

**SCANSION ANALYSIS IN  
WILLIAM SHAKESPEARE'S POEMS**

**SKRIPSI**

*Submitted in a Partial Fuifillment as the Requirement  
For the Degree of Sarjana Pendidikan  
English Education Program*

**BY :**

**ROSDACHNIAR NASUTION  
1302050133**



**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA  
MEDAN  
2017**

## ABSTRACT

**Nasution, Rosdachniar. 1302050133. Scansion Analysis in William Shakespeare's poems. Skripsi : English Education Program of Teachers' Training and Education. University of Muhammadiyah Sumatera Utara. Medan. 2017.**

This study deals with scansion method in William Shakespeare's poems. The objectives of this study is to determine the scansion analysis and describe the metrical foot and line in William Shakespeare's poems and find the most dominant metrical feet in the poems. There were 10 poems taken as the source of data in this research, *A Fairy Song, All The Worlds A Stage, Love Is Too Young To Know What Conscience Is, My Love Is As A Fever Longing Still, O Never Say That I Was False Of Heart, Silvia, Sweet-And-Twenty, Under The Greenwood Tree, When I Consider Every Thing That Grows, When I Do Count The Clock That Tells The Time.*

This research was conducted by using descriptive qualitative research. The findings indicates that there are Five types of metrical feet was found in William Shakespeare's poems. They are Monosyllabic (Masculine or Feminine Ending), Iambic, Trochaic, Dactylic, And Anapestic. The total number of Monosyllabic (Masculine Ending) are (3.6%) (Feminine Ending) are (3.3%), Iambic 549 (54.9%), Trochaic 329 (32.9%), Dactylic 31 (3.1%), And Anapestic 22 (2.2%). The most dominant type of metrical feet in William Shakespeare's poems is Iambic with the total 549 (54.%)

**Keywords : Scansion Analysis, Metrical Feet, Metrical Line, William Shakespeare's poems**

## ACKNOWLEDGEMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*Assalamualaikum Wr. Wb*

In the name of Allah, the most Gracious and most Merciful. Firstly, the researcher would like to thank Allah SWT who has given the chance to finish her thesis. Secondly, blessing and peace be upon the greatest prophet Muhammad SAW who has brought people from the darkness into the brightness and guided human beings to become civilized and educated in terms of science and technology.

This study is entitled “*Scansion Analysis in William Shakespeare’s poems*” is submitted to English Department in Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara as partial fulfillment of the requirements for the degree of Sarjana Pendidikan (S.Pd).

During this study, the researcher realized that she had to learn more and since there were many difficulties in analyzing the data without the help of many people she could not finish it. Therefore, she would like to express thanks to many people. At the moment, a very special debt of gratitude is directed to her beloved parents, Muhammad Rasyid Nasution and Rosdiana for their full support, care and prayers that have been given to her. Then she would like to express her sincere thanks for her academic guidance and moral support during completion of her study, they are :

1. Dr. Agussani, M.AP as a rector of University of Muhammadiyah Sumatera Utara.

2. Dr. Elfrianto Nasution S.Pd, M.Pd, as the dean of FKIP UMSU who had given the recommendation and allowed to carry out of the research.
3. Mandra Saragih S.Pd, M.Hum, the head of English Department and Pirman Ginting S.Pd, M.Hum, the secretary of English Department of FKIP UMSU, who has allowed and guided the researcher to carry out the research and administration.
4. Bambang Panca Syahpura S.Pd, M.Hum as her supervisor, who had given guidance, valueable suggestion and advice to complete this thesis.
5. Dra. Diani Syahputri M.Hum, as the reviewer who had given suggestion, advice, and critics for the researcher.
6. All lectures especially those in English Education program for the guidance, advice, suggestions, and encouragement during the year of her study.
7. H. Irfan Bustamini S.H, M.Hum the head of UMSU library who has given the permission for her to conduct the research, and the librarian who had given a good cooperation and help during the experiment.
8. Her lovely family for always encouraging and support her.
9. Her beloved friends especially Amalia Ruhama, Nur Annisa, Syndu D. Arisandi, Chairunnisa Tarigan, Poppy Lisnawati.
10. Adinda, Nurma, Diah, Yutti, Endah, Dhian, Ismi, Ella, Amalia, Anggre, Dynar, Fakhru, Robby, Nofrizal, Aan and those in English Education program Class C (Morning) FKIP UMSU 2013 who have support and given much knowledge and great experience.
11. All people who loves, helps, and supports the researcher during this study, May Allah SWT bless them all, *Amin*.

Finally, she wants constructive criticism and advice for the improvement of this study because she realizes that it is still far from being perfect.

*Wassalamualaikum Wr.Wb*

Medan, 2017

Researcher,

**Rosdachniar Nasution**  
**1302050133**

## TABLE OF CONTENTS

<b>ABSTRACT .....</b>	<b>i</b>
<b>ACKNOWLEDGEMENTS .....</b>	<b>ii</b>
<b>TABLE OF CONTENTS .....</b>	<b>v</b>
<b>LIST OF TABLES AND IMAGE .....</b>	<b>vii</b>
<b>LIST OF APPENDICES .....</b>	<b>viii</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
A. The Background of Study .....	1
B. The Identification of Problem .....	3
C. The Scope and Limitation .....	4
D. The Formulation of Problem.....	4
E. The Objectives of Study.....	4
F. Significance of the Study .....	4
<b>CHAPTER II REVIEW OF LITERATURE .....</b>	<b>6</b>
A. Theoretical Framework .....	6
1. Description of Scansion .....	6
2. Elements of Scansion .....	9
3. Metrical Foot and Lines .....	11
4. Method of Scansion .....	15
B. Relevant Studies .....	18
C. Conceptual Framework .....	19
<b>CHAPTER III METHOD OF RESEARCH .....</b>	<b>20</b>
A. Research Design .....	20

B. Source of Data .....	21
C. Technique of Data Collection .....	21
D. Technique of Data Analysis .....	22
<b>CHAPTER IV DATA AND DATA ANALYSIS .....</b>	<b>24</b>
A. Data .....	24
B. Data Analysis .....	24
1. Metrical Foot and Line .....	24
2. Dominant Type of Metrical Feet .....	46
C. Research Findings .....	46
<b>CHAPTER V CONCLUSIONS AND SUGGESTIONS .....</b>	<b>48</b>
A. Conclusions .....	48
B. Suggestions .....	48
<b>REFERENCES</b>	
<b>APPENDIX</b>	
<b>CURRICULUM VITAE</b>	

## LIST OF TABLES AND IMAGE

### TABLES

Table 2.1	Metrical Foot .....	12
Table 4.1	Metrical Foot and Line in William Shakespeare's poems .....	24
Table 4.2	Percentage of Metrical Foot in The Poems .....	44
Tabel 4.3	Total Percentage of Metrical Foot .....	46

### IMAGE

Image 4.1	Column Chart Percentage of Metrical Foot .....	47
-----------	--	----



## LIST OF APPENDICES

Appendix I	10 <i>William Shakespeare's</i> Poems
Appendix II	From K-1
Appendix III	From K-2
Appendix IV	From K-3
Appendix V	Berita Acara Bimbingan Proposal
Appendix VI	Lembar Pengesahan Proposal
Appendix VII	Surat Pernyataan
Appendix VIII	Surat Pengesahan Seminar
Appendix IX	Surat Mohon Izin Riset
Appendix X	Surat Balasan Riset
Appendix XI	Lembar Pengesahan Skripsi
Appendix XII	Berita Acara Bimbingan Skripsi
Appendix XIII	Curriculum Vitae

# CHAPTER I

## INTRODUCTION

### **A. The Background of Study**

Listening to an orator or someone delivering a speech, poetry or to a reader reciting good prose, we may notice, running through the speaker's utterances, a characteristic and persistent tune. The voice rises and falls, increases and diminishes, moves slowly and then rapidly, throws emphasis upon one phrase and takes it away from another, not erratically but in accordance with some underlying pattern or scheme of movement, Fred Newton Scott (1905). It is this tune or pattern, in some of its simpler and more obvious features, that I mean to consider in this paper. The pattern is the rhythm of prose and poetry, and to chart it and discover its rule is to effect for prose that what metrical scansion does for verse. Also many students do not know there are strong or accented and weak or unaccented syllables in poetry and lack in how to pronounce poetry well, that is the main problem of this paper. Because, Poetry has a unique music that sets it apart from other kinds of writing. It is fairly easy to hear this music when a poem rhymes, but the sounds of poetry do not depend on rhyme alone.

Poetry or poem is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. Perrine (1974: 553) defined poem as a kind of language that says more and says it more intensely than does ordinary language. Poetry is a dialect of the language we speak, Possessed of metaphorical density, coded with the resonant meaning, engaging us with narrative's pleasure, enhancing and sustaining

our pleasure with enlarged awareness, Dave Smith (1985). Poetry has helped men achieve artistic and creative expression since its creation. However, poetry hasn't only helped its composers. Poetry has contributed to its readers and fans immensely as well. It serves as a means of therapy for the people it entertains in several ways, through the way the person interprets and relates the work to his or her own experiences in order to feel better or less alone about a situation in their lives.

Many poets have inspired the world with their outstanding work. William Shakespeare is one that is very exceptional, the greatest writer in English language and the world's pre-eminent dramatist, [Greenblatt \(2005\)](#). He was an English poet, playwright, and actor. He is often called England's national poet. His extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright, *Craig (2003)*. That is the reason why I choose William Shakespeare's poems as an object of the paper.

Traditionally, a poem has what is called meter, a certain pattern of weak and strong syllables. However, not all poems follow such a pattern. Poetry that does not use rhyme or meter is called free verse. Regardless of whether or not a poem uses meter, every poem contains weak and strong syllables or accented and unaccented syllables, even if those syllables are not part of a larger pattern. These syllables can be grouped into units called metrical feet. A metrical foot is simply an arrangement of weak and strong syllables. Just to be clear, when we say a

syllable is strong, we mean it receives more emphasis than the syllable or syllables next to it. Not all strong syllables receive the same amount of emphasis.

How do we find these metrical feet, particularly in free verse, it can be difficult to focus on any sort of rhythm. Fortunately, there is a method called scansion that uses visual cues to show which syllables are weak and which syllables are strong. Once this is accomplished, we can use those visual cues to identify different kinds of metrical feet. In literature, scansion means to divide the poetry or a poetic form into feet by pointing out different syllables based on their lengths. Scansion is also known as scanning, which is, in fact, a description of rhythms of poetry through break up of its lines or verses into feet, pointing the locations of accented and unaccented syllables, working out on meter, as well as counting the syllables.

Based on the previous explanation, the researcher would like to analyze the scansion in William Shakespeare's poems. Hopefully, this analysis will be useful and benefit for those students and readers.

#### **B. The Identification of Problem**

Find out accented or unaccented syllables and metrical foot and line in William Shakespeare's poems used scansion method.

#### **C. The Scope and Limitation**

The scope of this study is focused on poetry analysis which is limited on the use of scansion.

#### **D. The Formulation of Problem**

How to scansion William Shakespeare's poems and find the most dominant type of feet.

#### **E. The Objectives of Study**

1. To determine metrical foot and line with scansion method in the poems.
2. Find the most dominant metrical feet in William Shakespeare's poems.

#### **F. The Significance of Study**

The significance of this study can be viewed from both theoretical and practical aspects as describe bellows:

1. Theoretically, this research want to give positive input to apply all what to do for understanding the scansion. And also can be as reference for the further studies.
2. Practically, it is expected that this research can be used for the researcher itself who want to analyze scansion in William Shakespeare's poems. For student, it is used for them to know how to identifying scansion in poems. For teacher, to teach well about analyzing poems such as for English teacher who can ask students to do some exercise about poems that can be gotten from many poets around the worlds especially William Shakespeare, and last for the reader, to improve their ability in understanding English Poems.

## CHAPTER II

### REVIEW OF LITERATURE

#### A. Theoretical Framework

##### 1. Description of Scansion

Scansion is the analysis and visual representation of a poem's metrical pattern. Adapted from the classical method of analyzing ancient Greek and Roman quantitative verse, from Late Latin *scanscionem*, accusative singular of *scansiō* (the act of climbing), from *scandō* (I climb), scansion in English prosody employs a system of symbols to reveal the mechanics of a poem example, the predominant type of foot (the smallest metrical unit of stressed and unstressed syllables), the number of feet per line, and the rhyme scheme. Scansion or a system of scansion (verb: *to scan*) is the act of determining and usually graphically representing the [metrical](#) character of a line of verse. In classical poetry, these patterns are based on the different lengths of each [syllable](#), and in English poetry, they are based on the different levels of stress placed on each syllable. Tarlinskaja (1976) uses scansion as a basis for statistical analysis of verse.

In both cases, the meter often has a regular [foot](#). Systems of scansion, and the assumptions often tacit or even subconscious that underlie them, are so numerous and contradictory that it is often difficult to tell whether differences in scansion indicate opposed metrical theories, conflicting understandings of a line's linguistic character, divergent practical goals, or whether they merely constitute a

trivial argument over who has the better ear for verse. To understand any form of scansion, it is necessary to appreciate the difference between meter and rhythm.

The rhythm of language is infinitely varied; all aspects of language contribute to it: loudness, pitch, duration, pause, syntax, repeated elements, length of phrases, frequency of polysyllabic words as C.S. Lewis (1969:280) observes, If the scansion of a line meant all the phonetic facts, no two lines would scan the same way.

Meter is another matter. It is an ordering of language by means of an extremely limited subset of its characteristics. In English, and in many modern languages the language is ordered by syllabic stress. All other aspects of language are present, indeed they are vital to the rhythm of the verse; but they are not ordered by the meter.

However, marking stress is not the same as marking meter. A perfectly regular line of iambic pentameter may have anywhere from 2 to 9 stresses, Steele (1999:30) but it is still felt to exhibit 5 pulses or beats. This can most easily be understood through the principle of relative stress: an unstressed syllable between 2 even slightly weaker syllables may be perceived as a beat; and the reverse is true of a stressed syllable between 2 even slightly stronger syllables. These phenomena are called promotion and demotion.

Since meter is a system of binary oppositions in which syllables are either marked or unmarked (long or short; stressed or unstressed), a binary code is all that is necessary to transcribe it. It is natural to want to enrich scansion with other kinds of analyses which capture more of the phonological and syntactic structure of the line. But all such efforts exceed the boundary of strict metrical analysis,

moving into descriptions of linguistic rhythm, and thus serve to blur or dissolve the distinction between meter and rhythm. Strictly speaking, scansion marks which syllables are metrically prominent i.e. ictus and nonictus not how much. Scansions which take account of more levels of metrical degree than two, or intonation, or the timing of syllables are all guilty of over specification, Brogan (1999:118) For clarity, scansions that mark only ictus and nonictus will be called *metrical scansions*, and those which mark stress or other linguistic characteristics will be called *rhythmic scansions*.

Scansion is also known as scanning, which is, in fact a description of rhythms of poetry through break up of its lines or verses into feet, pointing the locations of accented and unaccented syllables, working out on [meter](#), as well as counting the syllables. Syllables are the basic sound units in words that govern how we pronounce them. Technically, from a linguistic stand point, every syllable has atleast some stress to it, or we wouldn't be able to hear it. It would be more accurate to say long and short stress, but even that is not completely accurate either, since some words may have degrees of intermediary (in-the middle) stress. Regardless of this fact, it is common practice to refer to syllables with greater stress as long, strong, heavy or stressed, and to refer to syllables with lesser stress as short or light or unstressed.

In most dictionaries, the divisions between syllables are illustrated with dots (*po . et . ry*), and the pronunciation key in parentheses after the word tells where the accents or stresses are (*po' . i . tre*). The primary and secondary stresses are given for longer words. For example, *pho . to . syn . the . sis* has these accent marks (*fo' . to . **sin'** . the . sis'*). Accentual-syllabic meter in English is



the deliberate arrangement of syllables and their stresses to achieve a particular sound effect.

**Stress** refers to the way we pronounce our words which syllables in a word are pronounced more emphatically than others around them, which syllables in a line are stronger than the ones around them. For example, if we look up a word like *forgotten* in the dictionary, we are told that it is pronounced like this: (for – got' - ten). The dominant syllable is “-got”; it is stressed. If we take a word like *haberdasher*, we will notice how the first syllables are marked: (hab-) stressed, (-ber) unstressed, (-dash) stressed, (-er) unstressed. Poets use patterns of accented and unaccented syllables to create a particular meter or to achieve a particular effect.

## 2. Elements of Scansion

Minimally, graphic scansion requires only 2 symbols, designating ictic and non-ictic syllables. Syllable regardless of its level of stress, that realizes a beat is ictic; and a syllable, regardless of its level of stress, that does not is non-ictic. Ictus refers to the position within a line that is experienced as a beat, or to the syllable that fills it.

These symbols are typically placed over the first vowel in every syllable. Some prosodists indicate only ictic (or, in rhythmic scansion, only stressed) syllables, but this is not ideal since the number, position, and character of non-ictic syllables is also metrically significant. Additionally, many prosodists divide a line into feet the minimal repeated units using the pipe symbol ( | ). When feet are thus designated, words that span feet are divided without hyphens, and any

punctuation that occurs at a foot break is typically omitted. Not all prosodists agree that foot scansion is helpful. Derek Attridge (1982:17) says, the division of lines into feet adds nothing, at worst it hinders accurate analysis of the metrical variations which all readers perceive. T.V.F. Brogan (1999:419) saying that the foot is more than a mere analytic tool, a device of scansion it is a principle of structure not necessarily an element in poetic composition and it is almost certainly not an element of performance; and finally that in scansion, it can be used to describe and analyze verse whose regularities support it, and not verse which does not.

For example, in trisyllabic measures (anapestic, amphibrachic, dactylic) it is often quite arbitrary where one divides the feet, and the salient fact seems to be the number of non-ictic syllables in this case two between each ictus, rather than whether the repeated pattern is imagined as  $\times \times /$ ,  $\times / \times$ , or  $/ \times \times$ . Foot analysis tends to imply that there is a special relationship among syllables within feet which does not apply across feet, but this is doubtful. Furthermore, iambic pentameter (despite its name) may be better described as a series of 10 positions than of 5 feet, especially since the sequence  $\times \times / /$  may be interpreted as the swapping of ictic and non-ictic positions across feet, suggesting that if feet constitute any kind of boundary at all, it is a porous one indeed.

Finally, a caesura may be indicated. In the great majority of verse in English caesurae are not part of the metrical pattern, and generally it is better not to include them in English scansion. If they are to be marked:

- a. If feet are being marked with a pipe ( | ) then caesurae will be marked with a double pipe ( || ) and will replace the foot marker when they occur in the same place;
- b. If feet are not marked then caesurae may be marked with a single pipe.

The fourteener typically does have a metrical caesura; examples of style

(a.) and (b.) are shown below:

× / × / × / × / × / × / × /  
 (a.) The prince | ly pal | ace of | the sun || stood gor | geous to | behold

× / × / × / × / × / × / × /  
 (b.) On stately pillars builded high | of yellow burnished gold

[Arthur Golding](#) (2002:2)

### 3. Metrical Foot and Lines in Scansion

Basically, scansion is the process of analyzing poetry's rhythm by looking at meter and feet. A foot is a two - or three - syllable division of stresses. Meter is the predominant rhythm of a poem based on the type and number of feet per line. In English, we group accented and unaccented syllables into units called **feet**. English poets use only seven kinds of metrical feet. The names of these feet and the patterns of accented and unaccented syllables they represent are as follows : **iamb** (v /), **trochee** (/ v), **anapest** (v v /), **dactyl** (/ v v), **spondee** (/ /), **pyrrhic** (v v), and **monosyllabic foot** (/). The foot is the basic unit of measurement in a line. When we **scan** a line, we look for combinations of accented and unaccented syllables and group them into these feet. Note that the trochee is a reversed iamb, and that a dactyl is a

reversed anapest. We often call the substitution of one for the other a **reversed foot**.

The seven metrical feet are like metrical primary colors from which almost any metrical effect can be made. The terms we use for the feet are Latinized versions of Greek words, though Greek meter is very different from that used in English. In English, a foot is the combination of syllables that make up the basic sound units for measuring a line of verse. **Verse** comes from the Latin word “versus” meaning “a turning of the plow. “A **line** is a unit, after which the reader “re-turns” to start a new line.

a. Metrical Foot

The basic unit used for counting accents in poetry is called a foot. Each foot has either two syllables in it or three syllables in it. Syllables are marked either as stressed or accented ( / ) and unstressed or unaccented ( v ) depending upon the pronunciation of a given word within the line. For instance, the word “example” would scan as:

v / v  
Ex am ple

**Tabel 2.1**  
**Metrical Foot**

No.	Foot	Syllables	Stress Pattern	Examples
1.	Monosyllabic	1	1 accented ( / )	Day Go
2.	Iambic	2	1 unaccented followed by 1 accented ( v / )	Ago Pretend
3.	Trochaic	2	1 accented followed by 1 unaccented ( / v )	Season Daily
4.	Dactylic	3	1 accented followed	Yesterday

			by 2 unaccented ( / v v )	Beautiful
5.	Anapestic	3	2 unaccented followed by 1 accented ( v v / )	Interfere Intervene
6.	Spondaic	2	2 accented ( v v )	Love-song Day-break

There are also a stress pattern for extra or additional syllables, a few lines of poetry has one extra syllables in the end of the line. Masculine and feminine ending are the terms that used in the prosody (the study of verse forms) for naming two kinds of extra syllables.

1. **Masculine ending**, refers to a line that ends with stressed syllables ( / ).
2. **Feminine ending**, is the opposite, describing a line that ends with the unstressed syllable ( v ).

Additional syllable similiar with monosyllabic both of them are contain only one syllable. Masculine ending have the exactly same stress pattern like monosyllabic, one accented syllable. The researcher see the equality in additional or extra syllable with monosyllabic that is the reason the researcher put monosyllabic in the same place as the additional or extra syllable in analyzing them with scansion.

There are other ways of representing accented and unaccented than using the accent symbols above, such as using bolded text or capital letters, but the researcher have chosen to use symbols because they are more visually compelling.

b. Metrical Line

A number of feet in a line of poetry constitutes a meter. There is, theoretically, an infinite number of feet possible for any line of poetry, but poetry tends to be written in short rather than long lines, so traditionally stop the line counts at eight. Meter is defined by the predominant type of foot and the number of feet within the lines of a poem. For instance, much of English dramatic verse was written in *iambic pentameter*, or lines of five iambs, because the rhythm most closely approximated natural speech patterns. In fact, unrhymed iambic pentameter was so popular, it had a term of its own: *blank verse*.

Although these speeches are all written in blank verse, there are other meters as well :

- a. Monometer : lines consisting of 1 foot
- b. Dimeter : lines consisting of 2 feet
- c. Trimeter : lines consisting of 3 feet
- d. Tetrameter: lines consisting of 4 feet
- e. Pentameter : lines consisting of 5 feet
- f. Hexameter : lines consisting of 6 feet (It might be called alexandrine,  
if the line pure of iambic)
- g. Heptameter : lines consisting of 7 feet
- h. Octameter : lines consisting of 8 feet

Lines of over five feet and lines of only one foot are rare in English poetry. Lines of five is the most common. Metrical foot and line based on Mary Oliver (1994:36)

#### **4. Method of Scansion**

The main purpose of scansion is to indicate clearly the basic rhythmic structure of a line or group of lines. Also, visual cues to show which syllables are

strong or accented and which syllables are weak or unaccented. By contrasting the stresses of a poem with the base meter that those things are revealed, and the actual stresses of a poem can only be seen in the traditional scansion method. Basically, scansion is the process of analyzing poetry's rhythm by looking at metrical feet and lines :

- a. Read the poem out loud and see if you notice a particular rhythm in your first reading.
- b. Put an accent mark “ / ” over any syllables that absolutely have to be stressed, and put a “ v ” over the unstressed syllables.
- c. Once you see a pattern (for example, unstressed, unstressed, stressed; unstressed, unstressed, stressed), mark a vertical line between each unit of the pattern. Those are your “ feet ”.
- d. Once you're finished with that, see whether each foot in the poem is a(n): iamb (unstressed-stressed “ v / ”), trochee (stressed-unstressed “ / v ”), anapest (unstressed-unstressed-stressed “ v v / ”), dactyl (stressed-unstressed-unstressed “ / v v ”), spondee (stressed-stressed “ / / ”) or pyrrhic (unstressed-unstressed “ v v ”).
- e. Count how many feet each line has. It will probably be one of these: Monometer (one foot), Dimeter (two feet), Trimeter (three feet), Tetrameter (four feet), Pentameter (five feet), Hexameter (six feet) or Heptameter (seven feet).
- f. Put the foot name as an adjective first and the number of feet as a noun second, (“iambic pentameter”, “dactylic hexameter”, “trochaic tetrameter”, etc).

Example of how the scansion method applied : Emily Dickinson’s poem

*“Hope is the thing with feathers (254)”*

Hope is the thing with feathers

That perches in the soul,  
 And sings the tune without the words,  
 And never stops at all . . .

Read carefully the poem line by line and count the number of syllables and write in the end of the line. Decided which syllables is accented or unaccented.

Hope is the thing with feathers  
 That perches in the soul,  
 And sings the tune without the words,  
 And never stops at all . . .

Decided which syllables is accented or unaccented. Then, start to mark the location of accented or unaccented syllables :

v / / v / v /  
**Hope is the thing with feathers**

/ v / v / v  
**That perches in the soul,**

/ v / v / v / v  
**And sings the tune without the words,**  
 / v / v / v  
**And never stops at all . . .**

After mark the accented or unaccented syllables, divide them into feet.

v / | / v | / v | /  
**Hope is | the thing | with fea | thers**

/ v | / v | / v  
**That per | ches in | the soul,**

/ v | / v | / v | / v  
**And sings | the tune | without | the words,**

/ v | / v | / v  
**And ne | ver stops | at all . . .**



Count the feet line by line, then the last name the line based on kind of kind of metrical lines and feet.

The first line is different than the three line bellow because the first line use kind of metrical substitution (switching one kind of metrical foot to another). But the most line are iambic so you can also define the line as an iambic.

/ v	v /	v /	v
<b>Hope is</b>	<b>the thing</b>	<b>with fea</b>	<b>thers</b>
Trochaic	Iambic	Iambic	Feminine ending

This extra unaccented syllables known as feminine ending, then the first line named : *Metrical Substitution Tetrameter* or *Iambic Tetrameter*. We can also named the line based on the most appear metrical feet.

v /	v /	v /
<b>That per</b>	<b>ches in</b>	<b>the soul,</b>
Iambic	Iambic	Iambic

This second line named : *Iambic Trimeter*

v /	v /	v /	v /
<b>And sings</b>	<b>the tune</b>	<b>without</b>	<b>the words,</b>
Iambic	Iambic	Iambic	Iambic

This third line named : *Iambic Tetramete*

v /	v /	v /
<b>And ne</b>	<b>ver stops</b>	<b>at all . . .</b>
Iambic	Iambic	Iambic

This last line named : *Iambic Trimeter*

Most of the line above are Iambic.

## B. Relevant Studies

Numerous studies that related to this research had been conducted before, one of them is by Anne Mahoney (1997) entitled A Review of Meter in English: A Critical Engagement. Stated in the book that readers of poetry in English are

aware that some of this poetry is metrical, like Shakespeare's sonnets. Students of meter have also observed that the metrical poems involve several different-sounding metrical patterns, different patterns of stressed and unstressed syllables. In *Meter in English*, Robert Wallace's main intentions are to clarify some of the methods of scansion, to simplify or make more appropriate some of the vocabulary of metrics, and to streamline our ways of thinking about the fundamental structure of meter in English.

The other research was conducted by Natalie Gerber (2013) entitled *Stress Based Metrics Revisited: A Comparative Exercise in Scansion Systems and their Implications for Iambic Pentameter*. The writer stated that traditional stress metrics describes the system of modern English meter using vocabulary drawn from classical meters. Also scansion indicates, the rhythm of the language of line coincides at each point with the pattern of marks given in the notation.

### **C. Conceptual Framework**

In literature, scansion means to divide the poetry or a poetic form into feet by pointing out different syllables based on their lengths. Scansion is also known as scanning, which is, in fact, a description of rhythms of poetry through break up of its lines or verses into feet, pointing the locations of accented and unaccented syllables, working out on meter, as well as counting the syllables.

Many students doesn't know there are strong or accented and weak or unaccented syllables in poetry and lack in how to pronounce poetry well. Because, Poetry has a unique music that sets it apart from other kinds of writing. Scansion is a method that uses visual cues to show which syllables are weak and which syllables are strong, or accented and unaccented syllables.

In William Shakespeare's poems, his use of language is unparalleled or close to it. He was a master of choose the right word for what he was try to made. his language, though now difficult, is subtle, richly varied, and deep. Like his masterpiece plays, sonnets, also poems. With uses scansion method in William Shakespeare's poems can improve the students ability in understanding English poem.

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **D. Research Design**

Literary work has many aspects and dimensions of elements. Interpreting the literary work needs appropriate theory and methodology related to those elements. The data of this study will be analyzed by using descriptive qualitative method. According to Issac and Michael (1987:46), descriptive research is used to provide a systematic, factual, accurate description of situation or area of interest. In addition, Mardalis (1989:26) defines descriptive research does not test a hypothesis or as a hypothesis, it merely describes information according to variable that observed. Meanwhile, Moleong (2001:3) states that qualitative method is a research procedure, which produces oral or written text from people and their observable habit as descriptive data. Kothari (2004: 3) states that qualitative research is specially important in the behavioral sciences where the aim is to discover the underlying motives of human behavior. Through such research we can analyze the various factors which motivate people to behave in a particular manner or which make people like or dislike a particular thing.

This research had been conducted in the Library of UMSU in Jalan Kapten Muchtar Basri No.3 Medan by using a descriptive qualitative method. By using this descriptive qualitative method, the researcher will analyze the scansion in William Shakespeare's poems, and find out accented or unaccented syllables and metrical foot and line in William Shakespeare's poems. The researcher took 10 William Shakespeare's poems.

#### **E. Source of Data**

Arikunto (1998: 114) says that data resources are subject where the data are found in the research. The data of this study had been taken from some websites of William Shakespeare's poems as the source of the data, that totally there are 10 poems.

Besides that, library research used in analyze the data required, the researcher had been collected the data and read some books that relates to the research. Descriptive research carried out to describe the scansion of William Shakespeare's poems.

#### **F. Technique of Data Collection**

The data had been analyzed by using descriptive technique, through some steps. The steps are as follows :

- a. Reading all the selected articles of William Shakespeare's poems.
- b. Identifying the accented or unaccented syllables and metrical foot and line of the poems.
- c. Classifying the line and foot to find out the most appear kind type of scansion.

#### **G. Technique of Data Analysis**

The data had been analyzed by finding out the scansion of William Shakespeare's poems and then identify them based on line of the poems. The steps are as follows:

1. Selecting the 10 William Shakespeare's poems.
2. Marking the location of the accented and unaccented syllables. Put an accent mark “ / ” over any syllables that absolutely have to be stressed and put a “ v ” over the unstressed syllables.
3. After have the pattern (example; unstressed – unstressed – stressed, unstressed – unstressed - stressed) mark a vertical line between each unit of the pattern, that is the feet.
4. Counting the number of the feet, how many feet each line has.
5. Naming the line as an adjective first and the number of feet as a noun second (example; "iambic pentameter", "dactylic hexameter", "trochaic tetrameter", etc).
6. Calculating the percentage of each type of scansion in every poem by using Sudijono's (2004: 43) formula as the follows :

$$P = \frac{X}{Y} \times 100\%$$

Where :

P = the percentage of dominant metrical feet

X = the total number of one kind metrical feet in the poem

Y = the total number of the whole kind of metrical feet in the poem

Finding out the most dominant type of the scansion that appearing in the William Shakespeare's poems.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data

As stated in the previous chapter the data of this study will be taken from some websites of William Shakespeare's poems as the source of the data, that totally there are 10 poems. And then was identified using scansion method to find out the metrical foot and line in each poems and the most dominant type of metrical feet in the poems.

#### B. Data Analysis

After collecting and using scansion method to identifying the data, the data were classified based on the type of metrical foot. There are six type of metrcial foot; monosyllabic, iambic, trochaic, dactylic, anapestic and spondaic. Each type of metrical foot have their own kind of syllables and stress pattern.

##### 1. Metrical Foot and Line

**Tabel 4.1**  
**Metrical Foot and Line in William Shakespeare's poems**

A FAIRY SONG By : William Shakespeare				
v v / <b>Over hill,</b> Anapestic		v v / <b>over dale,</b> Anapestic		
= Anapestic Dimeter				
v v / <b>Thorough bush,</b> Anapestic		v v / <b>thorough bri</b>		v <b>er,</b> Feminine ending
= Anapestic Dimeter				
v v /		v v /		

**Over park, over pale,**  
Anapestic Anapestic  
= Anapestic Dimeter

v v / | v v / | v  
**Thorough flood, thorough fi re!**  
Anapestic Anapestic Feminine ending  
= Anapestic Dimeter

v / | v / | / v | /  
**I do wander every where,**  
Iambic Iambic Trochaic Masculine ending  
= Iambic Tetrameter

/ v | / v | / v  
**Swifter than the moon's sphere;**  
Trochaic Trochaic Trochaic  
= Trochaic Trimeter

/ v | / v | / v | /  
**And I serve the Fairy Queen,**  
Trochaic Trochaic Trochaic Masculine ending  
= Trochaic Trimeter

v / | v / | v / | v /  
**To dew her orbs upon the green;**  
Iambic Iambic Iambic Iambic  
= Iambic Tetrameter

v / | v / | v / | v / | v  
**The cow slips tall her pen sioners be;**  
Iambic Iambic Iambic Iambic Feminine ending  
= Iambic Pentameter

v / | v / | v / | v /  
**In the ir gold coats spots you see;**  
Iambic Iambic Iambic Iambic  
= Iambic Tetrameter

/ v | / v | / v | / v  
**Those be rubies, fairy favours;**  
Trochaic Trochaic Trochaic Trochaic  
= Trochaic Tetrameter

v / | / v | v / | v / | v  
**In those freckles live the ir sa vours;**  
Iambic Trochaic Iambic Iambic Feminine ending  
= Iambic Pentameter



/ v	/ v	/ v	/ v
<b>I must</b>	<b>go seek</b>	<b>some dew</b>	<b>drops here,</b>
Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Tetrameter

v /	v /	v /	v /	v /
<b>And hang</b>	<b>a pearl</b>	<b>in e</b>	<b>very cow</b>	<b>slip's ear.</b>
Trochaic	Trochaic	Iambic	Iambic	Iambic

= Iambic Pentameter

### ALL THE WORLDS A STAGE

By : William Shakespeare

/ v	/ v	/
<b>All the</b>	<b>world's a</b>	<b>stage,</b>
Trochaic	Trochaic	Masculine ending

= Trochaic Trimeter

v /	v /	v /	v /	v /	/ v
<b>And all</b>	<b>the men</b>	<b>and wo</b>	<b>men me</b>	<b>rely</b>	<b>players;</b>
Iambic	Iambic	Iambic	Iambic	Iambic	Trochaic

= Iambic Hexameter

v /	/v	v /	v /	v /	v /
<b>They have</b>	<b>their</b>	<b>exits</b>	<b>and the</b>	<b>ir en</b>	<b>trances,</b>
Iambic	Trochaic	Iambic	Iambic	Iambic	Iambic

= Iambic Hexameter

v /	v /	v /	v /	v /
<b>And one</b>	<b>man in</b>	<b>his time</b>	<b>plays ma</b>	<b>ny parts,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	/ v	v /	v /
<b>His acts</b>	<b>being</b>	<b>seven</b>	<b>ages.</b>
Iambic	Trochaic	Iambic	Iambic

= Iambic Tetrameter

v /	v /	v
<b>At first,</b>	<b>the in</b>	<b>fant,</b>
Iambic	Iambic	Feminine Ending

= Iambic Trimeter

v /    v /    v /    v /    v /

<b>Mewling</b>	<b>and pu</b>	<b>king in</b>	<b>the nur</b>	<b>se's arms.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v
<b>Then the</b>	<b>whining</b>	<b>schoolboy,</b>	<b>with his</b>	<b>satchel</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	v /	/ v	/ v
<b>And shi</b>	<b>ning mor</b>	<b>ning face,</b>	<b>creeping</b>	<b>like snail</b>
Iambic	Iambic	Iambic	Trochaic	Trochaic

= Iambic Pentameter

v /	v /	v /
<b>Unwil</b>	<b>lingly</b>	<b>to school.</b>
Iambic	Iambic	Iambic

= Iambic Trimeter

v /	v /	v
<b>And then</b>	<b>the lo</b>	<b>ver,</b>
Iambic	Iambic	Feminine ending

= Iambic Trimeter

v /	v /	v /	v /	v /	v
<b>Sighing</b>	<b>like fur</b>	<b>nace, with</b>	<b>a woe</b>	<b>ful bal</b>	<b>lad</b>
Iambic	Iambic	Iambic	Iambic	Iambic	Feminine ending

= Iambic Hexameter

/ v	/ v	/ v	/
<b>Made to</b>	<b>his mis</b>	<b>tress' eye</b>	<b>brow.</b>
Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Tetrameter

/ v	/ v
<b>Then a</b>	<b>soldier,</b>
Trochaic	Trochaic

= Trochaic Dimeter

/ v	/ v	v /	v /	v /
<b>Full of</b>	<b>strange oaths</b>	<b>and bear</b>	<b>ded like</b>	<b>the pard,</b>
Trochaic	Trochaic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	/ v	/ v
<b>Jealous</b>	<b>in ho</b>	<b>nor, sud</b>	<b>den and</b>	<b>quick in</b>	<b>quarrel,</b>
Iambic	Iambic	Iambic	Iambic	Trochaic	Trochaic

= Iambic Hexameter

v /	v /	v /	v /	v
<b>Seeking</b>	<b>the bub</b>	<b>ble re</b>	<b>puta</b>	<b>tion</b>
Iambic	Iambic	Iambic	Iambic	Feminine ending

= Iambic Pentameter

v /	v /	/ v	/
<b>Even</b>	<b>in the</b>	<b>cannon's</b>	<b>mouth.</b>
Iambic	Iambic	Trochaic	Masculine ending

= Iambic Tetrameter

v /	v /	v
<b>And then</b>	<b>the jus</b>	<b>tice,</b>
Iambic	Iambic	Feminine ending

= Iambic Trimeter

v /	v /	v /	v /	v /
<b>In fair</b>	<b>round bel</b>	<b>ly with</b>	<b>good ca</b>	<b>pon lined,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>With eyes</b>	<b>severe</b>	<b>and beard</b>	<b>of for</b>	<b>mal cut,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v
<b>Full of</b>	<b>wise saws</b>	<b>and mo</b>	<b>dern ins</b>	<b>tances;</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	v /
<b>And so</b>	<b>he plays</b>	<b>his part.</b>
Iambic	Iambic	Iambic

= Iambic Trimeter

v /	v /
<b>The sixth</b>	<b>age shifts</b>
Iambic	Iambic

= Iambic Dimeter

v /	v /	v /	v /	v /
<b>Into</b>	<b>the lean</b>	<b>and slip</b>	<b>pered pan</b>	<b>taloon,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter



# LOVE IS TOO YOUNG TO KNOW WHAT CONSCIENCE IS

## Sonnet 152

By : William Shakespeare

/ v | v / | v / | v / | v / | v  
**Love is too young to know what con science is;**  
Trochaic Iambic Iambic Iambic Iambic Feminine ending  
= Iambic Hexameter

/ v | / v | / v | / v | / v | /  
**Yet who knows not consci ence is born of love?**  
Trochaic Trochaic Trochaic Trochaic Trochaic Masculine ending  
Trochaic Hexameter

/ v | v / | v / | v / | / v  
**Then, gentle cheater, urge not my amiss,**  
Trochaic Iambic Iambic Iambic Trochaic  
= Iambic Pentameter

v / | v / | v / | v / | v /  
**Lest guilt ty of my faults thy sweet self prove.**  
Iambic Iambic Iambic Iambic Iambic  
= Iambic Pentameter

v / | v / | v / | v / | v /  
**For thou betray ing me, I do betray**  
Iambic Iambic Iambic Iambic Iambic  
= Iambic Pentameter

v / | v / | v / | v / | v / | v  
**My nobler part to my gross bo dy's trea son;**  
Iambic Iambic Iambic Iambic Iambic Feminine ending  
= Iambic Hexameter

v / | v / | v / | v / | v /  
**My soul doth tell my bo dy that he may**  
Iambic Iambic Iambic Iambic Iambic  
= Iambic Pentameter

/ v | v / | v / | v / | v / | v  
**Triumph in love; flesh stays no far ther rea son,**  
Trochaic Iambic Iambic Iambic Iambic Feminine ending  
= Iambic Hexameter

v / | v / | / v | v / | v / | v  
**But, ri sing at thy name, doth po int out thee**  
Iambic Iambic Trochaic Iambic Iambic Feminine ending  
= Iambic Pentameter

/ v	/ v	/ v
<b>As his</b>	<b>trium</b>	<b>phant prize.</b>
Trochaic	Trochaic	Trochaic

= Trochaic Trimeter

/ v	/ v
<b>Proud of</b>	<b>this pride,</b>
Trochaic	Trochaic

= Trochaic Dimeter

v /	v /	v /	v /	v /
<b>He is</b>	<b>conten</b>	<b>ted thy</b>	<b>poor drudge</b>	<b>to be,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	/ v	/ v	/ v	/ v
<b>To stand</b>	<b>in thy</b>	<b>affairs,</b>	<b>fall by</b>	<b>thy side.</b>
Iambic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	v /	v /	/ v	/
<b>No want</b>	<b>of con</b>	<b>science</b>	<b>hold it</b>	<b>that I</b>	<b>call,</b>
Iambic	Iambic	Iambic	Iambic	Trochaic	Masculine ending

= Iambic Hexameter

v /	v /	v /	v /	v /
<b>Her "love"</b>	<b>for whose</b>	<b>dear love</b>	<b>I rise</b>	<b>and fall.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

**MY LOVE IS AS A FEVER LONGING STILL**  
**Sonnet 147**

By : William Shakespeare

v /	v /	v /	v /	v /
<b>My love</b>	<b>is as</b>	<b>a fe</b>	<b>ver, long</b>	<b>ing still</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>For that</b>	<b>which long</b>	<b>er nur</b>	<b>seth the</b>	<b>disease,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	v /	v /	v /	v /
<b>Feeding</b>	<b>on that</b>	<b>which doth</b>	<b>preserve</b>	<b>the ill,</b>

Trochaic Iambic Iambic Iambic Iambic  
= Iambic Pentameter

/ v	/ v	/ v	/v	/ v	/
<b>Th' un</b>	<b>certain</b>	<b>sickly</b>	<b>appe</b>	<b>tite to</b>	<b>please.</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Hexameter

v /	v /	v /	v /	v /
<b>My rea</b>	<b>son, the</b>	<b>physi</b>	<b>cian to</b>	<b>my love,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	v /	v /	v /	v /
<b>Angry</b>	<b>that his</b>	<b>prescrip</b>	<b>tions are</b>	<b>not kept,</b>
Trochaic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v	/
<b>Hath left</b>	<b>me, and</b>	<b>I des</b>	<b>perate</b>	<b>now ap</b>	<b>prove</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Hexameter

v /	v /	v /	v /	v /
<b>Desire</b>	<b>is death,</b>	<b>which phy</b>	<b>sic did</b>	<b>except.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	v /	v /	/ v
<b>Past cure</b>	<b>I am,</b>	<b>now rea</b>	<b>son is</b>	<b>past care,</b>
Trochaic	Trochaic	Iambic	Iambic	Trochaic

= Trochaic Pentameter

v /	v /	v /	v /	v /
<b>And fran</b>	<b>tic-mad</b>	<b>with e</b>	<b>vermore</b>	<b>unrest;</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	/ v	v /	v /
<b>My thoughts</b>	<b>and my</b>	<b>discourse</b>	<b>as mad</b>	<b>men's are,</b>
Iambic	Iambic	Trochaic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>At ran</b>	<b>dom from</b>	<b>the truth</b>	<b>vainly</b>	<b>expressed.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v
<b>For I</b>	<b>have sworn</b>	<b>thee fair,</b>	<b>and thought</b>	<b>thee bright,</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	v /	v /	v /
<b>Who art</b>	<b>as black</b>	<b>as hell,</b>	<b>as dark</b>	<b>as night.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

### O NEVER SAY THAT I WAS FALSE OF HEART

#### Sonnet 109

By : William Shakespeare

/ v	/ v	/ v	/ v	/ v
<b>O, ne</b>	<b>ver say</b>	<b>that I</b>	<b>was false</b>	<b>of heart,</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	v /	v /	v /
<b>Though ab</b>	<b>sence seemed</b>	<b>my flame</b>	<b>to qua</b>	<b>lify.</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>As ea</b>	<b>sy might</b>	<b>I from</b>	<b>my self</b>	<b>depart</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v
<b>As from</b>	<b>my soul</b>	<b>which in</b>	<b>thy breast</b>	<b>doth lie.</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

/ v	v /	v /	v /	v /
<b>That is</b>	<b>my home</b>	<b>of love;</b>	<b>if I</b>	<b>have ranged,</b>
Trochaic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>Like him</b>	<b>that tra</b>	<b>vels I</b>	<b>return</b>	<b>again,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter



/ v	v /	v /	v /	v /
<b>Just to</b>	<b>the time,</b>	<b>not with</b>	<b>the time</b>	<b>exchanged,</b>
Trochaic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v
<b>So that</b>	<b>myself</b>	<b>bring wa</b>	<b>ter for</b>	<b>my stain.</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Pentameter

v /	v /	/ v	v /	v /
<b>Never</b>	<b>believe</b>	<b>though in</b>	<b>my na</b>	<b>ture reigned</b>
Trochaic	Iambic	Trochaic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>All frail</b>	<b>ties that</b>	<b>besiege</b>	<b>all kinds</b>	<b>of blood,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v v /	v v /	v v /	v v /
<b>That it could</b>	<b>so prepos</b>	<b>terously</b>	<b>be stained</b>
Anapestic	Anapestic	Anapestic	Anapestic

= Anapestic Tetrameter

v /	v /	v /	v /	v /
<b>To leave</b>	<b>for no</b>	<b>thing all</b>	<b>thy sum</b>	<b>of good;</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>For no</b>	<b>thing this</b>	<b>wide u</b>	<b>niverse</b>	<b>I call</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	/ v	v /	v /
<b>Save thou,</b>	<b>my rose,</b>	<b>in it</b>	<b>thou art</b>	<b>my all.</b>
Iambic	Iambic	Trochaic	Iambic	Iambic

= Iambic Pentameter

### SILVIA

By : William Shakespeare

v /	v /	v /	v /
-----	-----	-----	-----

**WHO is Silvi a? What is she?**

Iambic Iambic Iambic Iambic

= Iambic Tetrameter

v / | v / | / v | v / | v  
**That all our swains commend her?**  
Iambic | Iambic | Trochaic | Iambic | Feminine ending

= Iambic Pentameter

/ v | / v | / v | / v  
**Holy, fair, and wise is she;**  
Trochaic | Trochaic | Trochaic | Trochaic

= Trochaic Tetrameter

v / | v / | v / | v /  
**The heaven such grace did lend her,**  
Iambic | Iambic | Iambic | Iambic

= Iambic Tetrameter

/ v | / v | / v | /  
**That she might admire be.**  
Trochaic | Trochaic | Trochaic | Masculine ending

= Trochaic Tetrameter

v / | v / | / v | /  
**Is she kind as she is fair?**  
Iambic | Iambic | Trochaic | Masculine ending

= Iambic Tetrameter

v / | v / | v / | v  
**For beauty lives with kindness:**  
Iambic | Iambic | Iambic | Feminine ending

= Iambic Tetrameter

/ v | / v | / v | /  
**Love doth to her eyes repair,**  
Trochaic | Trochaic | Trochaic | Masculine ending

= Trochaic Tetrameter

v / | v / | v / | v  
**To help him of his blindness;**  
Iambic | Iambic | Iambic | Feminine ending

= Iambic Tetrameter

v / | v / | v / | v /  
**And, being help'd, in habits there.**  
Iambic | Iambic | Iambic | Iambic

= Iambic Tetrameter

v /	v /	v /	v /
<b>Then to</b>	<b>Silvi</b>	<b>a let</b>	<b>us sing,</b>
Iambic	Iambic	Iambic	Iambic

= Iambic Tetrameter

/ v	/v	/v	/ v
<b>That Sil</b>	<b>via</b>	<b>is ex</b>	<b>celling;</b>
Trochaic	Trochaic	Trochaic	Trochaic

= Trochaic Tetrameter

v /	v /	/ v	/
<b>She ex</b>	<b>cels each</b>	<b>mortal</b>	<b>thing</b>
Iambic	Iambic	Trochaic	Masculine ending

= Iambic Tetrameter

v /	v /	v /	v
<b>Upon</b>	<b>the dull</b>	<b>earth dwel</b>	<b>ling:</b>
Iambic	Iambic	Iambic	Feminine ending

= Iambic Tetrameter

v /	v /	/ v	/
<b>To her</b>	<b>let us</b>	<b>garlands</b>	<b>bring.</b>
Iambic	Iambic	Trochaic	Masculine ending

= Iambic Tetrameter

### SWEET-AND-TWENTY

By : William Shakespeare

/ v v	/ v v	/ v v
<b>O MISTRESS</b>	<b>mine, where are</b>	<b>you roaming?</b>
Dactylic	Dactylic	Dactylic

= Dactylic Trimeter

/ v v	/ v v	/ v v
<b>O, stay and</b>	<b>hear! your true</b>	<b>love 's coming,</b>
Dactylic	Dactylic	Dactylic

= Dactylic Trimeter

/ v	/ v	/ v	/
<b>That can</b>	<b>sing both</b>	<b>high and</b>	<b>low:</b>
Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Tetrameter

/ v	/ v	/ v	v /
-----	-----	-----	-----

**Trip no further, pretty sweeting;**  
 Trochaic Trochaic Trochaic Iambic  
 = Trochaic Tetrameter

/ v | / v | / v | v /  
**Journeys end in lovers meeting,**  
 Trochaic Trochaic Trochaic Iambic  
 = Trochaic Tetrameter

/ v | / v | / v | /  
**Every wise man's son doth know.**  
 Trochaic Trochaic Trochaic Masculine ending  
 = Trochaic Tetrameter

/ v | / v | / v | / v  
**What is love? 'tis not here after;**  
 Trochaic Trochaic Trochaic Trochaic  
 = Trochaic Tetrameter

v / | v / | v / | v /  
**Present mirth hath present laughter;**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

/ v | / v | / v | /  
**What 's to come is still un sure:**  
 Trochaic Trochaic Trochaic Masculine ending  
 = Trochaic Tetrameter

v / | v / | v / | v /  
**In de lay there lies no plenty;**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v / | / v | / v | / v  
**Then come kiss me, sweet-and- twenty!**  
 Iambic Trochaic Trochaic Trochaic  
 = Trochaic Tetrameter

/ v | / v | / v | /  
**Youth 's a stuff will not en dure.**  
 Trochaic Trochaic Trochaic Masculine ending  
 = Trochaic Tetrameter

**UNDER THE GREENWOOD TREE**

By : William Shakespeare

/ v	v /	v /
<b>Under</b>	<b>the green</b>	<b>wood tree</b>
Trochaic	Iambic	Iambic

= Iambic Trimeter

v /	v /	v /
<b>Who loves</b>	<b>to lie</b>	<b>with me,</b>
Iambic	Iambic	Iambic

= Iambic Trimeter

v /	v /	v /
<b>And turn</b>	<b>his mer</b>	<b>ry note</b>
Iambic	Iambic	Iambic

= Iambic Trimeter

/ v	/ v	/ v
<b>Unto</b>	<b>the sweet</b>	<b>bird's throat,</b>
Trochaic	Trochaic	Trochaic

= Trochaic Trimeter

/ v v	/ v v	/ v v
<b>Come hither,</b>	<b>come hither,</b>	<b>come hither:</b>
Dactylic	Dactylic	Dactylic

= Dactylic Trimeter

/ v	/ v
<b>Here shall</b>	<b>he see</b>
Trochaic	Trochaic

= Trochaic Dimeter

/ v	/ v
<b>No e</b>	<b>nemy</b>
Trochaic	Trochaic

= Trochaic Dimeter

/ v	/ v	/ v	/
<b>But win</b>	<b>ter and</b>	<b>rough wea</b>	<b>ther.</b>
Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Tetrameter

v /	v /	v /
<b>Who doth</b>	<b>ambi</b>	<b>tion shun,</b>
Iambic	Iambic	Iambic

= Iambic Trimeter

v /	v /	v /	v
<b>And loves</b>	<b>to live</b>	<b>i' the</b>	<b>sun,</b>
Iambic	Iambic	Iambic	Feminine ending

= Iambic Tetrameter

/ v	v /	v /
<b>Seeking</b>	<b>the food</b>	<b>he eats,</b>
Trochaic	Iambic	Iambic

= Iambic Trimeter

/ v	/ v	/ v	/
<b>And pleas</b>	<b>'d with</b>	<b>what he</b>	<b>gets,</b>
Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Tetrameter

/ v v	/ v v	/ v v
<b>Come hither,</b>	<b>come hither,</b>	<b>come hither:</b>
Dactylic	Dactylic	Dactylic

= Dactylic Trimeter

/ v	/ v
<b>Here shall</b>	<b>he see</b>
Trochaic	Trochaic

= Trochaic Dimeter

/ v	/ v
<b>No e</b>	<b>nemy</b>
Trochaic	Trochaic

= Trochaic Dimeter

/ v	/ v	/ v	/
<b>But win</b>	<b>ter and</b>	<b>rough wea</b>	<b>ther.</b>
Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Tetrameter

**WHEN I CONSIDER EVERY THING THAT GROWS**

**Sonnet 15**

By : William Shakespeare

v /	v /	v /	v /	v /
<b>When I</b>	<b>consi</b>	<b>der e</b>	<b>very thing</b>	<b>that grows</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	v /	v /	v /	v /	v
-----	-----	-----	-----	-----	---







v /	v /	v /	v /	v /
<b>Which erst</b>	<b>from heat</b>	<b>did ca</b>	<b>nopy</b>	<b>the herd,</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /	v
<b>And sum</b>	<b>mer's green</b>	<b>all gir</b>	<b>ded up</b>	<b>in shea</b>	<b>ves</b>
Iambic	Iambic	Iambic	Iambic	Iambic	Feminine ending

= Iambic Hexameter

/ v	/ v	/ v	/ v	v /	v /
<b>Borne</b>	<b>on the</b>	<b>bier</b>	<b>with white</b>	<b>and brist</b>	<b>ly beard,</b>
Trochaic	Trochaic	Trochaic	Trochaic	Iambic	Iambic

= Trochaic Hexameter

v /	v /	v /	v /	v /
<b>Then of</b>	<b>thy beau</b>	<b>ty do</b>	<b>I ques</b>	<b>tion make</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	/ v	/
<b>That thou</b>	<b>among</b>	<b>the was</b>	<b>tes of</b>	<b>time must</b>	<b>go,</b>
Trochaic	Trochaic	Trochaic	Trochaic	Trochaic	Masculine ending

= Trochaic Hexameter

v /	v /	v /	/ v	v /
<b>Since sweets</b>	<b>and beau</b>	<b>ties do</b>	<b>themselves</b>	<b>forsake</b>
Iambic	Iambic	Iambic	Trochaic	Iambic

= Iambic Pentameter

v /	v /	v /	v /	v /
<b>And die</b>	<b>as fast</b>	<b>as they</b>	<b>see o</b>	<b>thers grow;</b>
Iambic	Iambic	Iambic	Iambic	Iambic

= Iambic Pentameter

/ v	/ v	/ v	/ v	v /	v
<b>And no</b>	<b>thing 'gainst</b>	<b>Time's scy</b>	<b>the can</b>	<b>make de</b>	<b>fence</b>
Trochaic	Trochaic	Trochaic	Trochaic	Iambic	Feminine ending

= Trochaic Hexameter

Find out the percentage of metrical foot in the poem by calculating them using Sudijono's (2004: 43) formula as the follows :

$$P = \frac{X}{Y} \times 100\%$$

**Tabel 4.2**  
**Percentage of Metrical Foot in The Poems**

No.	Metrical Foot	
<b>1.</b>	<b>A FAIRY SONG</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	 <b>1%</b> <b>8%</b> <b>44%</b> <b>30%</b> - <b>16%</b> -
<b>2.</b>	<b>ALL THE WORLD A STAGE</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	 <b>2%</b> <b>4%</b> <b>65%</b> <b>29%</b> - - -
<b>3.</b>	<b>LOVE IS TOO YOUNG TO KNOW WHAT CONSIENCE IS</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	 <b>3%</b> <b>5%</b> <b>66%</b> <b>26%</b> - - -
<b>4.</b>	<b>MY LOVE IS AS A FEVER LONGING STILL</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic	 <b>3%</b> - <b>68%</b> <b>29%</b>

	Dactylic Anapestic Spondaic	- - -
<b>5.</b>	<b>O NEVER SAY THAT I WAS FALSE OF HEART</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	- - - <b>67%</b> <b>27%</b> - <b>6%</b> -
<b>6.</b>	<b>SILVIA</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	<b>8%</b> <b>7%</b> <b>54%</b> <b>31%</b> - - -
<b>7.</b>	<b>SWEET AND TWENTY</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	<b>9%</b> - <b>24%</b> <b>54%</b> <b>13%</b> - -
<b>8.</b>	<b>UNDER THE GREENWOOD TREE</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	<b>6%</b> <b>2%</b> <b>31%</b> <b>48%</b> <b>13%</b> - -
<b>9.</b>	<b>WHEN I CONSIDER EVERYTHING THAT GROWS</b> Monosyllabic - Masculine Ending - Feminine Ending Iambic Trochaic Dactylic	<b>1%</b> <b>3%</b> <b>59%</b> <b>32%</b> <b>5%</b>

	Anapestic	-
	Spondaic	-
<b>10.</b>	<b>WHEN I DO COUNT THE CLOCK THAT TELLS THE TIME</b>	
	Monosyllabic	
	- Masculine Ending	<b>2%</b>
	- Feminine Ending	<b>4%</b>
	Iambic	<b>71%</b>
	Trochaic	<b>23%</b>
	Dactylic	-
	Anapestic	-
	Spondaic	-

## 2. Dominant Type of Metrical Feet in The Poems.

Finding out the most dominant type of the scansion that appearing in the William Shakespeare's poems.

**Tabel 4.3**  
**Total Percentage of Metrical Foot**

<b>No.</b>	<b>Metrical Feet</b>	<b>Numbers</b>	<b>Percentage</b>
1.	Monosyllabic		
	- Masculine Ending	36	3.6%
	- Feminine Ending	33	3.3%
2.	Iambic	545	54.5%
3.	Trochaic	332	33.2%
4.	Dactylic	31	3.1%
5.	Anapestic	22	2.2%
6.	Spondaic	-	-

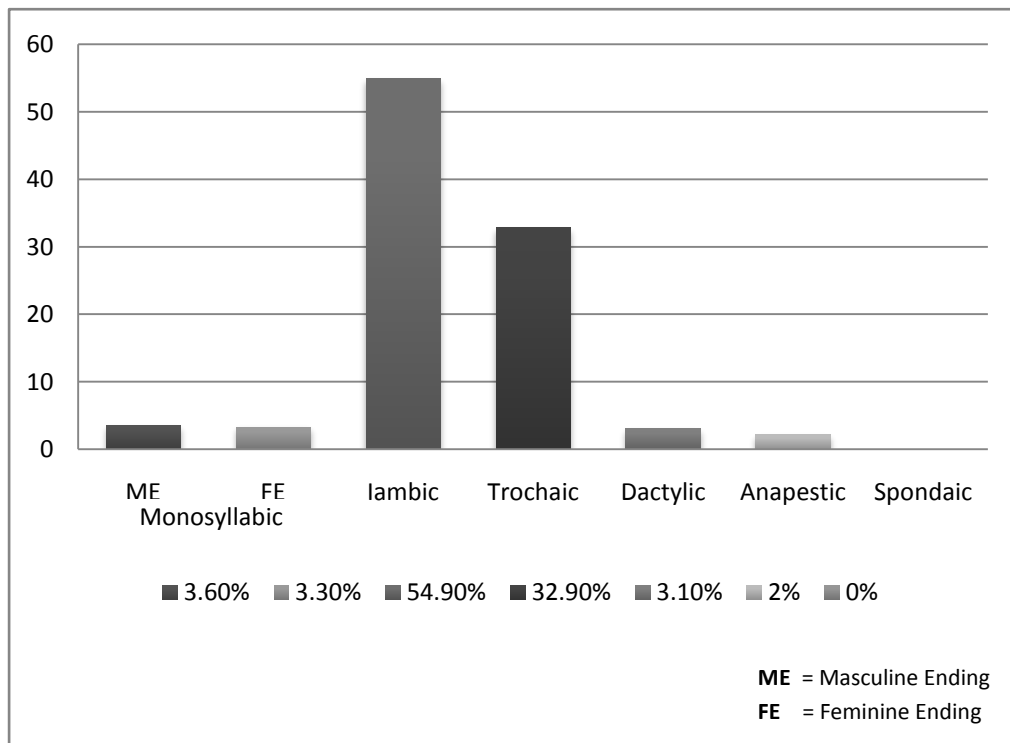
Tabel 4.3 shows the percentage of Iambic is the highest than the other metrical feet in William Shakespeare's poems. It mean that Iambic is the most dominant type of metrical feet that appear in William Shakespeare's poems.

### C. Research Findings

After analyzing all metrical feet and line in William Shakespeare's poems, it was found that :

- Five types of metrical feet was found in William Shakespeare's poems. They are Monosyllabic (Masculine or Feminine Ending), Iambic, Trochaic, Dactylic, And Anapestic. The total number of Monosyllabic (Masculine Ending) are (3.6%) (Feminine Ending) are (3.3%), Iambic 549 (54.9%), Trochaic 329 (32.9%), Dactylic 31 (3.1%), And Anapestic 22 (2.2%).
- The most dominant type of metrical feet in William Shakespeare's poems is Iambic with the total 549 (54.%)

**Image 4.1**  
**Column Chart Percentage of Metrical Foot**



## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

#### **A. Conclusions**

After analyzing the data, conclusions can be drawn as the following :

3. Five types of metrical feet was found in William Shakespeare's poems. They are Monosyllabic (Masculine or Feminine Ending), Iambic, Trochaic, Dactylic, And Anapestic. The total number of Monosyllabic (Masculine Ending) are (3.6%) (Feminine Ending) are (3.3%), Iambic 549 (54.9%), Trochaic 329 (32.9%), Dactylic 31 (3.1%), And Anapestic 22 (2.2%).
4. The most dominant type of metrical feet in William Shakespeare's poems is Iambic with the total 549 (54.%)

#### **B. Suggestions**

In relation to the conclusion, suggestion are staged as the following :

1. It was suggested to the readers to read, find and understand the types of metrical feet and line used scansion method and for other researcher to read and understand scansion method to find the types of metrical feet and line from many references and start the research also for further research.
2. It was suggessted to english student especially in learning about analyzing poems to see how scansion method apply in poems.

## REFERENCES

- Arikunto, Suharsimi. 1998. *Prosedur Penelitian : Suatu Pendekatan Praktek*. Jakarta : PT. Rineka Cipta
- Attridge, Derek. 1982. *Poetic Rhythm : An Introduction*. Cambridge : Cambridge University Press
- Brogan, T V F. 1999. *English Versification : A Reference Guide With a Global Appendix*. Baltimore : Johns Hopkins University Press
- Craig, Leon H. 2003. *Of Philosophers and Kings: Political Philosophy in Shakespeare's "Macbeth" and "King Lear"*. Toronto : University of Toronto Press.
- Greenblatt, Stephen. 2005. *Will in the World: How Shakespeare Became Shakespeare*. London : Pimlico.
- Goulding, Arthur. 2002. *The Cambridge Companion To Ovid "Ovid's Methamorphosis Book II"*. New York: Cambridge University Press
- Hamer, Enid. 1930. *The Metres of English Poetry*. London : Methuen
- Issac, Stephen and Michael William B. 1987. *Handbook in Research and Evaluation ; Second Edition*. San Diego, California 92710: Edits Publisher
- Kothari, C.R. 2004. *Research Methodology, Methods and Techniques*. Mumbai: New Age International Publisher.
- Lewis, C S. 1969. *"Metre" Selected Literary Essays*. Cambridge : Cambridge University Press
- Mahoney, Anne. 1997. *Meter in English: A Critical Engagement*. Fayetteville : University of Arkansas Press.
- Mardalis. 1989. *Metode Suatu Penelitian Proposal*. Jakarta : Bumi Aksara
- Moleong, Lexy J. 2001. *Metodologi Penelitian Kualitatif*. Bandung : PT. Remaja Rosda Karya
- Oliver, Mary. 1994. *A Poetry Handbook*. United States of America : A Harvest Original
- Perrine, Laurence. 1974. *Literature: Structure, Sound, and Sense, 2<sup>nd</sup> ed*. New York : Harcourt Brace Jovanovich

Scott, Fred N. 1905. *The Scansion of Prose Rhythm Vol. 2. America* : Modern Language Association

Smith, Dave. 1985. *Local Assays: On Contemporary American Poetry*. California : University of Illinois Press

Steele, Timothy. 1999. *All the Fun's in How You Say a Thing*. Athens OH: Ohio University Press

Sudijono, anas. 2004. *Pengantar Evaluasi Pendidikan*. Jakarta : Raja Grafindo Persada

Tarlinskaja, Marina. 1976. *English Verse : Theory and History*. The Hague: Mouton

<https://en.wikipedia.org/wiki/Scansion>. Accessed on December 26<sup>th</sup> 2016

<http://www.poemhunter.com/poem/hope-is-the-thing-with-feathers/>. Accessed on December 27<sup>th</sup> 2016

<http://www.wikihow.com/Scan-a-Poem>. Accessed on January 7<sup>th</sup> 2017

<http://www.poetrysoup.com/>. Accessed on January 8<sup>th</sup> 2017



## APPENDIX

### A FAIRY SONG

By : William Shakespeare

Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire!  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the Fairy Queen,  
To dew her orbs upon the green;  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours;  
In those freckles live their savours;  
I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear.

## **ALL THE WORLDS A STAGE**

By : William Shakespeare

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages.

At first, the infant,  
Mewling and puking in the nurse's arms.  
Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school.

And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow.

Then a soldier,  
Full of strange oaths and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth.

And then the justice,  
In fair round belly with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;

And so he plays his part.

The sixth age shifts

Into the lean and slippered pantaloon,

With spectacles on nose and pouch on side;

His youthful hose, well saved, a world too wide

For his shrunk shank, and his big manly voice,

Turning again toward childish treble, pipes

And whistles in his sound.

Last scene of all,

That ends this strange eventful history,

Is second childishness and mere oblivion,

Sans teeth, sans eyes, sans taste, sans everything.

**LOVE IS TOO YOUNG TO KNOW WHAT CONSCIENCE IS**

**Sonnet 152**

By : William Shakespeare

Love is too young to know what conscience is;  
Yet who knows not conscience is born of love?

Then, gentle cheater, urge not my amiss,  
Lest guilty of my faults thy sweet self prove.

For thou betraying me, I do betray  
My nobler part to my gross body's treason;  
My soul doth tell my body that he may  
Triumph in love; flesh stays no farther reason,  
But, rising at thy name, doth point out thee  
As his triumphant prize.

Proud of this pride,  
He is contented thy poor drudge to be,  
To stand in thy affairs, fall by thy side.

No want of conscience hold it that I call,  
Her "love" for whose dear love I rise and fall.

**MY LOVE IS AS A FEVER LONGING STILL**

**Sonnet 147**

By : William Shakespeare

My love is as a fever, longing still  
For that which longer nurseth the disease,  
Feeding on that which doth preserve the ill,  
Th' uncertain sickly appetite to please.

My reason, the physician to my love,  
Angry that his prescriptions are not kept,  
Hath left me, and I desperate now approve  
Desire is death, which physic did except.

Past cure I am, now reason is past care,  
And frantic-mad with evermore unrest;  
My thoughts and my discourse as mad men's are,  
At random from the truth vainly expressed.

For I have sworn thee fair, and thought thee bright,  
Who art as black as hell, as dark as night.

**O NEVER SAY THAT I WAS FALSE OF HEART**

**Sonnet 109**

By : William Shakespeare

O, never say that I was false of heart,  
Though absence seemed my flame to qualify.

As easy might I from my self depart  
As from my soul which in thy breast doth lie.

That is my home of love; if I have ranged,  
Like him that travels I return again,  
Just to the time, not with the time exchanged,  
So that myself bring water for my stain.

Never believe though in my nature reigned  
All frailties that besiege all kinds of blood,  
That it could so preposterously be stained  
To leave for nothing all thy sum of good;  
For nothing this wide universe I call  
Save thou, my rose, in it thou art my all.

## SILVIA

By : William Shakespeare

WHO is Silvia? What is she?

That all our swains commend her?

Holy, fair, and wise is she;

The heaven such grace did lend her,

That she might admired be.

Is she kind as she is fair?

For beauty lives with kindness:

Love doth to her eyes repair,

To help him of his blindness;

And, being help'd, in habits there.

Then to Silvia let us sing,

That Silvia is excelling;

She excels each mortal thing

Upon the dull earth dwelling:

To her let us garlands bring.

**SWEET-AND-TWENTY**

By : William Shakespeare

O MISTRESS mine, where are you roaming?

O, stay and hear! your true love 's coming,

That can sing both high and low:

Trip no further, pretty sweeting;

Journeys end in lovers meeting,

Every wise man's son doth know.

What is love? 'tis not hereafter;

Present mirth hath present laughter;

What 's to come is still unsure:

In delay there lies no plenty;

Then come kiss me, sweet-and-twenty!

Youth 's a stuff will not endure.



## **UNDER THE GREENWOOD TREE**

By : William Shakespeare

Under the green wood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:

Here shall he see

No enemy

But winter and rough weather.

Who doth ambition shun,

And loves to live i' the sun,

Seeking the food he eats,

And pleas'd with what he gets,

Come hither, come hither, come hither:

Here shall he see

No enemy

But winter and rough weather.

## WHEN I CONSIDER EVERY THING THAT GROWS

### Sonnet 15

By : William Shakespeare

When I consider every thing that grows  
Holds in perfection but a little moment.

That this huge stage presenteth nought but shows  
Where on the stars in secret influence comment.

When I perceive that men as plants increase,  
Cheerèd and checked even by the self-same sky,  
Vaunt in their youthful sap, at height decrease,  
And wear their brave state out of memory;  
Then the conceit of this inconstant stay,  
Sets you most rich in youth before my sight,  
Where wasteful Time debateth with decay  
To change your day of youth to sullied night;  
And all in war with Time for love of you,  
As he takes from you, I engraft you new.

**WHEN I DO COUNT THE CLOCK THAT TELLS THE TIME**

**Sonnet 12**

By : William Shakespeare

When I do count the clock that tells the time,  
And see the brave day sunk in hideous night;  
    When I behold the violet past prime,  
And sable curls all silvered o'er with white;  
    When lofty trees I see barren of leaves  
Which erst from heat did canopy the herd,  
And summer's green all girded up in sheaves  
Borne on the bier with white and bristly beard,  
    Then of thy beauty do I question make  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves forsake  
    And die as fast as they see others grow;  
And nothing 'gainst Time's scythe can make defence

## **CURRICULUM VITAE**

### **Personal Information**

Name : Rosdachniar Nasution  
Place / Date of Birth : Serbalawan / May 7<sup>th</sup> 1995  
Sex : Female  
Religion : Islam  
Address : Jalan Bukit Barisan I Gang Dempo No. 10  
Medan  
Status : Single

### **Parent**

Father's Name : Muhammad Rasyid Nasution  
Mother's Name : Rosdiana  
Address : Jl. H.M Salim No.7  
Serbalawan

### **Education**

Kindergarten (1999 – 2000) TK Aisyiyah Bustanul Athfal  
Serbalawan  
Elementary School (2000 – 2006) SD Negeri 091587  
Serbalawan  
Junior High School (2006 – 2009) SMP Swasta Muhammadiyah 21  
Serbalawan  
Senior High School (2009 – 2012) SMA N 1 Dolok Batu Nanggar  
Serbalawan  
University (2013 – Now) English Department's Student  
University Muhammadiyah Sumatera Utara

**Medan, April 2017**

**Rosdachniar Nasution**

1302050133