

ABSTRACT

Sakti Oktaviani, Dwi. 1302050269. Versification Analysis on the Poem *New Hampshire* by Robert Frost. Skripsi. English Education Program Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara. Medan. 2017.

This study deals with the analysis of versification on the poem *New Hampshire* by Robert Frost. The purpose of this study is to find out the types of poetic feet, and to find out the most dominant types of poetic feet in the poem. This study was conducted by using descriptive qualitative method. The data were collected 8 poems from the poem "New Hampshire" by Robert Frost which was published on 1923. Based on the analysis it was found that there were four types of poetic feet occur in the poem. They were 24 (23%) dactylic, 62 (61%) iambic, 13 (13%) anapestic and 3 (3%) trochaic in the poem. The most dominant type of poetic feet in the poem is iambic with percentage 61%. If we read the novel "The Fault in Our Stars" by Jhon Green, there were many sentences that was idea or thought by saying one thing means another. Thus, the novel used non-literal meaning.

Keywords: Poetic feet, the poem "New Hampshire" by Robert Frost.

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Finally, the researcher realizes that the research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research.

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The Researcher

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CHAPTER I

INTRODUCTION

A. Background of Study

Literature has three general genres; they are Drama, Poetry, and Prose. Poetry is a part of literary form. The most of people create and read poetry. Poetry is a written form art that has aesthetic quality and deep meaning in its language. Poetry uses specific devices such as connotation sound and rhythm to express the appropriate combination of meaning and emotion. Poetry is different from other forms of literature because of its use of the resources of language and music. According to Akporobaro (2008: 12), “poetry applies to the many forms in which man has given a rhythmic expression into his imaginative and intense perceptions of his world...” When analyzing a poem, one must pay attention to certain resources. So, in appreciating poetry, attention must be paid to diction, imagery, sound effects and sound patterns.

Poetry is used to achieve the 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. Versification is the device or tool for identifying and analyzing poetry correctly. It

is how the technical framework and pattern can build poetry. We can observe poetry by basic versification.

The reason why the researcher took versification analysis in this research, because the researcher found several problems related to this subject. First, when the researcher tried to ask the students about versification some of them did not know what versification was and its function in the poetry. Whereas when we discuss versification, we are generally discussing technical characteristics and mechanical “facts”. According to Frog and Karina Lukin (2016), Versification describes the marriage of language and meter: it is the key to the production of poetry. Second, based on the researcher’s questionnaire on seventh semester in E-Morning class when researcher gave Robert Frost’s poetry (Fire and Ice) to them and ask them to distinguish the types of poetic feet in that poetry. The researcher found 80% of students who faced such the difficulty. The researcher chose Robert Frost’s poem because she wants to give any information of how the way to determine the process of poetic feet that occur in the Robert Frost’s poem besides he was well known as a legend. His poetry has drawn many praise and admiration from public. A number of his poems have become highly popular. The writer hopefully this research will increase the student’s knowledge in versification.

B. The Identification of Problems

The problems of this study identified as followed:

1. Students did not know what the versification is and its functions in poetry.

2. Students hard to distinguish the types of poetic feet.

C. The Scope and Limitation

The scope of this research was versification and limitation that only focused on the poetic feet use on the Robert Frost's poem in the New Hampshire volume; *Nothing Gold Can Stay, Fragmentary Blue, On a Tree Fallen Across The Road, Stopping by Woods on a Snowy Evening, Fire and Ice, The Aim Was Song, The Onset, Dust of Snow.*

D. The Formulation of Problems

The problems of this research were formulated as followed:

1. What types of poetic feet are found in The Robert Frost's poem?
2. What is the most dominant type of poetic feet in the Robert Frost's Poem?

E. The Objectives of Study

The objectives of this research were:

1. To describe the types of poetic feet in The Robert Frost's poem.
2. To find out the most dominant types of poetic feet in The Robert Frost's Poem.

F. The Significance of Study

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

1. Theoretically

The findings of this study can be used as an information and reference material in acquiring knowledge and understanding about versification analysis of poem. It also can be used as a reference in learning process.

2. Practically

- a) For the student who wants to know more about versification in The Robert Frost's poem.
- b) For the English teacher as a feedback in teaching English, it will be an useful information to increase teaching learning process.
- c) For the other researchers who are interested in doing research or getting information about analysis versification in poem.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Versification

1.1. Definition of Versification

According to Reaske (1966:12), versification is the study and analysis of structure of verse. Similarly in “Fundamentals Literature and Drama” states that versification is the study and analysis of the basic framework that makes up the structure of verse. So, basic versification is standard or most basic on poetry. Theoretically, any phonetic characteristics of a language, such as the number of syllables in an utterance, the degrees of energy or lengths of time taken to utter them, or even their pitch, may be organized into an orderly and symmetrical pattern (Hieatt, 2000). It is the device or tool for identifying and analyzing poetry correctly. It is how the technical framework and pattern can build poetry. We can observe poetry by basic versification.

To begin with, Reaske (1966:12) stated that verse is writing that divided into lines, and poetry has many features. Verse requires metre (a recurring pattern of rhythm), stanzas (groups of lines of verse), and rhyme. They have structure and characteristic. Furthermore, versification divided into several points. We observe poetry based on rhythm and metric, rhyme, and stanza forms (Reaske, 1966). The

aim of versification on poetry is to clarify poetry by the pattern. In this area we should know how we examine the construction of poetry well.

1.2. Kinds of Versification

There are many kinds of versification, however only some kinds of versification will be explained here based on Reaske (1966) and Kearns, Ackley, and Ferrara (1984) :

a. Rhythm

In poetry, rhythm is created by the pattern of repeated sounds—in terms of both duration and quality—and ideas. It is a combination of vocal speeds, rises and falls, starts and stops, vigor and slackness, and relaxation and tension. Rhythm is significant because poets —invite us to change speeds while reading—to slow down and linger or pass rapidly over some words and sounds or to give more or less vocal stress or emphasis on certain syllables. All these are related to emotions that are charged in the poem.

b. Rhyme

Rhyme is the identical final syllables of words. Rhyme gives delight and strengthens a poem's psychological impact. The similar sounds help promote our memory on the poem. Most often, rhymes are placed at the ends of lines. Rhymes may appear in two successive lines, in alternating lines, or at intervals of four, five, or more lines. However, if rhyming sounds are too far away from each other, they lose their immediacy and effectiveness. When we want to describe the rhyme

pattern in a poem of a stanza, we label the first sound at the end of a line —al, the next —bl, then —cl, —dl, and so forth. When a sound reappears, we use the same letter to label the sound. We would then say that the pattern, or the rhyme scheme of a stanza or poem, is abcbca, abba, etc.

c. Stanza

When the pattern of rhymes, or rhyme scheme, extends beyond two or sometime three lines, the entire group of rhymed line is called a stanza. In poems stanza contain more than one stanza, the pattern of the first stanza is usually, although not invariably, repeated in each succeeding one. The rhyme scheme of any stanza is commonly indicated by a series of letters, in which each recurring rhyme is designated by one letter.

2. Rhythm

2.1. Definition of Rhythm

Rhythm is the pattern of sounds perceived as the recurrence of equivalent 'beats' at more or less equal intervals. In most English poetry, an underlying rhythm (commonly a sequence of four or five beats) is manifested in a metrical pattern. In the performance arts, rhythm is the timing of events on a human scale; of musical sounds and silences that occur over time, of the steps of a dance, or the meter of spoken language and poetry. In some performing arts, such as hip hop music, the rhythmic delivery of the lyrics is one of the most important elements of the style.

Alexander (1963:21) claimed that when we read a poem aloud, it is nearly always possible to notice that the sounds used follow a define pattern and meant to appeal the ear. Rhythm referred to repeated sounds and it will give an effect to the reader intention.

2.2. Elements of Rhythm

The elements of rhythm are identified based on Richard Gill (2015):

a. Accent

When stress is placed on a word, the result is accent. Poems are made from a collection of lines which have certain number of syllables, some of which are accented (receive stress) and some which are not (receive no stress). They have each symbols, a slanted dash (/) indicates that a syllable is to be stressed and marked (U) to indicate that syllable is to be unstressed.

b. Poetic Feet

A line of poetry seems to be divided into a number of repeated units combining the same number of accented and unaccented syllables. This unit is called a poetic foot. Each line of poetry has poetic feet. This is several poetic feet:

1. Iambic (an iamb)

One unstressed syllable followed by one stressed syllable. For example:

U / U / U / U / U /

Shall I | com pare | thee to | a sum | mer's day?

2. Trochaic

One stressed syllable followed by one unstressed syllable. For example:

/ u / u / u / u

Cast him | out u | pon the | wa ters

3. Dactylic

One stressed syllable followed by two unstressed syllable. For example:

/ u u / u u

Car ry her | care ful ly

4. Anapestic

Two unstressed syllable followed by one stressed syllable. For example:

u u / u u / u u /

There is no | thing as Big | as a Man

5. Spondaic

Two stressed syllable without unstressed. For example:

/ / / /

Jump, run, | hide, shout

c. Other rhythmic devices

The rhythmic devices are identified based on Richard Gill (2015):

1. The Caesura

A break within a line is called a caesura. It can only be located by attending to the pauses you are obliged to make when reading the line, though sometimes it occurs at a punctuation mark. If you wish to indicate the presence of caesura, the customary sign is ||. Caesuras are worth noting because they can have marked effects upon a poem. You should look out for three effects: the way they shape the emotional life of a poem, the humor they can help to create, and the way they can dramatize a poem's close.

Caesuras also mark a change in the emotions of a poem. If you attend closely to a poem's mood you may enjoy the pleasure of recognizing and following changes in feeling. A very moving example occurs in 'Thyrsis', the poem in which Arnold mourns the death of his friend by thinking about how the landscape around Oxford where they used to walk together, seems utterly changed. At one point he appeals to the hills to recognize him.

2. End-stopped and Run-on Line

Because poems are written in set lines, something about the way a line of poetry is constructed is bound to attract your attention. There are three features that you are likely to notice because they have an important effect upon poems: the way the line ends, the breaks, or pauses that occur within lines, and the many different rhythms that the words in a line can create.

A line can end in two ways: it can be end-stopped or run-on. In an end-stopped line the meaning is complete by the close, so it finishes with a punctuation mark the semicolon (;). In run-on lines the meaning is left unfinished, so there is no punctuation at the end.

3. Description of Poetry

Poetry is close to our life though we often do not realize it. The general assumption that poetry is the most difficult work of literature often discourages people to know it better or to enjoy it at least. Poetry is indeed different from the other genres of literature- prose and drama. But this difference is as common as the difference of prose from drama. 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. Some definitions of poem are provided by some poets such as William Wordsworth, Matthew Arnold and Ralph Waldo Emerson. Mathew Arnold says that —Poetry is simply the most beautiful, impressive, and widely effective mode of saying things. William Wordsworth as a romantic poet defines it as the spontaneous overflow of powerful feelings which takes its origin from emotion recollected in tranquility. Meanwhile R.W. Emerson says that —Poetry teaches the enormous forces of a few words.

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. The Previous Related Study

There are some studies that related to this research which had been conducted before, they were:

1. Journal of ELT and Applied Linguistics (JELTAL) Volume 2, Issue—4, December 2014 entitled: *Stylistic Analysis of Robert Frost's Poem: "The Road Not Taken"*. The basic purpose of this study is to analyze Robert Frost's poem "The Road Not Taken" from the viewpoint of stylistic analysis. This

analysis covers the different aspects such as the lexico-syntactic patterns and choices, semantically, grammatically, graphological and phonological patterns. This analysis is helpful in understanding the basic concept of poem that is the contrast between the selection of right and wrong of life. Though this poem is in personal in tone and mood but applicable to every man in this world. The poem is simple but the theme is universal. This research is helpful to analyze the structure and style of Robert Frost's poetry. The poet conveyed his message, themes, views and handling of conflict forcefully by using different stylistic devices. The poem "The Road Not Taken" is written by Robert Frost and is basically a lyric, having four quatrains, each quatrains contains five lines. The basic pattern of rhythm is loose iambic tetrameter. Robert Frost deviates from the traditional pattern. According to Leech, the rules are made to be broken and if the poem has the same rhythm till the end than it becomes deadly (Leech, 1969). From the stylistics analysis, the researchers find out that the poem is very carefully constructed and brings to mind the act of trying to balance something not given over easily to being balanced. The poem is not so much about making a decision but about the art of indecision. The poet cannot easily reach a conclusion about what he is actually seeing before him, let alone a rational decision about which route to take. He repeatedly contradicts himself in his assessment, even after he has apparently made his decision. He cannot know that he has actually taken the road less travelled by because he has no idea of what lies along the other road.

Likewise, he has no evidence that all will end well. He expects a positive outcome though he still does not know what exactly the outcome will entail.

2. The thesis by Avilia Wardani and Rahmanti Asmarani (2015) on their thesis entitled: *Rhyme, Metre Analysis And Translation Strategies Of Sapardi Djoko Damono's Poems*. The objective of this study is to find out what translation strategy applied by the translator in translating Sapardi's poems in the book *Black Magic Rain*. This thesis was a qualitative research. The data were collected through two steps, the first step was to collect the data from book, and the second step was to divide the data into stanza and stanza into line. In analyzing the data, the researcher read the bilingual poems and found the classified data to be analyzed. There are 47 Lines in the poems which analyzed and classified according to the translation strategies composed by Andre Lefevere. The result shows that there are 3 translation strategies applied by the translator in order to translate the poems. The 1st translation strategy is translation using literal translation strategy it is applied 32 times (68.08%). The 2nd translation strategy is translation by using Interpretation which is applied 8 times (17.03%). The 3rd translation strategy is translation by using Blank Verse .This translation strategy was applied 7 times (14.89%). It can be concluded that the dominant translation strategy applied by the translator in translating Sapardi's poem is Literal translation strategy.

B. Conceptual Framework

This research attempted to analyze versification analysis of The Robert Frost's poem. Versification was defined as the art of making verses or the theory of the phonetic structure of verse. This became the appropriate approach to use since this research indeed focused into the poem on the New Hampshire volume in the research objects.

In the analysis of the versification in poem, there were three kinds of versification such as: Rhythm, Rhyme, and Stanza. And the researcher focused on poetic feet which a part of rhythm.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research used descriptive qualitative design. 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 used to collect the data and analyze them. In qualitative research the focus in observation and document analysis since this research was intended to describe the versification in *The Robert Frost's* 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 describe and investigate the versification occurred in *The Robert Frost's* poem.

B. Source of Data

The source of data has been taken from Robert Frost's poem in the New Hampshire volume. The researcher has chosen 8 poems; *Nothing Gold Can Stay*, *On a Tree Fallen Across the Road*, *Fragmentary Blue*, *Stopping by Woods on a Snowy Evening*, *Fire and Ice*, *Dust of Snow*, *The Onset*.

C. Technique of Collecting Data

The data of this research were collected from Robert Frost's poem in the New Hampshire volume. The technique of collecting data as followed:

1. Reading the poem in the volume “New Hampshire”
2. Writing down sentences in the poems
3. Identifying the types of poetic feet in the poems
4. Finding out the types of poetic feet in the poems

D. Technique of Analyzing Data

In analyzing the data, the theory was being used by researcher proposed by Miles and Huberman (1994) said that the qualitative data analysis consist of three procedures. The procedures of data were 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 selected data that will give valuable information in research; the data is chosen by identifying and classifying the types of poetic feet.

2. Data Display

Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher described data by tabulating of the types of poetic feet 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 would be came clearly. The conclusion can be able to answer the formulation of the problem that formulated from the beginning.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

As explained in the previous chapter, the data in this analysis research were collected from the poem “New Hampshire” by Robert Frost. There were 47 poems in that volume but only 8 poems become qualified of the study after classified data and can be seen in the appendix.

B. Data Analysis

As explained before there were five types of poetic feet; iambic, trochaic, dactylic, anapestic, and spondaic. After collecting the data, the researcher identified and classified, there were four types of poetic feet that used in the poem “New Hampshire” by Robert Frost. The data can be seen in the following tables that show data code and types of poetic feet classification used in each poems by giving check (√).

Data Code:

- | | |
|--------------------------|---------------------------|
| 1. DAC = Dactylic | 3. ANA = Anapestic |
| 2. IAM = Iambic | 4. TRO = Trochaic |

Table 4.1

Poetic Feet in the poem Nothing Gold Can Stay

No	Line	Types of poetic feet			
		DAC	IAM	ANA	TRO
1.	/ U U / U U Nature's first green is gold,	√			
2.	/ U U / U U Her hardest hue to hold.	√			
3.	/ U U / U U / Her early leaf's a flower;	√			
4.	U / U / U / But only so an hour.		√		
5.	U / U / U / Then leaf subsides to leaf,		√		
6.	/ U U / U U So Eden sank to grief,	√			
7.	/ U U / U U So dawn goes down to day	√			
8	/ U / U / Nothing gold can stay.				√

There were 5 lines that identified as dactylic because one stressed syllable followed by two unstressed syllable. Each line of 5 dactyls is called dactylic dimeter. On the other hand, there were 2 iambic trimeter because one unstressed

syllable followed by one stressed syllable and 1 trochaic dimeter because one stressed syllable followed by one unstressed syllable.

Table 4.2

Poetic Feet in the poem on a Tree Fallen across the Road

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	U / U / U / U / U / The tree the tempest with a crash of wood		√		
2.	/ U U / U U / U U Throws down in front of us is not bar	√			
3.	U / U / U / U / U / Our passage to our journey's and for good,		√		
4.	U / U / U / U / U / But just to ask us who we think we are		√		
5.	U / U / U / U / U / Insisting always on our own way so		√		
6.	U / U / U / U / U / She likes to halt us in our runner tracks,		√		
7.	U / U / U / U / U / And make us get down in a foot of snow		√		
8.	U / U / U / U / U / Debating what to do without an ax		√		
9.	U / U / U / U / U / And yet she knows obstruction is in vain:		√		

10.	U / U / U / U / U / We will not be put off the final goal		√		
11.	U / U / U / U / U / We have it hidden in us to attain,		√		
12.	/ U U / U U / U U Not though we have to seize earth by the / Pole	√			
13.	/ U U / U U / U U / And, tired of aimless circling in one place,	√			
14.	U / U / U / U / U / Steer straight of after something into space		√		

There were 11 lines that identified as iambic because one unstressed syllable followed by one stressed syllable. Each line of iambics is called iambic pentameter. On the other hand, there were 3 dactylic trimeter because one stressed syllable followed by two unstressed syllables.

Table 4.3

Poetic Feet in the poem Stopping by Woods on a Snowy Evening

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	U / U / U / U / Whose woods these are I think I know.		√		
2.	U / U / U / U / His house is in the village though		√		

3.	U U / U U / U U He will not see me stopping here			√	
4.	U / U / U / U / To watch his woods fill up with snow.		√		
5.	U / U / U / U / My little horse must think it queer		√		
6.	U / U / U / U / To stop without a farmhouse near		√		
7.	U / U / U / U / Between the woods and frozen lake		√		
8.	U / U / U / U / The darkest evening of the year.		√		
9.	U / U / U / U / He gives his harness bells a shake		√		
10.	U U / U U / U U To ask if there is some mistake			√	
11.	U / U / U / U / The only other sound's the sweep		√		
12.	U / U / U / U / Of easy wind and downy flake.		√		
13.	U / U / U / U / The woods are lovely dark and deep,		√		
14.	U U / U U / U U But I have promises to keep,			√	
15.	U / U / U / U / And miles to go before I sleep,		√		
16.	U / U / U / U / And miles to go before I sleep.		√		

There were 13 lines that identified as iambic because one unstressed syllable followed by one stressed syllable. Each line of iambics is called iambic tetrameter. On the other hand, there were 3 anapestic dimeter because two unstressed syllable followed by one stressed syllable.

Table 4.4

Poetic Feet in the poem Fragmentary Blue

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	/ u u / u u / u u / Why make so much of fragmentary blue	√			
2.	u / u / u / u / u / In here and there a bird, or butterfly,		√		
3.	u u / u u / u u / u u Or flower, or wearing-stone, or open eye,			√	
4.	/ u / u / u / u / u When heaven presents in sheets the solid / hue?				√
5.	u / u / u / u / u / Since earth is earth, perhaps, not heaven (as u yet)—		√		
6.	/ u u / u u / u u Though some savants make earth include the / sky;	√			

7.	U / U / U / U / U / And blue so far above us comes so high,		√		
8.	U / U / U / U / U / It only gives our wish for blue a whet.		√		

There were 4 lines that identified as iambic because one unstressed syllable followed by one stressed syllable. Each line of iambics is called iambic pentameter. On the other hand, there were 2 dactylic trimeter because one stressed syllable followed by two unstressed syllables, 1 anapestic dimeter because two unstressed syllables followed by one stressed syllable, and 1 trochaic pentameter because one stressed syllable followed by one unstressed syllable.

Table 4.5

Poetic Feet in the poem the Aim was Song

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	U U / U U / U U Before man came to blow it right			√	
2.	U / U / U / U / The wind once blew itself untaught,		√		
3.	U / U / U / U / And did its loudest day and night		√		

4.	U / U / U / U / In any rough place where it caught.		√		
5.	U / U / U / U / Man came to tell it what was wrong:		√		
6.	UU / UU / UU I hadn't found the place to blow;			√	
7.	U / U / U / U / It blew too hard--the aim was song.		√		
8.	U / U / U / U / And listen--how it ought to go!		√		
9.	U / U / U / U / He took a little in his mouth,		√		
10.	U / U / U / U / And held it long enough for north		√		
11.	UU / UU / UU To be converted into south,			√	
12.	U / U / U / U / And then by measure blew it forth.		√		
13.	UU / UU / UU By measure. It was word and note,			√	
14.	U / U / U / U / The wind the wind had meant to be—		√		
15.	U / U / U / U / A little through the lips and throat.		√		
16.	U / U / U / U / The aim was song--the wind could see.		√		

There were 12 lines that identified as iambic because one unstressed syllable followed by one stressed syllable. Each line of iambics is called iambic tetrameter. On the other hand, there were 4 anapestic dimeter because two unstressed syllable followed by one stressed syllable.

Table 4.6

Poetic Feet in the poem Dust of Snow

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	U / U / The way a crow		√		
2.	U / U / Shook down on me		√		
3.	U / U / The dust of snow		√		
4.	U U / U U From a hemlock tree			√	
5.	U / U / U Has given my heart		√		
6	U / U / A change of mood		√		
7.	U / U / And saved some part		√		
8.	U U / U U / Of a day I had rued			√	

There were 6 lines that identified as iambic because one unstressed syllable followed by one stressed syllable. Each line of iambics is called iambic dimeter. On the other hand, there were 2 anapestic because two unstressed syllables followed by one stressed syllable, but in line 4 is called anapestic monometer while in the last line is called anapestic dimeter.

Table 4.7

Poetic Feet in the poem Fire and Ice

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	/ u u / u u / u Some say the world will end in fire,	√			
2.	/ u u / Some say in ice.	√			
3.	/ u u / u u / From what I've tasted of desire	√			
4.	/ u u / u u / u I hold with those who favor fire.	√			
5.	/ u u / u u / u But if it had to perish twice,	√			
6.	u / u / u / u / I think I know enough of hate		√		
7.	u / u / u / u / To say that for destruction ice		√		

8.	U / U / is also great		√		
9.	U / U / And would suffice		√		

There were 5 lines that identified as dactylic because one stressed syllable followed by two unstressed syllables. In line 1,3,4, and 5 is called dactylic dimeter, while in line 2 is called dactylic monometer because one stressed syllable followed by two unstressed syllables. On the other hand, there were 4 iambic because one unstressed syllable followed by one stressed syllable, but in line 6 and 7 are called iambic tetrameter while in line 8 and 9 are called iambic dimeter.

Table 4.8

Poetic Feet in the poem the Onset

No	Line	Types of Poetic Feet			
		DAC	IAM	ANA	TRO
1.	U / U / U / U / U ALWAYS the same, when on a fated / night		√		
2.	U / U / U / U / U At last the gathered snow lets down as / Whit		√		

3.	/ u u / u u / u u As may be in dark woods, and with a / Song	√			
4.	u / u / u / u / u / It shall not make again all winter long		√		
5.	u / u / u / u / u / Of hissing on the yet uncovered ground,		√		
6.	u / u / u / u / u / I almost stumble looking up and round,		√		
7.	u / u / u / u / u / As one who overtaken by the end		√		
8.	/ u u / u u / u Gives up his errand, and lets death u / descend	√			
9.	/ u u / u u / u u / Upon him where he is, with nothing done	√			
10.	u u / u u / u u / To evil, no important triumph won,			√	
11.	/ u u / u u / u u / More than if life had never been begun	√			
12.	/ u u / u u / u u / Yet all the precedent is on my side:	√			
13.	/ u u / u u / u u / I know that winter death has never tried	√			
14.	u / u / u / u / u The earth but it has failed: the snow may / Heap		√		

15.	U U / U U / U U / U In long storms an undrifted four feet deep			√	
16.	/ U / U / U / U / As measured against maple, birch and U oak,				√
17.	U / U / U / U / U / It cannot check the peeper's silver croak;		√		
18.	U U / U U / U U / U And I shall see the snow all go down hill			√	
19.	U / U / U / U / U / In water of a slender April rill		√		
20.	U / U / U / U That flashes tail through last year's / U / withered brake		√		
21.	/ U U / U U / U U And dead weeds, like a disappearing / snake.	√			
22.	/ U U / U U / U U Nothing will be left white but here a / birch,	√			
23.	/ U U / U U / U U And there a clump of houses with a / church	√			

There were 9 lines that identified as dactylic because one stressed syllable followed by two unstressed syllables. Each line of dactylic is called dactylic trimeter.

On the other hand, there were 10 iambic pentameter because one unstressed syllable followed by one stressed syllable, 3 anapestic trimeter because two unstressed syllables followed by one stressed syllable, and 1 trochaic pentameter because one stressed syllable followed by one unstressed syllable.

C. Data Findings

After analyzing the data, the findings show the number and percentage of the poetic feet's types in each poem that can be seen in Table 4.9 below:

Table 4.9

Table of Data Findings

No	Poem	Types Poetic Feet			
		DAC	IAM	ANA	TRO
1.	Nothing Gold Can Stay	5	2	0	1
2.	On a Tree Fallen Across the Road	3	11	0	0
3.	Stopping by Woods on a Snowy Evening	0	13	3	0
4.	Fragmentary Blue	2	4	1	1
5.	The Aim was Song	0	12	4	0
6.	Dust of Snow	0	6	2	0
7.	Fire and Ice	5	4	0	0

8.	The Onset	9	10	3	1
	Total (F)	24	62	13	3
Total Number (N)		102			
	$x = \frac{F}{N} \times 100\%$	23%	61%	13%	3%

The data above showed that there were 102 poetic feet on the Robert Frost's poem in the *New Hampshire*. The researcher also found the most dominant type of poetic feet is iambic with percentage 61%.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

After analyzing the data, there were some conclusions drawn such following points:

1. There are eight poems that were analyzed in this thesis, they were; (1) Nothing Gold Can Stay, (2) On a Tree Fallen Across the Road, (3) Stopping by Woods on a Snowy Evening, (4) Fragmentary Blue, (5) The Aim was Song, (6) Dust of Snow, (7) Fire and Ice, (8) The Onset. The researcher found types of poetic feet that were 24 (23%) dactylic, 62 (61%) iambic, 13 (13%) anapestic and 3 (3%) trochaic in the poem.
2. Based on the data above, it was found that the most dominant type of poetic feet in the poem “New Hampshire” by Robert Frost is iambic with the amount 62 (61%).

B. Suggestions

Based on the conclusion above, the researcher proposed some suggestions:

1. Students and all the people who are parts of English language should know the types of poetic feet.

2. The students, readers, and all the people who like poetic feet should know how occur poetic feet does.
3. By learning poetic feet, it can make English more interesting and fun.
4. By learning poetic feet, it can enhance the literary report and make a new literature creation.

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