

ASSONANCE IN *WONDER* BY THOMAS TERHERNE POETRY

SKRIPSI

Submitted in Partial Fulfillment of the Requirements

For the degree of Sarjana Pendidikan (S.Pd.)

English Education Program

By

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA

MEDAN

2017



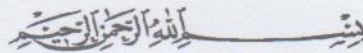
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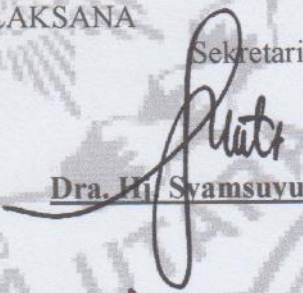
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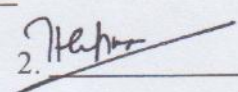

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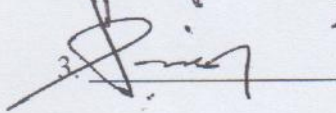

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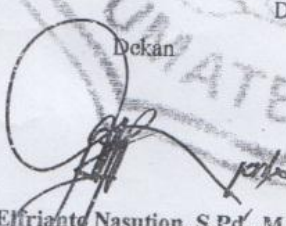
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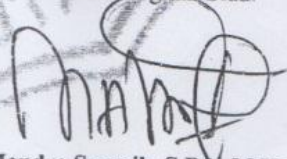

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ABSTRACT

Nawar, Chairizza. "The Assonance in *Wonder* by Thomas Terherne Poetry". English Department of Teacher Training and Education Muhammadiyah University of Sumatera Utara 2017.

This study deals with Assonance in *Wonder* by Thomas Terherne Poetry. The objectives of this study were to find out and the most dominant of assonance sound in *Wonder* by Thomas Terherne Poetry. Descriptive qualitative method was carried out to analyze the data. The source of the data was taken from pronunciation's book, and web page and this research was carried out at library of UMSU on Jl. Kapten Muchtar Basri No.53 Medan. The data collected were analyzed based on nine of assonance sound they were /aʊ/, /ʌ/, /ɪ/, /ə/, /ɛ/, /əʊ/, /ɔ/, /ɒ/, and /i/. Identifying of assonance sounds in *Wonder* by Thomas Terherne and calculating the percentage of the assonance sound which are the most dominant of assonance sound. The percentage of assonance in *Wonder* by Thomas Terherne Poetry. They were 75 items namely /aʊ/ 2 items (2.70%) /ʌ/ 5 items (6.70%) /ɪ/ 43 items (57.33%) /ə/ 14 items (18.70%) /ɛ/ 5 items (6.70%) /əʊ/ 1 item (1.33%) /ɔ/ 2 items (2.70%) /i/ 1 item (2.70%) /ɒ/ (1.33%) in *Wonder* by Thomas Terherne Poetry. The most dominantly sound of assonance in *Wonder* by Thomas Terherne Poetry is /ɪ/ 43 items (57.33%) it meant vowel sound of /ɪ/ was the dominant assonance sound. By understanding and categorizing of assonance sound the readers are able to use assonance accurately.

Key word: poetry, assonance, phonology, and sound.

ACKNOWLEDGEMENTS

Praise be to Allah SWT the Lord of universe, because of His Mercy and Grace who has given the researcher chance in finishing her thesis. Blessing and peace be upon the prophet Muhammad SAW who has brought human beings from the darkness into the lightness era. The title of this skripsi is 'Ellipsis In The Text Of Finding Dory Movie'. The aim of writing this research was to fulfill the requirements for the degree of Sarjana Pendidikan.

The researcher would like to dedicate this research to her parents Chairul Nawar and Siti Maryam. She would like also to thank to the following people, her beloved brother and sisters Aldino Nawar and Mhd Aidil Ansa'ari, because without helps from them, it was impossible for her to finish her research.

She would like to express her gratitude to:

1. Dr. Agussani, M.AP, the Rector of University of Muhammadiyah Sumatera Utara
2. Dr. Elfrianto Nst, S.Pd, M.Pd, the Dean of FKIP UMSU who has given recommendation to carry out of this research.
3. Mandra Saragih S.Pd, M.Hum and Pirman Ginting, S.Pd, M.Hum, the Head and the Secretary of English Education Program for their suggestion and administrative help in the process of completing the necessary requirements.
4. Dra. Diani Syahputri, M.Hum her supervisor, for her ideas, comment and guidance in writing the research.
5. All lecturers, who have given their valuable thought in teaching English during academic years in FKIP UMSU.
6. The head of UMSU library, for providing her to do the research.
7. Syakina Yolanda S.Pd, Winny Tamara S.Pd, Rizky Oktaviani S.Pd, Trisna Hardiningrum S.Pd, Kiki Nur fadilah S.Pd, for the help and support.

8. Her classmate of English Department of FKIP UMSU in A Afternoon class.
May Allah bless them all.
9. All the people who have ever filled her life and give her supports and spirits.
May Allah bless them all. Amin.

Medan, Oktober 2017

The Researcher

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CHAPTER 1

INTRODUCTION

A. The Background of the Study

Basically, human is a social creature who builds their relationship with others from their interaction. One of the ways to do the interaction is by holding a communication. Language divides into two types, formal and informal.

Language was the most important aspect in the life of all human beings. Human beings used language to express inner thoughts and emotions, make sense of complex and abstract thought, to learn to communicate with others, to fulfill human beings' wanted and needed, as well as to establish rules and maintain in the culture.

Every part of Human's lives is filled with language, language is instrument for conveying meaning and communicating some ideas. According Halliday (in Sinar 2007:56) "language is the study of how people exchange meaning trough the use of language."

Many kinds of the way to express our communication using language for example in using poetry. Poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry has been known to employ meter and rhyme, but this is by no means necessary. Poetry is an ancient form that has gone through numerous and drastic reinvention over time. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define.

There are some elements in poetry: theme and subject, words, imagery, figures of speech, simile and metaphor, sound (alliteration, assonance, rhyme) etc.

Assonance is a repeated sound, or the repetition of similar or identical vowel sounds. Because assonance depends on sound rather than spelling, it can be detected only by the ear. Assonance is not used as deliberately as alliteration, but it has the same functions: to please the ear, and to give emphasis.

Pronunciation is the way a word or a language is spoken, or the manner in which someone utters a word. The act or manner of pronouncing words; utterance of speech, away of speaking a word, usually a way that is accepted or generally

understood , a graphic representation of the way a word is spoken, using phonetic symbols.

Today many students are did not understand about poetry especially about assonance in a poetry. Most of them familiar in analysis of figures of speech, alliteration, etc. based on researcher's experience in studying prose and poetry at six semester academic year 2015/2016 in University of Muhammadiyah Sumatera Utara. The lecturer did not give the brief explanation about assonance in poems or another resources. They also have lack of understanding to interpret the definition of assonance.

After learning about the assonance, the students are expected to understand to interpret the expression used assonance. But based on the interviewer conducted by the researcher in University of Muhammadiyah Sumatera Utara at 6 A afternoon in academic year 2016/2017, the researcher found 75% students did not know about assonance, especially analyzing assonance in the poem.

Based on the explanation above, the researcher decide to analyze the poem by "Thomas Terherne" that containing assonance and find out the types of vowel sound in Thomas Treherne's poem, he is very great Victorians because he had wrote, edited in two volumes by H. M. Margoliouth, appeared among the Oxford English Text in 1958. To solve this problem, the researcher encourages getting information about "*Assonance in Wonder by Thomas Terherne's Poetry*".

B. The Identification of the Problem

The problem of the researcher will be identified as the following:

1. The readers were lack of knowledge about *Assonance* sounds in a poetry by Thomas Treherne.
2. The readers were confused to identify *the Assonance* sounds in the poetry by Thomas Treherne

C. The Scope and Limitation

The scope of this research is phonology and the limitation of this research is focused on the analysis *Assonance in Wonder By Thomas Terherne's poetry* about all the the vowels of English as 12 vowels only nine vowels such as /æʊ/, /ʌ/, /ɪ/, /ə/, /ɛ/, /əʊ/, /ɔ/, /i/, /o/

D. The Formulation of the Problem

The problem of this study are formulated as the following:

1. What are the vowel sound of assonance that focused in *Wonder By Thomas Terherne's poetry*?
2. What of the *Assonance* sound is the most dominantly used in *Wonder By Thomas Terherne's poetry*?

E. The Objective of the Problem

In line with the problems, the objectives of the study are:

1. to figure out the sounds of *Assonance that is used in Wonder By Thomas Terherne's poetry*.
2. to find out the sound of *Assonance* that is most dominantly used in *Wonder By Thomas Terherne's poetry*.

F. The Significance of the Study

The significant of the study expected are stated.

- a. Theoritically:

This research is expected to enrich the language user knowledge about linguistic study, so it can make the user of language can be fluent in assonance especially in the poetry By Thomas Terherne. And gives easier and more interests way to understanding of *Assonance in poetry By Thomas Terherne*.

b. Practically:

1. For the students, to enlarge their knowledge about assonance by analyzing assonance.
2. For the teacher, is to help them to make the new strategies in teaching literature.
3. English learners, to inform them about assonance especially in the poetry By Thomas Terherne.
4. For other researcher, it can be the reference to make the new research is better than before.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Theoretical framework serving anything theory which considered can explain more than structure kind of theories which is arranged by the researcher. The theoretical framework is presented in the early section of a dissertation and provides the rationale for conducting your research to investigate a particular research problem.

1. Literature

Literature is a description of human experience that has personal and social dimensions at once and the knowledge of humanity that equal with the shape of life itself. Important literature studied as a means of sharing experiences (sharing) in the search for and finds the truth of humanity. There is not much literature related to writing, but with the language used as a vehicle to express certain experiences or thoughts.

A new creation can be said to have literary value in it if there is equivalence between form and content. The form of language is good and beautiful, and its structure and its contents can cause feelings of emotion and impressed in the hearts of readers. The form and content of literature must complement, which can cause a deep impression in the hearts of his readers as the realization the values of works of art. If the content is good but the way to express the language is bad, these works can not be as a creation literary, and vice versa.

From the explanations above, it can be conclude that, literature is a literary work which there is a beautiful art that comes from human life. Literary work is the result of the expression of feelings and describes imagination of the author's.

There are a number of different branches of literary works such as drama, novel, short story, and poetry. In this study, the writer chooses poetry because poetry is a literary work full of imagination which is very entertains.

2. Poetry

Poetry (the term derives from a variant of the Greek term, *poesis* is, “making”) is a form of literature that uses aesthetic and rhythmic qualities of language such as phonaesthetics, sound symbolism, and metre to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphors, simile and metonymy create a resonance between otherwise disparate images a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Poetry is the expression of ideas and feelings through a rhythmical composition of imaginative and beautiful words selected for their sonorous effects.

Definition of poetry is (from the Latin *poeta*, a poet) is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry. It is published in dedicated magazines (the longest established being Poetry and Oxford Poetry), individual collections and wider anthologies. Poetry and discussions of it have a long history. Early attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song, and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more objectively informative, prosaic forms of writing, such as manifestos, biographies, essays, and novels. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language.

Poetry is as one of the pieces of literature that can be studied from various aspects. Poetry can be studied from its structure and its elements, given that the poem

is a structure composed of various elements and means of allegory. Throughout the era, poetry always experienced changes and developments. This is because the essence as works of art that always happen the tension between convention and innovation. Poetry is always change according to the evolution of taste and aesthetic concept of change.

3. The Elements of Poetry

3.1 Theme and Subject

The subject of the poem is the topic or the material the poet has chosen to write about. It can be almost anything: a person, scene, emotion, idea, and event.

3.2 Words

Some people assume that all it takes to make a poem is an idea, a bright idea. Certainly, poems state ideas, or say something. And yet the most impressive idea in the world will not make a poem unless its words are selected, arranged, and rearranged. Any word can be the right word, however, if artfully chosen and placed.

Each word has at least one meaning or denotation as defined in the dictionary. But in the English language, a word can have several denotations and a reader may need to think twice to see what it means in a particular context. For example, the word 'field' can mean different things: a piece of ground, a sports area, and a profession, further, the same word can be used as an adjective: field trip.

Beyond its denotations, a word may also have connotations: what the word suggests beyond what is expressed.

3.3 Imagery

Images are important in poetry for one basic reason: they are concrete, and because they are concrete, they communicate immediately and intensely to the reader.

3.4 Figures of Speech

A figure of speech or rhetorical figure 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, or a phrase with a specialized meaning not based on the literal meaning of the words. Figures of speech often provide emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation.

4. Sound Devices In Poetry

Sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet's tools.

Many kinds of the sounds that include in poetry. Poem should be read as well as heard. The reader must, therefore, learn to use his ears as well as eyes if he is to understand and enjoy the poem.

The universal appeal of music suggests that human ears delight in sound which are repeated. Many poems appeal to the ears the way music does, though poetry and music are fundamentally different. Music is an arrangement of sounds; poetry, an arrangement of words.

The sound patterns of poems may be classified under the three heads: alliteration, assonance, rhyme; they are also called sound devices. These devices have difficult names but they are not hard as they look. All of them add considerably to the musical quality a poem has when it is read aloud.

a. Alliteration

This is the repetition of the same consonantal sound at frequent intervals; they are usually but not necessarily at the beginnings of words.

b. Rhyme

Rhyme may be defined as the repetition of both vowel and consonantal sounds at the end of word. Rhyme "provides the condensed formula of poetic language: identity and variation, obligatoriness and freedom, sound and meaning, unity and plurality, texture and structure", "Poetic and Non-Poetic Language", Edward Stankiewicz (in 'Poetics-Poetyka-Poetika I', ed. Donald Davie et al, 1961:16)

c. Assonance

The third kind of repeated sound is assonance, or the repetition of similar or identical vowel sounds. The relatively close juxtaposition of the same or similar vowel sounds, but with different end consonants in a line or passage, thus a vowel rhyme, as in the words, *date* and *fade*. Because assonance depends on sound . based on expert "Assonance is the utilization of sound elements repeatedly in a single verse. The same is true with alliteration, repetition here is only a repetition of vowel sounds." (Hasanuddin, 2002: 76). This opinion is supported by Sujidman in Yuwana, et al. (2006: 45) "The pattern of rhyme form of looping vowels in the word sequence without repetition is called assonance consonant sounds." Laelasari and Nurlailah (2006: 45) states that "assonance is looping vowels in a row of the word ."her than spelling, it can detected only b the ear, and to give emphasis.

Assonance, in prosody, repetition of stressed vowel sounds within words with different end consonants, as in the phrase "quite like". It is unlike rhyme, in which initial consonants differ but both vowel and end-consonant sounds are identical, as in the phrase "quite right". Many common phrases, such as "mad as a hatter", free as a breeze", or "high s a kite", owe their appeal to assonance. As a poetic device, internal assonance is usually combined with alliteration to enrich the texture of the poetic line sometimes a single vowel sound is repeated.

Assonance, or repetition of the same or similar vowel sounds within a passage (usually in accented syllables), also serves to enrich it. (in *The Norton Anthology of English Literature Fifth Edition* M. H. Abrahams, 192

The example of assonance

Example 1

Assonance in Robert Frost's poem "Stopping by Woods on a Snowy Evening":

"He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.
The woods are lovely, dar and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep."

The underlined bold letters in the above extract are vowels that are repeated to create assonance.

Example 2

Assonance sets the mood of a passage in Carl Sandburg's *Early Moon*:

"Poetry is old, ancient, goes back far. It is among the oldest of living things. So old it is that no man knows how and why the first poems came."

Notice how the long vowel "o" in the above extract helps emphasize the idea of something being old and mysterious.

Example 3

The sound of long vowels slows down the pace of a passage and sets an atmosphere that is grave and serious. Look at the following example taken from Cormac McCarthy's "*Outer Dark*":

“And stepping softly with her air of blooded ruin about the glade in a frail agony of grace she trailed her rags through dust and ashes, circling the dead fire, the charred billets and chalk bones, the little calcined ribcage.”

The repetition of the long vowel in the above passage lays emphasis on the frightening atmosphere that the writer wants to depict.

5. Phonology

Phonology is a branch of linguistics concerned with the systematic organization of sounds in languages. It has traditionally focused largely on the study of the systems of phonemes in particular languages (and therefore used to be also called *phonemics*, or *phonematics*), but it may also cover any linguistic analysis either at a level beneath the word (including syllable, onset and rime, articulatory gestures, articulatory features, mora, etc.) or at all levels of language where sound is considered to be structured for conveying linguistic meaning.

Phonology is the study of the sound system of languages. It is a huge area of language theory and it is difficult to do more on a general language course than have an outline knowledge of what it includes. In an exam, you may be asked to comment on a text that you are seeing for the first time in terms of various language descriptions, of which phonology may be one. At one extreme, phonology is concerned with anatomy and physiology the organs of speech and how we learn to use them. At another extreme, phonology shades into sociolinguistics as we consider social attitudes to features of sound such as accent and intonation. And part of the the subject is concerned with finding objective standard ways of recording speech, and representing this symbolically.

For some kinds of study - perhaps a language investigation into the phonological development of young children or regional variations in accent, you will need to use phonetic transcription to be credible. But this is not necessary in all kinds of study - in an exam, you may be concerned with stylistic effects of sound in advertising or literature, such as assonance, rhyme or onomatopoeia - and you do not need to use special phonetic symbols to do this.

As linguists have become aware of more and more languages, many with sounds never heard in English, they have tried to create a comprehensive set of symbols to correspond to features of sound - vowels, consonants, clicks and glottalic sounds and non-segmental or suprasegmental features, such as stress and tone. Among many schemes used by linguists one has perhaps more authority than most, as it is the product of the International Phonetic Association (IPA). In the table below, you will see the phonetic characters that correspond to the phonemes used in normal spoken English.

“Consonant” and “vowel” each have two related but distinct meanings in English. In writing of phonology, you need to make the distinction clear. When you were younger you may have learned that b,c,d,f and so on are consonants while /a/,/e/,/i/,/o/,/u/ are vowels - and you may have wondered about y. In this case consonants and vowels denote the letters that commonly represent the relevant sounds. Phonologists are interested in vowel and consonant sounds and the phonetic symbols that represent these (including vowel and consonant letters). It may be wise for us to use the words consonant and vowel (alone) to denote the sounds. But it is better to use an unambiguous phrase - and write or speak about consonant or vowel sound, consonant or vowel letters and consonant or vowel symbols. In most words these sounds can be identified, but there are some cases where we move from one vowel to another to create an effect that is like neither - and these are diphthongs. We also have some triphthongs - where three vowel sounds come in succession in words such as “fire”, “power” and “sure”. (But this depends on the speaker - many of us alter the sounds so that we say “our” as if it were “are”.) For convenience you may prefer the

term vowel glides - and say that “fine” and “boy” contain two-vowel glides while “fire” contains a three-vowel glide.

But what happens when a phoneme is adapted to the spoken context in which it occurs, in ways that do not alter the meaning either for speaker or hearer? Rather than say these are different phonemes that share the same meaning we use the model of allophones, which are variants of a phoneme. Thus if we isolate the l sound in the initial position in lick and in the final position in ball, we should be able to hear that the sound is (physically) different as is the way our speech organs produce it. Technically, in the second case, the back of the tongue is raised towards the velum or soft palate. The initial l sound is called clear l, while the terminal l sound is sometimes called a dark l. When we want to show the detail of phonetic variants or allophones we enclose the symbols in square brackets whereas in transcribing sounds from a phonological viewpoint we use slant lines. So, using the IPA transcription [l] is clear l, while [ɫ] is dark l.

Phonologists also refer to segments. A segment is “a discrete unit that can be identified in a stream of speech”, according to Professor Crystal. In English the segments would correspond to vowel sounds and consonant sounds, say. This is a clear metaphor if we think of fruit - the number of segments varies, but is finite in a whole fruit. So some languages have few segments and others many - from 11 in Rotokas and Mura to 141 in !Xu. The term may be most helpful in indicating what non-segmental or supra-segmental (above the segments) features of spoken language are.

6. The sounds of English

a. Vowels

English has twelve vowel sounds. In the table above they are divided into seven short and five long vowels. An alternative way of organizing them is according to where (in the mouth) they are produced. This method allows us to describe them as front, central and back. We can qualify them further by how high the tongue and lower jaw are when we make these vowel sounds, and by whether our lips are

rounded or spread, and finally by whether they are short or long. This scheme shows the following arrangement:

1. Front vowels

- a. /i:/ - cream, seen (long high front spread vowel).
- b. /ɪ/ - bit, silly (short high front spread vowel).
- c. /ɛ/ - bet, head (short mid front spread vowel); this may also be shown by the symbol /e/.
- d. /æ/ - cat, dad (short low front spread vowel); this may also be shown by /a/.

2. Central vowels

- a. /ɜ:/ - burn, firm (long mid central spread vowel); this may also be shown by the symbol /ə:/.
- b. /ə/ - about, clever (short mid central spread vowel); this is sometimes known as schwa, or the neutral vowel sound - it never occurs in a stressed position.
- c. /ʌ/ - cut, nut (short low front spread vowel); this vowel is quite uncommon among speakers in the Midlands and further north in Britain.

3. Back vowels

- a. /u:/ - boob, glue (long high back rounded vowel).
- b. /ʊ/ - put, soot (short high back rounded vowel); also shown by /u/.
- c. /ɔ:/ - corn, faun (long mid back rounded vowel) also shown by /o:/.
- d. /ɒ/ - dog, rotten (short low back rounded vowel) also shown by /o/.
- e. /ɑ:/ - hard, far (long low back spread vowel).

We can also arrange the vowels in a table or even depict them against a cross-section of the human mouth. Here is an example of a simple table:

	Front	Central	Back
High	ɪ i:		ʊ u:
Mid	ɛ	ə ɜ:	ɔ:
Low	æ	ʌ	ɒ ɑ:

b. Diphthongs

Diphthongs are sounds that begin as one vowel and end as another, while gliding between them. For this reason they are sometimes described as glide vowels. How many are there? Almost every modern authority says eight - but they do not all list the same eight (check this for yourself). Simeon Potter, in *Our Language* (Potter, S, [1950] Chapter VI, Sounds and Spelling, London, Penguin) says there are nine - and lists those I have shown in the table above, all of which I have found in the modern reference works. The one most usually omitted is /ɔə/ as in bored. Many speakers do not use this diphthong, but use the same vowel in poured as in fraud - but it is alive and well in the north of Britain.

B. Relevantly Study

Based on jurnal with the title, “*war Poetry and Politicsof Representation: Expressionist Reading of Rupert Brooke’s Selective War Poems*” by Rehana Kousar and Khamsa Qasim (2015) Pakistan, In this jurnal he said is artistic volution is also present in the poem, ‘1914 III: The Dead’. It is a Petrarchan sonnet. In the Octave the rhyme scheme is AABB CDDA. The rich images and delicate music of this Sonnet constitute something of an achievement is strangly out of contact with the actually that inspired it the rhyme words Rupart Brooke has used dead-red, old – gold, serene – been, dearth – earth, pain – again, wage – haritage. It creates a sense of deep

reverence for the dead soldiers in war. He used literary technique assonance (repeated vowel sounds in the next lines and row).

Based on journal with the title, “ *A stylistic Analysis of William Hendry Davies’ Leisure*” by Sidra Hanif, Mumtaz Ahmed, Maria Aftab (2015) Pakistan, in this journal said that this paper aims to analyze William Hendry Davies’ poem Leisure from the perspective of stylistic analysis. The analysis made under the level of graphological, syntactical, semantic and phonological patterns. This analysis helpful in understanding the basic concept of poem that how modern man has made himself the slave of worldly pursuits, ignoring the beautiful objects of nature and making his life miserable. In this journal William Hendry Davies uses very simple language in this poem. That is why it is easily understandable to everyone. With the use of the rhyme scheme, alliteration and assonance, he makes his poem straightforwardly logical. He raises a very good point in his simple structured poem that we have no time for our own self and the materialistic nature made our life difficult and boring. That is why we are unable to enjoy the beauty of life.

Based on journal above the researcher concludes that assonance is important in poetry because with assonance the reader can feel the deep and the main idea of the poem.

C. Conceptual Framework

In this study the researcher chooses Assonance in Thomas Terherne’s Poetry as the focus of this study. Perhaps, it is very interesting by the learners of English who does research because analyzing the poetry from the beginning until the end just to find out the assonance that are used in the poetry by Thomas Terherne .

CHAPTER III

METHOD OF RESEARCH

A. Research of Design

This research will use descriptive qualitative design. According to Neuman (2000:123) he stated that qualitative data analysis method is descriptive which data are in the form of words and images from documents, observations, and transcripts. Descriptive qualitative method will be used to collect the data and analyze them. In qualitative research the focus is on observation and document analysis since this research will be intended to describe the Assonance in *Thomas Terherne's* selected poem. The use of research design is aimed to help the researcher make a better analysis. By using this method, the data will be collected to describe and investigate the Types of Assonance vocal sounds found in *Thomas Terherne's* selected poem.

B. Source of Data

The source of data will be taken from Thomas Terherne's poetry with the title is wonder and be analyzed to find out the Assonance in the poetry. In this poetry consist of eight stanza that write by Thomas Terherne.

C. Technique of Collecting Data

The data of this research will be processed by the following steps

1. Reading *Thomas Terherne's* poem.
2. Underlying the Assonance found in poem.
3. Identifying the types of Assonance sound of *Thomas Terherne's* poem.
4. Finding out the meaning of assonance in the poem.
5. Finding out the types of Assonance sound analysis in *Thomas Terherne's* poem.

D. Technique of Analyzing the Data

In analyzing the data the researcher is using theory proposed by Miles and Huberman (2014:8) said that the qualitative data analysis consist of three procedures. The procedures of data will be analyzed based on the following steps:

1. Data Reduction

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

2. Data Display

Data display means the process to simplify the data in the form of sentence, narrative, or table. In displaying data, the researcher describes data by tabulating of the kinds of Assonance sounds into table.

3. Drawing and Verifying Conclusion

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

CHAPTER IV

DATA ANALYSIS AND FINDINGS

Description of the Data

The data was collected from the pronunciation's book and web. The researcher focused in "wonder" by Thomas Terherne Poetry. The researcher only focused on assonance.

Data Collection

After collecting the data, all data were classified based on the nine types of assonance sound such as /əʊ/, /ɪ/, /i/, /e/, /æ/, /ɔ/, /ɪ/, /o/. In this research, the analyzed all the English sentences from The Thomas Terherne poetry. After analyzing the source of data found, the data can be presented as the following tables.

The Data

Wonder

['wʌndə]

How like an angel came I down!

[həʊ laɪk ən 'eɪndʒ (ə)l keɪm ɪ daʊn]

How bright are all things here!

[həʊ brʌɪt ɑ: ə:l θɪŋs hɪə]

Whne first among his works I did appear,

[wɛn fɜ:st ə 'mʌŋ hɪz wɜ:k ɪ dɪd ə 'pɪə]

O how their glory me did crown!

[əʊ haʊ ðe: 'glɔ:ri mi: dɪd kraʊn]

the world resembled his eternity,

[ðə wɜ:ld rɪ 'zemb(ə)led hɪz ɪ 'tə:nɪti]

In which my soul did walk,

[ɪn wɪtʃ mʌɪ səʊl dɪd wɜ:k]

And everything thath I did see

[ənd 'envriθɪŋ ðat ʌɪ dɪd si:]

Did with me talk.
[dɪd wɪð mi: tɔ:k]

The skies in their magnificence,
[ðə skʌɪes ɪn ðe: mag'nɪfɪsəns]

The lively, lovely air:
[ðə 'laɪvli 'lʌvli e:]

O how divine, how soft, how sweet, how fair!
[əʊ haʊ dɪ'vaɪn haʊ sɒft haʊ swi:t haʊ fe:]

The stars did entertain my sense,
[ðə stɑ:s dɪd ɛntə'teɪn maɪ sɛns]

And all the works of God so bright and pure,
[ənd ɔ:l ðə wɔ:ksɒv ɡɒd səʊ braɪt ənd pjʊə]

So rich and great did seem,
[səʊ rɪʃ ənd greɪt dɪd si:m]

As if they ever must endure,
[əz ɪf ðeɪ 'evə mʌst ɪn'djʊə]

In my esteem.
[ɪn maɪ ɪ'sti:m]

A native health and innocence
[ə 'neɪtɪv helθ ənd 'ɪnəsəns]

Within my bones aid grow,
[wɪð'ɪn maɪ bəʊns aɪd grəʊ]

And while my God did all his glories show,
[ənd waɪl maɪ ɡɒd dɪd ɔ:l hɪz 'glɔ:ri:es ʃəʊ]

I felt a vigor in my sense
[aɪ felt ə 'vɪgə ɪn maɪ sɛns]

That was all Spirit. I whitin did flow
[ðat wɒz ɔ:l 'spɪrɪt ʌɪ wɪð'ɪn dɪd fləʊ]

With seas of life like wine:

[wið si:s ðv laɪf laɪk wʌɪn]

I nothing in the world did know

[laɪ 'nʌθɪŋ ɪn ðə wɜ:ld dɪd nəʊ]

But 'twas divine.

[bʌt twɒz dɪ'vaɪn]

Harsh ragged objects were concealed,

[hɑ:ʃ 'rɑɡɪd 'ɒbdʒekts wə kən'si:ld]

Oppression's tears and cries,

[ə'preʃ(ə)ns tə:s ənd kraɪs]

Sins, griefs, complaints, dissensions, weeping eyes,

[sɪn gri:f kəm'pleɪnts dɪ'senʃ(ə)ns wi:pɪŋ aɪs]

Were hid; and only things revealed

[wə hɪd ənd 'əʊnli θɪŋs rɪ'vi:led]

Which heavenly spirits and the angels prize.

[wɪtʃ 'heɪv(ə)nli 'spɪrɪts ənd ðə 'eɪndʒ(ə)ls praɪz]

The state of innocence

[ðə steɪt ðv 'ɪnəsəns]

And bliss, not trades and poverties,

[ənd blɪs nɒt treɪdz ənd 'pɒvətɪs]

Did fill my sense.

[dɪd fɪl maɪ sɛns]

The streets were paved with golden stones,

[ðə stri:ts wə peɪvd wɪð 'gəʊld(ə)n stəʊn]

The boys and girls were mine,

[ðə bɔɪs ənd gɜ:ls wə maɪn]

O how did all their lively faces shine!

[əʊ haʊ dɪd ɔ:l ðe: 'laɪvɪ feɪs ʃaɪn]

The sons of men were holy ones.

[ðə sʌns ðv mɛn wə 'həʊli wʌns]

Joy, beauty, welfare did appear to me

[dʒɔɪ 'bjʊ:ti 'wɛlfɛ: dɪd ə'praɪ tə mi:]

And everything which here I found
[ænd 'ɛvrɪθɪŋ wɪtʃ hɪə ɪ faʊnd]

While like an angel I did see,
[waɪl laɪk ən 'eɪndʒ(ə)l ɪ dɪd si:]

Adorned the ground.
[ə'dɔ:nəd ðə graʊnd]

Rich diamond and pearl and gold
[rɪtʃ 'dʌɪ(ə)mənd ənd pɜ:l ənd gəʊld]

In every place was seen;
[ɪn 'ɛvri pleɪs wəz si:n]

Rare splendors, yellow, blue, red, white, and green,
[rɛ: 'splɛndəs 'jeləʊ blu: rɛd waɪt ənd grɪ:nz]

Great wonders clothed with glory did appear
[greɪt 'wʌndə kləʊðəd wɪð 'glɔ:ri dɪd ə'praɪ]

Amazement was my bliss
[ə'meɪzm(ə)nt wəz maɪ blɪs]

That and my wealth was everywhere
[ðæt ənd maɪ welθ wəz 'ɛvrɪwɛ:]

No joy to this!
[nəʊ dʒɔɪ tə ðɪs]

Cursed and devised proprieties,
['kɜ:sɪd ənd dɪ'vaɪzəd prə'praɪətɪz]

With envy avarice,
[wɪð 'envɪ 'av(ə)rɪs]

And fraud those fiends that spoil even paradise
[ænd frɔ:d ðəʊz fi:nds ðæt spɔɪl 'i:v(ə)n 'parədeɪs]

Fled from the splendor of mine eyes
[flɛd frəm ðə 'splɛndə ɒv maɪn aɪz]

And so did hedges ditches limits bounds
[ænd səʊ dɪd hɛdʒ dɪtʃes 'lɪmɪts baʊnds]

I dreamed not aught of those
[aɪ dri:med nɒt ɔ:t ɒv ðəʊz]

But wandered over all men's grounds
[bʌt 'wɒndədəd 'əʊvə ɔ:l mɛn's graʊnds]

And found repose
[ænd faʊnd rɪ'pəʊz]

Proprieties themselves were mine
[prə'praɪətɪes ð(ə)m'selvz wə maɪn]

And hedges ornaments
[ænd hɛdʒs 'ɔ:nəm]

Walls boxes coffers and their rich Contents
[wɔ:ls bɒks 'kɒfə ənd ðe: rɪtʃ kən'tɛnts]

Did not divided my joys but shine
[dɪd nɒt dɪ'vaɪd maɪ dʒɔɪ bʌt ʃaɪn]

Clothes Ribbons jewels laces I esteemed
[kləʊðz 'rɪbən 'dʒu:əls leɪs aɪ ɪ'sti:med]

My joys by others worn
[maɪ dʒɔɪs baɪ 'ʌðəz wɔ:n]

For me they all to wear then seemed
[fɔ: ɛm'i: ðeɪ ɔ:l tə weɪ ənd si:med]

When i was born
[wɛn aɪ wɒz bɔ:n]

	limits, bounds,											
53.	I dreamed not aught of those,											
54.	But wandered over all men's grounds,	Wondered, over		√								
No	Sentence	Assonance word	Vowel sounds									
			ɪ	ə	I	ε	ɒ	ɔ	ə ʊ	ʌ	a ʊ	
55.	And found repose.	found repose.										√
56.	Properties themselves were mine	Properties, themselves, were		√								
57.	And hedges ornaments;											
58.	Walls, boxes, coffers, and their rich contents	a.Boxes, coffers b.Coffers, contents		√			√					

59.	Did not divide my joys, but shine.	a. Did, divide, my, joys, shine. b. Devide, my, joys,	√									√	
60.	Clothes, ribbons, jewels, laces, I esteemed	a. ribbons, jewels, b. ribbons, laces, esteemed	√	√									
61.	My joys by others worn;	Joys, worn								√			
No	Sentence	Assonance word	Vowel sounds										
			ɪ	ə	ɪ	ɛ	ɒ	ɔ	ə	ʌ	ɑ	ʊ	
63	For me they all to wear them seemed	Me, seemed			√					√			
64	When I was born.												

From the obtained, the total types of assonance is 75 words. The total each of assonance sound in this poetry was /ɪ/ with 43 words. The percentage of /ɑʊ/ was 1 words, /ʌ/ was 5 words, /ɪ/ was 43 words, /ə/ was 14 words, /ɛ/ was 5 words, /əʊ/ is 1 words, /ɔ/ was 2 words, /i/ was 2 word, and /ɒ/ was 1 word.

The Most Dominant Types of Assonance Found

After classifying the element of assonance in wonder by Thomas Terherne poetry. The researcher found there nine types of assonance, counting the most dominant types of assonance , appearance by applying the formula:

$$P = x \cdot 100\%$$

Note :

P = The percentage of the data

F = Frequency

N = The total number

Table 4.3

The Total Percentage of Assonance

No	Types of Assonance	Frequency	Percentage
01	/I/	43	(57.30%)
02	/ə/	14	(18.70%)
03	/I/	2	(2.70%)
04	/ε/	5	(6.70%)
05	/ɒ/	1	(1.30%)
06	/ɔ/	2	(2.70%)
07	/əʊ/	1	(1.30%)
08	/ʌ/	5	(6.70%)
09	/aʊ/	2	(2.70%)
TOTAL		75	(100%)

From the data above, it knows that the dominant types of assonance is*i*. It was 43 words or 57.33%.

Research Finding

After the research analyzed all the data obtained in wonder by Thomas Terherne Poetry , the findings can be reported as follow:

All of words in Wonder by Thomas Terherne poetry contained nine types of assonance sound .

The most dominant types of assonance used in Wonder by Thomas Terherne poetry was vowel /i/ with 43 words.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Having analyzed the data, conclusion are drawn as the following:

1. There were nine types of vowel sound used in Wonder by Thomas Terherne poetry they were; /aʊ/, /ʌ/, /ɪ/, /ə/, /ɛ/, /əʊ/, /ɔ/, /i/, /o/.
2. The dominant types of assonance used in Wonder by Thomas Terherne was /ɪ/ with 43 words.

B. Suggestion

In relation to the conclusions, suggestions are staged as the following:

The students should study about phonology especially pronunciation.

The lecturers focus in teaching functional of phonology especially about pronunciation.

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