



LITERARY STYLE IN “SONG TO THE MEN OF ENGLAND”

BY PERCY BYSSHE SHELLEY

A FINAL PAPER

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PRONOUNCEMENT

The writer honestly confirms that she compiles this final paper by herself and without taking any result from other researchers in S-1, S-2, S-3 and diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone's paper except from the references mentioned

Semarang, 18 September 2015

Margani Rahma Setyarini

MOTTO AND DEDICATION

Verily, with every difficulty, there is relief... –Quran (94:5)-

Knowledge was about self-value, and education was a celebration of the Creator, a celebration of humanity, one that stood for dignity, the joy of learning, and the light of civilization. – Andrea Hirata-

People will hate you, rate you, shake you and break you. But how strong you stand is what makes you. – Unknown-

This final paper is dedicated to

My beloved family and

To everyone who helped me accomplished this paper.

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Margani Rahma Setyarini

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ABSTRACT

This study is concerned with the literary style in Percy Bysshe Shelley's "Song to the Men of England". It is developed from studies on how Shelley wrote the poem. The objectives of the study are to describe the relations among words in the poem to construct the literary style; to describe the linguistic aspect and the personal features in the poem to constitute the literary style; and to describe the relation between the linguistic aspects and the personal features to fortify the relation among words to become the literary style. The writer used library research in collecting her data and used stylistics approach in analyzing the data. To describe the literary style the writer adopts Rene Wellek and Austin Warren's "Theory of Literature", M. H Abrams's "A Glossary of Literary Term", and Widdowson "Stylistics and the Teaching of Literature". The result of this final paper is the vagueness may mostly become the poetic style in "Song to the Men of England" which is indicated with the uncertainty, the irregularities, and ambivalence in Shelley's diction.

Keywords: Literary style, diction, imagery, symbol, rhyme scheme, rhythm and meter pattern

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

“Song to the Men of England” is a poem which Percy Bysshe Shelley wrote. Shelley has been regarded as a great English poet. The writer believes that the poem is stylish. According to the writer, this poem contains elements of style. In writing this final paper, the writer is interested in figuring out the literary style in “Song to the Man of England”. So, this final paper is about how the literary style in the poem is deployed.

The study of this final paper develops from recent studies on Shelley’s “Song to the Men of England”. The recent studies include student’s final papers, journal articles, and anthology articles. The student’s final papers were conducted by students of English Department, Faculty of Humanities, Diponegoro University. Both of the studies are final papers that were written by Laili (2008) and Irawan (2012). Laili’s study focuses on the analysis of the figurative language and the condition of working class in England reflected in the poem. Whereas Irawan’s study focuses on the analysis of diction, figurative language and labor exploitation.

In addition to the two final papers above, the writer also read journal articles about Shelley’s poetic style. The journal articles reveal Shelley’s proficiency in using the figurative language in his poetry. One journal article, which O’Neill wrote, discusses the figurative language in Shelley’s poems. The

other journal article, which Dawson wrote, discusses briefly irony in Shelley's poem.

Moreover, the writer read an article from an anthology on Shelley which F. R Leavis wrote. In his article, Leavis expresses the beauty in the composition of imagery and metaphor in Shelley's poems in conveying the message to his readers.

From the studies above, the writer infers that one of the beauties in the style in most of Shelley's poems is on his usage of figurative language. So, the writer decides to analyze the figurative language in "Song to The Men of England". Besides that, the writer intends to analyze diction and metrics in the Shelley's poem. The description of the figurative language, diction and the metrics as the elements of literary style in the poem becomes the discussion in this final paper.

1.2 Research Problems

The research problems that the writer formulates come as follows:

1. How do the relations among words in the poem construct the literary style? ;
2. How do the linguistic aspects and the personal features in the poem constitute the literary style? ;
3. How does the relation between the linguistic aspects and the personal features fortify the relation among words to become the literary style?

1.3 Objectives of the Study

Based on the research problems, the writer sets the objectives of her study as follows:

1. to describe the relations among words in the poem to construct the literary style;
2. to describe the linguistic aspect and the personal features in the poem to constitute the literary style;
3. to describe the relation between the linguistic aspects and the personal features to fortify the relation among words to become the literary style.

1.4 Organization of the Final Paper

The organization of this final paper comes as follows

CHAPTER I

INTRODUCTION

This chapter consist of five sub-chapters, covering background of the study, research problems, objectives of the study, and organization of the final paper.

CHAPTER II

LITERATURE REVIEW

This chapter comprises the recent studies on Shelley and his works as well as the concepts of stylistic approach to literary works

CHAPTER III

METHODOLOGY

This chapter explains the research methods which the writer used to analyze the poem. This chapter

contains the description of the method of stylistic analysis.

CHAPTER IV

DISCUSSION

The writer describes how the relation among words in the poem, how the stylistic analysis applied in the poem, and how the linguistic aspects and the personal features fortify the relation among words and stylistic analysis.

CHAPTER V

CONCLUSION

This chapter summarizes the discussion in the previous chapter.

CHAPTER 2

LITERATURE REVIEW

2.1 Recent Studies

In this final paper the writer intends to develop recent studies on Shelley's "Song to the Men of England". In order to develop the recent studies, the writer read several studies that have been done related to Shelley and his works. The recent studies include student final papers, journal articles, and anthology article.

The first recent studies are final papers. The papers were conducted by students of English Department, Faculty of Humanities, Diponegoro University. The first final paper, which is written by Laili (2008), is entitled *Pandangan dan Harapan Percy Bysshe Shelley terhadap Kelas Pekerja Inggris Seperti Tercermin dalam Puisi Berjudul "Song to the Men of England"*. The study in Laili's final paper focuses on the analysis of diction, figurative language, and the condition of working class in England reflected in "Song to the Men of England". In his study, Laili reveals some aspects related to "Song to the Men of England". In his study Laili states that "*Penciptaan puisi ini terinspirasi dari insiden berdarah oleh militer pada saat menduduki sebuah majelis di St. Peter's fields, Manchester. Insiden ini menewaskan 9 orang dan melukai ratusan lainnya*" (2008: 3-4). Laili's statement mentions that the tragedy in St. Peter's fields, Manchester in 1819 becomes inspiration for Shelley to write "Song to the Men of England". This statement was made by Laili based on the Abram's statement in an anthology article as follows:

“In 1819 meeting of workers were organized to demand parliamentary reform. In August of that year, a huge but orderly assembly at St. Peter’s Fields, Manchester, was wantonly charged by troops, who killed nine and severely injured hundreds more; this was the notorious “Peterloo Massacre”, so named as parody on the battle of Waterloo. The quick approval of this military action by government evoked Percy Bysshe Shelley’s scalding satire “The Masque of Anarchy” and inspired his poems for the working class, England in 1819 and “Song to the Man of England” (1962: 4).

Moreover, in his study, Laili states that through the analysis of intrinsic elements, it can be concluded that the imaginative element dominates the poem.

“Melalui analisis terhadap unsur intrinsik puisi, meliputi rima, diksi, pencitraan, dan gaya bahasa, serta makna total dan makna prosa dapat disimpulkan bahwa unsur imajinatif sangat mendominasi puisi ini. Komponen indrawi dieksploitasi secara penuh oleh Shelley sehingga menjadikan puisi berjudul Song to the Men of England ini sangat nyata dan ekspresif” (2008: 76).

In his study about “Song to the Men of England” Laili also states that

“Meskipun dalam karya-karyanya ia berekspektasi tinggi akan perubahan masyarakat ke arah yang lebih baik, pada kenyataannya Shelley adalah seorang pesimis. Terutama dalam puisi berjudul “Song to the Men of England” , ia merangkainya dalam bentuk pertanyaan-pertanyaan Ia diliputi keragu-raguan dan ketidakpercayaan untuk mengetahui jawabannya” (2008: 77).

The statement above expresses that Shelley is a kind of pessimistic person because he uses interrogative sentence in his poem to reveal the condition of society at that time.

The second final paper is entitled *Labor Exploitation in “Song to the Men of England” by Percy Bysshe Shelley*. The final paper was written by Irawan, and he analyzed the diction, figurative language and the labor exploitation in the poem. In his final paper, Irawan uses the contextual approach to analyze the correlation between intrinsic elements and extrinsic elements of the poem. The intrinsic elements concern to the diction and the figurative language, while the

extrinsic element in this poem concern to the issue of labor exploitation. Irawan expresses that “diction that is decided by the poet clearly shows how miserable their lives are. There are several words that make reference to awareness about how the existence of the labors should be” (2012: 48). Furthermore Irawan also states that “the poem also recalls the writer about the condition of the labor society right now when they are also exploited. But, the practice of exploitation is apparently unseen” (2012: 48).

From the explanation about the two final papers above, the writer makes two points to note from the final papers. First, both of the papers use contextual approach in analyzing the poem “Song to The Men of England”. According to the writer the contextual approach is not clear enough to reveal the beauty of literary style inside the poem, because the approach tends to reveal the other factors outside the poem. Second, both of the papers lack focuses on Shelley’s poem itself.

Laili analysis about figurative language, diction and rhyme in “Song to the Men of England” is not clear enough since he did not explain what imaginary element which makes the poem become real and expressive. The writer also considers that Laili’s statement about Shelley which mention that Shelley is pessimistic person because of the use of interrogative sentences in his poem does not have any correlation to each other.

Whereas in Irawan’s final paper, the writer finds a contradictory points which made the writer thought that Irawan did not clearly reveal the labor exploitation in the poem through the analysis of its intrinsic element. In the

writer's point of view, the diction as intrinsic element cannot fully be used to analyze the context within the poem. Besides Irawan's statement about exploitation is apparently unseen and it shows that he is uncertain to reveal the labor exploitation in his analysis.

To develop the research which has been done by Laili and Irawan, the writer also read previous study about Shelley and his works in some journal articles and an anthology article to support the writer's analysis in this final paper. The journal articles were conducted by Michael O'Neill and Dawson. O'Neill in his "A double Face of False and True: Poetry and Religion in Shelley" states how beautiful Shelley poeticizes the nature of belief by using metaphor in his poem (2011: 3). In his work O'Neill also explained Shelley's capability in composing allegory to describe the religion in his poem as follows:

"Shelley was able to speak of 'religion' at least in terms which seem almost conciliatory: 'Poets' by whom he means 'those who imagine and express [an] indestructible order' include among their number 'teachers, who draw into a certain propinquity with the beautiful and the true that partial apprehension of the agencies of the invisible world which is called religion. Hence' he continues, 'all original religions are allegorical or susceptible of allegory, and like Janus have a double face of false and true'" (2011: 3).

And the second journal article was written by Dawson. In his journal article, Dawson gives commentaries on the other journal article about Shelley. Dawson also briefly explained irony in one of Shelley's poem entitled "The Devils Walk". Dawson says "Shelley is, rather, referring ironically to the fact that the Devil had just visited St. James's Palace and St. Paul's Cathedral. But this is nit-picking, as would be the comment that *baiser* as meaning to have sex is not confined to nineteen-century French but is current slang" (2000: 2).

The journal which O'Neill wrote also mentions the other aspect outside the poem, namely religion. However in his journal article, O'Neill focuses more on analyzing the composition of metaphor and allegory which builds the beauty element of literary style in Shelley's poem. Whereas in Dawson's journal article, the analysis of irony in Shelley's poem is too short, and it does not give significant result in his analysis, the focus of Dawson's article is the commentaries on another journal article about Shelley.

The last study is from an anthology article, which is written by F. R. Leavis (1962). In this study, Leavis analyzed the imagery and metaphor in one of the Shelley's poem "Ode to the West Wind". Here is Leavis's brief explanation:

"Here, clearly, in these peculiarities of imagery and sense, peculiarities analyzable locally in the mode of expression, we have the manifestation of essential characteristics – Shelleyan characteristics as envisaged by the criticism that works on philosophical plane and makes judgments of a moral order. In the growth if those "tangled boughs" out of the leaves, exemplifying as it does a general tendency of the images to forget the status of the metaphor or simile that introduces them and to assume an autonomy and a right to propagate, so that we lose in confused generation and perspective the perception on thought that was the ostensible *raison d'être* of imagery, we have a recognized essential trait of Shelley's: his weak grasp upon the actual" (1962: 1653).

The statement above is one of Leavis's analyses about Shelley's characteristic in composing the imagery and metaphor in his poem. Leavis also says, "Characteristically: that is, Shelley's characteristic pathos self-regarding, directed upon an idealized self in the way suggested by the tags just quoted" (1962: 1657). The statement above shows that Leavis not only explain the figurative language that Shelley used in his poems but he also explains Shelley and his style characteristic in composing all of his works.

From the studies of Laili and Irawan, this study intends to develop on the analysis of the intrinsic elements of the poem to show the literary style in the poem itself. Then from the studies of O'Neill and Dawson, it is noticeable that the recent studies are not directly related to Shelley's "Song to the Men of England". From their study, the study in this final paper intends to refer from the analysis of figurative language to show the style in Shelley's poem. From Leavis study, this study intends to infer from his analysis of Shelley as a poet and analysis of figurative language to reveal Shelley's style in writing his work.

2.2 Concept of Style

Language is the most important material in the literary work. Wellek and Warren state that "every literary work, one could say, is merely a selection of given language" (1963: 174). Shelley's "Song to The Men of England" is one of the literary works. The poem is itself a selection of the language in which it is written. The selection of words in the poem becomes an important element in building the entire parts of the poem, since the selection is deliberately made by the poet to convey the total meaning of the poem itself. Not only the diction, but also the figurative language, constitutes the building elements in "Song to the Men of England". The elements are intentionally used by Shelley to show the entire parts of the poem gradually which eventually form the poem. So, the poem is just like a work of sculpture. The work is depicted as a block of marble with some fragments to be flaked off.

The analysis of language in literary works in the perspective of literary critic can be used to designate the style of an author in composing his works.

Wellek and Warren's state that the style of the author is important since the style specifies the character of the work. Wellek and Warren divide the style in literary work into several types:

“According to the relation of words to the object, styles are divisible into conceptual and sensuous, succinct and long-winded, or minimizing and exaggerating, decisive and vague, quiet and excited, low and high, simple and decorated; according to the relations among the words, into tense and lax, plastic or musical, smooth and rough, colourless and colourful; according to the relation of words to total system of the language, into spoken and written, cliché and individual; and, according to the relation of the words to the author, into objective and subjective” (1963: 173).

Wellek and Warren say that the style's classification above can be sought in almost all of literary works as the object of stylistic analysis. Referring to Wellek and Warren, the division of the literary style in “Song to the Men of England” may be analyzed based on the relation of words to the object, relation among words, the relation of words to the total system of the language and the relation of the words to the author.

Furthermore, to analyze the style in the poem, the writer also adopts Rene Wellek and Austin Warren methods of stylistic analysis. Wellek and Warren explain that there are two methods of stylistic analysis:

“the first is to proceed by systematic analysis of its linguistic system of a work, of a group of works. A second not contradictory, approach is to study the sum of individual traits by which this system differs from comparable system. The method here is that of contrast: we observe the deviation and distortions from normal usage, and try to discover their aesthetic purpose. In ordinary communicative speech, no attention is drawn to the sound of word, or to word order (which in English at least, will normally pass from actor to action), or to sentence structure (which will be enumerative, coordinate)” (1963: 180).

From the Wellek's statement above it is clear that the method of stylistic analysis is concerned with linguistic aspects of literary works and personal features of the

writers. The linguistic aspects concern the language use in the literary work, whereas the personal features concern irregular structures in the literary work.

The writer assesses that the language use in the literary work may be exemplified through Wellek and Warren's steps in stylistic analysis. Wellek and Warren mention the steps of the stylistic analysis can be started as follow:

“A first step in stylistic analysis will be to observe such deviation as the repetition of sound, the inversion of word order, the construction of involved hierarchies of clauses, all of which must serve some aesthetic function such as emphasis or explicitness or their opposites – the aesthetically justified blurring of distinctions or obscurity” (1963: 180).

It can be noticed that the stylistic analysis involve repetition and inversion to produce the aesthetic elements of the literary work. The repetition and inversion may be exemplified by Widdowson's concept on literature as text. The repetition is usually found in the poem not only in the sound elements but also in all of elements of style, yet in several cases the readers do not recognize it. It is because the poet describes the repetition implicitly in which it needs a deep analysis.

In order to analyze the repetition in literary work, the writer adopts Widdowson's concept of literature as text in his stylistics analysis which concern to the analysis of the nominal groups and its definite article. The analysis of definite article in literature text consists of the analysis of its structure and the analysis of its communication function (Widdowson, 1975: 10). In general, definite articles have function to signal the nominal group in which it appears constituting a specific reference. Widdowson says that

“This reference may be of three kinds. Firstly, it may be contained within the group itself in the form of modifier (which precedes the head word in the group) or of qualifier (which follow it). Where the definite article signals that some other element in the nominal group (modifier or qualifier or both) indicates a specific reference, the article is said to be cataphoric. A second kind of reference is one

which links the head of the nominal group with something previously mentioned. Where definite article signal that nominal group relates to what has been referred to before, as in this case, the article is said to be anaphoric. A third kind of reference is said to occur when, given a certain situation, the head word itself is sufficient to identify something specific and requires no additional elements in the nominal group nor any link with previous mention to be understood as constituting a specific reference. Such a use of the article is known as homophoric (or exophoric)” (1975: 8).

The statement above is the classification of how the nominal groups are structured. The second classification is how the nominal groups functions of communication. The classification can be seen as follows:

- a. if the nominal groups itself constitutes as specific reference and does not depend on being linked to anything else then the definite article is cataphoric;
- b. if the reference appears to be something outside the nominal groups, so they can be either anaphoric or homophoric, a nominal group can be linked up with one preceding if some kind of semantic association can be made between them (Widdowson, 1975: 9).

The analysis of nominal groups and its definite article in “Song to the Men of England” is to convey the literary style in the poem itself. In the poem, the writer found several nominal groups and its definite articles which have coherency to one another. Besides that, the writer also finds deviation of the language which is deliberately used by Shelley to show the literary style in the poem.

In addition to dealing with the analysis of deviation in literary work, in the first step of Wellek and Warren’s concept is the analysis of sound repetition. To exemplify the concept of sound repetition, the writer adopts M. H. Abrams concept of sound repetition from his book, *A Glossary of Literary Term*. The

analysis of sound repetition related to the analysis of the rhyme and the rhythm and the meter pattern in the poem. Rhyme is a repetition of word which has similar sound in the end of line in a poem or song. Abrams classifies rhyme into several types, those are:

- a. End rhyme is the type of rhyme which is often found in literary work. This rhyme occurs at the end of the verse-line;
- b. Internal rhyme is the type of rhyme occurred within a verse rhyme;
- c. Masculine rhyme is the type of rhyme which consist of single stressed syllable;
- d. Feminine rhyme is the type of rhyme which consisted of a stressed syllable followed by an unstressed syllable. It also known as double rhyme
- e. Perfect rhyme is the rhyme which has exact correspondence of the rhyme sound;
- f. Imperfect rhyme is the rhyme in which the vowels are only approximate or else quite different, and occasionally even the rhymed consonants are similar rather than identical (1999: 273-274).

The poem “Song to the Man of England” is fairly short lyrical poetry which has eight stanzas. Here the example of rhyme in “Song to the Men of England” from its first stanza:

Men of England, Wherefore plow
For the lords who lay you low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

In general, the rhyme composed in this poem is the end rhyme. It can be noticed from the words “plow-low” and the words “care-wear” at the bottom of the lines. Every stanza in this poem consists of four lines with *aabb* rhyme scheme.

In addition to the analysis of rhyme, the analysis of meter is also an important part in the analysis of sound repetition. Abrams defines, “meter is the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language” (1999: 160). Abram explains several ways to analyze meter in poetry, but he says that “the most common and generally useful fashion of analyzing and classifying the standard English meters is "binary." That is, we distinguish only two categories—strong stress and weak stress—and group the syllables into metric feet according to the patterning of these two degrees” (1999: 160). The combination of a strong stress and the associated weak stress or stresses which make up the recurrent metric unit of a line is called a foot. Abrams distinguishes four standard feet in English as follows;

- a. *Iambic*: an unstressed syllable followed by a stressed syllable (**U-**)
- b. *Anapestic*: two unstressed syllables followed by a stressed syllable (**UU-**)
- c. *Trochaic*: a stressed followed by an unstressed syllable. Most trochaic lines lack the final unstressed syllable—in the technical term, such lines are catalectic (**-U**)
- d. *Dactylic*: a stressed syllable followed by two unstressed syllables (**-UU**) (1999:161).

Besides four types of feet above there are two more types of feet that derive from the variation of the types of feet. Those feet are called *spondaic* and *pyrrhic*. *Spondaic* is two successive syllables with approximately equal strong stresses, while *pyrrhic* is a foot composed of two successive syllables with approximately equal light stresses (1999: 161). A metric line is named according to the number of feet composing it. One foot is called *monometer*, two feet is called *diameter*, three feet is called *trimeter*, four feet is called *tetrameter*, five feet is called *pentameter*, six feet is called *hexameter*, seven feet is called *heptameter*, and eight feet is called *octameter* (1999: 162). To give a name to the meter in poetry is just simply mentioning the predominant foot and the number of feet it contains. For example from the first stanza, line one in the poem “Song to the Men of England”:

— U — U — U —
Men of | Eng land | where fore | plough

The example from “Song to the Men of England above has seven syllables and four feet. The syllables are the combination of strong stress syllable which is followed by weak stress syllable. It can be concluded that the metric composed in the line above is *trochaic tetrameter*.

After the explanation of the first step analysis of the concept of repetition and conversion in the stylistic method, here the second steps of Wellek and Warren’s analysis in stylistic method. This step is focus in the peculiarities of style on personal feature. The analysis is closely related to the analysis of poetic diction to convey literal and figurative meaning in the poem as one of the literary

work. This step of analysis is in line with Abram's ideas of style. Abram states that style is

“the manner of linguistic expression in prose or verse – as how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim; characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language (1999: 303).

The definition above shows that style of the author or style in literary work can be defined from the features of the diction, the sentence organization and syntax and the figurative language inside the literary works.

In Abrams's point of view, the term diction refers to the type of word, phrase, sentence structure and sometimes the figurative language that establish any work of literature (1999: 228). In this final paper, the writer adopts specifically the term of poetic diction for analyzing Shelley's “Song to the Men of England”, since the strength of the poem is from the choice of words and the figurative language inside it. There are so many kinds of figurative language but not all of figurative language is applied in a poem. In “Song to the Men of England, the writer finds several kinds of figurative language inside the poem, but only two figurative language which are dominated the poem.

The first figurative language dominates the poem is symbol. In general, a symbol always describe as a sign which represent something else, it can be in visual form or verbal form. Abrams says that “the term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself” (1999: 311). In composing his work a poet or an author usually use the symbol which has been popular

among the readers. But sometimes, some of the poets or writers have their own symbolic system which showed their style. In the second stanza line 3 of “Song to the Men of England” for example, “From the cradle to the grave” (Abrams, 1962: 420). The word grave has dictionary meaning as “a place in the ground where the dead person is buried” (2010: 654). So, it can be noticed that the grave in the sentence above is the symbol of the death itself.

The second figurative language is imagery. Imagery is one of the important elements in a poem, because the reader will understand the poem when they build an mental picture in the mind. As Abrams states that, imagery “is one of the most common in criticism, and one of the most variable in meaning. Its applications range all the way from the "mental pictures" which, it is sometimes claimed, are experienced by the reader of a poem, to the totality of the components which make up a poem” (1999: 121). In other words, imagery has function to indicate the object and its sense perception’s qualities which can be noticed through the words inside the literary works. There are several types of imagery, those are, visual imagery (sense of sight), auditory imagery (sense of hearing), tactile imagery (sense of touch), thermal imagery (sense of heat and cold), olfactory imagery (sense of smell), gustatory imagery (sense of taste) and kinesthetic imagery (sense of movement) (1999: 121).

In this final paper the writer focuses on the analysis of kinesthetic and the visual imagery, since both of them are dominated the poem “Song to the Men of England”. The kinesthetic imagery, for instance, can be seen from the phrase “Wherefore weave with toil and care” on line 3 of the first stanza. The kinesthetic

imagery can be seen through the use of the verbs “toil”, and “care”. Those words implicitly show the activity which gives the reader the impression of movement about how men of England work. The example of the visual imagery can be seen from the phrase “From the cradle to the grave” on line 2 of the second stanza. The words that suggest visual imagery are “the cradle” and “the grave”. Both of words are considered as visual imagery because the words will make the reader visualize the shape of “the cradle” and “the grave”.

CHAPTER 3

RESEARCH METHOD

3.1 Research Method

The method of data collection which the writer used in this final paper is the library research. The writer sought information about the recent studies on Shelley's "Song to the Men of England" and the concept of style from books, journal articles, student final papers and the internet source as her references to help analyze the poem. The library research "involve identifying and locating source that provide factual information or personal/expert opinion on a research question; necessary component of every other research method at some point" (George, 2008: 6). The writer identified and located the references to answer the research problems. The writer's identification and arrangement of the source are necessary for the analysis.

3.2 Approach Method

The approach method which the writer applies in this final paper is stylistic approach. The writer infers the concept of stylistic approach from Rene Wellek and Austin Warren's concept of style and stylistics to figure out the style in the poem. To analyze the poem, the writer adopts the division of style which is stated by Rene Wellek and Austin Warren, the division of style itself consists of the relation of words to the object, relation among words, the relation of words to the total system of the language and the relation of the words to the author.

Referring to Wellek and Warren division of literary style, the writer attempts to figure out the style in the poem by using method of stylistic analysis, which comprises two steps. The first step is concerned with linguistic aspects of literary works, and the second is concerned with personal features of the writer. First, the writer analyses the linguistic aspect in the poem. Latter, the writer analyses Shelley's personal features in the poem.

In the first step, the writer is concerned with the repetition in literary style. The writer adopts H. G. Widdowson's concept of literature as text in this step of the analysis. The analysis begins with the analysis of the definite article and nominal group in the poem. This analysis shows the correlation among nominal group in the poem which forms a certain clause construction in the poem.

Last but not least, the writer analyses the deviation in sound repetition. To analyze this sound repetition in the poem, the writer adopts Abrams's concept in literary terms. This step is concerned with the analysis of the rhyme scheme and the meter and rhythm pattern in the poem. The writer includes the types of rhyme in which the poem is schemed based on Abrams's rhyme classification. The writer classifies the general rhyme in the poem, and the classification is based on its correlation with the meter. From this analysis's step the writer figures out the rhyme scheme in the poem. Furthermore, the writer analyzes the rhythm and meter pattern in the poem. The analysis focuses on the rhythm and meter pattern in each stanza of the poem. From this analysis the writer will reveal what kind of rhythm and meter pattern which dominates in the poem.

The latter step of analysis is the analysis of personal features. This analysis adopts Abrams's concept in poetic diction. The analysis of poetic diction concerns the analysis of diction characteristics and the figurative language which are used in the poem. There is a number of figurative language in the poem. The figurative language includes symbol and imagery. So, the writer analyzes symbol, and imagery to reveal the implied meaning in the poem as the poet's literary style.

CHAPTER 4

ANALYSIS

4.1 The Relation among Words

The writer analyses to the relation among words in the poem through the diction. The writer initiates the analysis with the diction in the first stanza of the poem.

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

In the first stanza the writer points out the relation between the word “lords” and “tyrants”. According to its lexical meaning, “the lord” is defined as “a man of high rank in the nobility or people in high social class” (Hornby, 2010: 881), while “the tyrant” is “a person who has complete power in a country and uses it in a cruel and unfair way” (2010: 1612). From the definition of both words above, it is clear that the words “lords” and “tyrants” refer to the people who have high position in the society, ghowever both of them make different impression for the writer. The word “lords” have more positive impression than the word “tyrants”. The writer finds a sort of ambivalence which is deliberately shown by Shelley through the word “lords” and “tyrants” to convey a message in the poem. Although Shelley conceals the real message in the beginning of the poem by showing the word “lords”, Shelley then replaces the word “lords” with the word “tyrant” to suggest that the lords in time become the tyrants themselves.

Wherefore feed and clothe and save,
From the cradle to the grave,

Those ungrateful drones who would
 Drain your sweat -- nay, drink your blood?

In the second stanza, the writer finds the relation between the word cradle and the grave. The word “cradle” means “a small bed for baby which can be pushed gently from side to side” (Hornby, 2010: 341), while the word “grave” means “a place in the ground where a dead person is buried” (2010: 654). If the word cradle and the grave are linked to the words “feed”, “clothe”, and “save”, it seems that Shelley wants to imply the journey of human life from the birth to the death in the poem that human life is concerned with food, clothes, and safety. However, the writer thinks that naturally human beings are not really concerned with the necessities when they were born and even when they were no longer alive. Shelley shows ambivalence to make the writer think why human is so consumed the necessities so they become “ungrateful” (line 3).

Wherefore, Bees of England, forge
 Many a weapon, chain, and scourge,
 That these stingless drones may spoil
 The forced produce of your toil?

The writer finds the opposition between the word “spoil” and “toil” in the third stanza above. Once again Shelley conveys the message of the poem through two words which have opposite impression. The word “spoil” is defined as “goods taken forcibly from person or place” (Hornby, 2010: 1437), while toil can be defined as “to work very hard and/or for a long time, usually doing hard physical work” (2010: 1571). From the definition of both words above, it is clear that Shelley suggests a bias in this stanza. It looks as though Shelley send his

message in this stanza that English people (Bees of England) need to defend their hard work.

Have ye leisure, comfort, calm,
Shelter, food, love's gentle balm?
Or what is it ye buy so dear
With your pain and with your fear?

The relation among words in the fourth stanza above can be seen from the opposition of the words “leisure”, “comfort”, “calm”, and “love” with the words pain and fear. The words “leisure”, “comfort”, “calm”, and “love” suggest a happy situation in the poem. However, Shelley does not only show happiness in this poem, Shelley also shows the sadness through the words “pain” and “fear”. Happiness and sadness which are shown in this stanza suggest an ambivalent situation in the poem. The happiness is deliberately shown in this stanza to conceal the sadness. Sadness which is shown in this stanza is the real message which is built by Shelley through his poem. From the stanza above, it suggests that they (Men of England) are might not be aware of the situation in which they are in.

The seed ye sow another reaps;
The wealth ye find another keeps;
The robes ye weave another wears;
The arms ye forge another bears.

Shelley shows the ambivalence by comparing two opposite things in every line of the fifth stanza above. In the normal situation, people will reap what they sow, people will keeps what they find, people will wear what they weave, and people will use the arm they forge for their defense. Those situations above become ambivalence because of the word “another” which is put in every line of

fifth stanza. This stanza suggests everything what the Men of England do is useless. They never enjoy the result of their work. The result of their hard work is always enjoyed by other people.

Sow seed, but let no tyrant reap;
 Find wealth, let no imposter heap;
 Weave robes, let not the idle wear;
 Forge arms, in your defense to bear.

The sixth stanza above emphasizes the fifth stanza. The word “another” in the fifth stanza defines as the “tyrant”, “imposter”, and “the idle” in the sixth stanza. Tyrant is “a person who has complete power in a country and uses it in a cruel and unfair way” (Hornby, 2010: 1612), while imposter is “a person who pretends to be somebody else in order to trick people” (2010: 754). And the idle or an idler refers to “a person who is lazy and does not working hard” (2010: 744). Although the three words above have different meaning, but all of those words imply the negative impression. The writer figures out that those three words referred to the same people. The writer thinks that the people who are described as tyrant, imposter and the idle in this stanza are the lord who is mention in the first stanza. Since the lexical meaning of those words refers to the people who always harm the other. This writer figures out that the message which Shelley conveyed in this stanza is to tell Men of England that they should defends their own and never let the other takes their own.

Shrink to your cellars, holes, and cells;
 In halls ye deck another dwells.
 Why shake the chains ye wrought? Ye see
 The steel ye tempered glance on ye.

In the seventh stanza the writer points out the relation among the words “cellars”, “holes” and “cells” with the word “hall”. According to its lexical meaning, the word cellar means “an underground room often used for storing things” (Hornby, 2010: 225). The word cell is defined as “a room for one or more prisoners in prison or police station (2010: 225), while the word hole is defined as “unpleasant place to live or be in” (2010: 716). The writer also finds the word “hall” in the stanza above. The word “hall” is the opposite of the word “cellar”, “cell”, and “hole”. Hall in the writer’s view point is a place which is large and spacious. The writer finds ambivalence from the opposite relation among words cellar, cell, and hole with the word hall. Shelley suggests two different situations in the same time. The words “cellar”, “cell”, and “hole” suggest that those places are unworthy places to live in, while hall is a pleasant place for people to live in. From the ambivalence which is shown in this stanza, the writer conveys that Shelley wants to show the real condition which is experienced by men of England. In the one side, there are people who can live in pleasant situations, while in the other side there are people who have to live in miserable conditions.

With plough and spade and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulcher!

From the last stanza above, the writer finds out the words “plough”, “spade”, “hoe” which related to the words “grave”, “tomb” and “sepulcher”. The plough, the spade and the hoe are farming equipment, but in this stanza those equipment are not for use in farming activities. The equipment are used to trace the grave. The word “grave” in the writer’s view point is a place for a dead person

to be buried. The ambivalence is present in this stanza. The plough, the spade and the hoe which are usually used by people for farming activity only cause the death for the people who use the equipment. Shelley not only mentions “the grave” in this stanza, he also mentions “tomb” and “sepulcher” which have the same meaning to the grave. By using the words “tomb” and “sepulcher”, Shelley seems to want emphasize his message about the death. Moreover, the writer also finds the word “loom” which has correlation to the word “weave” and “winding sheet”. Loom is “a machine to making a cloth” (2010: 880), however in this stanza the loom is used to weave a winding sheet. Once again Shelley linked to a kind of equipment causing the death. It can be deduced that Shelley seems to emphasize the message in this poem about the issue of death.

From the relation among words, the writer can summarize that Shelley shows ambivalence in his use of words. The ambivalence make Shelley’s diction on the poem discreetly contradiction. The writer needs to read between the lines what Shelley actually wants to speak in each of the stanza.

4.2 Linguistic Aspects

The analysis of linguistic aspect is divided into three parts. The first part is the analysis of inversion of word order, the analysis of nominal groups and definite article and the analysis of sound repetition. However, in this final paper the writer focuses on the analysis of nominal groups and definite article and sound repetition which consists of the analysis of rhyme and the analysis of rhythm and meter pattern.

4.2.1 Nominal Group and Definite Articles

After analyzing the relation among words in the poem, the writer continues her analysis on nominal groups with their definite articles. The nominal groups and the definite articles are found in stanza one, two, three, five, six, and seven. The writer finds two nominal groups in the first stanza. It can be noticed from “for the lords who lay you low?” in line 2 and “the rich robes your tyrants wear?” in line 4. “The lords” and “the rich robes” are the nominal group which the writer finds from the first stanza. Based on the structure “the lord” is categorized as homophoric since after the definite article only followed by head-word “lords”, while “the rich robes” is categorized as cataphoric because the word “robes” has modifier “rich”. Based on the function of communication, “the lord” and “the rich robes” are cataphoric since they do not have any relation to anything else in the poem, but they render the writer’s conception of the nominal group.

From the second stanza, the writer points out two nominal groups which can be analyzed through their definite articles. Those nominal groups are “the cradle” and “the grave” from the second line of the stanza “From the cradle to the grave”. Structurally both of them are homophoric because the definite articles only followed by head-words, namely “cradle” or “grave”. However, if “the cradle” and “the grave” are analyzed based on the function of communication, they do not have relation to anything else inside the poem, so they are categorized as cataphoric definite article.

The nominal group which can be found in the third stanza is “the forced produce of your toil”. From the structure of this nominal group, it is categorized

as cataphoric because the definite article is followed by the word “forced” as modifier and the word “produce” as the head word, and the phrase “of your toil” as qualifier. From its function of communication, the nominal group “the forced produce of your toil” can be also categorized as cataphoric, because this nominal group cannot be linked into anything else in the poem.

In the fourth stanza, the writer does not find any nominal group which can be analyzed through their definite article. So, the writer continues her analysis to the next stanza.

The seed ye sow another reaps;
 The wealth ye find another keeps;
 The robes ye weave another wears;
 The arms ye forge another bears.

The writer finds several nominal groups which can be analyzed from the fifth paragraph above. Those nominal groups are “the seed”, “the wealth”, “the robes”, and “the arms”. Based on the analysis of the structure, the seed, the wealth, and the arms are categorized as homophoric, because the definite articles are only followed by head-words which refer to something specific and can be easily understood without any additional elements, while “the robes” is categorized as anaphoric since “the robes” has been mentioned in the first paragraph. From the function of communication’s analysis, “the seed” and “the wealth” are categorized into cataphoric because “the seed” and “the wealth” do not have any correlation to the words or other nominal group inside or outside the poem itself. Whereas “the robes” and “the arms” are categorized as anaphoric since they can be linked to other words or nominal group inside the poem. “The robes” has been mentioned before in the first stanza “the rich robes” while “the

arms” can be linked to the words “weapon”, “chain”, and “scourge” in the third stanza since they have the same semantic features, namely /+weapon/. The lexical meaning of the arms also refers to “the weapon which is used by the army” (Hornby, 2010: 65). So, they can be linked one to each other.

In the sixth stanza the writer only finds one nominal group in line 3 “weave robes, let not the idle wear”. “The idle” as the nominal group, structurally is categorized as homophoric, while from its function of communication is categorized as anaphoric. “The idle” become homophoric since the head word “idle” is adequate to identify something specific and does not need additional elements to understand it. “The idle” can be also categorized as anaphoric or homophoric because it can be linked to other word or other nominal group in the poem. From its lexical meaning, “the idle” can be linked to the word tyrant and imposter in the line one and two of the sixth paragraph.

From the seventh stanza, the writer finds two nominal groups in the line 3 and 4. The nominal groups are “the chain” and “the steel”. Structurally “the chain” is anaphoric because it has been mentioned in the third paragraph, while “the steel” homophoric since after the definite article only followed by head word which is referred to something specific without any additional element to understand it. From the analysis of function for communication in the poem, “the chain” has been mention before in the third paragraph “many a weapon, chain, and scourge” (line 2), so “the chain” becomes anaphoric. Furthermore, “The steel” is also anaphoric or homophoric. Based on the lexical meaning steel is “a strong hard metal” that is made of a mixture of iron and carbon” (Hornby, 2010: 1461).

“The steel” can be linked to the words “chain”, “weapon”, and “arms” which are previously mentioned in the third and the fourth paragraph, because they have similar semantic feature /+iron/ and /+weapon/.

From the analysis of the nominal groups and definite articles in Shelley’s poem, there are several nominal groups which are repeated and have similar semantic feature with the other nominal groups in the poem. The repetition and the similar semantic feature of the nominal groups are used by Shelley in order to heighten the message inside the poem. The poet might want to affirm the spirit of freedom for the men of England at that time.

A number of nominal group change their attributes for their definite articles, whereas the other nominal groups do not. The change of the definite article’s attribute from cataphoric into homophoric or anaphoric and vice versa can be seen on the stanza one, two and five. Whereas the definite articles which do not change their attribute can be seen in the stanza one, three, five, six, and seven. Both from the structure and the function of communication, the definite articles in the first and the third stanza are categorized as cataphoric, while in the stanza five, six, and seven are categorized as anaphoric or homophoric. This partial change in the attribute of the nominal groups for their definite articles might indicate the poet was not really sure of his voice when he calls for freedom toward his fellow men.

4.2.2 Rhyme

To figure out the rhyme scheme in the Shelley’s poem “Song to the Men of England”, the writer initiates the analysis by giving a marker in every line on

the poem with corresponding sequence of repetitive alphabets to represent similar ending sounds as follow:

Men of England, wherefore plough	<i>a</i>
For the lords who lay ye low?	<i>a</i>
Wherefore weave with toil and care	<i>b</i>
The rich robes your tyrants wear?	<i>b</i>
Wherefore feed and clothe and save,	<i>c</i>
From the cradle to the grave,	<i>c</i>
Those ungrateful drones who would	<i>d</i>
Drain your sweat -- nay, drink your blood?	<i>d</i>
Wherefore, Bees of England, forge	<i>e</i>
Many a weapon, chain, and scourge,	<i>e</i>
That these stingless drones may spoil	<i>f</i>
The forced produce of your toil?	<i>f</i>
Have ye leisure, comfort, calm,	<i>g</i>
Shelter, food, love's gentle balm?	<i>g</i>
Or what is it ye buy so dear	<i>h</i>
With your pain and with your fear?	<i>h</i>
The seed ye sow another reaps;	<i>i</i>
The wealth ye find another keeps;	<i>i</i>
The robes ye weave another wears;	<i>j</i>
The arms ye forge another bears.	<i>j</i>
Sow seed, but let no tyrant reap;	<i>k</i>
Find wealth, let no imposter heap;	<i>k</i>
Weave robes, let not the idle wear;	<i>l</i>
Forge arms, in your defense to bear.	<i>l</i>
Shrink to your cellars, holes, and cells;	<i>m</i>
In halls ye deck another dwells.	<i>m</i>
Why shake the chains ye wrought? Ye see	<i>n</i>
The steel ye tempered glance on ye.	<i>n</i>
With plough and spade and hoe and loom,	<i>o</i>
Trace your grave, and build your tomb,	<i>o</i>
And weave your winding-sheet, till fair	<i>p</i>
England be your sepulcher!	<i>p</i>

From the marker in the poem above the writer figures out that the types of rhyme which Shelley used in his poem is the end-rhyme in which the sound repetitions occur at the end of the verse-line almost similarly. It can be seen from the words “plough-low” and “care-ware” in the first stanza, the words “save-grave” and “would-blood” in the second stanza, the words “forge-scurge” and “spoil-toil” in the third stanza, the words “calm-balm” and “dear-fear” in the fourth paragraph, the words “reaps-keeps” and “wears-bears” in the fifth paragraph, the words “reap-heap” and “wear-bear” in the sixth stanza, the words “cells-dwells” and “see-ye” in seventh stanza, and the words “loom-tomb” and “fair-sepulcher” in the eighth stanza. Moreover, it can be noticed that Shelley uses the same end-rhyme in every two line of each stanza, so that it form sequential pattern *aabb*, *ccdd*, *eeff*, *gghh*, *ijjj*, *kkll*, *mmnn*, and *oopp* from the first stanza until the eight stanza.

Most of the ending sounds which are used to form the rhyme scheme in this poem can be categorized as perfect rhyme since the harmony of the rhymed sound is accurate. It can be seen from the words “plough-low”, “care-ware”, “save-grave”, “forge-scurge”, “spoil-toil”, “calm-balm”, “dear-fear”, “reaps-keeps”, “wears-bears”, “reap-heap”, “wear-bear”, “cells-dwells”, “see-ye”, and “loom-tomb”. However the writer also finds an imperfect rhymes or half rhymes in this poem. The imperfect or half rhyme can be found in the second stanza on line 3 and 4; and the last stanza on line 3 and 4. It can be noticed from the use of the words “would” and “blood” in the second stanza and the words “fair” and “sepulcher” in the last stanza since the vowels are quite different and the end-

consonant are dissimilar rather than identical. Besides that, the whole rhyme in this poem can also be categorized as masculine rhyme in which the words in the end of the verse-line are single syllabic words. However, the writer finds out an exception for the word “sepulcher” on line 4 in the last stanza. The word “sepulcher” is the word with three syllables. The writer assumes that this word is used by Shelley to give surprising effect for the readers and to emphasize the whole message in the end of his poem.

There is irregularity even in most of the regular rhyme scheme in the poem. In each quatrain in the poem, the rhyme is schemed in two different ending sounds in which the first line is identical to the second line, and the third line is identical with the fourth line. Most of the rhyme is schemed perfectly. Yet, the irregular ending sounds are still audible among the perfect rhyme. It can be noticed from the use of half or imperfect rhyme in the poem. Furthermore, the rhyme is schemed to be masculine. Yet, in the end of the poem Shelley present a word “sepulcher”, a triple syllable ending-word which is different from the other ending-words which only have one syllable. So the masculine rhyme cannot be presented perfectly in the poem.

For the writer, the irregular ending sounds in the perfect and masculine rhyme may indicate that Shelley cast his doubt about what he did. He already planned well to do the struggle for the freedom of the men of England, but he showed that he was not fully determined for his struggle.

4.2.3 Rhythm and Meter Pattern

— u — u — u —
Men of | Eng land | where fore | plough

— u — u — u —
For the | lords who | lay ye | low?

— u — u — u —
Where fore | weave with | toil and | care

— u — u — u —
The rich | robes your | ty rants | wear?

Trochaic Tetrameter

— u — u — u —
Where fore | feed and | clothe and | save

— u — u — u —
From the | cra dle | to the | grave

— u — u — u —
Those un | grate ful | drones who | would

— u — u — u —
Drain your | sweat—nay, | drink your | blood?

Trochaic Tetrameter

— u — u — u —
Where fore | Bees of | Eng land | forge

— u — u — u —
Ma ny | a wea | pon chain | and scourge,

— u — u — u —
That these | sting less | drones may | spoil

— u — u — u —
The forced | pro duce | of your | toil?

Trochaic Tetrameter

Iambic Tetrameter

Trochaic Tetrameter

— u — u — u —
Have ye | lei sure | com fort | calm,

Trochaic Tetrameter

— u — u — u —
Shel ter | food, love's | gen tle | balm?

Trochaic Tetrameter

u — u — u —
Or what | is it | ye buy | so dear

Iambic Tetrameter

— u — u — u —
With your | pain and | with your | fear?

Trochaic Tetrameter

U _ U _ U _ U _
 The seed | ye sow | an o | ther reaps;
 U _ U _ U _ U _
 The wealth | ye find | an o | ther keeps;
 U _ U _ U _ U _
 The robes | ye weave | an o | ther wears;
 U _ U _ U _ U _
 The arms | ye forge | an o | ther bears.

Iambic Tetrameter

U _ U _ U _ U _
 Sow seed | —but let | no ty | rant reap:
 U _ U _ U _ U _
 Find wealth | —let no | im pos | ter heap:
 U _ U _ U _ U _
 Weave robes | —let not | the I | dle wear:
 U _ U _ U _ U _
 Forge arms | —in your | de fence | to bear.

Iambic Tetrameter

U _ U _ U _ U _
 Shrink to | your cel | lars holes | and cells
 U _ U _ U _ U _
 In hall | ye deck | an o | ther dwells.
 U _ U _ U _ U _
 Why shake | the chains | ye wrought? | Ye see
 U _ U _ U _ U _
 The steel | ye tem | pered glance | on ye.

Iambic Tetrameter

U _ U _ U _ U _
 With plough | and spade | and hoe | and loom
 _ U _ U _ U _
 Trace your | grave and | build your | tomb
 U _ U _ U _ U _
 And weave | your win | ding-sheet | —till fair
 _ U _ U _ U _
 Eng land | be your | Se pul | chre.

Iambic Tetrameter

Trochaic Tetrameter

Iambic Tetrameter

Trochaic Tetrameter

From the analysis of meter and rhythm in Shelley's "Song to the Men of England", the writer discovers that there are two major patterns of meter and rhythm in this poem. The patterns are trochaic tetrameter in which a strong syllable is followed by an unstressed syllable (-**U**) and iambic tetrameter in which an unstressed syllable is followed by a stressed syllable (**U**-).

In the first and the second stanza, the pattern which is composed by Shelley is trochaic tetrameter. When the writer discovers the meter pattern in the first and the second stanza, the writer assumes that the poem has a regular meter pattern since all of the line in those stanzas has the same pattern. However, when the writer discovers the pattern in the third and fourth stanza, the writer finds an irregularity in the poem. Shelley combines trochaic tetrameter and iambic tetrameter in his poem.

Furthermore, when the writer discovers the pattern in the next stanzas the writer finds regularity in the meter and rhythm pattern of the fifth, sixth, and seventh stanza. All of them have pattern iambic tetrameter. After the regular pattern in the fifth, sixth, and seventh stanza, the writer finds an irregularity in the last stanza. Similar to the third and the fourth stanza, in the last stanza Shelley combines the pattern of iambic tetrameter and trochaic tetrameter.

The writer assumes that the irregularity of meter and rhythm pattern in this poem shows Shelley's doubt in expressing his thought and stance. The trochaic tetrameter in the first and the second stanza is used by Shelley as a symbol to show his question about the struggle, because he maintains to use interrogative sentence to show his doubt about the struggle. In the third and fourth stanza,

Shelley combines the pattern of trochaic tetrameter and iambic tetrameter. This stanza seems like a transition stanza. In the writer point of view, this transition stanza is a symbol of the twist of faith. Shelley's doubt about the ideas of struggle seems to halt temporarily.

Moreover, the iambic tetrameter in the fifth, sixth, and seventh stanza seems like a symbol of Shelley's willingness to express his ideas to support the struggle of men of England. In the fifth, sixth, and seventh stanza Shelley begin to believe that men of England should struggle for their live. However, when the writer finds out the meter and rhythm pattern in the last stanza, the writer reveal Shelley's indecision about his struggle. It can be seen from the irregular pattern in which Shelley combines the iambic tetrameter and trochaic tetrameter in the last stanza. Shelley's indecision can also be seen from the sentence "till fair England be your sepulcher" in the last stanza. That sentence shows an indefinite time marker which refers to an endless struggle of the men of England.

Irregularities in the rhyme schemes as well as in the rhythm and meter pattern, the writer notes indecision that Shelley is not completely convinced about his ideas and stance for the struggle of the men of England. The writer thinks that this stance is because Shelley is careful enough to consider the consequence which the men of England render from their struggle.

4.3 Personal Features

4.3.1 Diction

To figure out the characteristic of the diction in this poem, the writer combines the previous analysis of the relation among words and the analysis of the sentence structure with the diction in the poem.

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

From the diction in the first stanza, Shelley tends to use the words which are easy to understand by the writer. The phrase “Men of England” in line 1 suggests the English people in general. If the phrase “Men of England” is connected with the verb “plough” and “weave”, the phrase will have different implication. The word “plough” has lexical meaning as “to dig and turn over a field or other area of land with plough” (Hornby, 2010: 1124), while the word “weave” is an activity to make a cloth. So, the phrase “Men of England” might be associated to the word “farmer” or “person” who has to work in the farm area and to the dress maker. From the explanation above it can be said that “Men of England” are not the English people in common, it might be referred specifically to the English people who have to work for the lords (line2). The word “the lords” itself from the analysis of the relation among words refers to “the tyrants” who humiliate the men of England. Shelley uses the general terms “Men of England” to suggest something which is more specific. By using the general terms to convey specific terms in this stanza shows Shelley seems to be uncertain in expressing his ideas. Shelley’s uncertainty can be also seen from the use of

interrogative sentences, since in the writer's points of view, the interrogative sentence is usually used to express something which is unclear.

Wherefore feed and clothe and save,
From the cradle to the grave,
Those ungrateful drones who would
Drain your sweat -- nay, drink your blood?

The idiom "from the cradle to the grave" in the second stanza above is used to express a way to refer to the people's life from birth until death thoroughly. The writer already explained the idiom in the previous analysis of the relation among words. When the idiom is related to the words "feed", "cloth", and "save", the idiom shows a sort of ambivalence. The writer thinks that naturally human beings are not really concerned with the necessities when they were born, and even when they were no longer alive. Shelley shows this ambivalence to make the writer think why human is so consumed with the necessities, so they become "ungrateful" (line 3). Shelley's ambivalent diction may show his uncertainty in this stanza. The uncertainty can be seen from the use of interrogative sentence because the interrogative sentence is used to express something which is unclear. The uncertainty can also be seen from the expression "Drain your sweat -- nay, drink your blood?" in line 4. Through the expression above Shelley wants to convey the cruelty which has to be faced by men of England. However, Shelley seems doubtful in describing how cruel the reality which may have to face is. Shelley expresses the cruelty by using expression "drain your sweat", then he replaces the expression "drink your blood". In the writer's point of view, the expression "drain your sweat" suggests the ungrateful people (line 3) who force somebody else to work very hard, while the expression

“drink your blood” suggest to the ungrateful people who exploit other people until they die.

Wherefore, Bees of England, forge
 Many a weapon, chain, and scourge,
 That these stingless drones may spoil
 The forced produce of your toil?

In the third stanza the writer finds a bias and uncertainty which are suggested by Shelley through his diction. The bias was already explained in the analysis of the relation among words. The bias can be seen through the relation between the word “spoil” and “toil”. It looks as though Shelley sent his message in this stanza that English people, “Bees of England”, need to defend their hard work. Furthermore, the uncertainty can be seen from the use of interrogative sentence in this stanza. The uncertainty can be also seen from the modal verb “may” in line 2. The word “may” is used to express possibility and impossibility simultaneously. It is clear that, Shelley still uncertain to express his ideas in this poem.

Have ye leisure, comfort, calm,
 Shelter, food, love's gentle balm?
 Or what is it ye buy so dear
 With your pain and with your fear?

The relation among words in the fourth stanza above can be seen from the opposition of the words “leisure”, “comfort”, “calm”, and “love” with the words pain and fear. The words “leisure”, “comfort”, “calm”, and “love” suggest a happy situation in the poem. However, Shelley does not only show happiness in this poem, Shelley also shows the sadness through the words “pain” and “fear”. Happiness and sadness which are shown in this stanza suggest an ambivalent

situation in the poem. The happiness is deliberately shown in this stanza to conceal the sadness. Sadness which is shown in this stanza is the real message which is built by Shelley through his poem. From the stanza above, it suggests that they “Men of England” might not be aware of the situation where they are at. However, Shelley shows the ambivalence in this stanza in an uncertain way. Shelley constantly use interrogative sentences in this stanza to show his uncertainty about the situation which is happening during that time.

The seed ye sow another reaps;
The wealth ye find another keeps;
The robes ye weave another wears;
The arms ye forge another bears.

In the fifth stanza above, Shelley begins to express his ideas clearly. He no longer uses interrogative sentences in expressing his ideas. This stanza suggests that everything which the men of England do is useless. They never enjoy the result of their work. The result of their hard work is always enjoyed by other people. However, the uncertainty is still presented in the stanza above. It seems that Shelley presents the certainty and uncertainty simultaneously in this stanza deliberately. The uncertainty can be seen from the word “another” in every line of the fifth stanza. By using the word “another”, Shelley wants to tell that the people who take advantages of the men of England are not mentioned clearly. It shows that Shelley is still uncertain to express his ideas.

Sow seed, but let no tyrant reap;
Find wealth, let no imposter heap;
Weave robes, let not the idle wear;
Forge arms, in your defense to bear.

The use of imperative sentence in the sixth stanza above shows Shelley's certainty in showing his ideas. The certainty also can be seen from the replacement of the word "another" in the fifth stanza with the words "tyrant", "imposter", and "the idle" in the sixth stanza. The sixth stanza above emphasizes the fifth stanza. Tyrant is "a person who has complete power in a country and uses it in a cruel and unfair way" (Hornby, 2010: 1612), while imposter is "a person who pretends to be somebody else in order to trick people" (2010: 754). And the idle or an idler refers to "a person who is lazy and does not working hard" (2010: 744). Although the three words above have different meaning, but all of those words imply the negative impression. The writer figures out that those three words referred to the same people. The writer thinks that the people who are described as tyrant, imposter and the idle in this stanza are the lord who is mention in the first stanza. Since the lexical meaning of those words refers to the people who always harm the other. The use of the words "tyrant", "imposter", and "the idle" to replace the word "another" shows Shelly's certainty to express his ideas that the men of England should defends their own and never let the other takes their own.

Shrink to your cellars, holes, and cells;
 In halls ye deck another dwells.
 Why shake the chains ye wrought? Ye see
 The steel ye tempered glance on ye.

From the previous analysis of the relation among words, the seventh stanza above presents the ambivalence. The ambivalence can be seen from the relation among the words "cellars", "hole", and "cells" to the word "hall". The word "hall" represents people who can live in pleasant situation, while the words

“cellars”, “hole”, and “cells” represents people who have to live in miserable condition. Once again, this stanza shows certainty and uncertainty at the same time. The certainty can be seen through the imperative sentence in line 1 and 2, since in the writer point of view the imperative sentence shows firmness, whereas the uncertainty can be seen through the interrogative sentence in line 3. Besides suggest uncertainty on the third line, Shelley still shows the certainty on the fourth line. The uncertainty on the third line might be deliberately used by Shelley in order to emphasize the real message of this stanza.

With plough and spade and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulcher!

From the last stanza above, the writer finds out the words “plough”, “spade”, “hoe” which related to the words “grave”, “tomb” and “sepulcher”. The plough, the spade and the hoe are farming equipment, but in this stanza those equipment are not for use in farming activities. The equipment are used to trace the grave. The certainty can be found in this stanza. The use of imperative sentence in this stanza is one of the characteristic which shows the certainty. Moreover, Shelley not only mentions “the grave” in this stanza, but he also mentions “tomb” and “sepulcher” which have the same meaning to the word “grave”. By using the words “tomb” and “sepulcher”, Shelley shows his certainty in order to points out his message about the death.

From the analysis of the diction above, it can be concluded that Shelley tends to use the interrogative sentence in stanza 1 until 4 of his poem which suggest his uncertainty. Besides the use of interrogative sentences, his diction also

suggests the uncertainty to express his ideas. In the fifth stanza, Shelley begins to show his certainty. However, the uncertainty still can be found in this stanza through its diction. Shelley begins to show his certainty in the sixth stanza. In the seventh and the last stanza Shelley shows his certainty in expressing his spirit of freedom. Although many uncertainties found in this poem, the diction which is used by Shelley is very simple. So, the diction can be easily understood by the readers of the poem including the writer.

4.3.2 Symbol

In the analysis of the figurative language the writer discovers that the dominant elements of figurative language in the poem are symbol and imagery. The writer initiates this analysis by figuring out the symbol in this poem.

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

There are two symbols which can be found by the writer in the first stanza. Those are “lord” and “tyrant. The writer assumes that “lords” and “tyrants” symbolize power or might. Although “lords” and “tyrants” symbolize the same thing, they have different impression for the writer. The word “lords” has more positive impression than the word “tyrants”. The “lords” has positive impression as a person who has power and highly respected by his people. In the other hand, the “tyrants” are kinds of person who have absolute power but they use the power in a harsh and unfair way. The writer figures out the contradiction from the use of the word “lords” and “tyrants” in this stanza. The writer supposes that the

contradiction above presented by Shelley to show that the lords became the tyrants in the time of men of England.

Wherefore feed and clothe and save,
From the cradle to the grave,
Those ungrateful drones who would
Drain your sweat -- nay, drink your blood?

In the second stanza above, symbol can be seen from the words “cradle” and “grave”. Cradle is “a small bed for baby which can be pushed gently from side to side” (Hornby, 2010: 341). From its definition, “cradle” can be considered as a symbol of live. It becomes clearly when the word “cradle” is linked to the word “feed”, “cloth”, and “save”, since those words suggest the basic necessity for human’s live. Whereas the word “grave”, has the lexical meaning of a place where a dead person is buried. So, the word “grave” might be a symbol for a death. From the explanation of two symbols above the writer finds out the contradiction which is purposively shown by Shelley in his poem. He presents live and death in the same time to imply the ambivalent phases of human’s live, that is men of England encounter death to defend their live.

Moreover, the writer finds a phrase “ungrateful drones” in line three of this stanza. “Drone” is defined as “a male bee that does not work” (Hornby, 2010: 201). But in this poem the word drones is followed with the pronoun “who” that is the pronoun for human, so the “drone” might be a symbol of people who does not work and a kind of ungrateful people. From the analysis of the symbol above, the writer thinks that Shelley wants to express that people become ungrateful in their live because they always concern to the necessities along their lives.

Wherefore, Bees of England, forge
 Many a weapon, chain, and scourge,
 That these stingless drones may spoil
 The forced produce of your toil?

In the third stanza above the writer finds two symbols which are contradictory. Those symbols are “bees of England” and “stingless drones”. The lexical meaning of “bee” is an insect with four wings that can sting” (Hornby, 2010: 94), while “drone” is a male bee which does not work. From the definitions above, it is clear that “bees” and “drones” are of the same creatures, but Shelley describes “the bees” and “the drones” in different way. The word “bees” are described in a positive way, while the word “drones” is described in a negative way. The writer thinks that the “bees” and “drones” in this stanza used by Shelley to symbolize the relation among people in a particular group. The phrase “bees of England” refer to the majority of people in England who have to work just like a group of worker bee while “stingless drones” refer to the minorities but they do not need to work because they are “stingless”. The writer assumes that this condition is ambivalence. Usually in the social life the majority group always has strong influence to the minority one. However, in this poem the minority group, the “stingless drones”, are described as a group of people who have strong influence upon the majority group, the “bees of England”.

Have ye leisure, comfort, calm,
 Shelter, food, love's gentle balm?
 Or what is it ye buy so dear
 With your pain and with your fear?

In the fourth stanza, the writer finds several words which symbolize the happiness and the sadness. The words which symbolize the happiness are

“leisure” “comfort”, “calm”, and “love”. The writer also finds several words which symbolize sadness. Those words are “fear” and “pain”. Happiness and sadness which are shown simultaneously in this stanza suggest an ambivalent situation in the poem. This ambivalence shows that the men of England have to struggle and experienced sadness to achieve happiness in their live.

The seed ye sow another reaps;
 The wealth ye find another keeps;
 The robes ye weave another wears;
 The arms ye forge another bears.

On the stanza five above, the writer finds several words which symbolize life’s prosperity. Those words are “seed”, “wealth”, “robes”, and “arms”. Those words are the basic necessity for human live. However, the person who possesses the life’s prosperity is unclear in this stanza. The writer needs to see the next stanza to understand the fifth stanza above.

Sow seed, but let no tyrant reap;
 Find wealth, let no imposter heap;
 Weave robes, let not the idle wear;
 Forge arms, in your defense to bear.

The writer already explained that “seed”, “wealth”, “robes”, and “arms” are the symbol of life’s prosperity in the previous stanza but the explanation is still unclear since the person who really needs the life’s prosperity. The use of symbols in the sixth stanza above emphasizes that of in the fifth stanza. In the sixth stanza, Shelley mentions a person who possesses the life’s prosperity. That person is described as a “tyrant”, “imposter”, and “the idle”. The writer thinks that the person who is described as a “tyrant”, “imposter” and “the idle” in this stanza are the lord who is mentioned in the first stanza, since the lexical meaning of

those words refers to the people who always harm the other. From the explanation above the writer notices the ambivalent situation which Shelley expresses in the fifth and sixth stanza. In the writer points of view, life's prosperity should be owned by all of people in the world, but in this stanza life's prosperity can be owned only by few people who cause harm to others.

Shrink to your cellars, holes, and cells;
 In halls ye deck another dwells.
 Why shake the chains ye wrought? Ye see
 The steel ye tempered glance on ye.

The writer points out two contradictory symbols which are presented in the seventh stanza above. The words "cellars", "holes", and "cells" are the place narrow and unpleasant place to live in. Those words are the symbol of restriction. Symbol of restriction can also be seen from the word "chains", as the words chain has lexical meaning "connected metal links or rings use for pulling or supporting loads or for fastening or restraining things (Hornby, 2010: 181). In this stanza the writer finds the word "hall" which has opposite meaning from the words "cellars", "holes" and "hole". A hall is a place which is large and spacious. In the writer points of view "hall" is the symbol of the freedom. Once again Shelley shows two contradictory things in this stanza to express ambivalence. This ambivalence shows that the men of England cannot obtain the freedom easily, as sometimes they have to endure hardness, though they may come with ease for freedom.

With plough and spade and hoe and loom,
 Trace your grave, and build your tomb,
 And weave your winding-sheet, till fair
 England be your sepulcher!

In the eighth stanza above the writer once again finds the word “grave” in this poem. The word “grave” is the symbol of death. Shelley not only symbolizes the death by using the word “grave”, but he also mentions the word “tomb” and “sepulcher” and “winding-sheet” to symbolize the death. From the repetition of the death symbolism in this stanza, it can be deduced that Shelley seems to emphasize the message in this poem about the issue of death. Shelley may want to support the men of England to struggle for their freedom even to the end of their live, for the sake of their native land.

4.3.2 Imagery

In the analysis of imagery the writer figures out that the dominant imagery in the poem are kinesthetic and visual imagery. The writer finds kinesthetic imagery in majority of the stanzas in the poem; whereas the visual imagery is found in stanza one, two, three, and seven.

4.3.2.1 Kinesthetic Imagery

Men of England, wherefore plough
 For the lords who lay ye low?
 Wherefore weave with toil and care
 The rich robes your tyrants wear?

In the first stanza above there are several words which shows kinesthetic imagery. The kinesthetic imagery can be seen through the use of the verbs “plough”, “weave”, “wear”, “toil”, and “care” in this stanza. Those words implicitly show the activity which gives the reader the impression of movement about how men of England work. Furthermore, the writer also finds nouns which show the kinesthetic imagery in this stanza. Those words are “lords” and “tyrants”. The image that will appear from the words “lords” and “tyrants” are

how they act to their people. “Lords” govern their people in such a good way and respected by their people. Unlike the word “lords”, the word “tyrants” govern their people in a cruel and unfair way and cause suffer for their people. The way how the “lords” and “tyrants” govern their people show both mental and physical motion, which signify kinesthetic imagery. However, the words “lords” and the words “tyrant” implicitly show a sort of ambivalence, since their way in governing people are contradictory. This ambivalence may suggest that Shelley wants to show that the “lords” may become the “tyrants” themselves.

In the second stanza the kinesthetic imagery can be seen through the phrase “drain your sweat -- nay, drink your blood”. The verbs “drain” and “drink” suggest the image of flowing liquid. “Drain” means “to make something empty or dry by remove all of the liquid from it” (Hornby, 2010: 442), while “drink” means “to take liquid into your mouth and swallow it” (2010: 447). The definition of those words makes it clear that the words “drain” and “drink” suggest kinesthetic imagery. In the writer point of view, through the phrase “drain your sweat -- nay, drink your blood” Shelley wants to indirectly convey the cruelty which has to be faced by men of England. However, Shelley seems doubtful in describing how cruel the reality can be which men of England have to face.

Wherefore, Bees of England, forge
 Many a weapon, chain, and scourge,
 That these stingless drones may spoil
 The forced produce of your toil?

In the third stanza above, the kinesthetic imagery can be seen through the verbs “forge”, “spoil” and “toil”. The word “forge” give image about the activity of making a metal object such as weapon, chain, and scourge which are mentioned

in the stanza above. Another kinesthetic imagery can be seen through two contradictory verbs, “spoil” and “toil”. The word “spoil” is defined as “goods taken forcibly from person or place” (Hornby, 2010: 1437), while toil can be defined as “to work very hard and/or for a long time, usually doing hard physical work” (2010: 1571). The definitions above make it easily understandable that the words “drain” and “drink” suggest an image of movement or can be said as kinesthetic imagery. From the contradictory verbs above, Shelley suggests a bias in this stanza. It looks as though Shelley sent his message through this stanza that English people (Bees of England) need to defend their hard work.

The seed ye sow another reaps;
 The wealth ye find another keeps;
 The robes ye weave another wears;
 The arms ye forge another bears.

Sow seed, but let no tyrant reap;
 Find wealth, let no imposter heap;
 Weave robes, let not the idle wear;
 Forge arms, in your defense to bear.

Both the fifth and the sixth stanza above contain strong kinesthetic imagery. Both stanzas have strong relation to each other. Contextually, in the writer’s point of view, the kinesthetic imagery in both stanzas shows contradictory conditions. The contradictions can be seen from the relation between the verbs which can be considered as kinesthetic imagery in these stanzas such as “sow” and “reap”, “find” and “keep”, “weave” and “wear”, and “forge” and “bear”. From the lexical meaning of those words are not contradiction with one another, but the context of the stanzas above suggest contradictory condition in which the men of England work to fulfill the necessities of another people. The people may

be referred as the “tyrant”, the “impostor”, and “the idle” which are mentioned in the sixth stanza.

Shrink to your cellars, holes, and cells;
In halls ye deck another dwells.
Why shake the chains ye wrought? Ye see
The steel ye tempered glance on ye.

The image of movement can be seen through the words “shrink”, “deck”, “dwells”, “shake”, “wrought”, “tempered”, and “glance” in the seventh stanza above. follows: “shrink” means “become smaller”; “deck” means “to decorate something” (Hornby, 2010: 378); “dwell” means “live in”; “shake” means to make something move; “wrought” means “to make something change”; “tempered” means to make metal as hard as it need” (2010: 1538), and “glance” means “to hit somebody in an angle” (2010: 634). Although those words above are not contradictory one to another, the context of this stanza implicitly shows that every action in the stanza above is contradictory. The contradiction shows an ambivalent situation in this stanza. From the ambivalence which is shown in this stanza, the writer thinks that Shelley wants to show the real condition which is experienced by Men of England. On the one side, there are people who can live in pleasant situations, while on the other side there are people who have to live in miserable conditions.

With plough and spade and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulcher!

The kinesthetic imagery can be seen through the verbs “trace”, “build”, and “weave”. “Trace” is defined as “to find and to discover something” (Hornby, 2010: 1582), “build” is defined as to construct something, and “weave” is defined

as an activity to make a cloth. The definition of the words “trace”, “build” and “weave” above show an activity that build an image of movement clearly. However, those activities seem an ambivalent condition in which people do the activity to finally prepare their death. The writer assumes that this ambivalence is deliberately shown by Shelley to discretely warn his fellow about the issue of death.

4.3.2.2 Visual Imagery

Visual imagery can be seen in the first, second, seventh, and the eighth stanza of this poem. In the first stanza, the visual imagery can be seen through the word “lords” in the phrase “for the lords who lay you low” and the word “tyrants” in the phrase “the rich robes your tyrants wear?”. Besides kinesthetic imagery, the word “lord” and “tyrant” also suggest a strong visual imagery. The word “lords” and “tyrant” will make the readers visualize the figures of the “lords” and the “tyrant”. As the writer explained earlier, there is a sort of ambivalence between the words “lords” and “tyrants”. Although both of them refer to the people who have power and high social class in society, “lords” and “tyrants” have different impression for the readers. The word “lords” suggests to the people who have power, good personality and always love their people, whereas the word “tyrants” suggests to the people who have complete power but always act unjustly toward their people. The different images which are presented by Shelley in this stanza show Shelley’s uncertainty in revealing the truth that the “lords” at that time may become “tyrants” when they govern their people.

In the second stanza the writer finds the visual imagery out of the phrase “From the cradle to the grave” (line 2). The words that suggest visual imagery are “the cradle” and “the grave”. The word “cradle” means “a small bed for baby which can be pushed gently from side to side” (Hornby, 2010: 341), while the word “grave” means “a place in the ground where a dead person is buried” (2010: 654). Both of words are considered as visual imagery because the definitions above will make the reader visualize the shape of “the cradle” and “the grave”. Moreover, the writer thinks that the words “the cradle” and “the grave” are two opposite things. On the one side “the cradle” refers to the birth, while in the other side “the grave” refers to the death. The writer assumes that Shelley wants to convey the phase of human’s life from the birth to the death in this stanza.

The next visual imagery is found in the seventh stanza. It can be seen through the phrase “Shrink to your cellars, holes, and cells” (line 1) and the phrase “in halls ye deck another dwells” (line 2). The words that suggest the visual imagery in the seventh stanza are “cellars”, “holes”, “cells”, and “halls”. Those words make the readers imagine the shape and the condition of those rooms and it needs a sense of sight. The words “cellars”, “holes”, and “cells” are the place narrow and unpleasant place to live in. In this stanza the writer also finds the word “hall” which has opposite meaning from the words “cellars”, “holes” and “hole”. A “hall”, in the writer’s point of view is a place which is large and spacious. Through the visual imagery in this stanza Shelley once again shows ambivalence. From this ambivalence, the writer assumes that Shelley wants to show the real condition which is experienced by men of England. In the one side, there are

people who can live in pleasant situation, whereas in the other side there are people who have to live in miserable conditions.

With plough and spade and hoe and loom,
Trace your grave, and build your tomb,
And weave your winding-sheet, till fair
England be your sepulcher!

In the last stanza above the visual imagery can be seen through the nouns such as “spade”, “hoe”, “loom”, “winding-sheet”, “grave”, “tomb”, and “sepulcher”. “Plough”, “spade” and “hoe” are farming equipment. “Winding-sheet” is “a piece of cloth that a dead person’s body was wrapped in before it was buried” (Hornby, 2010: 1703). “Loom” is “a machine to making a cloth” (2010: 880), whereas the words “grave”, “tomb” and “sepulcher” are the place where the dead person is buried. To understand this stanza the readers need to visualize the image of those words in their mind, so they need a sense of sight to present the words in the readers mind. The last stanza suggests another ambivalent situation. The “plough”, the “spade”, and the “hoe” which are usually used by people for farming activities and the “loom” which is used by people to make a cloth only cause the death for the people who use the equipment.

The analysis of imagery, both kinesthetic and visual has similar description to that of symbol. Both analyses reveal ambivalence which the poet deploys in his words. It can be seen from every word in the poem, the word “lords” and the word “tyrants” for instance. From the symbol and imagery analysis about the word “lords” and the word “tyrants” show that both of them are contradictory one each other which make ambivalence between them are obvious.

CHAPTER 5

CONCLUSION

From the analysis in the previous chapter, it can be concluded that Shelley conveys his idea through the diction in the poem which is simple and easy to understand. However, from the simple diction which is composed in this poem, it implies ambivalence and uncertainty which denotes Shelley's doubt in expressing his ideas. The ambivalence and uncertainty which Shelley shows in every element of the word choice in this poem represents one part of his style in writing "Song to the Men of England".

Ambivalence can also be seen through the analysis of the relation among words and of the figurative language. From the analysis of the relation among words, Shelley shows ambivalence by contrasting two words which are contradictory. In other words the ambivalence is shown through Shelley's diction in the poem which is discreetly contradicts. Like the analysis of the relation among words, the analysis of figurative language also shows ambivalence through its contradictory situation. The contradiction is implied through and the two opposites imagery, both visual and kinesthetic which are presented in the poem. The two opposite figures of speech imply ambivalent stance in the poetic style of Shelley.

Moreover, in the writer's point of view the ambivalence which is discreetly expressed by Shelley shows his indecision and his uncertainty in expressing his ideas. Shelley's uncertainty can be seen through the analysis of the nominal groups and the definite article, the diction, the rhyme scheme, and the

rhythm and meter pattern in his poem. In the analysis of the nominal groups and the definite article, the writer reveal Shelley's uncertainty from the partial change in the attribute of the nominal groups for their definite article. Whereas in the diction analysis, the uncertainty can be noticed from the use of interrogative sentence which Shelley composes in his poem.

The uncertainty becomes noticeable clear when the writer analyzes the rhyme scheme and rhythm and meter pattern in the poem. The irregular ending sounds in the perfect and masculine rhyme may indicate that Shelley cast his doubt about what he wants the men of England to do. The irregularities are also presented by Shelley in meter and rhythm pattern of his poem. The irregularities can be felt from the combination of the trochaic tetrameter pattern and the iambic tetrameter pattern. The irregularities from both sound elements in the poem clearly show that Shelley is not fully determined for his struggle. In expressing the uncertainty, Shelley deployed the metrically words to relate to each other. The relation among the words shows that words arrange to be musical. The musicality itself accompanies the uncertainty. Furthermore in order to form the total system of the language the accompaniment is expressed in written structure of eight stanzas.

In addition, the relation of the words to the author presents subjectivity in the choice of words. The usage of ambivalence in the diction of the poem indicates that this diction is Shelley's personal authorship. Lastly, the relation of words to the object puts forward vagueness in Shelley's decision making about his own struggle. The vagueness is indicated with the uncertainty and ambivalence in

his diction. In all, the vagueness may become the poetic style of Shelley's "Song to the Men of England".

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