

ALLITERATION IN THE POEM OF “THE RAVEN” BY EDGAR ALLAN

POE

SKRIPSI

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By

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ABSTRACT

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This study deals with Alliteration in the Poem of “The Raven” by Edgar Allan Poe. The data in this research was taken from *The Raven* Poem Script. Descriptive qualitative method was applied to analyze the data. This method is used to describe or to discover alliteration words found in the poem and to find how many alliteration words found in The Raven poem. The findings show that The Raven poem has 18 stanzas and there are 212 alliteration words found in the poem. We can find alliteration in each stanza of the poem. Alliteration occurs when the same sound or sound group is repeated at beginning of two or more stressed syllables of a word group (usually the first sound in a word). For example, alliteration of W in stanza 1, line 1, occurs because the words *once*, *while*, *weak*, and *weary* exist in one line and produce W sound at the beginning of words.

Keywords: Alliteration words, Alliteration in the poem of “The Raven” by Edgar Allan Poe.

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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APPENDIX 1

Biography of Edgar Allan Poe

Edgar Allan Poe was born in Boston on January 19, 1809. His parents were David and Elizabeth Poe. David was born in Baltimore on July 18, 1784. Elizabeth Arnold came to the U.S. from England in 1796 and married David Poe after her first husband died in 1805. They had three children, Henry, Edgar, and Rosalie.

Elizabeth Poe died in 1811, when Edgar was 2 years old. She had separated from her husband and had taken her three kids with her. Henry went to live with his grandparents while Edgar was adopted by MR. and Mrs. John Allan and Rosalie was taken in by another family. John Allan was a successful merchant, so Edgar grew up in good surroundings and went to good schools.

When Poe was 6, he went to school in England for 5 years. He learned Latin and French, as well as math and history. He later returned to school in America and continued his studies. Edgar Allan Poe went to the University of Virginia in 1826. He was 17. Even though John Allan had plenty of money, he only gave Edgar about a third of what he needed. Although Edgar had done well in Latin and French, he started to drink heavily and quickly became in debt. He had to quit school less than a year later.

In 1831, Edgar Allan Poe went to New York City where he had some of his poetry published. He submitted stories to a number of magazines and they were all rejected. Poe had no friends, no job, and was in financial trouble. He sent a letter to John Allan begging for help but none came. John Allan died in 1834 and did not mention Edgar in his will.

In 1835, Edgar finally got a job as an editor of newspaper because of a contest he won with his story, "The Manuscript Found in a Bottle". Edgar missed Mrs. Clemm and Virginia and brought them to Richmond to live with him. In 1836, Edgar married his cousin, Virginia. He was 27 and she was 13.

As the editor for the Southern Literary Messenger, Poe successfully managed the paper and increased its circulation from 500 to 3500 copies. Despite this, Poe left the paper in early 1836, complaining of the poor salary. In 1837, Edgar went to New York. He wrote "The Narrative of Arthur Gordon Pym" but he could not find any financial success. He moved to Philadelphia in 1838 where he wrote "Ligeia" and "The Haunted Palace". His first volume of short stories, "Tales of the Grotesque and Arabesque" was published in 1839. Poe received the copyright and 20 copies of the book, but no money.

In 1845, Edgar Allan Poe became an editor at The Broadway Journal. A year later, the Journal ran out of money and Poe was out of a job again. He and his family moved to a small cottage near what is now East 192nd Street. Virginia's health was fading away and Edgar was deeply distressed by it. Virginia died in

1847, 10 days after Edgar's birthday. After losing his wife, Poe collapsed from stress but gradually returned to health later that year.

In June of 1849, Poe left New York and went to Philadelphia, where he visited his friend John Sartain. Poe left Philadelphia in July and came to Richmond. He stayed at the Swan Tavern Hotel but joined "The Sons of Temperance" in an effort to stop drinking. He renewed a boyhood romance with Sarah Royster Shelton and planned to marry her in October.

On September 27, Poe left Richmond for New York. He went to Philadelphia and stayed with a friend named James P. Moss. On September 30, he meant to go to New York but supposedly took the wrong train to Baltimore. On October 3, Poe was found at Gunner's Hall, a public house at 44 East Lombard Street and was taken to the hospital. He lapsed in and out of consciousness but was never able to explain exactly what happened to him. Edgar Allan Poe died in the hospital on Sunday, October 7, 1849.

APPENDIX 2

THE RAVEN by Edgar Allan POE

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore,-

While I nodded, nearly napping, suddenly there came a tapping,

As of some one gently rapping, rapping at my chamber door.

“’Tis some visiter, “ I muttered, "tapping at my chamber door -

Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;

And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow ;- vainly I had sought to borrow

From my books surcease of sorrow-sorrow for the lost Lenore -

For the rare and radiant maiden whom the angels name Lenore -

Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me-filled me with fantastic terrors never felt before ;
So that now, to still the beating of my heart, I stood repeating
" 'Tis some visiter entreating entrance at my chamber door -
Some late visiter entreating entrance at my chamber door ;-
This it is, and nothing more."

Presently my soul grew stronger ; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"-here I opened wide the door ;-
Darkness there, and nothing more.

Deep into the darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before ;
But the silence was unbroken, and the darkness gave no token,

And the only word there spoken was the whispered word, "Lenore!"

This I whispered, and an echo murmured back the word, "Lenore!"

Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,

Soon again I heard a tapping, somewhat louder than before.

"Surely," said I, "surely that is something at my window lattice ;

Let me see, then, what thereat is, and this mystery explore –

Let my heart be still a moment and this mystery explore ;-

'T is the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,

In there stepped a stately Raven of the saintly days of yore.

Not the least obeisance made he ; not a minute stopped or stayed he;

But, with mien of lord or lady, perched above my chamber door -

Perched upon a bust of Pallas just above my chamber door -

Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,

By the grave and stern decorum of the countenance it wore,

"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,

Ghastly grim and ancient Raven wandering from the Nightly shore,-

Tell me what thy lordly name is on the Night's Plutonian shore!"

Quoth the Raven, "Nevermore."

Much I marveled this ungainly fowl to hear discourse so plainly,

Though its answer little meaning-little relevancy bore ;

For we cannot help agreeing that no living human being

Ever yet was blessed with seeing bird above his chamber door -

Bird or beast upon the sculptured bust above his chamber door,

With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only

That one word, as if his soul in that one word he did outpour.

Nothing further then he uttered-not a feather then he fluttered -

Till I scarcely more than muttered, "Other friends have flown before -

On the morrow *he* will leave me, as my hopes have flown before."

Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,

"Doubtless," said I, "what it utters is it only stock and store,

Caught from some unhappy master whom unmerciful Disaster

Followed fast and followed faster till his songs one burden bore -

Till the dirges of his Hope the melancholy burden bore

Of ' Never-nevermore.'"

But the Raven still beguiling all my sad soul into smiling,

Straight I wheeled a cushioned seat in front of bird and bust and door ;

Then, upon the velvet sinking, I betook myself to linking

Fancy unto fancy, thinking what this ominous bird of yore -

What this grim, ungainly, ghastly, gaunt, and ominous bird of yore

Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing

To the fowl whose fiery eyes now burned into my bosom's core;

This and more I sat divining, with my head at ease reclining

On the cushion's velvet lining that the lamplight gloated o'er,

But whose velvet violet lining with lamplight gloating o'er

She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer

Swung by seraphim whose foot-falls tinkled on the tufted floor.

"Wretch," I cried, "thy God has lent thee-by these angels he hath sent thee

Respite-respite the nepenthe from thy memories of Lenore!

Quaff, oh quaff this kind nepenthe, and forget this lost Lenore!"

Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil !-prophet still, if bird of devil !-

Whether Tempter sent, or whatever tempest tossed thee here ashore,

Desolate yet all undaunted, on this desert land enchanted -

On this home by Horror haunted - tell me truly, I implore –

Is there - *is* there balm in Gilead? - tell me - tell me, I implore!"

Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird of devil!"

By that Heaven that bends above us - by that God we both adore -

Tell this soul with sorrow laden if, within the distant Aidenn,

It shall clasp a sainted maiden whom the angels name Lenore -

Clasp a rare and radiant maiden whom the angels name Lenore."

Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting -

"Get thee back into the tempest and the Night's Plutonian shore!

Leave no black plume as a token of that lie thy soul hath spoken!

Leave my loneliness unbroken! - quit the bust above my door!

Take thy beak from out my heart, and take thy form from off my door ! “

Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting

On the pallid bust of Pallas just above my chamber door ;

And his eyes have all the seeming of a demon's that is dreaming,

And the lamplight o'er him streaming throws his shadow on the floor ;

And my soul from out that shadow that lies floating on the floor

Shall be lifted - nevermore!

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CHAPTER I

INTRODUCTION

A. Background of the Study

Figurative language has been widely examined by linguist in the study of literature in recent years. It is because figurative language has the essence of style and beauty. Figurative language often provides a more effective means of saying what we mean than direct statement. In the specific sense, figurative language may take the form of figure of speech.

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. The effectiveness of figurative language in four main reasons, Perrine (2013: 33) first, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass. She divides figurative language into seven types, namely metaphor, simile, personification, metonymy, paradox, overstatement, understatement, irony, and allusion.

Keraf (2007: 129) divided figure of speech into two classifications, namely rhetoric and analogy. The first classification covers alliteration, assonance, anastrophe, apophasis, apostrophe, asyndeton, polycyndeton, chiasmus, ellipsis, euphemism, litotes, paradox, hyperbole, and oxymoron. Meanwhile the later covers simile, metaphor, allegory, personification, allusion, metonymy, irony, and synecdoche.

In our daily life, we can find figure of speech easily, especially in the poem. Based on the researcher's experience in studying Prose and Poetry in sixth semester academic year 2015/2016 at Muhammadiyah University of North Sumatera, there were some elements of poetry, one of them was figure of speech. In studying the elements of poetry, there were many alliteration words found in the poems. But, the use of words in poem made the students got difficulty to understand poetry and felt bored.

According to Ogunsiji (2013: 89) alliteration is the repetition of the same consonant at the beginning of words that are close together. It is used to create a pleasant, rhythmic effect. Alliteration attracts the reader's attention to something of importance in a poem. If two lines of a poem end with "face" and "grace", we will say that the lines exhibit end rhyme.

After learning about the elements of poetry, the students were expected to understand about alliteration. But, based on the interview conducted by the researcher at Muhammadiyah University of North Sumatera in 7 E Morning Class academic year 2016/2017, the researcher found 83.3% students did not know

about the alliteration and its function also got difficulty to differ between alliteration, assonance, and consonance.

To solve these problems, thus the researcher decided to conduct a research to make the student understood about alliteration. The researcher then named this research *Alliteration in the Poem of "The Raven" by Edgar Allan Poe* which this poem has many alliteration words and hopefully will increase the students' knowledge about alliteration.

B. The Identification of the Problems

From the background that stated above, the problems of this study were identified as follows:

1. Students got difficulty to understand poetry.
2. Students did not know what the alliteration is and its functions in poetry.
3. Students got difficulty to differ between alliteration, assonance, and consonance.

C. The Scope and Limitation

The scope of this study was figure of speech and the limitation was focused on the alliteration in the poem of "The Raven" by Edgar Allan Poe.

D. The Formulation of the Problems

The problems of this study were formulated as follows:

1. What alliteration words were found in The Raven poem?
2. How many alliteration words were found in The Raven Poem?

E. The Objectives of the Study

From the formulation of the problems above, the objectives of the study were formulated as follow:

1. to describe the alliteration words in The Raven poem
2. to find out how many alliteration words in The Raven Poem

F. The Significances of the Study

The findings of this study were expected to be useful theoretically and practically.

1. Theoretical

The result of this study hopefully could give new information and understanding for the readers about analysis of alliteration and also to give contribution to develop formal and informal language, particularly, in increasing and enriching the study of alliteration.

2. Practical

- a) English teachers, this research would be used to increase the knowledge of the teachers and made them more understood about alliteration.
- b) The students, this research gave new information about alliteration and its function in poetry.
- c) The other researcher, as their additional references to conduct further research in alliteration.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

This chapter presented a review of related literature and explanation of the related materials. The researcher presented some theories related to this study in order to strengthen this study.

1. Figure of Speech

1.1. Definition of Figure of Speech

Perrine (2013: 28) a figure of speech is any way of saying something other than the ordinary way, and some rhetoricians have classified as many as 250 separate figures. For our purposes, however, a figure of speech is more narrowly definable as a way of saying one thing and meaning another, and we need to be concerned with no more than a dozen. Figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally only).

Figure of speech serves a variety of purposes; they are used to clarify meaning or word, to provide vivid example, to emphasize, to stimulate association and emotions, to give, to inanimate objects, to amuse or to ornament, they have an essential aesthetic purpose, widening and deepening

the range of perception response to the world of objects and ideas (Encyclopedia Americana, 1995: 197). The purpose of figure of speech is more narrowly definable as a way of saying one thing and meaning another, and we need with no more than a dozen (Perrine 2013: 57).

Wren and Martin (2013: 359) stated that the figures of speech are a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect. The figures of speech may be classified as under:

- 1) Those based on resemblance, such as simile, metaphor, personification and apostrophe.
- 2) Those based on contrast, such as antithesis and epigram.
- 3) Those based on association, such as metonymy and synecdoche.
- 4) Those depending on construction, such as climax and anticlimax.

Based on the description stated before, figure of speech is figurative language in the form of a single word or phrase. It can be a special repetition, arrangement or omission of words with literal meaning of the words. Figures of speech often provide emphasis, freshness of expression, or from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation.

1.2. Kinds of Figure of Speech

There are many kinds of figure of speech, however only some figure of speech that explained here and some figure of speech which includes are:

a. Simile

Simile is also very closely related to metaphor. A simile is an explicit comparison between two different things, actions, or feelings, using the words 'as' or 'like' (Baldick, 2001: 237).

Example: Elderly American ladies leaning on their canes listed toward me like towers of Pisa.

b. Metaphor

A metaphor is a figure of speech which omits term (like, as) and implies that one thing is another. Simpson (2004: 41) stated that a metaphor is a process of mapping between two different conceptual domains. The different domains are known as the target domain and the source domain. The target domain is the topic or concept that you want to describe through the metaphor while the source domain refers to the concept that you draw upon in order to create the metaphorical construction. Usually a metaphor is created through the use of some form of the verb “to be”.

Example: Her voice is music to his ears. (This implies that her voice makes him feel happy.)

c. Personification

Personification is the attribution of human feelings or characteristics to abstraction or to inanimate object. In personification, inanimate object and abstract notion are spoken of as having life and intelligence. Perrine (2013: 30) stated that personification consists in giving the attributes of a human being to an animal, and object, or a concept. It is really a subtype of metaphor, and implied comparison in which the figurative term of comparison is always a human being.

Example: the wind whispered through dry grass.

d. Metonymy

Baldick (2001: 154) stated that metonymy is a figure of speech that replaces the name of one thing with the name of something else closely associated with it. Metonymy is also used to express another which has close relation. In metonymy, an object is designated by the name of something which is generally associated with it.

Example: Let me give you a hand (hand means help).

e. Synecdoche

Baldick (2001: 254) stated that synecdoche is a common figure of speech (or trope) by which something is referred to indirectly, either by naming only some part or constituent of it or—less often—by naming some more comprehensive entity of which it is a part. Synecdoche is used a part in order

to signify the whole. It is divided into two, those are *pars pro toto* (mention a part of something to suggest the whole) and *totum pro parte* (using the whole to mention a part of something).

Example: The term “coke” is a common synecdoche for all carbonated drinks.

f. Hyperbole

Baldick (2001: 119) stated that hyperbole is an exaggeration for the sake of emphasis in a figure of speech not meant literally. It can make attention to the readers and it is an exaggeration of object or incident in the life. In hyperbole, a statement is made emphatic by overstatement.

Example: I am trying to solve a million issues these days.

g. Alliteration

Baldick (2001: 6) stated that alliteration, the repetition of the same sounds—usually initial consonants of words or of stressed syllables—in any sequence of neighboring words. This repetition of sounds brings attention to the lines in which it is used, and creates more aural rhythm. In poems, alliteration can also refer to repeated consonant sound in the stressed syllables of a line.

Example: A big bully beats a baby boy.

h. Onomatopoeia

This is the most obvious of all sound effects. It is the use of words whose sounds suggest their meanings (Ogunsiji, 2013: 70). It creates a sound effect that mimics the thing described, making the description more expressive and interesting. The most simple examples are words which are the names given to actual sounds.

Example: The buzzing bee flew away.

i. Oxymoron

Baldick (2001: 179) defines that oxymoron is a figure of speech that combines two usually contradictory terms in a compressed paradox. The common oxymoron phrase is a combination of an adjective preceded by a noun with contrasting meanings, e.g. cruel kindness.

2. Alliteration

2.1. Definition of Alliteration

Alliteration according to Gill (2015: 45) is the repetition of a consonantal sound. For instance, The 'w', 'l', and 'sh' sounds are alliterated in this line from Hopkins' 'Spring': "When weeds, in wheels, shoot long and lovely and lush", and in this line from Dylan Thomas' 'Over Sir John's Hill' the 'Y' is repeated: Stare for the sake of the souls of the slain birds sailing.

Baldick (2001: 6) stated that alliteration, the repetition of the same sounds—usually initial consonants of words or of stressed syllables—in any sequence of neighboring words: 'Landscape-lover, lord of language' (Tennyson).

Alliteration is a figure of speech identified by the repeated sound of the first letter in a series of multiple words, or the repetition of the same letter sounds in stressed syllables of a phrase. This repetition of sounds brings attention to the lines in which it is used, and creates more aural rhythm. In poems, alliteration can also refer to repeated consonant sound in the stressed syllables of a line.

There is one specialized form of alliteration called Symmetrical Alliteration. That is, alliteration containing parallelism. In this case, the phrase must be constituted of two end words both starting with the same letter, and the pairs of outside words getting progressively closer to the centre of the phrase also starting with identical letters. For example, "rust brown blazers rule", "purely and fundamentally for analytical purposes" or "fluoro colour co-ordination forever". Symmetrical alliteration is similar to palindromes in its usage of symmetry.

Alliteration can be used in ways similar to onomatopoeia because it can be related to the sense of sound. Representing sound with words alone, as onomatopoeia does, can be difficult; so, the use of alliteration can replace onomatopoeia if the author or speaker desires. Examples of the replacement

of onomatopoeia with alliteration could be the phrase “crumbly cookie”. The use of repeated C sounds is doubling as alliteration and onomatopoeia because the C sound replicates the actual crunch that they cookie would make. In addition to an aural cue, alliteration can also be a visual enhancer on which a reader can focus or be influenced.

Examples in nursery rhymes:

In "Thank-You for the Thistle" by Dorie Thurston, poetically written with alliteration in a story form: "Great Aunt Nellie and Brent Bernard who watch with wild wonder at the wide window as the beautiful birds begin to bite into the bountiful birdseed".

The tongue-twister rhyme Betty Botter by Carolyn Wells is an example of alliterative composition : "Betty Botter bought some butter, but she said, this butter's bitter; if I put it in my batter, it will make my batter bitter, but a bit of better butter will make my bitter batter better..."

Another commonly recited tongue-twister rhyme illustrating alliteration is "Peter Piper". - "Peter Piper picked a peck of pickled peppers. If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?".

Other examples of alliteration in some famous speeches:

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." — Martin Luther King, Jr.

"We, the people, declare today that the most evident of truths — that all of us are created equal — is the star that guides us still; just as it guided our forebears through Seneca Falls, and Selma, and Stonewall; just as it guided all those men and women, sung and unsung, who left footprints along this great Mall, to hear a preacher say that we cannot walk alone; to hear a King proclaim that our individual freedom is inextricably bound to the freedom of every soul on Earth" — Barack Obama.

2.2. Alliteration in Poetry

Poets call our attention to certain words in a line of poetry by using alliteration. According to Ogunsiyi (2013: 89), he stated that alliteration is the repetition of the same consonant at the beginning of words that are close together. It is used to create a pleasant, rhythmic effect. Alliteration attracts the reader's attention to something of importance in a poem. If two lines of a poem end with "face" and "grace", we will say that the lines exhibit end rhyme.

There are some examples of alliteration in poetry, literature, and theatre: Samuel Taylor Coleridge's *Rime of the Ancient Mariner* has the following

line of alliteration: "For the sky and the sea, and the sea and the sky." and "the furrow followed free..."

Robert Frost's poem *Acquainted with the Night* has the following line of alliteration: "I have stood still and stopped the sound of feet".

In Walter Abish's novel *Alphabetical Africa* (1974) the first chapter consists solely of words beginning with "A". Chapter two also permits words beginning with "B" and so on, until at chapter 26, Abish allows himself to use words beginning with any letter at all. For the next 25 chapters, he reverses the process.

Alliteration can also add to the mood of a poem. If a poet repeats soft, melodious sounds, a calm or dignified mood can result. If harsh, hard sounds are repeated, on the other hand, the mood can become tense or excited. In this poem, alliteration of the s, l, and f sound adds to a hushed, peaceful mood:

"Softer be they than slippered sleep the lean lithe deer the fleet flown deer."

E. E. Cummings "All in green went my love riding".

3. Poetry

Poetry 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. Poetry is used to achieve this artistic expression in several ways (Ollila and Jantas, 2006: 1). There are certain forms and patterns that poets follow in the composition process of their work. These different forms

were birthed out of separate artistic and cultural movements. Most of these forms coincide with the previously mentioned definition of poetry; and, the most popular of these forms are elegy, narrative, ode, ballad, sonnet, villanelle, sestina, free verse, and epic.

Different schools of poetry are each characterized by or associated with specific styles of composition, and/or themes that give them their identities. However, these themes and methods of composition are complex. Structure and technique to follow in order to become inspired and compose poetry to achieve goals set for expression have been problems for writers throughout history. There have been acclaimed works that address these troubles written by credible writers, most notably Aristotle's "Poetics," Edgar Allen Poe's "The Philosophy of Composition," and Sir Philip Sydney's "The Defense of Posey." They each incorporate their respective writer's ideas on how a poem should be composed and structured, as well as how to evoke a catharsis or other emotion from the reader, and they give the writer's ideas on what a poem should contain in order to classify it. It is mandatory that people meaning to be educated in poetry understand these works in order to be able to comprehend and identify different poetic forms.

B. Previous Relevant Study

There are some studies that related to this research which had been conducted before.

1. The first study was conducted by Dr. Anser Mahmood, Huma Iqbal, Sadaf Ahmad, and Aqsa Kanwal (2015) in International Journal of English and Education Volume 4 Issue 1 on his journal entitled: *Stylistics Analysis of poem "Decomposition" by "Zulfiqar Ghose"*. This study presents an integrative stylistics analysis of the poem, approaches to three main levels of stylistic analysis i.e., Phonological level, Semantic level and Morphological level. It will help the readers to understand the literal and underlying meanings of the poem.
2. The second related research was conducted by R. Brooke Lea, David N. Rapp, Andrew Elfenbein, Aaron D. Mitchel, and Russell Swinburne Romine (2008) in Journal of Psychological Science Volume 19 Issue 7 on the journal entitled: *Alliteration and Resonance in Poetry Comprehension*. Poetic devices like alliteration can heighten readers' aesthetic experiences and enhance poets' recall of their epic pieces. The effects of such devices on memory for and appreciation of poetry are well known; however, the mechanisms underlying these effects are not yet understood. We used current theories of language comprehension processes. Across three experiments, alliterative cues reactivated readers' memories for previous information when it was phonologically similar to the cue. These effects were obtained when participants read aloud and when they read silently, and with poetry and aesthetics, and explain the nature of such effects. These findings extend the scope of general memory models by indicating their capacity to explain the influence of non-semantic discourse features.

3. The third related research was conducted in the thesis by Hotmi Naibaho (2016) on his thesis entitled: *Stylistics Analysis of the "To a Skylark" Poem*. This study deals with stylistic analysis of the *To a Skylark* poem. The aims of this study are (1) to find out the types of stylistic of the *To a Skylark* poem (2) find out the most dominant types of stylistic found in *To a Skylark* poem. The technique used in this study was a library research, and was conducted at the library of UMSU at jalan Muchtar Basri No.3 Medan by using descriptive qualitative method. The data of this study were taken from the *To a Skylark* poem by Percy Bysshe Shelley.

C. Conceptual Framework

Alliteration is a figure of speech identified by the repeated sound of the first letter in a series of multiple words, or the repetition of the same letter sounds in stressed syllables of a phrase. This repetition of sounds brings attention to the lines in which it is used, and creates more aural rhythm. In poems, alliteration can also refer to repeated consonant sound in the stressed syllables of a line.

Poets call our attention to certain words in a line of poetry by using alliteration. Alliteration attracts the reader's attention to something of importance in a poem. It is used to create a pleasant, rhythmic effect. Alliteration can also add to the mood of a poem. If a poet repeats soft, melodious sounds, a calm or dignified mood can result. If harsh, hard sounds are repeated, on the other hand, the mood can become tense or excited. Alliteration is most commonly used in modern music but is also seen in magazine article titles, advertisements, business

names, comic strips, television shows, video games and in the dialogue and naming of cartoon characters. But the students and the readers are need more understand about alliteration. Therefore, this study took the data from *The Raven* poem. Then, the researcher analyzed the alliteration words in *The Raven* poem. So, in this study was focused to describe and investigate alliteration.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Descriptive qualitative design was used in this research. According to Neuman (2000: 123) qualitative data analysis method is descriptive which the data are in the form of words and images from documents, observations and transcripts. Descriptive qualitative method was used to collect the data and analyze them. In qualitative research the focus is on observation and document analysis since this research was intended to describe the alliteration in *The Raven* poem. The use of research design was aimed to help the researcher make a better analysis. By using this method, the data was collected to find out and describe the alliteration words in *The Raven* poem.

B. Source of Data

The source of data was taken from the poem of *The Raven by Edgar Allan Poe* and analyzed to find out the alliteration words and its total number in the poem.

C. Technique of Collecting Data

The data of this research was processed by the following steps:

1. Reading *The Raven* poem.
2. Underlying the alliteration found in *The Raven* poem.
3. Identifying the alliteration words of *The Raven* poem.
4. Finding out the alliteration words analysis in *The Raven* poem.

D. Technique of Analyzing the Data

In analyzing the data, the researcher applied theory proposed by Miles and Huberman (1994: 10) which consists of three procedures. The procedures of data were analyzed based on the following steps:

1. Data Reduction

Data reduction meant the process of sorting, focusing, identifying, simplifying, abstracting, and transforming of the data that are considered important. In the conducting research, the researcher selected the data that gave valuable information in research; the data was chosen by identifying the alliteration words.

2. Data Display

Data display meant the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher described data by tabulating of the alliteration words into table.

3. Drawing and Verifying Conclusion

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

CHAPTER IV

DATA COLLECTION AND DATA ANALYSIS

A. Data Collection

As explained in the previous chapter, the data in this analysis research were collected from the poem of “The Raven” by Edgar Allan Poe. There were 18 stanzas and the researcher took all the stanzas as the data and can be seen in the table below.

Table 4.1
Alliteration in The Raven Poem

No.	Sentences	Stanzas	Number of Alliteration Words
1	<u>Once</u> upon a midnight dreary, <u>while</u> I pondered, <u>weak</u> and <u>weary</u> ,	Stanza 1	4
2	Over many a <u>quaint</u> and <u>curious</u> volume of forgotten lore,	Stanza 1	2
3	While I <u>nodded</u> , <u>nearly napping</u> , suddenly there came a tapping,	Stanza 1	3
4	Ah, <u>distinctly</u> I remember it was in the bleak <u>December</u> ,	Stanza 2	2
5	From my books <u>surcease</u> of <u>sorrow</u> – sorrow for the <u>lost Lenore</u>	Stanza 2	4
6	For the <u>rare</u> and <u>radiant</u> maiden whom the angels name Lenore	Stanza 2	2
7	And the <u>silken sad uncertain</u> rustling of each purple curtain	Stanza 3	3
8	Thrilled me – <u>filled</u> me with <u>fantastic</u> terrors never <u>felt</u> before;	Stanza 3	3

9	So that now, to <u>still</u> the beating of my heart, I <u>stood</u> repeating	Stanza 3	2
10	Presently my <u>soul</u> grew <u>stronger</u> : hesitating then no longer,	Stanza 4	2
11	That I <u>scare</u> was <u>sure</u> I <u>heard</u> you” – <u>here</u> I opened wide the door;	Stanza 4	4
12	<u>Deep</u> into that <u>darkness</u> peering, long I stood there wondering, fearing,	Stanza 5	2
13	<u>Doubting</u> , <u>dreaming</u> <u>dreams</u> no mortal ever <u>dared</u> to <u>dream</u> before;	Stanza 5	5
14	And the only word there spoken was the <u>whispered</u> <u>word</u> , “Lenore!”	Stanza 5	2
15	This I <u>whispered</u> , and an echo murmured back to the <u>word</u> , “Lenore!”	Stanza 5	2
16	<u>Soon</u> again I heard a tapping, <u>somewhat</u> louder than before.	Stanza 6	2
17	“Surely,” said I, “ <u>surely</u> that is <u>something</u> at my window lattice;	Stanza 6	2
18	Let me see, <u>then</u> , what <u>thereat</u> is, and <u>this</u> mystery explore	Stanza 6	3
19	Let my heart be still a <u>moment</u> and this <u>mystery</u> explore;	Stanza 6	2
20	Open here I <u>flung</u> the shutter, when, with many a <u>flirt</u> and <u>flutter</u> ,	Stanza 7	3
21	In there <u>stepped</u> a <u>stately</u> Raven of the <u>saintly</u> days of yore.	Stanza 7	3
22	Not the least obeisance <u>made</u> he; not a <u>minute</u> <u>stopped</u> or <u>stayed</u> he;	Stanza 7	4
23	But, with mien of <u>lord</u> or <u>lady</u> , perched above my chamber door	Stanza 7	2
24	<u>Perched</u> upon a <u>bust</u> of <u>Pallas</u> just <u>above</u> my chamber door	Stanza 7	4
25	<u>Then</u> <u>this</u> ebony <u>bird</u> <u>beguiling</u> my <u>sad</u> fancy into <u>smiling</u> ,	Stanza 8	6

26	“ <u>Though thy crest</u> be <u>shorn</u> and <u>shaven, thou,</u> ” I said, “art <u>sure</u> no <u>craven,</u>	Stanza 8	8
27	<u>Ghastly grim</u> and ancient Raven wandering from the Nightly shore,	Stanza 8	2
28	Tell me what thy lordly <u>name</u> is on the <u>Night’s</u> Plutonian shore!	Stanza 8	2
29	<u>Much</u> I <u>marveled</u> this ungainly fowl to hear discourse so plainly,	Stanza 9	2
30	For we cannot <u>help</u> agreeing that no living <u>human</u> being	Stanza 9	2
31	Ever yet was <u>blessed</u> with seeing <u>bird above</u> his chamber door	Stanza 9	3
32	<u>Bird</u> or <u>beast</u> upon the sculptured <u>bust above</u> his chamber door,	Stanza 9	4
33	With such <u>name</u> as “ <u>Nevermore</u> ”	Stanza 9	2
34	But the Raven, <u>sitting</u> lonely on the placid bust, <u>spoke</u> only	Stanza 10	2
35	That <u>one word</u> , as if his soul in that one word he did outpour.	Stanza 10	2
36	Nothing <u>further</u> then he uttered- not a <u>feather</u> then he <u>fluttered</u>	Stanza 10	3
37	Till I scarcely <u>more</u> than <u>muttered</u> , “ <u>Other friends</u> have <u>flown</u> before	Stanza 10	4
38	<u>Startled</u> at the <u>stillness</u> broken by reply so aptly <u>spoken</u> ,	Stanza 11	3
39	“Doubtless,” said I , “what it utters is its only <u>stock</u> and <u>store</u> ,	Stanza 11	2
40	Caught from some unhappy <u>master</u> whom <u>unmerciful</u> Disaster	Stanza 11	2
41	<u>Followed fast</u> and followed <u>faster</u> till his songs one <u>burden bore</u>	Stanza 11	5
42	Till the dirges of his Hope that melancholy <u>burden bore</u>	Stanza 11	2
43	Of ‘ <u>Never – nevermore.</u> ’”	Stanza 11	2

44	But the Raven <u>still</u> beguiling all my <u>sad soul</u> into <u>smiling</u> ,	Stanza 12	4
45	<u>Straight</u> I wheeled a cushioned <u>seat</u> in front of <u>bird</u> and <u>bust</u> and door;	Stanza 12	4
46	What this <u>grim</u> , <u>ungainly</u> , <u>ghastly</u> , <u>gaunt</u> , and ominous bird of yore	Stanza 12	4
47	This I <u>sat</u> engaged in guessing, but no <u>syllable</u> expressing	Stanza 13	2
48	To the <u>fowl</u> whose <u>fiery</u> eyes now <u>burned</u> into my <u>bosom's</u> core;	Stanza 13	4
49	On the cushion's velvet <u>lining</u> that the <u>lamplight</u> gloated o'er,	Stanza 13	2
50	But whose <u>velvet violet lining</u> with <u>lamplight</u> gloating o'er	Stanza 13	4
51	Then, methought, the air grew denser, perfumed from an <u>unseen</u> <u>censer</u>	Stanza 14	2
52	<u>Swung</u> by <u>seraphim</u> whose <u>foot-falls</u> <u>tinkled</u> on the <u>tufted floor</u> .	Stanza 14	7
53	“Wretch,” I cried, “ <u>thy</u> God hath lent <u>thee</u> – by <u>these</u> angels he hath sent thee	Stanza 14	3
54	Quaff, oh <u>quaff</u> this <u>kind</u> nepenthe, and forget this <u>lost Lenore!</u> ”	Stanza 14	4
55	<u>Whether</u> <u>Tempter</u> sent, or <u>whether</u> <u>tempest</u> <u>tossed</u> thee here ashore,	Stanza 15	5
56	<u>Desolate</u> yet all <u>undaunted</u> , on this <u>desert</u> land enchanted	Stanza 15	3
57	On this <u>home</u> by <u>Horror</u> <u>haunted</u> – <u>tell</u> me <u>truly</u> , I implore	Stanza 15	5
58	By that Heaven that <u>bends</u> <u>above</u> us – by that God we <u>both</u> adore	Stanza 16	3
59	Tell this <u>soul</u> with <u>sorrow</u> laden if, within the distant Aidenn,	Stanza 16	2
60	Clasp a <u>rare</u> and <u>radiant</u> maiden whom the angels name Lenore.”	Stanza 16	2

61	“Be that word our <u>sign</u> of parting, bird or fiend!” I <u>shrieked</u> , upstarting	Stanza 17	2
62	<u>Leave</u> no black plume as a token of that <u>lie thy soul</u> hath <u>spoken</u>	Stanza 17	6
63	<u>Leave</u> my <u>loneliness unbroken!</u> -quit the <u>bust above</u> my door!	Stanza 17	5
64	And the Raven, never flirting, <u>still</u> is <u>sitting</u> , still is sitting	Stanza 18	2
65	On the <u>pallid bust</u> of <u>Pallas</u> just <u>above</u> my chamber door;	Stanza 18	4
66	And his eyes have all the seeming of a <u>demon’s</u> that is <u>dreaming</u> ,	Stanza 18	2
67	And the lamplight o’er him <u>streaming</u> throws his <u>shadow</u> on the floor;	Stanza 18	2
68	And my <u>soul</u> from out that <u>shadow</u> that lies <u>floating</u> on the <u>floor</u>	Stanza 18	4

B. Data Analysis

1. Alliteration Words Found in The Raven Poem

Alliteration is the repetition of a sound at the beginning of words. It occurs when the same sound or sound group is repeated at beginning of two or more stressed syllables of a word group (usually the first sound in a word). After reading and identifying the poem, here is the list of alliteration words which found in *The Raven* poem.

Table 4.2
The Alliteration Words

No.	Alliteration Words	Stanzas	Number of Alliteration Words	The Descriptions
1	Once-While-Weak-Weary	Stanza 1	4	The alliteration of W occurs because the words <i>once</i> , <i>while</i> , <i>weak</i> , and <i>weary</i> exist in one line.
2	Quaint-Curious	Stanza 1	2	The alliteration of K occurs because the words <i>quaint</i> and <i>curious</i> exist in one line.
3	Nodded-Nearly-Napping	Stanza 1	3	The alliteration of N occurs because the words <i>nodded</i> , <i>nearly</i> , and <i>napping</i> exist in one line.
4	Distinctly-December	Stanza 2	2	The alliteration of D occurs because the words <i>distinctly</i> and <i>December</i> exist in one line.
5	Surcease-Sorrow; Lost-Lenore	Stanza 2	4	There are two alliterations, the alliteration of S occurs because the words of <i>surcease</i> and <i>sorrow</i> exist in one line. And the alliteration of L occurs because the words <i>lost</i> and <i>Lenore</i> exist in one line.
6	Rare-Radiant	Stanza 2	2	The alliteration of R occurs because the words <i>rare</i> and <i>radiant</i> exist in one line.

7	Silken-Sad-Uncertain	Stanza 3	3	The alliteration of S occurs because the words <i>silken</i> , <i>sad</i> and <i>uncertain</i> (which the stress in second syllable – <i>certain</i>) exist in one line.
8	Filled-Fantastic-Felt	Stanza 3	3	The alliteration of F occurs because the words <i>filled</i> and <i>felt</i> exist in one line.
9	Still-Stood	Stanza 3	2	The alliteration of S occurs because the words <i>still</i> and <i>stood</i> exist in one line.
10	Soul-Stronger	Stanza 4	2	The alliteration of S occurs because the words <i>soul</i> and <i>stronger</i> exist in one line.
11	Scare-Sure; Heard-Here	Stanza 4	4	There are two alliterations, the alliteration of S occurs because the words <i>scarce</i> and <i>sure</i> exist in one line. And the alliteration of H occurs because the words <i>heard</i> and <i>here</i> exist in one line.
12	Deep-Darkness	Stanza 5	2	The alliteration of D occurs because the words <i>deep</i> and <i>darkness</i> exist in one line.
13	Doubting-Dreaming-dreams-Dared-Dream	Stanza 5	5	The alliteration of D occurs because the words <i>doubting</i> , <i>dreaming</i> , <i>dreams</i> , <i>dared</i> , and <i>dream</i> exist in one line.

14	Whispered-Word	Stanza 5	2	The alliteration of W occurs because the words <i>whispered</i> and <i>word</i> exist in one line.
15	Whispered-Word	Stanza 5	2	The alliteration of W occurs because the words <i>whispered</i> and <i>word</i> exist in one line.
16	Soon-Somewhat	Stanza 6	2	The alliteration of S occurs because the words <i>soon</i> and <i>somewhat</i> exist in one line.
17	Surely-Something	Stanza 6	2	The alliteration of S occurs because the words <i>surely</i> , <i>said</i> and <i>something</i> exist in one line.
18	Then-Thereat-This	Stanza 6	3	The alliteration of Th occurs because the words <i>then</i> , <i>thereat</i> and <i>this</i> exist in one line.
19	Moment-Mystery	Stanza 6	2	The alliteration of M occurs because the words <i>moment</i> and <i>mystery</i> exist in one line.
20	Flung-Flirt-Flutter	Stanza 7	3	There are two alliterations, the alliteration of W occurs because the words <i>when</i> and <i>with</i> exist in one line. And the alliteration of F occurs because the words <i>flung</i> , <i>flirt</i> , and <i>flutter</i> exist in one line.

21	Stepped-Statel-y- Saintly	Stanza 7	3	The alliteration of S occurs because the words <i>stepped</i> , <i>statel-y</i> , and <i>saintly</i> exist in one line.
22	Made-Minute; Stopped-Stayed	Stanza 7	4	There are two alliterations, the alliteration of M occurs because the words of <i>made</i> and <i>minute</i> exist in one line. And the alliteration of S occurs because the words <i>stopped</i> and <i>stayed</i> exist in one line.
23	Lord-Lady	Stanza 7	2	The alliteration of L occurs because the words <i>lord</i> and <i>lady</i> exist in one line.
24	Perched-Pallas; Bust-Above	Stanza 7	4	There are two alliterations, the alliteration of P occurs because the words <i>perched</i> and <i>Pallas</i> exist in one line. And the alliteration of B occurs because the words <i>bust</i> and <i>above</i> (which the stress in second syllable <i>-bove</i>) exist in one line.
25	Then-This; Bird-Beguiling; Sad-Smiling	Stanza 8	6	There are three alliterations, the alliteration of Th occurs because the words <i>then</i> and <i>this</i> exist in one line. The alliteration of B occurs because the words <i>bird</i> and <i>beguiling</i> exist. And the alliteration of S

				occurs because the words <i>sad</i> and <i>smiling</i> exist in one line.
26	Though-Thy-Thou; Shorn-Shaven-Sure; Crest-Craven	Stanza 8	8	There are three alliterations, the alliteration of Th occurs because the words <i>though</i> , <i>thy</i> , and <i>thou</i> exist in one line. The alliteration of S occurs because the words <i>shorn</i> , <i>shaven</i> , <i>said</i> , and <i>sure</i> exist in one line. And the alliteration of K occurs because the words <i>crest</i> and <i>craven</i> exist in one line.
27	Ghastly-Grim	Stanza 8	2	The alliteration of G occurs because the words <i>ghastly</i> and <i>grim</i> exist in one line.
28	Name-Night's	Stanza 8	2	The alliteration of N occurs because the words <i>name</i> and <i>Night's</i> exist in one line.
29	Much-Marveled	Stanza 9	2	The alliteration of M occurs because the words <i>much</i> and <i>marveled</i> exist in one line.
30	Help-Human	Stanza 9	2	The alliteration of H occurs because the words <i>help</i> and <i>human</i> exist in one line.
31	Blessed-Bird-Above	Stanza 9	3	The alliteration of B occurs because the words <i>blessed</i> , <i>bird</i> and <i>above</i> (which the stress in second

				syllable <i>-bove</i>) exist in one line.
32	Bird-Beast-Bust-Above	Stanza 9	4	The alliteration of B occurs because the words <i>bird</i> , <i>beast</i> , <i>bust</i> and <i>above</i> (which the stress in second syllable <i>-bove</i>) exist in one line.
33	Name-Nevermore	Stanza 9	2	The alliteration of N occurs because the words <i>name</i> and <i>Nevermore</i> exist in one line.
34	Sitting-Spoke	Stanza 10	2	The alliteration of S occurs because the words <i>sitting</i> and <i>spoke</i> exist in one line.
35	One-Word	Stanza 10	2	The alliteration of W occurs because the words <i>one</i> and <i>word</i> exist in one line.
36	Further-Feather-Fluttered	Stanza 10	3	The alliteration of F occurs because the words <i>further</i> , <i>feather</i> , and <i>fluttered</i> exist in one line.
37	More-Muttered; Friends-Flown	Stanza 10	4	There are two alliterations, the alliteration of M occurs because the words <i>more</i> and <i>muttered</i> exist in one line. And the alliteration of F occurs because the words <i>friends</i> and <i>flown</i> exist in one line.

38	Startled-Stillness-Spoken	Stanza 11	3	There are two alliterations, the alliteration of S occurs because the words <i>startled</i> , <i>stillness</i> , and <i>spoken</i> exist in one line. And the alliteration of B occurs because the words <i>broken</i> and <i>by</i> exist in one line.
39	Stock-Store	Stanza 11	2	The alliteration of S occurs because the words <i>stock</i> and <i>store</i> exist in one line.
40	Master-Unmerciful	Stanza 11	2	The alliteration of M occurs because the words <i>master</i> and <i>unmerciful</i> (which the stress in second syllable – <i>merciful</i>) exist in one line.
41	Followed-Fast-Faster; Burden-Bore	Stanza 11	5	There are two alliterations, the alliteration of F occurs because the words <i>followed</i> , <i>fast</i> , and <i>faster</i> exist in one line. And the alliteration of B occurs because the words <i>burden</i> and <i>bore</i> exist in one line.
42	Burden-Bore	Stanza 11	2	The alliteration of B occurs because the words <i>burden</i> and <i>bore</i> exist in one line.
43	Never-Nevermore	Stanza 11	2	The alliteration of N occurs because the words <i>Never</i> and <i>nevermore</i> exist in one line.

44	Still- Sad-Soul- Smiling	Stanza 12	2	The alliteration of S occurs because the words <i>still</i> , <i>sad</i> , <i>soul</i> and <i>smiling</i> exist in one line.
45	Straight-Seat; Bird-Bust	Stanza 12	4	There are two alliterations, the alliteration of S occurs because the words <i>straight</i> and <i>seat</i> exist in one line. And the alliteration of B occurs because the words <i>bird</i> and <i>bust</i> exist in one line.
46	Grim-Ungainly- Ghastly-Gaunt	Stanza 12	4	The alliteration of G occurs because the words <i>grim</i> , <i>ghastly</i> , and <i>gaunt</i> exist in one line.
47	Sat-Syllable	Stanza 13	2	The alliteration of S occurs because the words <i>sat</i> and <i>syllable</i> exist in one line.
48	Fowl-Fiery; Burned-Bosom's	Stanza 13	4	There are two alliterations, the alliteration of F occurs because the words <i>fowl</i> and <i>fiery</i> exist in one line. And the alliteration of B occurs because the words <i>burned</i> and <i>bosom's</i> exist in one line.
49	Lining-Lamplight	Stanza 13	2	The alliteration of L occurs because the words <i>lining</i> and <i>lamplight</i> exist in one line.

50	Velvet-Violet; Lining-Lamplight	Stanza 13	4	There are two alliterations, the alliteration of V occurs because the words <i>velvet</i> and <i>violet</i> exist in one line. And the alliteration of L occurs because the words <i>lining</i> and <i>lamplight</i> exist in one line.
51	Unseen-Censer	Stanza 14	2	The alliteration of S occurs because the words <i>unseen</i> (which the stress in second syllable – <i>seen</i>) and <i>censer</i> exist in one line.
52	Swung-Seraphim; Foot-Falls-Floor; Tinkled-Tufted	Stanza 14	7	There are three alliterations, the alliteration of S occurs because the words <i>swung</i> and <i>seraphim</i> exist in one line. The alliteration of F occurs because the words <i>foot</i> , <i>falls</i> , and <i>floor</i> exist in one line. And the alliteration of T occurs because the words <i>tinkled</i> and <i>tufted</i> exist in one line.
53	Thy-Thee-These	Stanza 14	3	The alliteration of Th occurs because the words <i>thy</i> , <i>thee</i> and <i>these</i> exist in one line.
54	Quaff-Kind; Lost-Lenore	Stanza 14	4	There are two alliterations, the alliteration of K occurs because the words <i>quaff</i> and <i>kind</i> exist in one line. And the alliteration of L

				occurs because the words <i>lost</i> and <i>Lenore</i> exist in one line.
55	Whether-Whatever; Tempter-Tempest- Tossed	Stanza 15	5	There are two alliterations, the alliteration of W occurs because the words <i>whether</i> and <i>whatever</i> exist in one line. And the alliteration of T occurs because the words <i>Tempter</i> , <i>tempest</i> , and <i>tossed</i> exist in one line.
56	Desolate- Undaunted-Desert	Stanza 15	3	The alliteration of D occurs because the words <i>desolate</i> , <i>undaunted</i> (which the stress in second syllable – <i>daunted</i>) and <i>desert</i> exist in one line.
57	Home-Horror- Haunted; Tell-Truly	Stanza 15	5	There are two alliterations, the alliteration of h occurs because the words <i>home</i> , <i>Horror</i> , and <i>haunted</i> exist in one line. And the alliteration of T occurs because the words <i>tell</i> and <i>truly</i> exist in one line.
58	Bends-Above-Both	Stanza 16	3	The alliteration of B occurs because the words <i>bends</i> , <i>above</i> (which the stress in second syllable – <i>bove</i>) and <i>both</i> exist in one line.

59	Soul-Sorrow	Stanza 16	2	The alliteration of S occurs because the words <i>soul</i> and <i>sorrow</i> exist in one line.
60	Rare-Radiant	Stanza 16	2	The alliteration of R occurs because the words <i>rare</i> and <i>radiant</i> exist in one line.
61	Sign-Shrieked	Stanza 17	2	The alliteration of S occurs because the words <i>sign</i> and <i>shrieked</i> exist in one line.
62	That-Thy; Soul-Spoken	Stanza 17	4	There are two alliterations, the alliteration of L occurs because the words <i>leave</i> and <i>lie</i> exist in one line. And the alliteration of S occurs because the words <i>soul</i> and <i>spoken</i> exist in one line.
63	Leave-Loneliness; Unbroken-Bust- Above	Stanza 17	5	There are two alliterations, the alliteration of L occurs because the words <i>leave</i> and <i>loneliness</i> exist in one line. And the alliteration of B occurs because the words <i>unbroken</i> (which the stress in second syllable – <i>broken</i>), <i>bust</i> and <i>above</i> (which the stress in second syllable – <i>bove</i>) exist in one line.

64	Still-Sitting	Stanza 18	2	The alliteration of S occurs because the words <i>still</i> and <i>sitting</i> exist in one line.
65	Pallid-Pallas; Bust-Above	Stanza 18	4	There are two alliterations, the alliteration of P occurs because the words <i>pallid</i> and <i>Pallas</i> exist in one line. And the alliteration of B occurs because the words <i>bust</i> and <i>above</i> (which the stress in second syllable <i>-bove</i>) exist in one line.
66	Demon-Dreaming	Stanza 18	2	The alliteration of D occurs because the words <i>demon</i> and <i>dreaming</i> exist in one line.
67	Streaming-Shadow	Stanza 18	2	The alliteration of S occurs because the words <i>streaming</i> and <i>shadow</i> exist in one line.
68	Soul-Shadow; Floating-Floor	Stanza 18	4	There are two alliterations, the alliteration of S occurs because the words <i>soul</i> and <i>shadow</i> exist in one line. And the alliteration of F occurs because the words <i>floating</i> and <i>floor</i> exist in one line.

2. The Total Number of Alliteration Words in The Raven Poem

Based on the data stated above, there are 18 stanzas in The Raven poem and the researcher found 212 alliteration words in The Raven poem. The list of alliteration words number in each stanza can be seen in the table below.

Table 4.3
The Total Number of Alliteration Words

No.	Stanzas	Number of Alliteration Words
1	Stanza 1	9
2	Stanza 2	8
3	Stanza 3	8
4	Stanza 4	6
5	Stanza 5	11
6	Stanza 6	9
7	Stanza 7	16
8	Stanza 8	18
9	Stanza 9	13
10	Stanza 10	11
11	Stanza 11	16
12	Stanza 12	12
13	Stanza 13	12
14	Stanza 14	16
15	Stanza 15	13
16	Stanza 16	7
17	Stanza 17	13
18	Stanza 18	14
Total		212

C. Data Findings

Alliteration is the repetition of a sound at the beginning of words. It occurs when the same sound or sound group is repeated at beginning of two or more stressed syllables of a word group (usually the first sound in a word). For example, alliteration of W in stanza 1, line 1, occurs because the words *once*, *while*, *weak*, and *weary* exist in one line and produce W sound at the beginning of words. After reading The Raven Poem, the researcher found that the poem has 18 stanzas. The researcher took all of the stanzas as the data and analyzed it then the researcher found 212 alliterations words in The Raven Poem by Edgar Allan Poe.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

From the analysis of the alliteration in The Rave poem data and how many words that found, some conclusion can be drawn as follows:

1. Alliteration is the repetition of a sound at the beginning of words. It occurs when the same sound or sound group is repeated at the beginning of two or more stressed syllables of a word group (usually the first sound in a word). For example, alliteration of W in stanza 1, line 1, occurs because the words *once*, *while*, *weak*, and *weary* exist in one line and produce W sound at the beginning of words.
2. There are 18 stanzas in The Raven poem by Edgar Allan Poe. In this poem, Edgar Allan Poe used many of alliteration words. There are 212 alliteration words in The Raven poem.

B. Suggestions

After analyzing the data and finds out the alliteration words in the poem and also how the alliteration occurs, so the researcher proposed some suggestions.

1. The students, readers, and all the people who are parts of English language should know the alliteration include its criteria.

2. By learning alliteration, it can make English more interesting and fun.
3. By learning alliteration, it can make English poem more fun and easier to remember.
4. For the readers who want to learn about alliteration, this research could be a reference.

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