Poetic Dialogues in Shakespeare's Macbeth

A Script
Submitted in partial fulfillment of the requirements
for the degree of Sarjana Sastra

Written by:
Prastyo
29926000197

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Department of English Letters
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LEGALIZATION OF EXAMINING COMMITTEE

A script entitled "Poetic Dialogues in Shakespeare's Macbeth" has examined before the Examining Committee held by Department of English Letters Faculty of Adab and Humanities Syarif Hidayatullah State Islamic University of Jakarta on November 17, 2005.

This script has accepted as a partial fulfillment of the requirements required for the degree of Sarjana Sastra.

Jakarta, November 17, 2005

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ABSTRACT

PRASTYO
POETIC DIALOGUES IN
SHAKESPEARE'S MACBETH

Prastyo. Poetic Dialogues in Shakespeare's Macbeth (below advisory of Danti Pudjiati, S. Pd, M. M).

This script is about portrait of one of poetic aspects that can be digged in Macbeth, a play written by William Shakespeare around 1606. The research focused in devices of sound, in this case rhyme, alliteration, and assonance those found in the texts of the play uttered by some leading characters. The main characters analyzed in this research are Macbeth, Lady Macbeth, King Duncan, Malcolm, Banquo, Macduff, and Three Witches. By scanning the texts depicted by some main characters, three kinds of sound patterning mentioned above described by using the tools provided by linguistics. The tool that used in this research is phonetics, a branch of linguistics that concerns with speech sounds, their production and their transcription in written text. The texts those have kind of sound patterning analyzed and described one by one at what act, what scene, and what line they occur.

Benefits of the research beside to describe kinds of sound patterning used by Shakespeare in his leading characters' dialogues also to know the functions of them in drama. Among the functions of sound patterning in this research are to adding the enjoyment of poetry in the play.

From the research, it can be concluded that Macbeth as a tragedy has a great passage of verses uttered by its leading characters. These verses present a number of sound patterning. Even though another leading characters have a presentation of devices of sound in their speaks, it seems that Shakespeare gave much more sound patterning to the central figure in this play, Macbeth.
ACKNOWLEDGMENT

I would like to express my gratitude to Allah SWT by saying alhamdulillahi rab al amin. Finally, I can finish my script with its plus and minus after a long time. Shalawat and salam only for His last prophet: Muhammad SAW.

For my self, the finish of this script, remembering to many people who help me material and immaterial sincerely without hoping anything. For that...., I my self, from the deepest side of my heart, really would like to say thank so much to them. Number of people those mentioned below have great part in my heart:

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Jakarta, November 2005

The writer

Prastvo
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A. Background of the Study

In English literature, we know that one of the most outstanding characters that are given much more appreciation from the others is William Shakespeare. We obviously know him as a dramatist and an actor, beside that he is also a poet. Shakespeare's plays and poems are still performed and read all over the world even though they were written between sixteenth until seventeenth centuries. Until now, each lines of his plays and poems are still being analyzed by many students and critics. His works not only for British, further more for all races, all places and all time. The world has judged him as the greatest dramatist and poet ever lived. Why? The answer is, quite simply, the fact that he wrote so much better than any one else was.

During his career, Shakespeare wrote at least thirty-eight plays, most of them are great. So many themes reflect through stories presented in these plays. Shakespearean Drama usually divided into three categories, they are tragedy, comedy, and history plays. Beside that, Shakespeare wrote two long narrative poems, Venus and Adonis and The Rape of Lucrece. He also composed a sequence of 154 sonnets and a short poem called The Phoenix and the Turtle.

Throughout his amazing literary works, Shakespeare changed words, invented words, and borrowed words from other languages. The language of
Shakespeare’s literary works are full of brilliant imageries and he reinforced the imageries with the rhythm and sounds of his verse.

Talking about literature, there is a term called genre. Generally speaking, genre means a kind, type, or class of literature. The main generic division today is into poetry, drama and the prose, but in earlier times the major genres were recognized as epic, tragedy, lyric, comedy, and satire.¹

What is poetry? Poetry is a kind of literature in which the sound and meaning of language are combined to create ideas and feelings.² Drama is an art that tells a story through the speech and actions of the characters in the story. Most drama is performed by actors who impersonate the characters before an audience in the theater.³

So, what is the relationship between the two genres of literature mentioned above connecting with William Shakespeare? William Shakespeare (1564-1616) and his fellow contemporaries such as Christopher Marlowe, Benjamin Jonson, Francis Beaumont and John Fletcher in the sixteenth and seventeenth centuries mainly preferred wrote their plays in 'blank verse'. This term is usually referred to poetry. It means unrhymed poetry, but a very discipline verse forms in that each line is an iambic pentameter (a ten-syllable line with five stresses).⁴ The word iambic is a Greek word describing the pattern of stresses, or emphasis, in the line, and

³ "Drama", Ibid, p. 268
⁴ John Peck and Martin Coyle, Op. Cit, p. 22
pentameter is a Latin word which means there are five pairs of stresses to each line.\footnote{Roni Jay, \textit{Shakespeare: A Beginner's Guide}, (London: Hodder and Stoughton Educational, 2000), p. 22} Shakespeare used both rhyming and unrhymed iambic pentameter in his plays.

Shakespeare wrote chiefly in verse, and always used verse for the more serious, important speeches, in which more formal language was required. He did use prose, but mostly for more everyday conversations, and particularly for lower-class characters.\footnote{Ibid.}

In this writing, the writer wants to discuss about some elements of poetry used by Shakespeare in Macbeth, a play that is considered as one of Shakespeare's four great tragedies beside Hamlet, Othello, and King Lear. The tragedy of Macbeth probably was written around 1606. Shakespeare took the source for Macbeth from Raphael Holinshed's \textit{Chronicles of England, Scotland and Ireland} (2\textsuperscript{nd} Ed, 1587), whose account of Scotland derived from \textit{The Latin Scotorum Historiae} (Paris, 1527) of Hector Boece.\footnote{Charles Boyce, \textit{Encyclopedia of Shakespeare A-Z of His Life and Works}, (New York: A Roundtable Press Book, 1990), p. 392-3} Macbeth is a tragedy of a Scottish nobleman who kills King Duncan, the king of Scotland after he heard The Weird Sisters prophecies. Soon after that he becomes king himself. At the end of the play, Lord Macduff kills Macbeth and the throne is given back to the real heir of the realm, Malcolm, Duncan's eldest son.

In this play, Shakespeare used the most dazzling poetry he ever wrote. He composed the lines in which the sound and meaning of language are combined to create ideas and feelings. Easily found in the play's texts some elements usually used...
by a poet to construct poetry such as line arrangement, rhyme, rhythm, and different kinds of sound patterning. The play consists many imageries and figurative languages in its characters’ dialogue. He also showed us how the lines in the play may appear in many different forms.

Some comments about how richly created Macbeth’s composition of poetry is given here. The poetry was so subtly shaded that a choice of meanings, sometimes dramatically opposed, was harmonized in almost every line. In *Oxford School Shakespeare Macbeth* edited by Roma Gill, the illustration is like this: "...the play has great power as a work of poetry and imagination. The language is rich in sound and meaning, full of pictures and immensely varied." Furthermore, Harry Blamires says: "Nothing more clearly illustrates the Shakespearean blend of act and symbol than the rich web of imagery of which the poetry of Macbeth is fashioned."

Several brief explanations above become reasons to the writer to analyze more deeply the elements of poetry in the texts employed by Shakespeare in Macbeth. The title that the writer chooses for this thesis is “Poetic Dialogues in Shakespeare’s Macbeth.”

B. Identification of the Problem

Related to the background above, there are many problems may be appear:

1. Why did Shakespeare write his play in blank verse?

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2. How did he group the lines into stanza?

3. How many lines did he usually arrange?

4. How many syllables usually contain in the line?

5. How did he write his poetic aspect in his drama?

6. What are poetic element and sound patternning in Shakespearean Drama?

C. Statement of the Problem

When analyze the texts of drama written mainly by Shakespeare and his companion contemporaries, in one hand, the texts can be approached by concentrate to some elements of drama such as plot, theme, characters and their language, setting, staging and so forth. In the other hand, because Shakespeare wrote his characters' dialogue in rhyming lines and have repeating rhythms or give a pictures of other distinct poetic elements recognizably found in poetry, at that time the process of analyzing poetry occurs there.

Based on the statement above, the writer in this research wants to focus in exploration of poetic aspect in the matter of sound patternning or devices of sound in Macbeth, one of the tragedies written by Shakespeare. What are poetic element and sound patternning usually found in Shakespearean Drama?

D. Scope and Limitation

In order to prevent unimportant discussion, the writer focuses this analysis in the matter of sound patternning in the texts' play uttered by some of leading characters
in Shakespeare’s Macbeth. Kinds of sound patterning will be examined in this context are rhyme, alliteration and assonance.

The main characters analyzed in the play are Macbeth, Lady Macbeth, Duncan, Malcolm, Donalbain, Banquo, Macduff, Lady Macduff, the Porter and the Witches as mentioned in *Macbeth William Shakespeare Complete School Edition* edited by Roderick Wilson that becomes source book to the writer in analyze the texts of Macbeth. Those names are chosen as leading characters because they have large part and significant role in the play. Interaction amongst them: actions intensify, complications develop, conflicts emerge, suspenses build make the play alive.

E. Benefit of the Research

This research has several benefits, they are:

1. To describe sound patterning: rhyme, alliteration, and assonance in the dialogue of main characters in Shakespeare's Macbeth.

2. To know what are the function of the use of these sound patterning in drama, especially in Macbeth.

3. Through this research the writer as a student of English Literature expects to have a larger and broader knowledge about the richness of Shakespearean Drama but also about the life of Shakespeare and to appreciate and to promote them.

4. To give a reference to any one who wants to make a further research related to this research.
F. Method of the Research

The method used by the writer in this research is descriptive method. All data sources those related to the topic taken from several libraries in form of books, dictionaries, and encyclopedias collected, identified, evaluated. After analyze those data the writer tries to make a clear and accurate description from those facts counted above related to the topic being researched until bring the writer to conclusion.

The technique of this research can be described as follow. Firstly, watching the play in form of video performing provided by Library of British Council and reading its texts several times until the writer grasps what should be taken as a topic of research. Secondly, choosing the title of this research and making a design of this research. Thirdly, scanning the data in this case play’s texts uttered by main characters those have a presentation of sound patterning: rhyme, alliteration, and assonance. After these raw material collected, the writer analyzing all data found refers to the research object by examine utterances of characters one by one at where are they found: act what, scene what, and line what. After that, the writer describes their sound patterning and phonetic notation until the writer comes to the result of the research. Finally, all these way bring the writer to the conclusion.

G. Organization of the Paper

This paper divided into five chapters:

1. Chapter One

This chapter is an outline of general aims of the script. It consists of background of the study, identification of the problem, statement of the problem, scope and limitation, benefit of the research, method of the research and organization of the paper.

2. Chapter Two

It is an account of some theories and definitions of terms those are used in this research. They are definitions of phonetics, consonant, vowel, classification of consonant and vowel, phonetic notation, poetry, drama, and kinds of sound patterning in poetry: rhyme, alliteration, and assonance.

3. Chapter Three

It is a result of research from Shakespeare's Macbeth that focused in some play's texts elements those considered as elements of poetry especially kinds of sound patterning. The writer also makes a table about sound patterning in order to make the result of the research easier to understand.

4. Chapter Four

This final chapter is conclusion about research and suggestions related to this research.
A. Phonetics

In order to analyze devices of sound in Macbeth linguistically, the writer will look at phonetics. Phonetics is the branch of linguistics which has as its aim the description and classification of speech sounds. Phonetics divided into three sections: *articulatory* phonetics that focuses in the way sounds are articulated, *acoustic* phonetics, which studies physical properties of speech sounds as sound waves, and *auditory* phonetics, which approaches the study of sounds from the perspective of the hearer (also known as *perceptual* phonetics). In this research the focus is in the articulatory phonetics.

Human speech is produced by organs of speech. In articulatory phonetics, the first thing must be dealt with is the organs of speech. Among the organs of speech involved in speech sounds are: lung, trachea, larynx, vocal cord, cricoid, thyroid, arytenoid, wall of pharynx, epiglottis, root of the tongue, back of the tongue or dorsum, middle of the tongue or medium, blade of the tongue or laminum, tip of the tongue or apex, uvula, soft palate or velum, hard palate or palatum, alveolum, upper

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teeth or dentum, lower teeth or dentum, upper lip or labium, lower lip or labium, mouth, oral cavity, and nasal cavity.\textsuperscript{12}

C. Consonant and Vowel

Broadly speaking, consonants are sound you make by blocking the flow of air from your lungs with a closure somewhere in your mouth or throat (e. g. when you say \textit{m} your lips are closed; when you say \textit{t}, your tongue touches the roof of your mouth).

The articulation of any consonants may be summed up in a three-term label whose parts specify (a) state of glottis (b) articulators involved, that is place of articulation and (c) manner of articulation.

The state of glottis is described as \textit{voiced}, \textit{voiceless}, \textit{whispered}, \textit{breathy-voiced} or \textit{creaky-voiced} as necessary.\textsuperscript{13}

The place of articulation is indicated by an adjective in most cases derived from the Latin name of the articulators:

1. \textit{Bilabial}: both lips, e. g. the initial sound of \textit{ba}it;

2. \textit{Labiodental}: lower lip and upper teeth, e. g. the initial sound of \textit{fa}te;

3. \textit{Dental}: tip or blade of tongue and back of upper teeth, e. g. the initial sound of \textit{those};
4. *Alveolar*: tip or blade of tongue and alveolar ridge, e.g. the initial sounds of *toe, so* and *low* in many accents of English;

5. *Post-alveolar*: tip of tongue and border of alveolar ridge and palate, e.g. the initial sound of *try*;

6. *Palatal*: front of tongue and palate, e.g. the initial sound of *yes*;

7. *Retroflex*: tip of tongue (curled back so that it points almost vertically) and palate, e.g. the English West Country and some American pronunciations of *-er* in *butter*;

8. *Velar*: back of tongue and velum, e.g. the initial sound of *cat*;

9. *Uvular*: back of tongue and uvula, e.g. the common pronunciation of French *r* as in *rouge* or *quatre*;

10. *Pharyngeal*: root of the tongue and pharynx; such sounds, produces with strictures of close or open approximation, are found in certain Semitic languages, e.g. Arabic.\(^{14}\)

The manner of articulation is indicated by the third term, which specifies the degree of stricture and also, on occasion, other information. The following is the list:

1. A *stop* is made with a stricture of complete closure and with velic closure.

2. A stop released by a pulmonic egressive airstream is a *plosive*: the voiced bilabial plosive [b] in *be.*

\(^{14}\) *Ibid*
3. A nasal is made with a stricture of complete closure and with velic opening; for every plosive there is a corresponding nasal: to [b] corresponds the voiced bilabial nasal [m].

4. A trill or roll is made with intermittent closure alternating with open approximation, for example the above mentioned noises of stage 'Scotsmen' (voiced alveolar trill [ɾ]) and French cabaret singers (voiced uvular trill [ʁ̥]).

5. A fricative is made with close approximation: the voiceless labiodental fricative [f] in fee.

6. An approximant is made with open approximation: the voiced palatal approximant [j] in you.

7. A lateral is made with central closure but lateral open approximation; if the tongue is involved, part of the central lengthwise portion of its surface makes complete closure with the roof of the mouth, and on side of the tongue is lowered (or both sides may be) to form a stricture of open approximation, allowing the airstream to escape laterally without audible friction; such sound is the voiced alveolar lateral [ɻ] in laugh.

8. A tap is a ballistic movement, equivalent to 'one strike of a trill'; for example, a voiced alveolar tap [ɾ] is made by flicking the tongue at the alveolar ridge, forming momentary complete closure.

9. A more ambitious ballistic movement is responsible for a flap. A voiced retroflex flap is made by placing the tongue in position for a retroflex
approximant, then 'flapping' the tongue on to the floor of the mouth so that it strikes the alveolar ridge in passing.\textsuperscript{15}

Vowels are sounds made without any closure- you alter the shape of your lips and change the position of your tongue to make the sound oo and ee, but you do not block the air coming out of your mouth.\textsuperscript{16}

In vowel sound production, there are three variables involve; these are the posture of the lips, and the position and the shape of the tongue. It can be summed up as follows:

1. Lips (i) \textit{rounded} as in goose and geese (ii) \textit{unrounded} as in geese.

2. Vertical axis (i) \textit{close} as in goose and geese (ii) \textit{half-close} as in most Scots English ray and rope (iii) \textit{half-open} as in get and thought (iv) \textit{open} as in halve and crass.

3. Horizontal axis (i) \textit{front} as in see, get, crass and Scots English ray (ii) \textit{central} as in RP learn and Scots gude (iii) \textit{back} as in pool, bud, RP halve and Scots English rope.\textsuperscript{17}

D. Phonetic Notation

Such a group of sounds constitutes a phoneme of the language, and the individual sounds in the group are the allophones of that phoneme. Phonemes are

\textsuperscript{15} \textit{Ibid}, p. 52-4 \\
\textsuperscript{17} \textit{Op. Cit}, p. 55-6
abstractions or elements of form since each is the result of grouping concrete sounds, and they are unpronounceable, for it is impossible to pronounce a group of sounds simultaneously\textsuperscript{18}.

Allophones are pronounceable in the sense that any single speech-sound is an allophone of some phoneme, they are elements of substance, the exponents or realizations of abstract phoneme. Phonemes appear between slash bracket / /, and conventionally represented by IPA symbols\textsuperscript{19}.

In order to analyze and describe sounds accurately, a system has been developed which is quite independent of the spelling system. This is called phonemic notation (or sometimes phonetic notation, a more detailed version); this is the system used in dictionaries to indicate how a word is usually pronounced. The phonetic notation that now regarded as the standard method of phonetic notation is the IPA (International Phonetic Alphabet). This alphabet was developed from the late 1880s onwards by a group of language teachers and phoneticians in Western and Northern Europe called the IPA (International Phonetic Association). The use of square brackets [ ] indicates a phonetic transcription\textsuperscript{20}. In this research the writer take The Random House College Dictionary published by Random House, Inc in New York 1975 as reference guide dictionary for pronunciation.

\textsuperscript{18} Ibid, p. 68
\textsuperscript{19} Ibid, p. 69
\textsuperscript{20} N. E. Collinge (ed), An Encyclopedia of Language, (New York: Routledge, 1990), p.10
E. Poetry

Poetry has two basic types: narrative and lyric. A narrative poem is a poem that tells a story: the main kinds are epic, ballad, and romance. A lyric is a poem in which the poet offers a direct response to some aspect of experience, for example the death of a friend.\footnote{John Peck and Martin Coyle, \textit{Cp Cit.}, p. 14} Today, lyric poem means any short poem. Different types of lyric poem are: haiku, ode, elegy, sonnet, limerick, rondel, triolet, and villanelle.

Poetry has several elements, they are:

1. Rhythm and meter. Rhythm in poetry means the flow or movement of sound in a line produced by language, whether it goes fast or slow, is calm or troubled.\footnote{Ibid., p. 60} Meter means the pattern of stressed and unstressed syllables in a line of poetry.\footnote{Ibid., p. 46}

2. Sounds. Poets often use the sounds of words to create effects in their poems. The most common type of sounds are: rhyme or rime, alliteration, assonance, and onomatopoeia.

3. Imagery. This term refers to the sensations that language creates in the mind.

4. Figurative language. Poets usually use words and languages not in the literal sense but in an imaginative way. Several kinds of figurative language are: simile, metaphor, personification, apostrophe, hyperbole, antithesis, synecdoche, paradox, and symbol.
F. Drama

What makes drama identified as a unique form of literature? Unlike from two genres of literature: poetry and novel, drama has a distinctive appearance of a script, with its stage directions, character parts, divisions into acts and scenes, and to be performed in front of spectators in a stage by actors who take on the roles of the characters through dialogue and actions.

There are two most common dramatic forms: tragedy and comedy. Many plays combine more than one form. In the simplest definition, tragedy is a play that ends with the death of the main character.24

Tragedy raises important questions about the meaning of existence, morality, and social or psychological relationship. Aristotle identified the emotional effect of tragedy as "the arousal of pity and fear"25

Comedy is based on some exaggerated or eccentric occurrence or behavior. Comedy can be both critical and playful, and it tries to arouse responses range between scorn and joy.26

Dramatist builds a play in the longer divisions called acts, and acts are sometimes further divided into scenes. Beside that, there are some elements of drama those make the play attractive.

1. Plot. Plot means a summary of a play's story.27 The structure of the plot can be summed up as follow: a play begins with exposition, which presents

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24 John Peck and Martin Coy'le, Op Cit., p. 99
26 Ibid
characters and setting and introduces the basic situation. Then, during the raising action, the action builds in intensity. The raising action culminates in a climax, the plot's tension peak. Finally, during the falling action, the intensity subsides that is called a resolution or denouement.

2. Characters. How a character acts and how she or he reacts to other characters or to particular events conveys the characters values and attitudes. Incidents develop through the speech, behavior, and action of characters.

3. Thought or theme. In dramatic structure, thought includes the ideas and emotion implied by the words of all the characters. Thought also includes the overall meaning of the play. Sometimes called the theme. Thought or theme of the play can be portrayed by its title, its conflict, dialogue between its characters, and its staging.

G. Kind of Sound Patterning

1. Rhyme (or rime), defined most narrowly, occurs when two or more words or phrases contain an identical or similar vowel-sound, usually accented, and the consonants-sounds (if any) that follow the vowel-sound are identical: *lay* and *sleigh*, *prairie schooner* and *piano tuner*. From these examples it will be seen that rhyme depends not on spelling but on sound. Rhyme is usually reserved...

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27 *Ibid*
to refer to the final syllables of different lines of poetry when the vowel and syllable-final consonants (if any) of the words in question are identical.  

There are technical terms for different kinds of rhyme, they are:

a. **End rhyme** occurs at the end of lines

b. **Internal rhyme** occurs within the lines

c. **Masculine or strong rhyme** is a single stress-syllable like *hill* and *still*

d. **Feminine or weak rhyme** is two rhyming syllables, a stressed one followed by an unstressed one, for example *hollow* and *follow*

e. **Eye or courtesy rhyme** is words spelt alike but not actually rhyming, for example *love* and *prove*

f. **Imperfect rhyme** also called *partial, near, slant, or off rhyme* is words which do not quite rhyme and so produce a sense of discordance, for example *soul* and *wall*

g. **Half rhyme** also called *consonance* is repetition of the same consonant sounds before and after different vowel, for example *groaned* and *groined*  

2. **Alliteration** primarily involves the repetition of the same or similar consonants. Alliteration is usually at the beginning of the words although this is not always so. Here example from one of old poems of end of the fourteenth century:

---

29 Mick Short, *Op. Cit.*, p. 113
In a summer season when soft was the sun,
I shope me in shrouds as I a shepe werè.

Here clearly seen the alliteration, the repetition of the /s/ sound at the words *summer*, *season*, *soft* and *sun* in the first line and the /sh/ sound of the words *shope*, *shrouds* and *shepe* in the second.

3. Assonance is the term traditionally reserved for patterns of repetition between vowel sounds. This generally takes place at the end of lines, but necessarily so. Two lines from Marlowe's poem 'The Passionate Shepherd' is the example:

Come live with me and be my love
And we will all the pleasures prove

At the first line, the initial /l/ sound repeats at /lɪv/, /wɪd/ and /wɪl/
and the initial /ʌ/ sound seen in /ʌm/ and /ʌv/.

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32 *Ibid*, p. 111
A. Introduction

After analyzing the texts uttered by the leading characters in Macbeth, the writer found forty items that consist of sound patterning: rhyme, alliteration, and assonance. They scattered from Act One until Act Five. After that, the writer describes sound and phonetic notation of them. Finally, the writer makes a table that maps sound patterning that depicted by a main character at what act, what scene, and what line it found.


B. Result of the Research

1. Macbeth

   a. Act One, Scene Three, Line 81-82

      Into the air; and what seemed corporal melted
      As breath into the wind. Would they had stayed!

      Melted and stayed depicted as end rhyme. The two words have final
      /d/ sounds. Its IPA symbol is [d].

   b. Act One, Scene Three, Line 147-148

      Come what come may,
      Time and the hour runs through the roughest day.
May at the end of the first has the same final /eɪ/ sound with day in the second. It called masculine or strong rhyme. Its phonetic symbol is [eɪ].

c. Act One, Scene Four, Line 50-54

The Prince of Cumberland! That is a step
On which I must fall down, or else o’erleap,
For in my way it lies. Stars, hide your fires,
Let not light see my black and deep desires;
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see
[Exit

Step and o’erleap have a sense of the same /p/ sounds, can be categorized as imperfect rhyme. The IPA symbol is [p]. Fires and desires have the similarity of /s/ sound at the end, which is known as end rhyme. The IPA symbol is [s]. Masculine rhyme also occurs in words be and see. Its IPA symbol is [i:].

Assonance of /aɪ/ sound occurs in words I, my, lies, hide, fires, light, desires, eye, and eye. Its IPA symbol is [aɪ].

Alliteration of /m/ sound occurs at first syllable in words must, my, and my. The IPA symbol is [m].

Alliteration of /f/ sound occurs at the beginning syllable in words fall, for, fires, and fears. The IPA symbol is [f].

Alliteration of /d/ sound occurs in the first syllable of words down, deep, desires, and done. Its IPA symbol is [d].
Alliteration of /w/ sound occurs at the first of words: which, which, and when. The IPA symbol is [w].

d. Act Two, Scene One, Line 60-65

Which now suits with it. While I threat, he lives;
Words to the heat of deeds too cold breath gives.

[A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan, for it is a knell
That summons thee to heaven, or to hell.

[Exit

End rhyme is represented in words lives and gives, they are rhyme for the sound /s/, its IPA symbol is [s]. Masculine rhyme occurs at words knell and hell those have /l/ sound at the end. The IPA symbol is [l].

e. Act Three, Scene One, Line 140-141

It is concluded. Banquo, thy soul’s flight,
If it find heaven, must find it tonight.

[Exit

Rhyme happens at the final /l/ sound of words flight and tonight called feminine rhyme. The IPA symbol is [l].

f. Act Three, Scene Four, Line 23-24

But now I am cabined, cribbed, confined, bound in
To saucy doubts and fears. But Banquo’s safe?

Alliteration of /k/ sound here happens in first syllable of word cabined,
cribbed, and confined. Its IPA symbol is [k].
Alliteration of /b/ sounds heard at the first of words: *but*, *bound*, *but*, and *Banquo*. The symbol represents the voiced, bilabial, plosive consonant sound heard in *back*, *cabin*, and *cab*. The IPA symbol is [b].

g. Act Four, Scene One, Line 94-101

That will never be:
Who can impress the forest; bid the *tree*  
Unfix his earth-bound root? Sweet bodements! *Good*
Rebellious dead, rise never till the *wood*  
Of Birnam rise; and our high-placed *Macbeth* 
Shall live the lease of Nature, pay his *breath*  
To time and mortal custom. Yet my *heart*  
Throbs to know one thing: tell me, if you *art*  

Rhyme happens in words: *be* and *tree* is masculine rhyme, it has similar /iː/ sound. Its IPA symbol is [iː]. *Good* and *wood* are end rhyme because they have /d/ similar sound. The IPA symbol is [d].  

*Macbeth* and *breath* are end rhyme because they have similar /θ/ sound. Its IPA symbol is [θ]. End rhyme occurs at words *heart* and *art* those have similar /t/ sound. The IPA symbol is [t].

h. Act Five, Scene Three, Line 9-10

The mind I sway by and the heart I *bear*  
Shall never sag with doubt nor shake with *fear*.

*Bear* and *fear* are end rhyme. They are rhyme for the same /iː/ sound.  

Its IPA symbol is [r].

i. Act Five, Scene Three, Line 59-60

I will not be afraid of death and *bane*  
Till Birnam forest come to *Dunsinane*.

*[Exeunt all but Doctor*
Imperfect rhyme happens in final sound of words *bane* and *Dunsinane*. They have two similar /n/ sound but the syllable of two words are different. The IPA symbol is [n].

j. Act Five, Scene Five, Line 42-52

I pull in my resolution, and *begin* To doubt th' equivocation of the *fiend,* That lies like truth: 'Fear not, till Birnam *wood* Do come to Dunsinane'; and now a *wood* Comes toward Dunsinane. Arm, arm, and out! If this which he avouches does *appear,* There is nor flying hence, nor tarrying *here.* I' gin to be aweary of the *sun,* And wish th' estate o' the world were now *undone.* Ring the alarum bell! Blow wind! come *wrack!* At least we'll die with harness on our *back.*

[Exeunt]

The words *begin* to *fiend* are imperfect rhyme. End rhyme occurs at *wood* to *wood* those have initial /d/ sound. The IPA symbol is [d]. End rhyme is represented at words *appear* to *here* through the same /t/ sound. The IPA symbol is [r]. Imperfect rhyme reflects at words *sun* to *undone.* End rhyme occurs at words *wrack* to *back.* They are rhyme at sound /k/. Its IPA symbol is [k].

k. Act Five, Scene Seven, Line 13-14

But swords I smile at, weapons laugh to *scorn,* Brandished by man that's of a woman *born.*

[Exit]

End rhyme occurs at the ending sound /n/ of words *scorn* and *born.* Its IPA symbol is [n].
2. Lady Macbeth

a. Act One, Scene Five, Line 21-22

That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.

Alliteration of /\w/ sound presents in the first syllable of words
wouldst, wouldst, wouldst, wrongly, and win. Its IPA symbol is \[w\].

b. Act One, Scene Seven, Line 49-51

When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man.

The alliteration of /\w/ sound occurs in the first syllable of words when
and what. The phonetic notation is \[w\].

Alliteration of /\w/ sound also occurs in beginning of words were,
were, and would. The IPA symbol is \[w\].

Alliteration of /\m/ sound happens at the first syllable of man, more,
much, more, and man. Its IPA symbol is \[m\].

c. Act Three, Scene Two, Line 4-7

Nought’s had, all’s spent,
Where our desire is got without content.
’Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Imperfect rhyme happens in words spent and content and it also occurs
in words desire and joy.

Alliteration of /\d/ sound occurs in first word of desire, destroy,
destruction, dwell, and doubtful. The IPA symbol is \[d\].
3. Duncan

a. Act One, Scene Two, Line 1-2

What bloody man is that? He can report,
As seemeth by his plight, of the revolt

The words report and revolt are rhyme even though not so exactly but
have identical sound between report and revolt. It called imperfect
rhyme. The /r/ sound at the first opposed with the /v/ sound at the
second as the /r/ sound and the /v/ sound are opposed but the /c/ and /v/
have the similar sound.

b. Act One, Scene Two, Line 44-45

So well thy words become thee as thy wounds,
They smack of honour both. Go get him surgeons.

[Exit Captain

The sounds of wounds and surgeons in the sense have almost identical
sounds so they are imperfect rhyme.

c. Act One, Scene Two, Line 64-65

Go pronounce his present death,
And with his former title greet Macbeth.

Rhyme of /th/ final sound in words death and Macbeth are similar. This
symbol represents the voiceless, dental or interdental, fricative
consonant sound heard in thin, ether, and smooth. Its IPA symbol is

[θ].

d. Act One, Scene Four, Line 19-20

Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

Say and pay represent the similar /ei/ ending sound, which is called as masculine rhyme. The IPA symbol is [ei]. Alliteration of /m/ sound occurs in words might, mine, more and more. Its IPA symbol is [m].

4. Malcolm

a. Act Four, Scene Three, Line 45-49

When I shall tread upon the tyrant’s head
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.

Alliteration of /ʃ/ sound hears in the beginning of words: shall, shall and shall. Its IPA symbol is [ʃ].

Alliteration of /s/ sound shows at the first of words: sword, suffer, sundry, and succeed. The IPA symbol is [s].

b. Act Four, Scene Three, Line 209-210

Give sorrow words. The grief that does not speak
Whispers the o’erfraught heart and bids it break.

Speak and break give a representation of end rhyme. They are rhyme at /k/ sound and have a symbol in IPA as [k].

5. Macduff

Act Five, Scene Six, Line 9-10

Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

[Exeunt. Alarums]
End rhyme represents in the final /θ/ sound of words breath and death. Its IPA symbol is [θ].

6. Banquo

Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,

Alliteration of /ð/ sound happens in the beginning words of their, thee, and that. Its IPA symbol is [ð].

Alliteration of /t/ sound presents at first of words take and too. The IPA symbol is [t].

Alliteration of /l/ sound occurs in first words of lies, like, and lead. Its IPA symbol is [l].

Assonance of /ay/ sound occurs in words lies and like. Its IPA symbol is [aɪ].

7. First Witch

a. Act One, Scene One, Line 1-2

When shall we three meet again?
In thunder, lightning or in rain?

Again and rain are end rhyme because they have the same two final sounds: /em/.

b. Act One, Scene Three, Line 9-10

But in a sieve 'll thither sail,
And, like a rat without a tail,

The words sail and tail are weak or feminine rhyme. The /el/ sound in two words are similar either the /l/ sound.
c. Act One, Scene Three, Line 18-25

I'll drain him dry as hay;
Sleep shall neither night nor day
Hang upon his penthouse lid;
He shall live a man forbid.
Weary sev'n-nights nine times nine
Shall he dwindle, peak, and pine.
Though his bark cannot be lost,
Yet is shall be tempest-tossed.

The representation of masculine rhyme occurs at the last words hay and day. They have the same /eI/ sound. Its IPA symbol is [eI]. Words lid and forbid are imperfect rhyme. Their similarity lies at /d/ sound. Its IPA symbol is [d]. End rhyme is represented at words nine and pine those have similar /n/ sound. The IPA symbol for that is [n]. Words lost and tossèd are imperfect rhyme.

d. Act One, Scene Three, Line 28-29

Here I have a pilot's thumb,
Wrecked as homeward he did come.

Here eye rhyme reveals in the final words of thumb and come. They have initial /m/ sound. Its IPA symbol is [m].

e. Act Four, Scene One, Line 4-9

Round about the cauldron go;
In the poison'd entrail throw,
Toad that under cold stone
Days and nights hast thirty-one
Sweltered venom sleeping got,
Boil thou first I'the charmed pot.
Imperfect rhyme occurs in words *go* and *throw*. Masculine rhyme also happens in words *got* and *pot*. The two words have the same /ɔ/ sound.

The IPA symbol is [t].

f. Act Four, Scene One, Line 127-132

Come, sisters, cheer we up his *sprites*.
And show the best of our *delight*.
I'll charm the air to give a *sound*,
While you perform your antic *round*,
That this great king may kindly *say*
Our duties did his welcome *pay*.

Imperfect rhyme occurs in words: *sprites* and *delight*. Words *sound* and *round* are end rhyme. Words *say* and *pay* are masculine or strong rhyme. They have similar /ɔ/ sound. The IPA symbol is [ɔi].

8. Second Witch

a. Act One, Scene One, Line 3-4

When the hurlyburly's *done*,
When the battle's lost and *won*.

*Done* and *won* rhyme because at the end of the lines have the same two final sounds: /n/. The /n/ symbol represents a sound commonly known as the "short" /u/, as in *up* and *love*. It is typically a low, central vowel formed with relatively lax tongue muscles and with unrounded lips. The IPA symbol is [ʌ]. The /n/ sound at the end of the words is the voiced, alveolar, nasal, consonant sound. Its IPA symbol is [n].
b. Act Four, Scene One, Line 12-19

Fillet of a fenny snake;
In the caldron boil and bake:
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Here we can see eye rhyme at the final sound of words snake and bake, frog and dog, sting and wing, and trouble and bubble.

c. Act Four, Scene One, Line 37-38

Cool it with a baboon's blood,
Then the charm is firm and good.

Even though blood and good have the same final sound, they are imperfect rhyme.

d. Act Four, Scene One, Line 44-47

By the pricking of my thumbs,
Something wicked this may comes;
Open, locks,
Whoever knocks.

Thumbs and come are imperfect rhyme and masculine rhyme occurs in locks and knocks.

9. Third Witch

a. Act One, Scene Three, Line 30-31

A drum, a drum!
Macbeth doth come.
All in the first and *come* in the second have identical /m/ sound can be categorized as eye rhyme. The IPA symbol is [m].

b. Act Four, Scene One, Line 22-34

Scale of dragon, tooth of *wolf*;
Witches’ mummy; maw and *gulf*
Of the ravined salt-sea *shark*;
Root of hemlock dug i’the *dark*;
Liver of blaspheming *Jew*;
Gall of goat, and slips of *yew*
Slivered in the moon’s *eclipse*;
Nose of Turk, and Tartar’s *lips*;
Finger of birth-strangled babe
Ditch-delivered by a *drab*.
Make the gruel thick and *slab*:
Add there to a tiger’s *chaudron*.
For th’ ingredient of our *cauldron*.

Eye rhyme happens in words *wolf* and *gulf*. End rhyme occurs in words *shark* and *dark*. Masculine rhyme is presented in words *Jew* and *yew*. Imperfect rhyme reflects at words *eclipse* and *lips*. End rhyme shown in words *drab* and *slab* and *chaudron* and *cauldron* have feminine rhyme.

10. All

a. Act One, Scene One, Line 10-11

*Fair* is *foul*, and *foul* is *fair*:
Hover through the *fog* and *filthy air*.

*[Exit]*

Here end rhyme appears in the final two syllables in words *fair* and *air*. Words *fair*, *foul*, *foul*, and *fair* at the first line and *fog* and *filthy* at the second categorized as alliteration because the /f/ sound repeated at
the beginning of the words. This symbol represents the voiceless, labiodental, fricative consonant sound heard in *fit*, *differ*, and *puff*. Its IPA symbol is [f].

b. Act One, Scene Three, Line 32-36

The Weird Sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.

Here end rhyme occurs in words *hand* and *land* at the first and second lines and end rhyme at words *mine* and *nine* at the forth and fifth lines.

Alliteration of /θ/ sound occurs in words *the*, *thus*, *thine*. Its IPA symbol is [θ]. The alliteration of /θ/ sound occurs in words *thrice*, *thrice*, and *thrice*. The IPA symbol is [θ].

c. Act Four, Scene One, Line 10-11

Double, double, toil and *trouble*;
Fire burn, and cauldron *bubble*.

Words *trouble* and *bubble* have the similar ending sound can classified as rhyme.

b. Act Four, Scene One, Line 20-21

Double, double, toil and *trouble*;
Fire burn, and cauldron *bubble*.

Imperfect rhyme happens at the final sound of words *trouble* and *bubble*. 
c. Act Four, Scene One, Line 35-36

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Words trouble and bubble are imperfect rhyme because they have rather similar ending sound.

d. Act Four, Scene One, Line 110-111

Show his eyes, and grieve his heart;
Come like shadows, so depart.

Heart and depart are end rhyme because they have the same final sound.
Table of Kinds of Sound Patterning


<table>
<thead>
<tr>
<th>Leading Character</th>
<th>Act</th>
<th>Scene</th>
<th>Line</th>
<th>Sound Patterning</th>
<th>Corpus</th>
<th>Sound and Phonetic Notation</th>
</tr>
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</table>
| Macbeth          | 1   | 3     | 81-82| Rhyme             | Into the air; and what seemed corporal *melted*  
|                  |     |       |      |                   | As breath into the wind. Would they had *stayed!* | *Melted* and *stayed* depicted as end rhyme, they have two similar initial */d/ ending sound. Its IPA symbol is */d*.
| Macbeth          | 1   | 3     | 147-148| Rhyme          | Come what come *may*,  
|                  |     |       |      |                   | Time and the hour runs through the roughest *day*. | Words those classified as strong or masculine rhyme are *may* and *day*. They have the same */e/ sound at the end. The IPA symbol is */e*.
| Macbeth          | 1   | 4     | 50-54| Rhyme, Alliteration, and Assonance | The Prince of Cumberland! That is a *step*  
|                  |     |       |      |                   | On which I must fall down, or else *o'leap*,  
|                  |     |       |      |                   | For in *my* way it *lies*. *Stars*, *hide* your *fires*,  
|                  |     |       |      |                   | Let not *light* see *my* black and deep *desires*,  
|                  |     |       |      |                   | The *eye* wink at the hand, yet let that be *Which* the *eye* *fears*, when it is done, to *see*. | *Step* and *o'leap* are imperfect rhyme, they have the same */p/ sound. Its IPA symbol is */p*.
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|                  |     |       |      |                   | Assonance of */a/ sound shows on words: *i*, *my*, *lies*, *hide*, *fires*, *light*, *my*, *desires*, and *eye*. The symbol represents a sound commonly known as the "long" *i*, as heard in *ice*, *bite*, *pirate*, and *deny*. The IPA symbol is */a/.*
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Ring the alarum bell! Blow wind!  
Come *wrack*!  
At least we'll die with harness on  
our *back*.  

---

| Lady Macbeth | 1 | 7 | 49-51 | Alliteration | *When you durst do it, then you were*  
*man*;  
*And to be more than what you*  
*were, you would*  
*Be so much more the man.*  

- Alliteration of /w/ sound heard in the first of words: *when* and *what*. Its IPA symbol is [w].  
- Alliteration of /wa/ sound represents at the beginning of words: *were, were, and would*. The symbol represents the voiced, bilabial-velar semivowel heard in *west* and *away*. The IPA symbol is [w].  
- Alliteration of /m/ sound reflects the beginning of words *man, more, much, more, and man*. The symbol represents the voiced, bilabial, nasal consonant sound heard in *my, simmer, and him*. Its IPA symbol is [m].

| Lady Macbeth | 3 | 2 | 4-7 | Rhyme and Alliteration | Nought's had, all's *spent*,  
Where our *desire* is got without  
*content*.  
*Tis safer to be that which we  

- Imperfect rhyme occurs at words *spent* and *content* as occurs at words *destroy and joy*.  
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</tr>
<tr>
<td>64-64</td>
<td>Go pronounce his</td>
<td>Rhyme</td>
<td>death, And with his former title greet Macbeth</td>
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<td></td>
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<td></td>
<td>Rhyme of the /l/ sound at the end of words death and Macbeth are similar. This symbol represents the voiceless, dental or interdental, fricative consonant sound heard in thin, ether, and path. Its IPA symbol is [θ].</td>
</tr>
<tr>
<td>19-20</td>
<td>Might have been</td>
<td>Rhyme and</td>
<td>mine! Only I have left to say, More is thy due than more than all can pay.</td>
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<tr>
<td></td>
<td></td>
<td>Alliteration</td>
<td>Say is end rhyme to pay. Both words have two the same ending /ey/ sound. Its IPA symbol is [eɪ].</td>
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<td></td>
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<td></td>
<td>Alliteration of /m/ sound heard at the beginning of words: might, mine, more and more. That symbol represents the voiced, bilabial, nasal consonant sound heard in my, simmer, and him. Its IPA symbol is [m].</td>
</tr>
<tr>
<td>45-49</td>
<td>When I shall tread</td>
<td>Alliteration</td>
<td>upon the tyrant head Or wear it on my sword, yet my poor country Shall have more vices than it had before, More suffer, and more sundry ways than ever, By him that shall succeed.</td>
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<td>Alliteration of /ʃ/ sound shows at the beginning of words: shall, shall and shall. The IPA symbol is [ʃ].</td>
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<td></td>
<td>Alliteration of /s/ sound heard at the beginning of words: sword, suffer, sundry and succeed. The IPA symbol is [s].</td>
</tr>
<tr>
<td>209-210</td>
<td>Give sorrow words.</td>
<td>Rhyme</td>
<td>The griev that does not speak Whispers the o'er fraught heart and</td>
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<td></td>
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<td></td>
<td>Speak and break give a representation of end rhyme. They are rhyme at /kl/ sound and have a symbol in IPA as [k].</td>
</tr>
<tr>
<td>Character</td>
<td>Line</td>
<td>Syllable</td>
<td>Metrical</td>
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<tr>
<td>Macduff</td>
<td>5</td>
<td>6</td>
<td>9-10</td>
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<tr>
<td>Banquo</td>
<td>2</td>
<td>1</td>
<td>5-6</td>
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</tbody>
</table>
| First Witch| 1     | 1         | 1-2       | Rhyme     | When shall we three meet *again*? In thunder, lightning or in *rain*? | *Again* and *rain* are end rhyme because they have similar two ending sounds: /ey/. *
|            |       |           |           |           | - The /ey/ symbol represents a sound commonly known as the "long" *a* as in *aid*, *cape*, and *way*. The sound is typically a mid, front vowel, formed with relatively tense tongue muscles, and with the lips slightly more open and less spread. Its IPA symbol is [e] for monophthongal variant, [æ] for diphthongal one. *
|            |       |           |           |           | The /n/ symbol represents the voiced, alveolar, nasal consonant sound heard *now*, *sinner*, and *on*. Its IPA symbol is [n]. |
| First Witch| 1     | 3         | 9-10      | Rhyme     | But in sieve *I'll thither sail*, And, like a rat without a *tail*, | Two rhyming lines obviously seen in words *sail* and *tail*. *Sail* and *tail* have two similar ending sounds: sound /ey/ and /l/. *
|            |       |           |           |           | - Symbol /ey/ represents a sound commonly known as the "long" |
Hay and day are masculine because they have the same /ey/ sound at the end. The symbol represents the "long" a as in aid, cape, and way. The sound is typically a mid, front vowel. Its IPA symbol is [e] for monophthongal variant, [eɪ] for the diphthongal one.

Lid and forbid are imperfect even though they have the same /ɪd/ sound at the final. The IPA symbol is [d].

Nine and pine are end rhyme because they have the same two final ending /ɪn/ sound. Its IPA symbol is [n].

Lost and tossed are imperfect rhyme even they have two similar ending sound.

Words thumb and come can be classified as eye rhyme. Thumb and come have the same two final sounds: /m/. Its IPA symbol is [m]. The /m/ represents the voiced, bilabial, nasal consonant sound heard in my, simmer, and him. The IPA symbol is [m].

The words go and throw are imperfect rhyme. Masculine rhyme happens at words got and pot. The two words have two similar /t/ sound. The IPA symbol is [t].

Words sprites and delight are imperfect rhyme.

Words sound and round are end rhyme.

Words say and pay are masculine or strong rhyme. They have similar /ey/ sound. The IPA symbol is [eɪ].
<table>
<thead>
<tr>
<th>Second Witch</th>
<th>1</th>
<th>1</th>
<th>3-4</th>
<th>Rhyme</th>
<th>When the hurlyburly's done, When the battle's lost and won.</th>
<th><em>Done</em> and <em>won</em> have the same two final sounds: /^n/. The /^n/ symbol represents a sound commonly known as the &quot;short&quot; u, as in <em>up</em> and <em>love</em>. It is typically a low, central vowel formed with relatively lax tongue muscles and with unrounded lips. Its IPA symbol is [^]. The /m/ symbol represents the voiced, alveolar, nasal consonant sound heard in <em>now</em>, <em>sinner</em>, and <em>on</em>. The IPA symbol is [m].</th>
</tr>
</thead>
</table>
| Second Witch | 4 | 1 | 12-19 | Rhyme | Fillet of a fenny *snake*, In the cauldron boil and *bake*; Eye of newt, and toe of frog, Wool of bat, and tongue of dog, Adder's fork, and blind-worm's *sting*, Lizard's leg and howlet's *wing*, For a charm of powerful *trouble*, Like a hell-broth boil and *bubble*. | The words those have a quality of eye rhyme are:  
- *snake* and *bake*  
- *frog* and *dog*  
- *sting* and *wing*  
- *trouble* and *bubble*. |
| Second Witch | 4 | 1 | 37-38 | Rhyme | Cool it with a baboon's *blood*, Then the charm is firm and *good*. | Even though *blood* and *good* have the same final /d/ sound, they are imperfect rhyme. The IPA symbol is [d]. |
| Second Witch | 4 | 1 | 44-47 | Rhyme | By the pricking of my *thumbs*, Something wicked this way *comes*: Open, *locks*, Whoever *knocks*. | *Thumbs* and *comes* are imperfect rhyme. Masculine rhyme occurs in words *locks* to *knocks*. |
| Third Witch | 1 | 3 | 30-31 | Rhyme | A drum, a *drum*! Macbeth doth *come*. | *Drum* and *come* in the sense have similar /^m/ ending sound. Sound /^m/ at the end of *drum* and *come* is similar. The /^m/ represents a sound commonly known as the "short" u, as in *up* and *love*. It is typically a low, central vowel formed with relatively lax tongue muscles and with unrounded lips. The IPA symbol is [^]. The /m/ symbol represents the voiced, bilabial, nasal consonant sound heard in *my*, *sinner*, and *him*. Its IPA symbol is [m]. |
| Third Witch | 4 | 1 | 22-34 | Rhyme | Scale of dragon, tooth of *wolf*, Witches' mummy, *mew* and *gulf* | Eye rhyme happens at words *wolf* and *gulf*. End rhyme occurs at words *shark* and *dark*. |
Of the ravined salt-sea *shark*,
Root of hemlock digged i’ the *dark*,
Liver of blaspheming *Jew*;
Gall of goat, and slip of *yew*
Slivered in the moon’s *eclipse*;
Nose of Turk, and Tartar’s *lips*;
Ditch-delivered by a *drab*,
Make the gruel thick and *slab*;
Add the thereto a tiger’s *chaudron*
For th’ ingredient of our *cauldron*.

Masculine rhyme is presented at words *Jew* and *yew*.
Imperfect rhyme happens at words *eclipse to lips*.
End rhyme shown at words *drab* to *slab*.
Words *chaudron* to *cauldron* are feminine rhyme.

<table>
<thead>
<tr>
<th>Line</th>
<th>Syllables</th>
<th>Type</th>
<th>Phrases</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1 1</td>
<td>Rhyme and Alliteration</td>
<td>Fair is foul, and foul is fair; Hover through the fog and filthy air.</td>
<td>Words <em>fair</em> and <em>air</em> have the similar two syllables. It can be classified as end rhyme. Words <em>fair, foul, foul, and fair</em> at the first and <em>fog</em> and <em>filthy</em> at the second have alliteration of /f/ sound at the beginning. This symbol represents the voiceless, labiodental, fricative consonant sound heard in <em>fit, differ, and puff</em>. Its IPA symbol is [f].</td>
</tr>
<tr>
<td>I</td>
<td>1 3</td>
<td>Rhyme and Alliteration</td>
<td>The Weird Sisters: hand in <em>hand</em>, Posters of the sea and <em>land</em>, Thus do go about, about, Thrice to <em>thine</em>, and thrice to mine, And thrice again, to make up nine.</td>
<td>The words those end rhyme are <em>hand</em> and <em>land</em>. Words <em>mine</em> and <em>nine</em> are end rhyme. Alliteration of /θ/ sound appears in beginning of words: <em>the, thus, and thine</em>. Its IPA symbol is [θ]. Alliteration of /θ/ sound occurs at words <em>thrice, thrice, and thrice</em>. Its IPA symbol is [θ].</td>
</tr>
<tr>
<td>I</td>
<td>4 1</td>
<td>Rhyme</td>
<td>Double, double, toil and <em>trouble</em>; Fire burn, and cauldron <em>bubble</em>.</td>
<td><em>Trouble</em> and <em>bubble</em> are imperfect rhyme.</td>
</tr>
<tr>
<td>I</td>
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<td>Double, double, toil and <em>trouble</em>; Fire burn, and cauldron <em>bubble</em>.</td>
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<td><em>Trouble</em> and <em>bubble</em> are imperfect rhyme.</td>
</tr>
<tr>
<td>Rhyme</td>
<td>Show his eyes, and grieve his heart,</td>
<td>Heart and depart are end rhyme because they have the same final sound.</td>
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<tr>
<td></td>
<td>Come like shadows, so depart.</td>
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</tbody>
</table>

| 4     | 110-111 |
D. Discussion

Based on the results of the research, the writer can give description about three kinds of sound patterning employed by Shakespeare through his characters in Macbeth. Here are the descriptions:

1. Rhyme or rime

The use of rhyme in this play has several functions. It may describe as follow:

a. Indicating the end of a scene

When a main character speaks and his/ her lines consists of rhyme, it may indicate end of a scene and usually followed by exit of a character or more than one characters out of stage. In this way, Shakespeare gave stage direction at the play’s texts by using Exit if only one character goes out and Exeunt if more than one characters go out. This indication reflects in several lines, they are:

1. Act One, Scene One, Line 10-11

   All

   Fair is foul, and foul is fair:
   Hover through the fog and filthy air.
   [Exeunt

2. Act Two, Scene One, Line 60-65

   Macbeth

   Which now suits with it. While I threat, he lives;
   Words to the heat of deeds too cold breath gives.
   [A bell rings

   I go, and it is done; the bell invites me.
   Here it not, Duncan, it is a knell
That summons thee to heaven, or to hell.  

[Exit]

3. Act Three, Scene One, Line 140-141

Macbeth

It is concluded. Banquo, thy soul’s flight,  
If it find heaven, must find it out tonight.  

[Exit]

4. Act Five, Scene Three, Line 59-60

Macbeth

I will not be afraid of death and bane  
Till Birnam Forest come to Dunsinane.  

[Exeunt all but Doctor]

5. Act Five, Scene Five, Line 42-52

Macbeth

I pull in resolution, and begin  
To doubt th’ equivocation of that fiend  
That lies like truth: “Fear not, till Birnam wood  
Do come to Dunsinane”; and now a wood  
Comes towards Dunsinane. Arm, arm, and out!  
If this which he avouches does appear,  
There is no flying hence, nor tarrying here.  
I’gin to be aweary of the sun,  
And wish th’ estate o’ the world were not undone.  
Ring the alarum bell! Blow wind! Come wrack!  
At least we’ll die with harness on our back.  

[Exeunt]

6. Act Five, Scene Six, Line 9-10

Macduff

Make all our trumpets speak; give them all breath,  
Those clamorous harbingers of blood and death.  

[Exeunt. Alarums]
7. Act Five, Scene Seven, Line 13-14

Macbeth

But sword I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born.

[Exit

b. Adding the enjoyment of poetry in the play

When one word rhymes with another, we usually experience pleasure in finding harmony and order between the two. The echoing of two similar ending sounds adds to our enjoyment of the poetry in the play. The use of identical sounds at the end makes the lines easily to remember. That is adding to audience’s memory. It takes the lines ear-catching. Four lines at the beginning at the play are the example:

Act One, Scene One

First Witch

When shall we three meet again?
In thunder, lightning or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

c. Reinforcing the situation and circumstance of a scene

For example in Act Four, Scene One. Stage direction is like this: A house in Forres. In the middle a boiling cauldron. Thunder. Enter Three Witches.
First Witch

Round about the cauldron go;
In the poisoned entrails throw.
Toad that under cold stone
Days and nights hast thirty-one
Sweltered venom sleeping got,
Boil thou first i’the charmed pot.

All

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Second Witch

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Alder’s fork, and blind-worm’s sting,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

All

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Third Witch

Scale of dragon, tooth of wolf;
Witches’ mummy: maw and gulf
Of the ravined salt-sea shark;
Root of hemlock digged i’the dark;
Liver of blaspheming Jew;
Gall of goat, and slip of yew
Slivered in the moon’s eclipse;
Nose of Turk, and Tartar’s lips;
Finger of birth-strangled babe
Ditch-delivered by a drab,
Make the gruel thick and slab:
Add thereto a tiger’s chaudron
For th’ingredient of our cauldron.

All

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Second Witch

Cool it with a baboon’s blood,
Then the charm is firm and good.

From Line 4-38, Three Witches, one by one, speak in rhyming lines. In this scene, located at Forres, they make their magic spell into cauldron that consists of many things derived from parts of animal bodies and herbs. Most of that animals and herbs thought to be poisonous. It is commonly known that witch usually makes such liquid for her purposes. For example: to cause some one’s death by pouring this liquid in to his/her drink. In order to make this liquid more powerful, they give magic spell during the process of making it. Their malignant activity enhance by using rhyming lines.

2. Alliteration

Beside for the aesthetic pleasure to the reader or audience, the use of alliteration in the lines of this play may create reference to theme of the play or try to make the sounds of words emphasize the meaning in some way. Here is the example:

Act One, Scene One, Line 10-11
All

*Fair is foul, and foul is fair:*
Hover through the *fog* and *filthy air.*

Repetition of sound /fl/ at the beginning of words *fair, foul, fog,* and *filthy* and the meaning of these words enacts the whole atmosphere of the play: the disorder caused by Macbeth by killing the legitimate ruler. At first, Macbeth is a loyal army leader to Duncan but at the end, he becomes a traitor and untrustworthy by doing every things to preserve his power. It makes the order becoming worse. Macbeth’s deeds associated to Witches’ lines which are represent the forces of evil show the disturbance of order through their speak: the things which normal people regard as good have becomes evil to them.

3. Assonance

Assonance has the same function with rhyme and alliteration, for the pleasure in which the ear wants to hear and emphasize the meaning in some way by the sounds. The example is:

Act One, Scene Four, Line 50-54

Macbeth [Aside]

The Prince of Cumberland! That is a step
On which I must fall down, or else o'erleap,
For in *my* way it *lies.* Stars, *hide* your *fires*
Let not *light* see my deep *desires.*

Notice the repetition of the same /ay/ sound at the first of words *I, my, lies,* *hide, fires, light,* and *desires.* Besides having the same assonance sound that makes harmony in e.r.s, the meaning of these words are also symbolize
Macbeth’s destructive ambition after he heard Malcolm is becoming the heir of Scotland throne.

As far as the writer's examination, the use of sound patterning within the lines of main characters from Act One until Act Five can be described as follow:

1. Macbeth, when he speaks, and his lines consist of
   a. rhyme are ten corpora
   b. alliteration are three corpora
   c. assonance is one corpus
2. Lady macbeth. Her lines those have
   a. rhyme is one corpus
   b. alliteration are three corpus
3. Duncan. Duncan’s utterances those have
   a. rhyme are three corpora
   b. alliteration is one corpus
4. Malcolm. His lines those have
   a. rhyme is one corpus
   b. alliteration is one corpus
5. Macduff's lines which present rhyme only one corpus
6. Banquo. His lines which have
   a. alliteration is one corpus
   b. assonance is one corpus
7. First Witch’ lines those rhyme are six corpora
8. Second Witch’ lines which rhyme are four corpora

9. Third Witch’ line have rhyme at two corpora

10. All Three Witches speak in

   a. rhyme in six corpora

   b. alliteration in two corpora
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Drama as a work of art has its specific characteristic. Different from poetry and novel, drama is the most immediate and intense of literature. It is immediate because it is performed and intense because it is short. The impact of drama is direct to the spectators. The spectators see action through actors' activities at the stage, they see what is done and what is said. The response of the spectators when drama is performed is directly upon their senses. When we read a work of prose such as novel, it may tells us what a character looks like in one paragraph, how he/she behaves or moves in a second, what he/she says in a third, and how the other characters' responses in a forth. Drama performance presents all this material at once directly.

Each playwright has one characteristic that differentiates his works with the others. William Shakespeare preferred to write his plays' dialogue in poetic form such as the use of line arrangement, the use sound and rhythm, the use of change prose to verse, the use of different kinds of figurative language, and so forth.

One of poetic aspects amazedly used frequently by Shakespeare that resembles in Macbeth is sound patterning. There are numerous lines in this play consist of rhyme, alliteration, and assonance. The use of this poetic aspect in a drama makes the audience enjoy the theme presented within the story and the need of the hearer to the harmony on one occasion. It also helps the audience in understanding
about atmosphere of a play better. Sounds of words uttered by a character in the line have a close relationship to the meanings. Every word are both a sound and a meaning, we cannot separate one by one. Sounds may enact meanings, and we can hear the meaning in the sounds. That is the richness of Shakespearean Drama.

In this tragedy, Macbeth as a central figure has a large passage of verse, and his verse has a great presentation of sound patterning. Composition of lines those consist sound patterning uttered by Macbeth is more richly plentiful than the other leading characters do. The other main characters mentioned above also have sound patterning in their lines, but less than Macbeth. Shakespeare brought the audience's attention to the theatricality of his work through its leading character's words which are tend to poetic, beside makes the play more lively and enjoyable, finally it draws to understanding the theme conveyed in the play.

B. Suggestions

Through his extraordinary literary works especially in his plays, William Shakespeare provided all material to the researcher who wants to scrutinize the language employed by him. It may a number of different varieties of subject from the themes and issues conveyed through the story, characters and their language, plot and its development and construction, the use of imageries and figurative languages within the dialogue of the characters, the use of devices of sound in the line, and so forth.
Analysis of sound patterning in the lines uttered by some leading characters and its functions is like a drop of water from the deep ocean of poetic aspects that can be explored in Macbeth. Related to that, it is going to be more excellent if this research also exploit about figurative language in the lines uttered by main characters in Macbeth. Figurative language is a wide range from simile, metaphor, conceit, personification, symbol, image, paradox, to ambiguity. Same of the use of sound patterning in the play's dialogue, the use of figurative language may have function that make the play powerful.
BIBLIOGRAPHY


