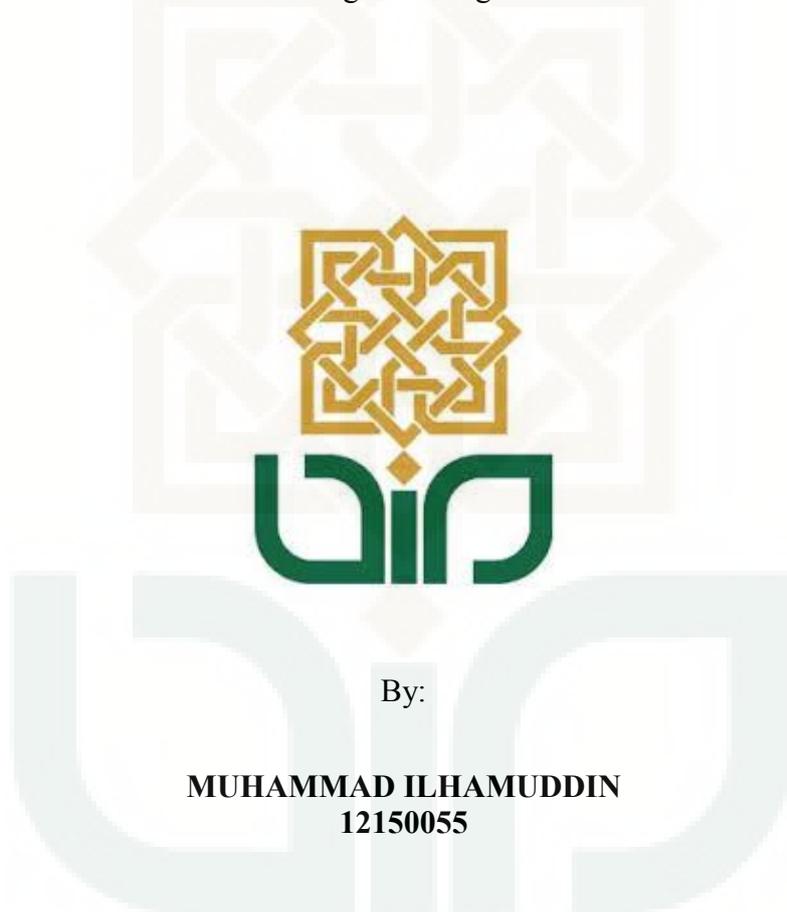


**STYLISTIC ANALYSIS OF SIR WALTER RALEGH'S**

**“WHAT IS OUR LIFE?”**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining  
the Bachelor Degree in English Literature



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saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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## MOTTO

“Never explain yourself to anyone,  
because the one who likes you would not  
need it, and the one dislikes you wouldn't  
believe it”

-Ali ibn Abi Talib-

## DEDICATION

I dedicate my graduating paper to:

1. my beloved parents,
2. my big family,
3. my honorable lecturers, especially the charming one, Mrs. Jiah Fauziah  
(almh), who encouraged me to arrange this graduating paper,
4. English Literature Department,
5. all my friends,
6. people who struggle peace,
7. people who live their life wisely.

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10. My partners in Matan Sleman and PAC GP Ansor Jogonalan.

Furthermore, the researcher recognizes that this graduating paper is far from perfection due to the limited knowledge. Therefore, criticism and suggestion are needed to complete this graduating paper. Besides, the researcher hopes that all parties whom the researcher has mentioned in this paper achieve rewards from God. Last, this graduating paper can be, hopefully, useful for others.

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## Abstract

This research aims to describe the special features of the poet's language style in Sir Walter Raleigh's "What Is Our Life?". Raleigh's "What Is Our Life?" is a short, compressed and intense poem that portrays life as the central theme. Life, in the poem, is compared to the play in the theatre inside the form of expression of the poem. The shortness and intensification of the poem are explored to get the special features of the poet's language style from the characteristics of the poem. In conducting the research, the researcher applies stylistic theory. This research is categorized as qualitative research with objective-descriptive approach as the method of analysis and close reading as the data collection technique. The result of discussion shows that the special features of the poet's language style are presented through variations of different word order, turning over units to form sentence and turning on the atmosphere image of thought or the poet's message. Furthermore, the special features of the poet's language style are also influenced by Raleigh's skill and carefulness in utilizing poetic devices. These devices, then, are explored to get clarity, fulfill the poetic element, and stick out important words.

**Keywords:** *life, style, special features, language style.*

## Abstrak

Penelitian ini bertujuan untuk menggambarkan ciri-ciri khusus gaya bahasa penyair pada karya Sir Walter Raleigh yang berjudul “What Is Our Life?”. “What Is Our Life?”nya Raleigh merupakan sebuah puisi yang pendek, singkat dan padat yang melukiskan kehidupan sebagai tema pokoknya. Dalam puisi ini, kehidupan dibandingkan terhadap sebuah lakon drama di atas panggung dalam bentuk ekspresi puisi. Kependekan dan kepadatan puisi ini dieksplorasi untuk mendapatkan ciri-ciri khusus gaya bahasa penyair dari karakteristik-karakteristik puisi. Peneliti menggunakan teori stilistika dalam penelitian ini. Penelitian ini merupakan penelitian kualitatif dengan pendekatan objektif-deskriptif sebagai metode analisis data dan *close reading* sebagai metode pengumpulan data. Hasil dari penelitian ini menunjukkan bahwa ciri-ciri khusus gaya bahasa penyair ditampilkan melalui variasi-variasi penyusunan kata yang berbeda-beda, membolak-balikkan satuan-satuan untuk membentuk kalimat dan menghidupkan gambaran suasana pikiran atau pesan penyair. Terlebih, ciri-ciri khusus gaya bahasa penyair juga dipengaruhi kecakapan dan kehati-hatiannya dalam memanfaatkan perangkat-perangkat kepuhitan. Perangkat-perangkat ini kemudian dieksplorasi untuk memberikan kejelasan, memenuhi elemen kepuhitan, dan menonjolkan kata-kata yang penting.

**Kata kunci:** *kehidupan, gaya, ciri-ciri khusus, gaya bahasa.*

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

What life is and what life means are never-ending questions. The discussion about life is made in many studies, such as philosophy, and religions, but results in their own aspects which are different from each other. Furthermore, to discuss this term, some intellectuals try to define or portray it in their works, whether in their books or magnum opuses such as John Clare's "What is Life?". The results similarly tend to be still subjective. Above all, discussing life is as complicated as undergoing it. As a consequence, it is better to appreciate those who have answered the questions than to leave all alone.

The term *life*, according to Neufeldt, refers to the period from birth to death; the experience or state of being alive (1995: 780). Still, Hornby defines it as the ability to grow and produce new forms that distinguishes living animals and plants from dead ones and from rocks, metals, etc (1995: 680). Besides, some symbols also represent life such as yin-yang and the tree of life. The definition, indeed, will vary also between studies and religions. This condition takes place because the studies are imposed to be objective, justifiable and methodical, while religions lead us, as the followers, to believe the tenets. The discussion of life, nevertheless, often takes more care of its origin, purpose and fate. Indeed, this will also lead to an end that varies between studies and religions, or even cultures.

In literature, life also becomes one of central themes. It becomes a mirror in creating literary texts. Although literature contains fictive and imaginative values that reflect reality of life, it should not be made haphazardly. Like in a fiction, the characterization should be lifelikeness. Thus, a character could be natural and relevant if it reflects and has resemblance with the real life. Furthermore, poetry, another genre of literature, often uses life, instead of death, war, love, and so on, as a theme with various problems as its topic. It is indicated by Abrams that life or *carpe diem* is common in lyric poems (2009 :205). Moreover, many poems, with a topic such as the definition of life or *carpe diem*, are plentiful. Of them are A. E. Housman's "Loveliest of Trees", Robert Herrick's "To the Virgins, to Make Much of Time", Andrew Marvell's "To His Coy Mistress" and Sir Walter Raleigh's "What is Our Life?."

Here, the researcher takes poetry as the object of the research. Poetry has not only rhythmical verses but also a simple form in depicting its wide meaning. These two characteristics differ poetry from other literary works –prose and drama. Although the form of poetry is a simple one, it does not limit the interpretation of its meaning because the meaning is not treated as literal, but rather with its literary devices. Poetry itself is something difficultly best-described because no single definition can match with other's definitions about poetry, like St Augustine's words –"If not asked, I know; if you asked me, I know not" (Hudson, 1913: 82). Of course, every critic and poet has their own definition. However, the obvious thing is that poetry is a portrayal of the author's possessions, whether they are mind, feeling, emotion, or any others.

Therefore, the researcher chooses a life-themed poetry as the object in this research due to some reasons. First, a life-themed poetry is a kind of poetry that is a lot created from age to age. These poems are from various topics of life. Second, a life-themed poetry is a portrayal of author's reflective thoughts that intends to depict life. Third, a life-themed poetry gives us an important image of life. The image can be our consideration to live our life wisely. In addition, the writer takes Sir Walter Raleigh's "What is Our Life?" as the material instead of any other of his poems. It is because that this poem is his last poem that can portray life as his last intention (Abrams, 1979: 878). This poem is also written in the jail when he had to face his death by the King James.

"What is Our Life?" is a short poem, ten lines, that tries to depict what life is. Raleigh tries to contemplate life and mortality through this poetry with his world of a poet. He compares life with a play, a drama in the stage. Here, Raleigh depicts the beginning and the end of life, with what to do and who the participants are, as well as the onlookers. The poet, Sir Walter Raleigh, on the other hand, was a versatile one. He was a soldier, courtier, philosopher, explorer and colonist, student of science, historian, and poet (Abrams, 1979: 878). His brilliant talent, then, led him to his great favor with Queen Elizabeth, interrupted in 1592 when he seduced, and then married, one of her ladies-in-waiting (1979: 878). Although he had a great life, he died executed by the later King James. King James threw him into the Tower of London in 1603. In 1618, James, bowing to Spanish pressure, had Raleigh executed on the old treason charge (Abrams, 1979: 878).

In the Koran, life is also portrayed in surah al An'am in the verse 32.

○ وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا لَعِبٌ وَلَهْوٌ صَلَىٰ وَاللَّذَّاتُ الْآخِرَةُ خَيْرٌ لِّلَّذِينَ يَتَّقُونَ فَمَا أَفَلَا تَعْقِلُونَ

*What is the life of this world but play and amusement? But best is the home in the Hereafter, for those who are righteous. Will ye not then understand? (Ali, 1996: 131).*

This verse can be resembled to the poem, for both share the same idea. The resemblance of the world to play is depicted in some aspects. The lifetime in this world is short as the length of the time of a play. Similar to a play, which contains of pleasure and tiredness, the world is also a combination of sweetness and bitterness. Last, some neglectful people take playing a play as their business, like in the world.

Thus, if the life of this world does not be considered as a field for the coming world, it becomes a play and people act as the characters. After some while, all the clothings and functions will be set aside and these people actually find out that it has been only a play. In short, the verse above is as if it tells that this world, without observing the next world, is dangerous; but if this world is used as a passway, toward next world, it can be a place to reach the blesses in the Hereafter.

“My thesis is that the age’s imprint in a poem is not to be traced to the poet but to the language. The real history of poetry is, I believe, the history of the changes in the kind of language in which successive poems have been written. And it is these changes of language only that are due to the pressure of social and intellectual tendencies.” F. W. Bateson (as cited in Wellek and Warren, 1949: 177)

The argument above tells, as Wellek and Warren said, that F. W. Bateson has argued literature is a part of the general history of language and is completely dependent on it (1949: 177). Thus, language and its development influences the literature in every work. Literature, in other words, is the selection of appropriate words in expressing the intentions of literature with various styles and manners. All literary texts then are depicted in their various forms, whether they are in lyric or short story forms, which, beyond those forms, lie 'the content' or subject matter narrated with their unique styles.

Style itself is a distinguishing thing every author makes through the uniqueness in their works. It, in literary texts, marks a recognition to its author characteristic. Etymologically, the word style derives from the Latin *stilus* which was an ancient writing implement (Malmkjær, 2002: 518). According to Abrams and Harpham, style has been defined as the manner of linguistic expression in prose or verse (2009: 349). Furthermore, Riffaterre states that style is that expressive or emotive element of language which is added to the neutral presentation of the message itself (1971: 30). Thus, style refers to the use of elements of language –words, phrase, sentences, etc– containing expressive and emotive values. Moreover, style is the base of the stylistic study.

As the base of the stylistic study, style in the poem can be traced through its characteristics in the poetic impression and the message itself. The characteristics, then, become one of the special features of the poet's language style. Furthermore, the special features of the poet can be seen from the way the poet composes his poem. In this regard, deviations, selection of words and

structures, variations of different word orders compose an impression that becomes the special features of the poet's language style.

Leech (1969: 27) proposes that a respected literary style is one in which each choice of vocabulary grammar is arrived at by exercises of the writer's judgment and sensibility. It indicates that style appears from the writer's carefulness in choosing his words and its structure in deploying a literary text. Thus, the word choices are very important in a literary text. For the writer, to deliver his intentions or messages in a literary text is strongly influenced by his word choices so that it is interesting to analyze the word choices or style of the writer.

Furthermore, based on the exploration above, this research is conducted with the study of stylistics. Since Roman Jakobson's *Closing Statement* in 1958 became the manifesto of stylistic studies, the study of stylistics, nowadays, is getting more and more flourishing. One important thing that stylistics has is that it links various schools or branches of linguistic together and literary criticism. The discussion of stylistics, furthermore, will be much more relation of language and literature. This is strengthened by Malmkjær that stylistic analysis can be said to have a twofold function: one literary interpretative and one grammatically pedagogical (2002: 517-18).

Related to poetry in the stylistic study, the most basic and enduring definition of poetry is that the poem, unlike any other assembly of words, supplements the use of grammar and syntax with another system of organization:

the poetic line (Bradford, 1997: 14). Furthermore, to analyze poetry, it should be noticed that in every poetry, there are the language, the form and the content of poetry that build the poetry so that it has implied meanings. Thus, analyzing poetry with stylistics should notice the poetry (language, form and content) with the systems that build it (grammar, syntax and poetic line).

We have said that literature is an interpretation of life as life shapes itself in the mind of interpreter (Hudson, 1913: 85). What Hudson intends to say is that literature, including poetry, should be seen in the contents of its form. His argument, furthermore, explicitly describes this idea. What does this imply? It implies that poetry, specifically so termed, is a particular kind of art; that it arises only when the poetic qualities of imagination and feeling are embodied in a certain form of expression (1913: 87).

What is interesting from Hudson's words is what he means with 'a certain form of expression'; what lies beyond that form; and how to identify that form. These questions lead to think what we should do in analyzing the expression in that form. In their book, Altenbernd and Lewis give an explanation about this. Because poetry is compressed and intense, and because it communicates in many ways at once, the poet chooses his words with great care (1966: 9). This indicates that 'the form' of 'expression' words are chosen with great care and should also be analyzed with great care. Thus, 'the form' of 'expression' that is analyzed with great care is expected to be the special features from the characteristics of the poem.

## **1.2 Research Questions**

Based on background of study above, the researcher formulates a research question. The question is how the special features of the poet's language style are described in "What is Our Life?".

## **1.3 Objectives of Study**

In accordance with the formulated question, the objective of this research is aimed to describe the special features of the poet's language style in "What is Our Life?".

## **1.4 Significances of Study**

According to the researcher, not enough attention has been given by English department students of State Islamic University Sunan Kalijaga to the language-oriented or text-centered approach in analyzing and understanding the poetry. Thus, the researcher intends to apply a stylistic approach in analyzing and comprehending the selected poetic work of Sir Walter Raleigh. In this regard, the significance of the research is emerged in practical bases. Practically, the research can help people, especially English department students of State Islamic University Sunan Kalijaga, who concern on the study of stylistics. For this reason, the research may stimulate some researchers to conduct their research on the study of style in a text. In addition, towards life, it can be the guidance for us to live our life wisely.

## 1.5 Literature Review

After searching some researches that have the same material object and theory as this research, the researcher finds some prior researches that are relevant to this research. The first research was a graduating paper written by Nurhayati (2014) from UIN Sunan Kalijaga entitled “Meaning of Metaphor in Sir Walter Raleigh’s Poems”. Although “What is Our Life?” was not analyzed exclusively as the only material object in this research, the poem was included in one of the analyzed poems in the research. In this research, Nurhayati used reading technique to collect and identify the data. She also applied metaphor theory to examine the type and the meaning of metaphor. Besides, she used a qualitative descriptive analyses research method. The research was aimed to clarify the types and the meaning of metaphors found in Sir Walter Raleigh’s poems, and concluded that Sir Walter Raleigh’s poems revealed two types of metaphors –anthropomorphic and abstract to concrete methapors, and two kinds of meaning.

The second research was a paper written by Sardar Fayyaz ul Hassan (2012) entitled “A Stylistic Analysis of Iqbal's ‘*Shikwah*’”. *Shikwah*, Muhammad Iqbal’s poem, was analyzed from a perspective of linguistics stylistics as the aim of the paper. The paper was also supposed by Hassan to find out objectively how Iqbal used different linguistic techniques in his poetic language. Since the paper was analytical, he used various approaches, and adopted the revised methods of stylistic analysis proposed by Geoffrey Leech and Mick Short in their books. This paper concluded the entire strength of lexical items including different types of

compounds, three different but inter-linked themes, and evidence of alliteration, assonance, consonance and the technique of rhyme scheme in the poem.

The third research was a thesis written by Rohani Binti Haji ismail (1994) entitled 'Sajak-sajak Sepatu Tua Karya Rendra: Analisis Stilistika from Gadjah Mada University. She applied the realization (Phonology and Graphology), form (Morphology, Syntax, and Lexicon), and figurative languages levels as the basis of the analysis. The thesis was supposed to find out applied linguistic devices in the poem, to explain aesthetic and poetic functions in the poem, and to look at the relevance among linguistic devices in the poem. It concluded that the poem used simple words and phrases with several aesthetic and poetic functions in various different styles.

The fourth research was a paper in *International Journal of Academic Research and Reflection* by Abdul Bari Khan & Tallat Jabeen (2015) entitled "Stylistics Analysis of The Poem 'To Autumn' By John Keats." This paper was made under the aspects of graphological, syntactical, grammatical and phonological patterns, and aimed to know the style, the structure and the theme of the poetry. It concluded that theme of the poem was fulfillment and richness, it possessed all the romantic traits-love of nature, beauty and imagination, and it was rich in sensuous imagery.

The last was a paper in *British Journal of Humanities and Social Sciences* by Hafiz Ahmad Bilal and Almontaha Cheema (2012) entitled "Stylistic Analysis Of Wordsworth's Poem: 'Early Spring.'" The analysis was made under the

aspects of graphological, syntactical, semantic and phonological patterns. This concluded that the poem *Early Spring* described the beauty and charm of the nature. This harmony of the nature reminded Wordsworth the disharmony of the world. Wordsworth explained this through his style by the variations in rhythm, by the stressed pattern he followed, and by playing through words, he beautifully described the contrast in the real natural world and the materialistic world of man.

In those previous prior researches, there have been no researchers who examine the poem “What is Our Life?” with stylistics. This makes the writer adopt stylistics in analyzing the poem in this research. Also, there have been no English department students of State Islamic University Sunan Kalijaga who adopt Stylistics in analyzing a poem on their graduating papers. This research, thus, is the first research in analyzing a poem based on stylistic analysis on a graduating paper in English department of State Islamic University Sunan Kalijaga.

### **1.6 Theoretical Approach**

The research is conducted with several theories because stylistics covers a broader analysis of a field study. As stated by Abrams and Harpam, stylistics features may be phonological (patterns of speech sound ...), or syntactic (types of sentence structure), or lexical (*abstract* vs. *concrete* words...), or rhetorical (the characteristic use of *figurative language, imagery*, and so on) (2009: 352). In rhetorical features, the writer adopts the theories in Altenbernd and Lewis’s *A Handbook for the Study of Poetry*. Besides, the writer adopts Verspoor and

Sauter's *English Sentence Analysis* in syntactic features. Furthermore, as a major source, the writer adopts the revised methods of stylistic analysis, proposed by Geoffrey Leech in *A Linguistic Guide to English Poetry*. For the detailed explanation, the theories will be placed in second chapter.

## **1.7 Method of Research**

### **1.7.1 Type of Research**

This research uses qualitative research design because the subject of this research is a text. According to Creswell, qualitative research is a method used to explore and understand the human or social class whether individual or groups, then making interpretation of them (2009: 1) This research also deals with the interpretation of words and analysis of words based on stylistics. Furthermore, this research applies objective research. It means that this research assumes the object of the research as "something which stands free from what is often called an "extrinsic" relationship to the poet, or to the audience, or to the environing world" (Abrams, 2009: 63).

### **1.7.2 Data Sources**

Hornby states that data are facts or information used in deciding or discussing something (2009: 294), while the source of data itself refers to the subject from which the data are obtained (Arikunto, 2006: 67). In this research, the source of data is taken from the poem "What Is Our Life?" written by Sir Walter Raleigh. As the form of data, the verses of the poem are explored in this research.

### **1.7.3 Data Collection Technique**

To collect the data, the researcher uses close reading. According to Creswell, close reading is the detailed analysis of the complex interrelationship and ambiguities of the verbal and figurative components within a work (2009: 217). It means that the researcher should pay attention to each detail which occurs in the work. Firstly, the researcher reads the poem many times to understand the main data. Secondly, the researcher marks data included in stylistic features. Last, the researcher divides the data based on the levels of stylistics.

### **1.7.4 Data Analysis Technique**

The data are analyzed by using descriptive analysis method. Descriptive analysis is a method to explain and analyze an object which is hoped to get the most comprehensive meaning (Ratna, 2010: 336). Still, Kothari states that descriptive analysis is concerned with describing the characteristics of a particular individual or of a group. It is also concerned with specific predications, with narration of fact and characteristics concerning individual, group, or situation (2004:5). To go along with the method, several steps are done to analyze the data, as follows:

1. Finding how stylistic features in the poem are used by reading the poem intensively,
2. determining and interpreting the data based on the categories of stylistic features level per level: phonological, syntactical, lexical, or rhetorical features.

3. analyzing those stylistic features level per level
4. drawing the conclusion all analyses in this research.

### **1.8 Paper Organization**

This research provides four chapters, each of which is divided into different discussions. The first chapter presents the introduction which describes the general information of the research including background of study, research questions, objectives of study, significance of study, literature review, theoretical approach, method of study, and paper organization. The second chapter presents theoretical framework. The third chapter is the discussions. The last chapter is the conclusion of the research.

## **CHAPTER IV**

### **CONCLUSION**

#### **4.1 Conclusion**

Raleigh's 'What is our life?' has been analyzed to look for the utilization of linguistic devices that forms the language style of the poet. The style can be traced through its characteristics from aesthetic and poetic impression, and the message itself. The result of the analysis can be shown that poetical style and language play important roles in creating a poem that has high-value, beautiful, and full of meaning qualities.

After being analyzed toward linguistic devices utilized to form language style in the poem, it can be said that the poet uses most words related to life and play. Nonetheless, the poet intentionally uses deviations to get clarity, fulfill the poetic element, and stick out important words. The poetics of the poem is presented through variations of different word order, turning over units to form sentence and turning on the atmosphere image of thought or the poet's message as to what he feels in order to describe the image as he intends to depict.

Through analyses described above, it can also be concluded that the special characteristics of Raleigh's poem lie in his skill and carefulness in utilizing sounds for the importance of orchestration. The orchestration covers harmony, balance, and melodious sounds that are transformed to agree with the theme. In other words, the poet realizes that the well-structured sounds can be the supporting of the meaning of the poem.

Finally, it can be said that the special characters of style of the poet give high aesthetic impression. The carefulness of the poet relates to the composition of the poem that has utilized many poetic devices as the aesthetic result for language style. These impressions are emerged through phonology, selection of diction (lexical features), the arrangement of sentences (syntactical features), figurative language and imagery (rhetorical devices).

#### **4.2 Suggestion**

For other researchers or students interested in stylistics, the researcher suggests to apply stylistics in textual or contextual approaches. The stylistic analysis is also open to combine with many theories such as semiotics or feminism. Furthermore, the researches in stylistics can be elaborated in both literary and non-literary writings. Thus, stylistic analysis can be exploited as long as it gives the development of stylistics.

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## Appendixes

### I. Poem 'What Is Our Life?'

WHAT is our life? The play of passion.

Our mirth? The music of division:

Our mothers' wombs the tiring-houses be,

Where we are dressed for life's short comedy.

The earth the stage; Heaven the spectator is,

5

Who sits and views whosoe'er doth act amiss.

The graves which hide us from the scorching sun

Are like drawn curtains when the play is done.

Thus playing post we to our latest rest,

And then we die in earnest, not in jest.

10

<http://www.bartleby.com/40/50.html>

## II. Data

### A. Phonological Features

No.	Data	Rhyme	Meter	Alliteration	Assonance
1	WHAT is our life? The play of passion.	A	Iambic-anapestic 2X	<i>play of passion</i>	_____
2	Our mirth? The music of division:	A	Anapestic 2X Iambic 2X	'mirth' and 'music'	_____
3	Our mothers' wombs the tiring-houses be,	B	Iambic 1x Anapestic 3X	_____	_____
4	Where we are dressed for life's short comedy.	B	Iambic 2X Anapestic 2X	'where we'	_____
5	The earth the stage; Heaven the spectator is,	C	Iambic 4X Anapestic 1X	_____	"Heaven the spectator is"
6	Who sits and views whosoe'er doth act amiss.	C	Iambic 2X Anapestic 1X Iambic 2X	'who' and 'whoso'er'	'who' and 'whoso'er'; 'and' and 'amiss'
7	The graves which hide us from the scorching sun	D	Iambic-anapestic 2X	'the scorching sun'	'us' and 'sun'
8	Are like drawn curtains when the play is done.	D	Iambic 1X Anapestic 2X Iambic 1X	_____	_____
9	Thus playing post we to our latest rest,	E	Anapestic-iambic 2X	'playing post'	'playing' and 'latest'
10	And then we die in earnest, not in jest.	E	Iambic 2X Anapestic 2X	_____	_____

### B. Syntactic Features

No.	Data	Sentence Structure			Inversion	Rhetorical Question	Enjambment
		Intransitive Verbs	Copula Verbs	Monotransitive Verbs			
1	WHAT is our life? The play of passion.		√ (?)		√	√	
2	Our mirth? The music of division:		√ (?)		√	√	
3	Our mothers' wombs the tiring-houses be,		√ (+)		√		
4	Where we are dressed for life's short comedy.			√			
5	The earth the stage; Heaven the spectator is,		√ (+)		√		
6	Who sits and views whosoe'er doth act amiss.			√			
7	The graves which hide us from the scorching sun		√ (+)	√			√
8	Are like drawn curtains when the play is done.						
9	Thus playing post we to our latest rest,			√	√		
10	And then we die in earnest, not in jest.	√					

### C. Lexical Features

No.	Data	Noun	Pronoun	Verb	Adjective	Adverb
1	WHAT is our life? The play of passion.	Life, Play, Passion	What, Our	Is	_____	_____
2	Our mirth? The music of division:	Mirth, Music, Division	Our	_____	_____	_____
3	Our mothers' wombs the tiring-houses be,	Mothers, Wombs, Tiring-houses	Our	Be	Tiring,	_____
4	Where we are dressed for life's short comedy.	Life, Comedy	We	Are, Dressed,	Short	Where
5	The earth the stage; Heaven the spectator is,	Earth, Stage, Heaven, Spectator	_____	Is	_____	_____
6	Who sits and views whosoe'er doth act amiss.	Act	Who, Whosoe'er	Sits, Views, Doth	_____	Amiss
7	The graves which hide us from the scorching sun	Graves, Sun	Which, Us	Hide	Scorching	_____
8	Are like drawn curtains when the play is done.	Curtains, Play	_____	Are, Is, Done	Drawn	When
9	Thus playing post we to our latest rest,	Post, Rest,	We, Our	Playing	Latest	Thus
10	And then we die in earnest, not in jest.	Earnest, Jest.	We	Die	_____	Then, Not

## D. Rhetorical Features

### 1. Figurative Language

No.	Data	Metaphor	Simile	Personification	Metonymy	Synecdoche
1	WHAT is our life? The play of passion.	'life' and 'play' (extended)	_____	_____	_____	_____
2	Our mirth? The music of division:	'mirth' and 'music'	_____	_____	_____	_____
3	Our mothers' wombs the tiring-houses be,	'mothers' wombs' and 'tiring-houses'	_____	'The tiring-houses'	'wombs' and 'tiring-houses'	_____
4	Where we are dressed for life's short comedy.	'life' and 'short comedy' (implicit)	_____	_____	_____	_____
5	The earth the stage; Heaven the spectator is,	'earth' and 'stage'; 'Heaven' and 'spectator'	_____	_____	'Heaven'	The earth
6	Who sits and views whosoe'er doth act amiss.	_____	_____	_____	_____	_____
7	The graves which hide us from the scorching sun	_____	The graves . . . 'Are like	'The graves'	'The graves'	_____
8	Are like drawn curtains when the play is done.	_____	drawn curtains'	_____	_____	_____
9	Thus playing post we to our latest rest,	_____	_____	_____	_____	_____
10	And then we die in earnest, not in jest.	_____	_____	_____	_____	_____

## 2. Imagery

No.	Data	Visual	Auditory	Kinesthetic	Thermal	Intellectual Association
1	WHAT is our life? The play of passion.	✓				✓
2	Our mirth? The music of division:		✓			✓
3	Our mothers' wombs the tiring-houses be,	✓		✓		
4	Where we are dressed for life's short comedy.	✓		✓		
5	The earth the stage; Heaven the spectator is,	✓				
6	Who sits and views whosoe'er doth act amiss.	✓		✓		✓
7	The graves which hide us from the scorching sun	✓			✓	
8	Are like drawn curtains when the play is done.	✓		✓		
9	Thus playing post we to our latest rest,	✓		✓		
10	And then we die in earnest, not in jest.	✓				✓

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