmers too?	Word can't hurt someone
46.	Nay, gentlemen, prepare not to be gone, We have a trifling**foolish banquet**towards. Is it e'en so? why, then, I thank you all. I thank you, honest	The meeting that useless

	gentlemen; good night. More torches here! Come on then, let's to bed. Ah, sirrah, by my fay, it waxes late. I'll to my rest.	
47.	I pray thee, good Mercutio, let's retire. The day is hot, the Capulets abroad, And, if we meet, we shall not scape a brawl For now, these hot days,is the mad **blood stirring.**	The horrifying battle
48.	Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou **wilt quarrel** with a man that hath a hair more, or a hair less, in his beard, than thou hast thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes what eye but such an eye would spy out such a quarrel?	The disagreement that lost
49.	O calm, dishonourable, **vile submission!** Alla stoccata carries it away.	Following the wrong command
50.	Ay, ay, a scratch, a **scratch marry,** 'tis enough. Where is my page? Go, villain, fetch a surgeon.	The marriage that make sadness
51.	O, I am **fortune's fool**!	Someones bad luck
52.	Benvolio, who began this **bloody fray?**	Quarrel began to subside
53.	O, break, my heart! **poor bankrupt,** break at once! To prison, eyes, ne'er look on liberty!Vile earth, to earth resign end motion here and though and Romeo press one heavy bier!	The disaster that make someone can be poor
54.	O serpent heart, hid with a flowering face! Did ever dragon keep so fair a cave?**Beautiful tyran!**	Bad character hidden under the beautiness
55.	**Fiend angelic!**Dove-feather'd raven! wolvish-ravening lamb! Despised	The merger between good and bad character of someone
56.	Just opposite to what thou justly	Someone make bad deed to get

	seem'st, A damned saint, an **honourable villain!**O nature, what hadst thou to do in hell, When thou didst bower the spirit of a fiend In moral paradise of such sweet flesh? Was ever book containing such vile matter So fairly bound? O that deceit should dwell. In such a gorgeous palace!	happiness
57.	Gallop apace, you fiery-footed steeds, Towards Phoebus' lodging: such a wagoner. As Phaethon would whip you to the west, And bring in cloudy night immediately. Spread they close curtain, love-performing night, That runaway's eyes may wink and Romeo Leap to these arms, untalk'd of and unseen. Lovers can see to do their **amorous rites.**	Tell about how giving love to someone
58.	O **deadly sin!** O rude unthankfulness! They fault our law calls death but the kind prince, Taking thy part, hath rush'd aside the law, And turn'd that black word death to banishment. This is dear mercy, and thou seest it not.	Bad conduct can be deadly in our life
59.	Indeed, I never shall be satisfied. With Romeo, till I behold him dead. Is my **poor heart** for a kinsman vex'd. Madam, ifyou could find out but a man. To bear a poison, I would temper it, That Romeo should, upon receipt thereof, Soon sleep in quiet. O, how my heart abhors. To hear him named, and cannot come to him. To wreak the love I bore my cousin. Upon his body that slaughter'd him!	Juliet feel she not suitable to loving Romeo
60.	Hang thee, young baggage! **disobedient wretch**! I tell thee what: get thee to church o'	Someone that resist the constant rule

| | Thursday, or never after look me in the face. Speak not, reply not, do not answer me, My fingers itch. Wife, we scarce thought us blest That God had lent us but this only child, But now I see this one is one too much, and that we have a curse in having her:
Out on her, hilding! | |

Based on the table, there are 60 oxymoron are found on Romeo and Juliet by William Shakespeare and the meaning of oxymoron

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Having analized the data, the conclusion are :

1. There were oxymoron in the figure of speech. There are types of figure of speech especially oxymoron.

2. Based on the analysis, the researcher found oxymoron on *Romeo and Juliet Plays*by William Shakespeare script.

B. Suggestion

Based on the previous conclusion, the suggestion of this research are put forward as follows:

1. The students should study Semantic especially about oxymoron , because it will make them know better about the meaning and function of oxymoron.

2. Other researcher can conduct research with detail analysis related to oxymoron , because it can be used to help students to study Semantic better.

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