

**STUDENTS' EXTENSIVE READING
IN INTERPRETING ENGLISH CLASSICAL SONNETS
(A Case Study at the Fourth Semester Students of English Education Study
Program of IAIN Bengkulu in Academic Year 2017/2018)**

THESIS

**Submitted as a Partial Requirements for *Sarjana* Degree (S.Pd)
in English Education Program**



**By:
PUTRI LESTARI NASUTION
141 623 2849**

**ENGLISH EDUCATION STUDY PROGRAM
FACULTY OF TARBIYAH AND TADRIS
THE STATE INSTITUTE FOR ISLAMIC STUDIES
(IAIN) BENGKULU**

2018



KEMENTERIAN AGAMA
INSTITUTE AGAMA ISLAM NEGERI (IAIN) BENGKULU
FAKULTAS TARBIYAH DAN TADRIS

Alamat : jl. Raden fatah pagar dewa telp (0736) 51276, fax (0736) 5117 bengkulu

APPROVAL
STUDENTS' EXTENSIVE READING
IN INTERPRETING ENGLISH CLASSICAL SONNETS

**(A Case Study at the fourth semester of English Education Study Program of IAIN Bengkulu
in Academic Year 2017/2018)**

THESIS

BY

PUTRI LESTARI NASUTION
NIM. 1416232849

Aproved By

Advisor I

Riswanto, Ph.D

NIP. 197207101999032002

Advisor II

Detti Lismavanti, M.Hum

NIP. 197712222009012006

Dean Of Tarbiyah And Tadris

Faculty of IAIN Bengkulu

Dr. Zubaedi, M.Ag. M.Pd

NIP. 196903081996031005

Chief Of Language Education

Department of IAIN Bengkulu

Eva Dewi, M. Ag

NIP. 197505172003122003



KEMENTERIAN AGAMA
INSTITUTE AGAMA ISLAM NEGERI (IAIN) BENGKULU
FAKULTAS TARBIYAH DAN TADRIS

Alamat : jl. Raden fatah pagar dewa telp (0736) 51276, fax (0736) 5117 bengkulu

RATIFICATION

This is to certify the thesis entitled: **"STUDENTS' EXTENSIVE READING IN INTERPRETING ENGLISH CLASSICAL SONNETS"**(A Case Study at the Fourth Semester Students of English Education Study Program of IAIN Bengkulu in academic year 2017/2018) by **Putri Lestari Nasution (1416232849)** has been approved by the board of Thesis Examiners as the requirement of the degree of Sarjana Pendidikan in English Education.

Chairman

Dr. Irwan Satria, M.Pd.

NIP. 197407182003121004

Secretary

Desy Eka Citra, M.Pd.

NIP. 197512102007102002

Examiner I

Risnawati, M.Pd.

NIP. 197505231990032002

Examiner II

Feny Martina, M.Pd.

NIP. 198703242015032002

Bengkulu, August 27th 2018

**Approved by the Dean of Tarbiyah
and Tadris Faculty**



Dr. Zubaedi, M.Ag., M.Pd

NIP. 196930811996031005



KEMENTERIAN AGAMA
INSTITUTE AGAMA ISLAM NEGERI (IAIN) BENGKULU
FAKULTAS TARBIYAH DAN TADRIS

Alamat : jl. Raden fatah pagar dewa telp (0736) 51276, fax (0736) 5117 bengkulu

ADVISOR SHEET

Subject : Thesis of Putri Lestari Nasution
NIM : 1416232849
To : The Dean of Islamic Education and Tadris Faculty
IAIN Bengkulu
In Bengkulu

Assalamualaikum Wr. Wb.

After reading thoughtly and giving necessary advises, herewith, as advisors we state that the thesis proposal of:

Name : Putri Lestari Nasution
NIM : 1416232849
Title : STUDENTS' EXTENSIVE READING IN INTERPRETING
ENGLISH CLASSICAL SONNETS(A Case Study at the Fourth
Semester Students of English Education Study Program of IAIN
Bengkulu in Academic year 2017/2018)

Has already fulfilled the requirements to be presented before The Board of Examiners
(*Munagosa*) to gain Bachlor Degree of Sarjana in English Study Program. Thank you
for the attention.

Wassalamualaikum Wr. Wb.

Bengkulu, August 2018

First Advisor,

Second Advisor,

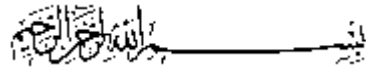
Riswanto, Ph.D

NIP.197207101999032002

Deti Lismayanti, M.Hum

NIP. 197712222009012006

MOTTO



ALHAMDULILLAHIRABBILALAMIN

يُسْرًا أَلْتَّيْسَرُ مَعَانِ

Indeed, along with hardship, there is ease

(Q.s. Asy-Syarh: 6)

Hard work brings rewards

A clean body is just as important as a pure soul

If the atmosphere is clear, frost may form

Appearances can be deceiving

DEDICATION

With gratitude and all my love, this thesis is dedicated to:

- ❖ My beloved father, Hasan Basri Nasution, and my beloved mother, Seri Handayani, Thank you very much for your sincere struggle and support to make my dream come true in a good education.
- ❖ For my beloved little brother, Willem Iskandar Nasution, thanks for your prayer, support, and kind attention. I'll be proud of having you.
- ❖ My Supervisor I, Riswanto, Ph.D and my Supervisor II, Detti Lismayanti, M.Hum, Thank you very much for your suggestions, corrections, and ideas during the process of writing this thesis.
- ❖ Special thanks for Mr. Andriadi, M.A (The Lecturer of Prose and Poetry) and the fourth semester students of TBI IAIN Bengkulu, especially IV A for all efforts for this thesis. You all made my dream come true.
- ❖ All of my friends at English study program, especially in academic year 2014, namely: Heli Supriati, Adetia Ervina, Devi, Mustika Rani, Lion Pratiwi, Emilia Anggraini, Febri L. Cinta, Rahma Dini, Aulia Arivani, Riski Wulandari, Andin Tasya, Iwan Purbaya, Aidilman, M. Yamin, David, Cica Andesta, Lukmaini, Seftya, Pelsi, Disti Junita, Ria Andeska, Dwi Indriani, Santi Tri Rima, and Keluarga Besar Komunitas Mahasiswa Bidik Misi Angkatan 2014 and Komunitas Mahasiswa Bidik Misi IAIN Bengkulu. Thanks for your memorable time, attention, and your friendship.
- ❖ All lecturers who teach in Tarbiyah and Tadris Faculty, Especially in English Program. Thanks for everything you gave me.
- ❖ My beloved almamater IAIN Bengkulu.

PRONOUNCEMENT

Name : Putri Lestari Nasution
NIM : 1416232849
Faculty : Tarbiyah and Tadris
Study Program : English Education

I hereby sincerely state that the thesis **STUDENTS' EXTENSIVE READING IN INTERPRETING ENGLISH CLASSICAL SONNETS (A Case Study at the Fourth Semester Students of English Education Study Program of IAIN Bengkulu in Academic year 2017/2018)** is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography. If later proven that my thesis has discrepancies, I am willing to take the academic in the form of repealing my thesis and academic degree.

Bengkulu, August 2018



Putri Lestari Nasution
NIM. 1416232849

ABSTRACT

Putri Lestari Nasution. 2018. *Students' Extensive Reading in Interpreting English Classical Sonnets (A Case Study at the Fourth Semester Students of English Education Study Program of IAIN Bengkulu in Academic Year 2017/2018)*. English Education Study Program, Tarbiyah and Tadris Faculty. Advisors: 1. Riswanto, Ph.D, 2. Detty Lismayanti, M.Hum.

This research aimed to investigate the students' ability in interpretation English classical sonnets especially in comprehending and interpreting the theme and issue based on their historical age at the fourth semester students of English Education Study Program of IAIN Bengkulu in academic year 2017/2018. It applied descriptive method (A Case Study). The source of data in this research were the result of the fourth semester students' written reports in comprehending and interpreting English classical sonnets in Prose and Poetry Class in Class IVA of English Education Program of IAIN Bengkulu in academic year 2017/2018 that consisted of 33 students. Then, it also explored the process of teaching and learning sonnet in the classroom as source of the data. The data were collected by recording, noting, interviewing, giving test, and sheet collecting. The result of this research showed that the students' process of teaching and learning sonnet in the classroom can encourage them to read, analysis, comprehend, interpret, evaluate, and create poetries. The fourth semester students of English education study program of IAIN Bengkulu in academic year 2017/2018 were excellent at identifying structure and very good at comprehension level of sonnet. However, they failed in the activities for interpretation. It happened because of some factors, namely: the students were lack of knowledge about historical background, social background, and repertoire of poetry/sonnet reading at the same age of the Romantic Age where the sonnet entitled "London, 1802" was written by William Wordsworth; and the students were not familiar in applying complicated procedures of interpreting literary works, especially sonnet.

Key Words: *Interpretation, Classical Sonnet*

ABSTRAK

Putri Lestari Nasution. 2018. *Extensive Reading Siswa dalam menginterpretasikan Sonet Klasik Inggris (Sebuah Studi Kasus terhadap Siswa Semester Empat Program Studi Pendidikan Bahasa Inggris IAIN Bengkulu Tahun Ajaran 2017/2018)*. Program Studi Pendidikan Bahasa Inggris, Fakultas Tarbiyah dan Tadris. Pembimbing: 1. Riswanto, Ph.D, 2. Detti Lismayanti, M.Hum.

Penelitian ini bertujuan untuk menyelidiki kemampuan mahasiswa dalam menginterpretasi sonet klasik Inggris terutama dalam memahami dan menginterpretasikan tema dan isu berdasarkan masa sejarahnya pada mahasiswa semester empat program studi pendidikan bahasa Inggris IAIN Bengkulu pada tahun ajaran 2017/2018. Penelitian ini menggunakan metode deskriptif (Studi Kasus). Sumber data dalam penelitian yaitu hasil laporan tertulis mahasiswa semester empat dalam memahami dan interpretasi sonet klasik Inggris dalam kelas Puisi dan Prosa pada semester IV A program studi pendidikan bahasa Inggris IAIN Bengkulu tahun ajaran 2017/2018 yang terdiri dari 33 siswa. Kemudian, peneliti juga mengeksplorasi proses belajar mengajar sonet di kelas sebagai tambahan data. Data dalam penelitian ini dikumpulkan melalui rekaman, pencatatan, wawancara, test, dan pengumpulan lembar pengklasifikasian data. Hasil penelitian ini menunjukkan bahwa proses belajar mengajar sonnet di kelas dapat mendukung mahasiswa untuk membaca, menganalisis, memahami, menginterpretasi, mengevaluasi, hingga menciptakan puisi. Mahasiswa semester empat program studi bahasa Inggris IAIN Bengkulu tahun ajaran 2017/2018 begitu sempurna dalam mengidentifikasi struktur puisi dan sangat bagus dalam level pemahaman puisi. Namun mereka gagal dalam aktivitas interpretasi. Kegagalan ini terjadi karena beberapa faktor, yaitu: mahasiswa kurang memiliki pengetahuan mengenai latar belakang sejarah, latar belakang sosial, dan perbendaharaan bacaan puisi yang ditulis sejaman dengan Era Romantik di Inggris dimana sonnet yang mereka analisis berjudul "London, 1802" ditulis saat itu oleh William Wordsworth; dan mahasiswa juga belum begitu terbiasa dalam mengaplikasi prosedur interpretasi ke karya sastra yang tergolong rumit, terutama dalam menginterpretasi sonet.

Key Words: *Penafsiran, Sonnet Klasik*

ACKNOWLEDGEMENTS

First of all, the researcher would like to express her gratitude to Allah SWT, the almighty that has given her *hidayah* during she wrote this thesis entitled “*Students’ Extensive Reading in Interpreting English Classical Sonnets (A Case Study at the Fourth Semester Students of English Education Study Program of IAIN Bengkulu in Academic Year 2017/2018)*”. This thesis is as one of the requirements to get bachelor degree (sarjana) in English Education Program of Tarbiyah Faculty of IAIN Bengkulu.

Shalawat and *salam* is also sent to Prophet Muhammad SAW, who had changed everything from the darkness to the light. In the process of writing this thesis, there are many people provided motivation, advice, and support the researcher. In this valuable chance, the researcher aims to express her deeply gratitude and appreciation to all of them. The researcher presents her sincere appreciation to:

1. Prof. Dr. H. Sirajuddin, M.Ag, M.H, the rector of IAIN Bengkulu.
2. Dr. Zubaedi, M.Ag, M.Pd, the dean of Tarbiyah and Tadris Faculty.
3. Eva Dewi, M.Ag, the chief of Language Educational Department.
4. Supervisor I, Riswanto, Ph.D. and Supervisor II, Detti Lismayanti, M.Hum.
5. All of English lecturers and administration staffs of IAIN Bengkulu.
6. All of my best friends, especially in English Program of IAIN Bengkulu 2014.

It is hoped that this undergraduate-thesis will be useful for all readers. Then, the researcher also realizes that this thesis is still not perfect yet, therefore critics, correction, and advice from the readers are very expected to make it better. Finally, Allah My always bless us in peace life.

Bengkulu, August 2018



Putri Lestari Nasution

The researcher

TABLE OF CONTENT

	<i>Page</i>
TITLE.....	i
APPROVAL.....	ii
RATIFICATION.....	iii
ADVISOR SHEET	iv
MOTTO	v
DEDICATION	vi
PRONOUNCEMENT	vii
ABSTRACT.....	viii
ABSTRAK	ix
ACKNOWLEDGEMENT	x
TABLE OF CONTENT	xi
LISTS OF FIGURES	xiv
LIST OF TABLES	xv
LIST OF APPENDICES	xvi

CHAPTER I INTRODUCTION 1

A. Background of the Problem	1
B. Identification of the Problem.....	5
C. Limitation of the Problem.....	5
D. Formulation of the Problem	6
E. Research Objective.....	6

F. Significance of the Study	6
G. Operational Definition of Key Terms	7

CHAPTER II LITERATURE REVIEW 8

A. Reading Comprehension, Extensive Reading, and Interpretation	8
1. Definition of Reading Comprehension and Extensive Reading	8
2. Elements of Reading Comprehension and Their Relationship	10
a. The Text – Objects of Constructing Meanings.....	11
b. The Activity – Operational Process of the Texts	11
c. The Context – Socio Cultural, and History around the Reader	12
3. Difficulties of Reading Comprehension for Students	13
4. Objects of Extensive Reading	16
5. Vocabulary Building for Extensive Reading	18
6. Interpretation of Classical Sonnet	19
a. Interpreting Strategies in Units of Language	20
b. Interpreting Strategies through Context	21
B. The Concept of Sonnet.....	21
1. The Definition of Sonnets	21
2. Elements of Sonnet.....	23
3. Procedures for Comprehending and Interpreting Sonnets	27
C. Related Previous Studies.....	29

CHAPTER III RESEARCH METHOD 31

A. Research Method.....	31
B. Source of Data.....	32
C. Data Collecting Technique	33

D. Research Instrument	34
E. Data Analysis	40

CHAPTER IV RESULT AND DISCUSSION..... 44

A. Result..... 44

1. The Process of Teaching and Learning in Prose and Poetry Class	44
a. The Lecturer's Roles in the Classroom	45
b. Teaching Materials and Procedures in Learning Poetry (Sonnet)...	47
c. The Students' - Lecture's Interration in the Classroom	50
d. The Students' Exercise	51
2. The Students' Interpretation of Classical Sonnets	52
a. Sound Devices	52
b. Words	62
c. Imagery and Rhetorical Devices.....	64
d. Figurative Languages	68
e. Meaning	73
f. Intertextuality.....	74
g. Contemplation	77

B. Discussion..... 78

CHAPTER V CONCLUSION AND SUGGESTION 84

A. Conclusion	84
B. Suggestion	85

REFERENCES

APPENDICES

LIST OF FIGURES

Page

Figure 1: Interactive Models Miles and Huberman	40
Figure 2: Procedures of Sonnet Interpretation	42

LIST OF TABLES

Page

Table 1	: Sound Devices of Alliteration	54
Table 2	: Sound Devices of Assonance	55
Table 3	: Sound Devices of Euhony	57
Table 4	: Sound Devices of Metre	58
Table 5	: Sound Devices of Rhythm.....	60
Table 6	: Words: Denotative and Connotative meaning.....	63
Table 7	: Imagery of the Sonnet	65
Table 8	: Rhetorical Devices.....	66
Table 9	: Understanding Figurative Languages Displacing Meaning	69
Table 10	: Understanding Figurative Languages Distorting Meaning	70
Table 11	: Understanding Figurative Languages Creating Meaning.....	71
Table 12	: Meaning of the Sonnet	73

LIST OF APPENDICES

Appendix 1	Lecturer's Lesson Plan
Appendix 2	Field Note Meeting 1
Appendix 3	Field Note Meeting 2
Appendix 4	Field Note Meeting 3
Appendix 5	Field Note Meeting 4
Appendix 6	Field Note Meeting 5
Appendix 7	Field Note Meeting 6
Appendix 8	Field Note Meeting 7
Appendix 9	Pedoman Wawancara Dosen
Appendix 10	Pedoman Wawancara Mahasiswa
Appendix 11	Sound Devices
Appendix 12	Words
Appendix 13	Figurative Languages
Appendix 14	Imagery and Rethorical Devices
Appendix 15	Meaning
Appendix 15	Intertextuality
Appendix 16	Contemplation
Appendix 17	Students' Worksheet
Appendix 18	Names of the Students
Appendix 19	Documentation
Appendix 20	Sonnet: London, 1802 by William Wordsworth

CHAPTER I

INTRODUCTION

A. Background of the Problem

In English education program at university level, students should take some credit points of reading comprehension classes. The classes aim to train students how to comprehend the information from written texts. As Murcia and Olshtain stated that in foreign language country, reading carries even greater potential importance than in the first language since it is often the readily available exposure to target language¹. As the result, reading comprehension helps students in finding various kinds of new vocabularies and sentence patterns that can be used as source of learning as well as important information they get through reading activities. Therefore, reading comprehension must be taken as compulsory subjects for students.

In addition, during the process of teaching and learning reading comprehension in the classroom, the lecturers mostly provide reading materials in different genres. The lecturers provided texts like scientific essays, economic texts, and other kinds of reading texts. The texts were used by the lecturers as object of learning in order that the students can apply reading theories such as, scanning, skimming, finding main idea, analyzing reference, attract inference of texts to prove the students' in reading comprehension. It means that in reading comprehension level, the students'

¹Marianne Murcia and Elite Olshtain. *Discourse and Context in Language Teaching*. USA: Cambridge University Press, 2000, P. 118.

ability are to comprehension the idea and detail of certain texts provided by lecturers.

On the other hand, in extensive reading class, the lecturer provided different kinds of reading texts. Most of the texts were in form of literary works especially short stories and novellets. This activities as similar as the following idea:

Special written materials for extensive reading – what Richard Day and Julian Bamford call “Language learner literature” – are taking form of original fiction and non-fiction books as well as simplifications of established works of literature².

Literary works are suggested as extensive reading materials because the authors used specific lists of allowed words and grammar. The words and grammar are more complicated for students to understand. This means that students at the appropriate level of comprehension that what the lecturer said as interpretation. It conclusion, extensive reading is not only a process of building meaning through comprehension, the most process need interpretation.

Literary works have different genres. As Klarer said, there were three majors literary works, namely: poetry, fiction, and drama³. Poetries consists of many kinds of sub-genre, namely: sonnet, poem, narrative poetry, and others. Fiction consists of novel. Novellet, and short stories. Drama consists of epic, tragedy, comedy, history, and other. However, poetry becomes the focus of this research because it really needs deep interpretation to

²*Ibid*

³Mario Klarer. *An Introduction to Literary Studies Second Edition*, New York, Roudlege, 2004, P. 9.

comprehend it. It is a great challenge for students to interpret English classical sonnets.

In literature subjects that includes: introduction to literature, prose and poetry, and drama. In introduction to literature, the students were encouraged to undertake extensive reading in their main activities. Beside understanding basic literary theory, the students should also read literary works in comprehension and interpretation levels. In this subject, students should read short stories, novels, drama plays, and poetries. Then, in higher level, the students got prose and poetry subject. In this lesson the students should activate their knowledge about literary theory, literary criticism, history of literature, and convention of literature in order that the students could comprehend and interpret the novels and poetries that they were reading. It is clear that besides extensive reading subject, introduction to literature and prose and poetry subject also activate students' extensive reading ability in interpreting novels and poetry.

For interpretation literary works, students got the most problems in interpreting poetry, especially classical poetry which is called as sonnet. To know about real problems, the researcher conducted preliminary observation at the third semester students of English Education Study Program of IAIN Bengkulu who were taking Introduction to literature class, the researcher conducted observation and interview to the students and lecturer. Based on my observation on January 16, 2018, the lecturer said that the students got more problem in interpreting poetries, especially classical poetry genre like

sonnet and poem. In addition, he explained that it happened because the students' ability in understanding text still in comprehend level. On the other hand, in understanding sonnets, the students needed to have interpretation level. The students needed to activate their knowledge in various kinds of knowledge, especially about the history of English literature, literature especially classical poetry convention, literary theory, English skill, and other knowledge.

In addition, the students said that understanding poetry especially classical poetry that is called sonnet needed great challenge for them. At the beginning analysis, they did not understand about the sonnet because the language was still classic, and the issue as well as theme were strange for the students. Reading sonnets were regarding as the subject that were more difficult than reading comprehension. Then, the students felt very interested in learning sonnets because it has a beauty of language and the way of reading it. In other word, the students had high motivation in learning literature, especially understanding sonnets .

From the background above, it is obvious that the third semester students had problems in interpreting classical sonnets that need various aspects, such as knowledge of sonnet system, social context, and linguistics aspects to comprehend them. Therefore, the researcher was very interested in doing research entitled *"Students' Extensive Reading in Interpreting English Classical Sonnets (A Case Study at the Fourth Semester Students of English Education Study Program of IAIN Bengkulu in Academic Year 2017/2018."*

B. Identification of the Problem

The real problems in this research can be identified that: first, the students could understand reading texts in comprehension level, but in extensive reading ability that the students apply in understanding literature especially classical sonnets, the students needed to activate their both comprehension and interpretation level. Second, students main problems in doing extensive reading, they had problems in activating their various knowledge, especially about the history of English literature, literature especially classical poetry convention, literary theory, English skill, and other knowledge. The third, it was a great challenge for students to comprehend, interpret, and understand issue as well as theme that represented based on their historical age. Therefore, exploring extensive reading of classical sonnets are important to analyze at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018.

C. Limitation of the Problem

The researcher limits the problem of the research on the area of analyzing students' extensive reading in interpreting English classical sonnets at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018. The analysis is done in terms of issue and them of sonnets based on their historical age.

D. Formulation of the Problem

Based on the background above, the problems of this research are:

1. How is the students' ability in identifying the elements of sonnets to help them in the process of interpretation at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018?
2. To what extent the students' interpretation of classical sonnets can fulfill the theme and issue based on the historical age at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018?

E. Research Objective

The objectives of this research are:

1. To know the students' ability in identifying the elements of sonnets to help them in the process of interpretation at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018.
2. To describe about the students' ability in interpreting English classical sonnets especially in comprehending and interpreting the theme and issue based on their historical age at the fourth semester students of TBI IAIN Bengkulu in academic year 2017/2018.

F. Significance of the Study

The study is significant from theoretical and practical perspectives. First, theoretically, this study is expected to inform students especially who are preparing extensive reading and literature subjects in order to encourage them to improve their level of reading from comprehension level into

interpretative level and enrich the literature of students' reading of literature especially English classical sonnets. Second, it is also expected to give practical information of how to analyze students' extensive reading (especially English classical sonnets) in terms of their themes and issues based on their historical age.

G. Operational Definition of Key Terms

Based on the detail explanation above, it is important to define some key terms that become center of the reseach; they are:

1. *Interpreting* is an action of explaining stylistics representation of the meaning of something especially literature.
2. *English Classical Sonnet* is a poem of fourteen lines using any of a number of formal rhyme schemes, in English typically having ten syllables per line that were written at a certain history age of English.

CHAPTER II

LITERATURE REVIEW

A. Reading Comprehension, Extensive Reading, and Interpretation

Interpretation is a process of grabbing meaning of certain text, especially literature. Before interpreting text, the process related to reading comprehension, extensive reading, and interpretation as the last process to get meaning. Therefore, this part correlates reading comprehension, extensive reading, and interpretation.

1. The Definition of Reading Comprehension and Extensive Reading

Reading comprehension is one of important skills in learning both local and foreign languages. Students can explore much information and knowledge by reading various kinds of texts or books. Reading as skill needs complicated process to master it. Besides reading the texts, the students should build the meaning in order to understand the information. Reading also becomes a problem for teachers because they should teach the students in order to understand the texts. Therefore, the teacher should find the appropriate strategy in order to help the students to master reading comprehension.

Reading comprehension can be defined differently; it depends on the expert. Ahmad explains some definitions of reading comprehension; he defines that: (1) reading is an activity in finding information through written symbols; (2) reading is a process that is used by the readers to get message that is delivered by the writer through written words; (3) from

linguistics viewpoint, reading is a recording and decoding process; and (4) reading is also called as complicated process because it depends on students' language skills and their imagination level⁴. Then, Rivers states that reading comprehension is deriving meaning from the word combinations in the texts and to do this in a consecutive fashionable speed, without necessarily vocalizing what is being read which the reader may have learned to extract meaning from a text in the native language with a different language code and fairly unfamiliar one at that⁵. Other experts, Anthony, Pearson, and Raphael defined reading comprehensin as a process of constructing meaning through the dynamic interaction among the readers' existing knowledge, the information suggested by the written language, and the context of the reading situation⁶. From the definitions above, it can be pointed that reading comprehension is a complex which must be passed by the students that cover: getting message or information and grasping meaning through readers' existing knowledge through written language.

It is known that reading is not merely activities that are conducted by the students because they are taking reading subject at school or college. However, reading has become main activity for everyone. In reading activity, whatever the reason for reading, it is not very likely that

⁴Listiyanto Ahmad, *Speed Reading – Teknik dan Metode Membaca Cepat*, Jogjakarta: A Plus Books, 2010, P. 14.

⁵Wilga M River, *Teaching Foreign Language Skills*, USA: University of Chicago, 1981, P. 261.

⁶Bambang Setiyadi, *TEFL 2*, Jakarta: Universitas Terbuka, 2008, P. 5.3.

the readers are very interested in pronunciation of what they read, and even less likely that they are interested in the grammatical structure used. Someone reads because she or he wants to get something from writing, it's called the message: it might have been facts, but could just as well have been enjoyment, ideas, and feelings (from family letters)⁷. In addition, Ahmad explains some reasons of reading, they can be: 1) to get details and facts, 2) to get main idea, 3) to get new vocabularies, 4) to get pleasure, 5) As the purpose of scientific writing, and 6) enjoying literature⁸. It is clear that different people do reading in different purposes. It depends on the object they read and advantages they will get.

2. Elements of Reading Comprehension and Their Relationship

In defining reading comprehension as the process of simultaneously extracting and constructing meaning through interaction and involvement with written language. It uses the words *extracting* and *constructing* to emphasize both the importance and the insufficiency of the text as a determinant of reading comprehension. Comprehension entails three elements: the *reader* who is doing the comprehending; the *text* that is to be comprehended; and the *activity* in which comprehension is a part⁹. The three elements above is useful to understand as concept for the students.

⁷ Christine Nuttal, *Teaching Reading Skills in a Foreign Language*, Great Britain: Heinemann, 1996, P. 3.

⁸ Listiyanto Ahmad, Op Cit 27.

⁹ Catherine Snow, *Reading for Understanding toward an R&D Program in Reading Comprehension*, Arlington: Rand Education, 2002, P. 11-16.

To know the relationship among the three elements in reading comprehension skills; it is important to explain in detail as follow¹⁰:

a. The Text – Objects of Constructing Meanings

The features of any given text have a large impact on comprehension. While reading, the reader constructs various representations of the text that are important for comprehension. Those representations include the *surface code* (the exact wording of the text), the *text base* (idea units representing the meaning of the text), and the *mental models* (the way in which information is processed for meaning) that are embedded in the text. Electronic text presents particular challenges to comprehension (e.g., dealing with the non-linear nature of hypertext), but it also offers the potential to support comprehension by providing hyperlinks to definitions of difficult words or other supplementary material.

b. The Activity – Operational Process of the Texts

The reading activity involves one or more purposes or tasks, some operations to process the text, and the outcomes of performing the activity, all of which occur within some specific context. The initial purpose for the activity can change as the reader reads. That is, a reader may encounter information that raises new questions and makes the original purpose insufficient or irrelevant. Processing the text involves decoding the text, higher-level linguistic and semantic processing, and

¹⁰Catherine Snow, Loc Cit XV

self-monitoring for comprehension—all of which depend on reader capabilities as well as on the various text features. Each element of text processing has varying degrees of importance depending on the type of reading being done, such as skimming (getting the gist of the text) or studying (reading the text with the intent of retaining the information for a period of time).

c. The Context – Sociocultural, Cultural, and Historical Activities around the Readers

The learning process for reading takes place within a context that extends far beyond the classroom. In fact, differences among readers can, to some extent, be traced to the varying sociocultural environments in which children live and learn to read. Learning and literacy are viewed partly as cultural and historical activities, not just because they are acquired through social interactions but also because they represent how a specific cultural group or discourse community interprets the world and transmits information. If the education community is to ensure universal success in reading comprehension, those in the community must understand the full range of sociocultural differences in communicative practices. Sociocultural differences are often correlated with group differences. Groups may be identified by income, race, ethnicity, native language, or neighborhood.

In considering the reader, it includes all the capacities, abilities, knowledge, and experiences that a person brings to the act of reading.

Text is broadly construed to include any printed text or electronic text. In considering activity, it includes the purposes, processes, and consequences associated with the act of reading. These three dimensions define a phenomenon that occurs within a larger *sociocultural context* that shapes and is shaped by the reader and that interacts with each of the three elements.

3. Difficulties of Reading Comprehension for Students

Reading comprehension is a complex activity for students. Besides reading, the students should construct the meaning in order that the students can get the meaning of the text. It is common for students to find difficulties in reading comprehension activity in the classroom. Many students find some difficulties in this process especially in finding out the information stated in the text they read. There are some difficulties encountered by the students when they read a text; they are¹¹:

a. Global Processing Difficulties

Readers often face a dilemma with respect to the plausibility of the message or the information presented in the text, when perceived from their point of view. In this problem, it can be said that there is a mismatch between the readers' view of the world and the view that seems to be presented in the text. In conclusion, when there is no

¹¹ Marianne Celce-Murcia and Elita Olshtain, *Discourse and Context in Language Teaching*. USA: Cambridge University Press, 2000, P. 127.

mismatch, the interaction between plausibility and context works well in advancing the interpretation of the text.

b. Grammatical Features that Cause Reading Difficulties

Every language has some linguistic features at the sentence level that can be perceived as difficulties. In English, nominalization is a grammatical process that enables the writer to impact a great deal of information into one noun phrase. This density of information and complexity of the resulting structure greatly affect the processing of the written text. The complexity of any given English noun phrase may be due to multiple modifiers such one finds in complex compounds relative clauses with deleted relative pronouns and various other compound modifiers in pronominal position. These types of structures are extremely common in English exposition in general and in scientific writing in particular which cause difficulties for the students in comprehension process.

c. Discourse Features That Might Cause Problems

Reference needs to be maintained throughout a written message of any sort in order to ensure both cohesion and coherence. The reader relies on grammatical features that provide indications of reference such as the pronoun system, or demonstrative one. However, English often creates ambiguity in terms of such referential ties since redundant such case and gender are not always available or if available, still allow for

simple antecedents. For example: “Bob talked to Hans and then drove his car to Berlin”. What does “his” refer to- Bob or Hans?. In short, discourse features can also become difficulties for the students in comprehending a text.

d. Lexical Accessibility

Some experts suggested that readers guess the meaning of unfamiliar words by using clues from the text thus minimizing the use of dictionary. This strategy is useful and general very effective and provide readers with important sort cuts and increase decoding speed. Based on Haynes’ research in (1993) showed that ESL readers can be good guessers only when the context provides them immediate clues for guessing, while insufficient context and low proficiency level on the part of the learner may lead to mismatches in word analysis and recognition that can cause confusion and misinterpretation of the target text.

It is clear that there are four kinds of difficulties found by students during reading: global processing difficulties, grammatical features, discourse features and lexical accessibility. All kinds of difficulties above can be overcome by many kinds of ways; one of them is effective readers. Effective readers are the readers who adjust to the material at hand and quickly fit their “attack” skills to the type of the text they are reading and to their personal objective for reading¹². It

¹²Ibid

means that when mismatch occurs, good readers know how to abandon no successful strategies and select new ones, and how to combine those that seem to work best in particular interaction.

4. Objects of Extensive Reading

Extensive reading is different from basic reading comprehension. The activities and objects of reading will also be different. In learning extensive reading, the objects can be literary and non-literary work as Harmer's idea. He said that special written materials for extensive reading – what Richard Day and Julian Bamford call “Language learner literature” – are taking form of original fiction and non-fiction books as well as simplifications of established works of literature¹³. The two objects are suggested because the authors used specific lists of allowed words and grammar. This means that students at the appropriate level can read them with ease and confidence.

Classical sonnets as one kind of classical poem can be an alternative materials for extensive reading object. With its patterning, repetitions and rhythms, sonnets make wonderful early extensive reading material for university students. Sonnets can contain stories told very economically content. They can be learned with relative ease, shared and recited together. They benefit from repetition. Reading the same sonnets over and over again; sometimes just read it to enjoy the sounds and the rhythms –

¹³Jeremy Harmer. *The Practical of English Language Teaching – Third Edition*, USA, Longman, 2003, P. 210.

other times use it as a springboard to an activity or an investigation of patterns, sounds or feelings¹⁴.

In the context of extensive reading as one of advanced reading skill, sonnet as one of literature genres provided specific lists of new words (unfamiliar words) and language grammar. By analyzing some kinds of poems, students can learn new words in English and understand their meaning in different context. In addition, the readers can find various kinds of creative English grammar in each line of poems in melodious and harmonious sounds. This situation can encourage students to be more creative in patterning sentences in their real life. In short, by reading and interpreting poems, it supports students to be more creative in using language.

Reading sonnets are a great challenge for readers or students to improve their ability in higher level of reading comprehension. For beginner students or readers, understanding the story of sonnets are difficult because poems are abstract for them. To understand poem, students or readers need other aspects to interpret them; they should find an appropriate strategy to know the discourse (main idea) of the sonnets based on its historical age. By having ability to understand texts that are abstract for people, the students have reached better ability in understanding various texts, included sonnets as one of genre of poem.

¹⁴Michaela Morgan. *How to Teach Poetry Writing: Workshops for Ages 5-9*, London, Routledge, 2011, P. 2.

Sonnets as one of classical poem are alternative and wonderful materials for extensive reading because the texts with their melodious sounds are very helpful for students to enjoy doing reading process. It means sonnets can fulfill their functions as reading material for pleasure. Sonnets have their own structure: patterning, repetition, and rhyme that consisted of idea and meaning. Unique language pattern (syntax) encourages students to learn to produce creative sentences; repetition of sounds encourages students to know about the important of aesthetic in producing language, and rhyme can help students to enjoy the beauty of reading texts. In conclusion, reading information from sonnets encourages students' extensive reading, especially reading for pleasure.

5. Vocabulary Building for Extensive Reading

The first activity in comprehending sonnets, the readers should building meaning through vocabularies. Good reading comprehension depends on understanding the words you are reading. The more words you recognize and understand in a text, the better your comprehension will be. The question is what do the readers should do when they encounter (meet) a new word in your reading. According to Mikulecky and Jeffries, the most important strategy in building vocabularies is learning new words¹⁵. It means that to learn new words from reading, the readers should read a lot. Research has shown that in order to learn a word, the readers must

¹⁵Beatrice S. Mikulecky and Linda Jeffries. *Advanced Reading Power – Extensive Reading – Vocabulary Building – Comprehension Skill – Reading Faster*, New York, Person Longman, 2007, P. 31.

encounter it many times. Each time the readers see the word in context, they build up a stronger sense of its meaning. The best way to increase the number of encounters with words and to learn how words are used is by reading extensively. Then, Work with a new word in a way that requires active thinking. Simply noticing the word and looking up the meaning is not enough. The readers need to analyze the word and use it in speaking and writing. The most important part is how a new word is used. If the readers look closely at the context and write down the sentence where they found the word, they are more likely to remember.

In addition, when the readers encounter an unfamiliar word, a good strategy is to infer (or guess) its meaning from the context. Inference is a logical conclusion based on evidence¹⁶. For this strategy, context helps the readers to make general prediction about meaning. Remember that in this situation, the readers may not always be able to infer an exact meaning, but you can often get the general meaning—enough to continue reading with understanding. According to Mikulecky and Jeffries can benefit from this strategy in three ways: (1) it allows you to continue reading and stay focused on the ideas in the text; (2) it helps the readers develop a more complete understanding of the word and the way it is used; and (3) It helps the readers remember the word in the future. Mikulecky and Jeffries added that¹⁷:

¹⁶ Pamela J. Sharpe. *How to Prepare for TOEFL Test: Test of English as a Foreign Language*, USA: Ohio State University, 2005, P.226.

¹⁷Beatrice S. Mikulecky and Linda Jeffries. *Loc Cit.* P. 95.

Writers of fiction often choose not to tell "the whole story" to the reader. They may have stylistic reasons for this, or they may keep back some information from the reader in order to increase the mystery or the suspense. When you are reading fiction, you should look for words and phrases that will help you fill in the information that the writer has left out.

From the detail explanation above, it is clear that building vocabularies meaning is an important activities for the readers in doing extensive reading. Then, in building vocabularies for extensive reading, the readers should learn the new words and infer the word through context in order to get the meaning.

6. Interpretation of Classical Sonnet

When a reader reads a classical sonet, it means that they are trying to getting total meaning of it. Nuttal said that the way of getting meaning of a text, the readers can use some ways, some of them: structural guide, morphological guide, context, and the use of dictionary¹⁸. In this research only focuses on those ways that are explained as follows:

a. Interpreting Strategies in Units of Language

The strategy of interpreting meaning through units of language can help the readers to grasp the meaning of poetry/poem through analyzing from the smallest unit of language to the largest one¹⁹. It means that the analysis starts from word, phrase, sentence, and discourse. The researcher analyzes the meaning of words used by the poetries/poems; meaning in every lines; meaning of stanza and

53. ¹⁸Kinayati Djojuroto. *Puisi: Pendekatan dan Pembelajaran*. Bandung, Nuansa, 2004, P.

¹⁹Kinayati Djojuroto. Op Cit. P. 59

relationship between the meaning of lines and stanzas to get total meaning.

Meaning of words are needed to understand diction that relates to connotative and dennotative meanings and directly give image for readers. The meaning of words will leads the researcher into the meaning of sentence. A difficult word in a line of poetry is usually helped by grammatical relationship in grasping the meaning. Then, the understanding of line in poem expressed an idea of the poet that consist of one main idea. The lines usually have cohesion that can be a reference, conjunction, or substitution. By the understanding of the cohesion, it will be easy to know the relationship of lines in the poems to know the meaning of stanza.

b. Interpreting Strategies through Context

The strategy used to know the unit of language that is difficult to understand the meaning in a poetry, Nation that had the same idea with H.G. Widdowson explained five steps: (1) determine the kind of words; (2) looking at grammatical context in the clause or sentence; (3) analyze wider context; (4) guessing the meaning; and (5) checking the result of interpreting (meaning)²⁰.

Determine the kind of word is useful for limiting alternative meaning. Looking at grammatical context in the clause or sentence is useful for knowing the relationship types of words in a discourse.

²⁰ Kinayati Djojuroto. Op Cit. P. 57

Analyze wider context is useful for making concrete a new meaning through the relationship between clauses or sentences that contain certain meaning. In this case, wider context can help the reader or researcher to guess the meaning through relationship inter-lines, stanza, and total in a discourse.

B. The Concept of Sonnet

1. The Definition of Sonnet

Many people associate the sonnet with Shakespeare, who certainly excelled at the form, having composed 154 of them sometime late in the sixteenth century. In fact, he was so good at the sonnet form that scholars named the English version after him: the Shakespearean sonnet. Actually, the sonnet had been around for centuries before Shakespeare. It dates back to the thirteenth and fourteenth centuries, when the Italian poets Dante (1265–1321) and Petrarch (1304–1374) decided to try their hand at it. The prolific Petrarch composed about three hundred or so of the poems. Petrarch was quite successful at the form—he had an adjective named after his style as well: the Italian sonnet is also called the Petrarchan sonnet.

Sonnet is a poem consisting of fourteen lines with a fixed pattern of rhyme and meter (or stressed beats) that comprises 8 lines of octave

and 6 lines of sestet²¹. Another expert said that sonnet is a lyric poem of fourteen lines, highly arbitrary in form, and following one or another of several set rhyme-scheme²². In short, the kinds of poem that called as sonnets, it depends on the number of its lines. A sonnet consists of 14 lines that has specific rhyme-scheme and has specific purposes in writing them.

Discussing sonnet in academic life, there are two types of sonnets, they are: Italian sonnet (Petrarchan) and Shakspearian Sonnet (English Sonnet). Italian sonnet is distinguished by its bipartite division into the OCTAVE and the SESTET: Octavo consisting of a first division of eight lines rhyming *abbaabba* and the sestet consisting of six lines rhyming *cdecde*, *cdcdcd*, or *cdedce*. On the other hand, Shakspearian Sonnet (The English) is consisting of four division, namely: three quatrains (each with a rhyme-scheme of its own); the typical rhyme-scheme for English sonnet is *abab cdcd efef gg*; the Couplet at the end is usually a commentary on the foregoing, an epigramatic close.

2. Elements of Sonnets

Similar to other types of poetry, sonnet has its elements in order to deliver the ideas in it. Technically, the sonnet is made up of the following elements²³: (1) Fourteen lines; (2) Iambic pentameter; (3) Rhyme scheme; (4)

²¹Mark Mussari. *The Craft of Writing Poetry*, Singapore, Marshall Cavendish Corporation, 2012, P. 23.

²²C. Hugh Holman. *A Handbook to Literature Third Edition*, USA: Odyssey Press. Inc, 2010, P. 503.

²³Mark Mussari.. *Loc Cit.* P. 23.

A volta, or “turn,” somewhere in the poem; and (5) tension between parts of the poem (between quatrains, for instance, or between an octave and sestet). . For better description, see the following explanation about Italian and Shakespearian Sonnets:

Italian Sonnet

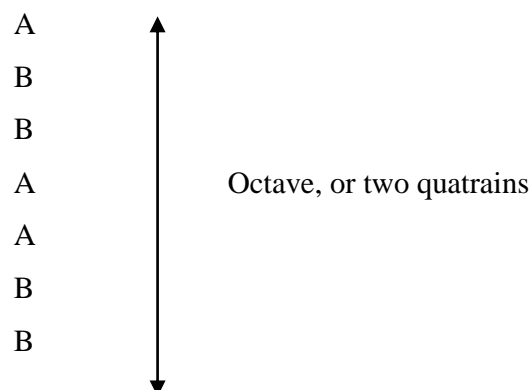
In order to give clear description about sonnet, the following sonnet is one of Italian sonnet.

From Visions

Francesco Petrarch (1304-1374)

*Being one day at my window all alone,
So manie strange things happened me to see,
As much as it grieveth me to thinke thereon.
At my right hand a hynde appear'd to mee,
So faire as mote the greatest god delite;
Two eager dogs did her pursue in chace.
Of which the one was blacke, the other white:
With deadly force so in their cruell race
They pincht the haunches of that gentle beast,
That at the last, and in short time, I spide,
Under a rocke, where she alas, opprest,
Fell to the ground, and there untimely dide.
Cruell death vanquishing so noble beautie
Oft makes me wayle so hard a desire.
(Trans. Edmund Spenser)*

Remember that this kind of sonnet relies on tension. The tension in the sonnet occurs between the octave and the sestet. They hit against each other, buffeted only by the volta, or turn, in the poem’s meaning. Here is the basic form:



A

Turn, or

Volta

C

D

E

C

D

E



Sestet, or two tercets (sometimes the sestet is rhymed
rymed *cdccde*)

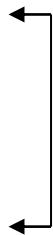
To complete the image, it is important to describe about the scheme rhyme. The ictave uses an envelope rhyme to enclose each of the two quatrains. See the following scheme:

A

B

B

A



The *a* rhyme is at the beginning and ending of quatrain,
enclosing or “enveloping” the *b* rhyme.

The sestet, on the other hand, either lists the rhymes in consecutive order:

C

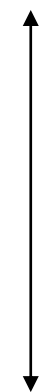
D

E

C

D

E



This rhyme scheme is much more open than envelope
rhyme scheme above it, and creates tention between
sonnet parts.

...or...envelopes the two tercets:

C



D
C ←
C ←
D
C ←

Shakspearian Sonnet

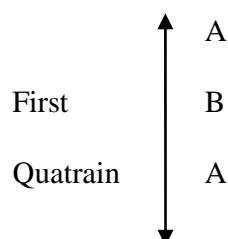
From *Sonnets*

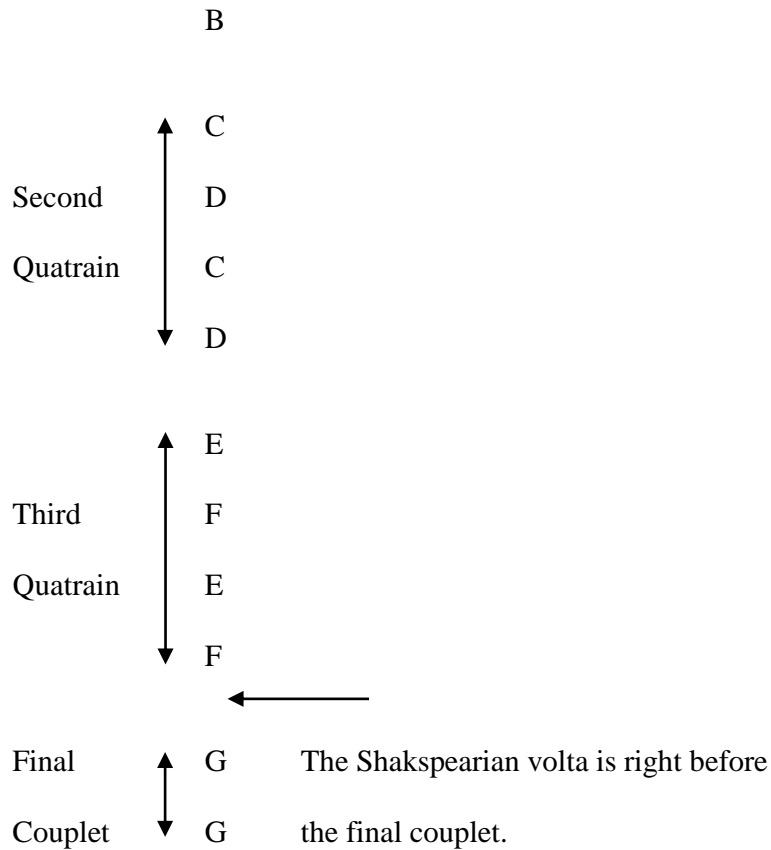
William Shakespeare (1564-1616)

*From fairest creatures we desire increase,
That thereby beauty's rose might never die.
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.*

For better description about Shakesperian sonnet, the following explanation is going to describe its components:

In the Shakespearean sonnet, each quatrain stands on its own and is not linked to the other quatrains at all. The result is a freer, less tight form that depends upon the poet, rather than the rhyme scheme, to move the poem toward the volta and final couplet:





From the explanation above, it is clear that there are two kinds of sonnets in different characteristics, namely: Italian sonnet and Shakspearian sonnet. In this research use two kinds of sonnets that analyze by students.

3. Procedures for Comprehending and Interpreting Sonnets

Sonnet has similarities with other texts that used language as media – it has a single main topic and all the details relate to the topic in a stanza. Good readers look for the topic when they read. According to Mikulecky and Jeffries, the procedures of comprehending and interpreting literary works as extensive reading activities are: (1) identifying the topic in a

stanza; (2) main idea each stanza; (3) inferring main idea; (4) connecting ideas in stanza, (5) pattern organization of sonnets²⁴.

First, identifying the topic in stanza is important step in comprehending and interpreting sonnets. The topic is the word or phrase that best describes what all of the sentences in one stanza are about. Words relating to the topic are usually repeated several times in a stanza. In short, identifying topic of the stanza is the first step for the readers to understand a sonnet.

To explain the idea, the writer includes several supporting details in a stanza and these details are more specific than the main idea. It means that main idea is a the focus of topic of a stanza in a sonnet.

. In this case, the reader must combine ideas from several sentences to infer the complete main idea. To make sure that it is really expressing a complete idea, the main idea statement should always be stated in a complete sentence with a subject and verb.

Fourth, it is important to connecting ideas in stanza. Understanding a stanza often involves more than just identifying the topic and main idea. It is also necessary to understand the way writers in English guide the reader through the logic of their ideas or show the connections between ideas. Therefore, comprehending and interpreting sonnets is based on the ability of the readers in connecting ideas in stanzas of the sonnets.

²⁴Beatrice S. Mikulecky and Linda Jeffries. Loc Cit. P. 105.

C. Some Related Previous Studies

There have been many researchers who conducted research which concerned with extensive reading and sonnet (poetry). One of them is Fanmei Kong (2010) who conducted her research entitled “*On the Effectiveness of Applying English Poetry to Extensive Reading Teaching*”. The result of the research showed that English poetry, with its aesthetic values, not only is very useful material to improve learners’ language competence and motivation of learning English but also is valuable material to enhance learners’ imagination and creativity. Furthermore, English poetry can broaden learners’ experience of life and improve learners’ self-cultivation if English poetry is properly presented in class²⁵.

Then, Farzaneh Aladini, Farzin Farahbod and Masoumeh Arjomandi (2015) conducted her research entitled “*Using Poetry, Rhyme and Rhythm as an Effective Motivational Strategy in the EFL Classroom*”. The result of this research showed that the use of poems in EFL classrooms enhances the students’ motivation in learning English. Students learned English through reading and writing poetry. The data collected over a period of 15 weeks give some support to our conclusions, which recommend the use of poetry in college foreign language classes²⁶.

²⁵Fanmei Kong. *On the Effectiveness of Applying English Poetry to Extensive Reading Teaching*. Journal of Language Teaching and Research, Vol. 1, No. 6, pp. 918-921, November 2010.

²⁶Farzaneh Aladini, Farzin Farahbod and Masoumeh Arjomandi. *Using Poetry, Rhyme and Rhythm as an Effective Motivational Strategy in the EFL Classroom*, *Indian Journal of Fundamental and Applied Life Sciences* ISSN: 2231– 6345 (Online) An Open Access, Online International Journal Available at www.cibtech.org/sp.ed/jls/2015/02/jls.htm 2015 Vol. 5 (S2), pp. 2555-2564/Aladini et al.

The two kinds of research above have some similarities and differences. The similarity is the two research focus on analyzing poetry. So is this research. The differences can be: first, Kong (2010) focused his research on the effectiveness of using poetry to improve students' extensive reading. On the other hand, this research will focus on students' interpretation of classical sonnets. Second, Farahbod and Arjomandi (2015) focused their research on using poetry as motivational strategy in EFL Classroom. On the other hand, this research analyzed the students' interpretation of classical sonnets that include into one kind of poetries. Last but not least, different population, sample, and research method will cause differences.

CHAPTER III

RESEARCH METHOD

A. Research Method

This research applied descriptive method. One of descriptive method is *case study*. To define case study, some experts have different viewpoints. According to Bassey *case-study* is the examination of an instance in action²⁷. It means that the case study researcher typically observes the characteristics of an individual unit - a student, a clique, a class, a school or a community. The purpose of such observation is to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalisations about the wider population to which that unit belongs. In addition, Duff defined case study as the following statements²⁸:

A case study is an exploration of a "bounded system" or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context. (Creswell, 1998, p. 61)

The qualitative case study can be defined as an intensive, holistic description and analysis of a single entity, phenomenon, or social unit. Case studies are particularistic, descriptive, and heuristic and rely heavily on inductive reasoning in handling multiple data sources. (Merriam, 1988, p. 16)

It means that case study as a research method that explore a certain case in detail and intensive which included into descriptive research.

²⁷ Michael Bassey. *Case Study Research in Educational Setting*, Buckingham, Open University Press, 2009, P. 24

²⁸ Patricia A. Duff. *Case Study Research in Applied Linguistics*, USA: Taylor and Francis Group, LLC, 2008, P. 22.

From the explanation of experts point of views above, it can be concluded that case study is a descriptive research that examination of an instance in action. In this research, the researcher focus on examining the students' extensive reading in interpreting classical sonnets at the fourth semester students of English Educational program of State Institute for Islamic Studies (IAIN) Bengkulu in academic year 2017/2018. In addition, case study is an exploration of a "bounded system" or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context. In this research, the researcher will try to explore in detail about the students' case of their process in interpreting classical sonnets as object of extensive reading in their educational process through in-depth data collection that involves sources of information in rich context in the classroom investigation.

B. Source of Data

Sources of data in this research were the result of students' written reports in comprehending and interpreting classical sonnets in Prose and Poetry Class. The students were at the fourth semester in Class IVA of PBI IAIN Bengkulu in academic year 2017/2018 that consisted of 33 students. Then, it is also important to explore the process of teaching and learning sonnet in the classroom. According to Handcock and Algozzine, this study presents three cases designed to assess the feasibility of teachers in inclusive early education programs supporting young people's learning objectives through embedded learning opportunities (ELO), namely: The examination

of the ELO procedure included assessment of lecturers' planning and implementation, the impact on students' performance on comprehending materials, in this case the students' comprehension in comprehending and interpreting classical sonnets; and the teachers' perceptions of the ELO strategy²⁹.

C. Data Collecting Technique

In collecting the data, the researcher used recording, noting, oral questionnaire, and sheet. The researcher recorded in form of video all students-lecturer interactions during the process of teaching and learning in prose and poetry class. Then, the researcher made important notes of all activities that were regarded important in influencing students in comprehending and interpreting classical sonnets in form of written report. The students and lecturer were asked some questions, especially for the things regarded important aspects to describe in the research. Furthermore, the researcher noted all important phenomena happen in the classroom in field notes, as well as important details in the students' result of interpreting classical sonnet in the classroom. The last one, the researcher used some sheets to classify the students' result in interpreting sonnets based on the units that became the focus of the research. The focus can be: sound devices, words, imagery and rhetorical devices, figurative languages, meaning, intertextuality, and contemplation.

²⁹Dawson R. Handcock. *Doing Case Study Research: A Practical Guide for Beginning Researchers*, Columbia, Columbia University Teacher College Press, 2006, P. 22.

D. Research Instrument

In collecting the data, the researcher used the following instruments:

1. Participants and Lecturer Observation

The Participants and Lecturer Observation in this research was in form of *video documentation* and *filed notes*. The researcher observed all the student-lecturer activities in the classroom from beginning to end of prose and poetry class, especially in poetry meetings. The results of the observation revealed that all teachers demonstrated increases in use of instructional behaviors toward targeted objectives, and the students showed increases in performance of targeted objectives. Then, it also described differences between lecturer's existed regarding the consistency and frequency of implementation of the instructional support strategies.

2. Interview

In this research, the researcher used face-to-face interview to lecturer and students in order to check the accuracy or to verify the impression gained through observation. Therefore, the researcher used *structured interview* in conducting this research. The researcher designed a series of structured questions to elicit specific answers from respondents that were used to obtain information from respondents. The questions were related to information of phenomena in the examination of teaching procedure included assessment of lecturers' planning and implementation, the impact on students' performance on comprehending materials, in this case the students' comprehension in comprehending and interpreting classical

sonnets; and the teachers' perceptions of the strategy as well as students' perception was also gathered through interview. The questions in interview can be raise based on the phenomenon in the field.

3. *Sheets*

Sheets were used to collect the data from the students' worksheet. The researcher used the sheets to classify the data based on their units in order to know in detail about the parts that can be understood or not by the students. The sheets can be as the following forms:

Sheets for Correcting Students' Worksheets

Sheet 1: Sound Devices

No.	Sounds			Rhyme	
	Alliteration	Assonance	Euphony	Metre	Rhythm
1	correct	correct	correct	correct	correct
2					

Sheet 2: Words

No.	Identification of Connotative Phrases	Meaning
1	Correct	Incorrect
2		

Sheet 3: Figurative Languages

No.	Kinds of Figurative Language	Displacing Meaning	Distorting Meaning	Creating Meaning
1	Correct	Correct	Correct	Correct
2				

Sheet 4: Imagery and Rhetorical Devices

No.	Imagery	Rhetorical Devices
1	Correct	Correct
2		

Sheet 5: Meaning

No.	Character	Object	Setting	Story	Power
1	Correct	Correct	Correct	Correct	Correct
2					

Sheet 6: Intertextuality

No.	Previous Text	Co-Text	Antecedent Text	Intertextuality
1	correct	correct	correct	incorrect
2				

Sheet 7: Contemplation

No.	Contemplation
1	Correct
2	

Sheets for Exploring Students' Answers in Elements of the Sonnet

Sheet 8: Exploration of Assonance

Line	Sentences	Alliteration
1	<i>Milton! thou shouldst be living at this hour:</i>	Repetition of consonants letter : t .
2		

Sheet 9: Exploration of Assonance

Line	Sentences	Assonance
1	<i>Milton! thou shouldst be living at this hour: (line 1)</i>	Repetition of vowel letter: " i and o ".
2		

Sheet 10: Exploration of Euphony

Line	Sentences	Euphony
1	<i>Milton! thou shouldst be living at this hour:</i>	Euphony in this line is letter " l "
2		

Sheet 11: Exploration of Metre

Line	Sentences	Metre
1	<i>Milton! thou shouldst be living at this hour:</i>	(v -) (v -) (v -) (v -) (v -) (v -) (v -)
2		

Sheet 12: Exploration of Rhythm

Line	Alliteration	Assonance	Euphony	Metre	R. Scheme	Rhythm
1	t	i and o	l	(v -)	A	√
2						

Sheet 13: Exploration of Connotative and Dennotative Meaning

Line	Word	Denotative meaning	Connotative meaning
1	At this Hour	In this hour	Refers to right now
2			

Sheet 14: Exploration of Imagery

Line	Sentence	Kinds of Imagery	Meaning
3	<i>Of stagnant waters: altar, sword, and pen</i>	Visual Imagery	Altar means Church, Sword means British military), and pen means literature).
4			

Sheet 15: Exploration of Rhethorical Devices

Line	Sentences	Kinds of Rhethorical Devices
2	England hath need of thee: she is a fen.	Hyperbole
3		

Sheet 16: Exploration of Displacing Meaning

Line	Words	Displacing Meaning
3	Altar	Church

Sheet 17: Exploration of Distorting Meaning

Line	Sentence	Kinds of Distorting	Related Meaning
9	<i>Thy soul was like a star, and dwelt apart</i>	Ambiguity	<i>Milton's spiritual</i>

Sheet 18: Exploration of Creating Meaning

Line	Sentences	Creating Meaning
8	<i>And give us manners, virtue, freedom, power.</i>	Line 9 has a function to stress the meaning of line 8.

Sheet 19: Exploration of Meaning

No.	Aspects	Meaning
1	Character	
2	Object	
3	Setting	

4	Story	
5	Discourse	

4. *Comprehending and Interpretation Test*

At the last lesson, the researcher asked the students to write an analysis about their comprehending and interpreting of a classical sonnet. The students' result were analyzed in order to know about the students' ability in comprehending and interpreting classical sonnets. The researcher described in-depth about the students' written analysis. In the evaluation test, the students analyzed a sonnet entitled *London, 1802* by William Wordsworth. The sonnet can be seen in appendix 21.

5. *Documentation*

Documentation was used to obtain data from all documents. Arikunto said that documentation is observed in form of notes, books, and other sources besides human beings³⁰. In this research, the documentation data could be photographs during the teaching and learning process especially students and teacher interaction, field notes, recording, sheets, and video. The documentation data above could be used to support to describe authenticity of the data in the research.

E. Data Trustworthiness

Due to determine the trustworthiness of data, the researcher needed a technique of rechecking the data in order to get a high rate of credibility. In

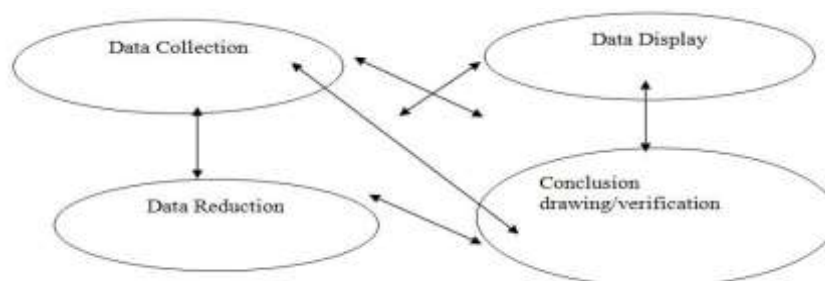
³⁰ Arikunto, *ibid.* P. 234-235.

this research, the researcher adopted technique of validity suggested by Moleong which is called as “*Analytic Discussion Validity*”³¹. This kind of data validity must follow some procedures, they were: (1) the researcher had pre-discussion about data analysis with a rater. In this research, the rater was Mr. Andriadi, M.A, Lecturer of Prose and Poetry in PBI IAIN Bengkulu; (2) the researcher collected 20% of data and analyzed them; (3) if the data analysis was correct at least 85%, the researcher would complete the analysis; however, if the data analysis was correct under 85%, the researcher must had guidance and discussion with the rater until her analysis totally correct; (4) the researcher complete her analysis after got trustworthiness from the rater.

F. Data Analysis

In this research, the researcher analyze the data by using interactive model of data analysis proposed by Miles and Huberman. The detail procedures of data analysis can be clearly described as the following figur³²:

Figur 1:
Components of Data Analysis: Interactive Model
Miles and Huberman



³¹Lexy J. Moleong. Ibid, P. 179.

³²Matthew B. Miles and A. Michael Huberman. *Qualitative Data Analysis: A Sourcebook Third Edition*, USA, Sage Publishing, 1994, P. 174.

The figure above can be explained that:

1. *Data reduction*: Data reduction occurs continually through out the analysis.

In early stages, it happens through editing, segmenting and sumarizing the data. In the middle stages, it happens through coding and memoing, and associated activities such as finding themes, clusters, and patterns. In the later stages, it happens through conceptualizing and explaining, since developing abstract concepts is also a way of reducing the data.

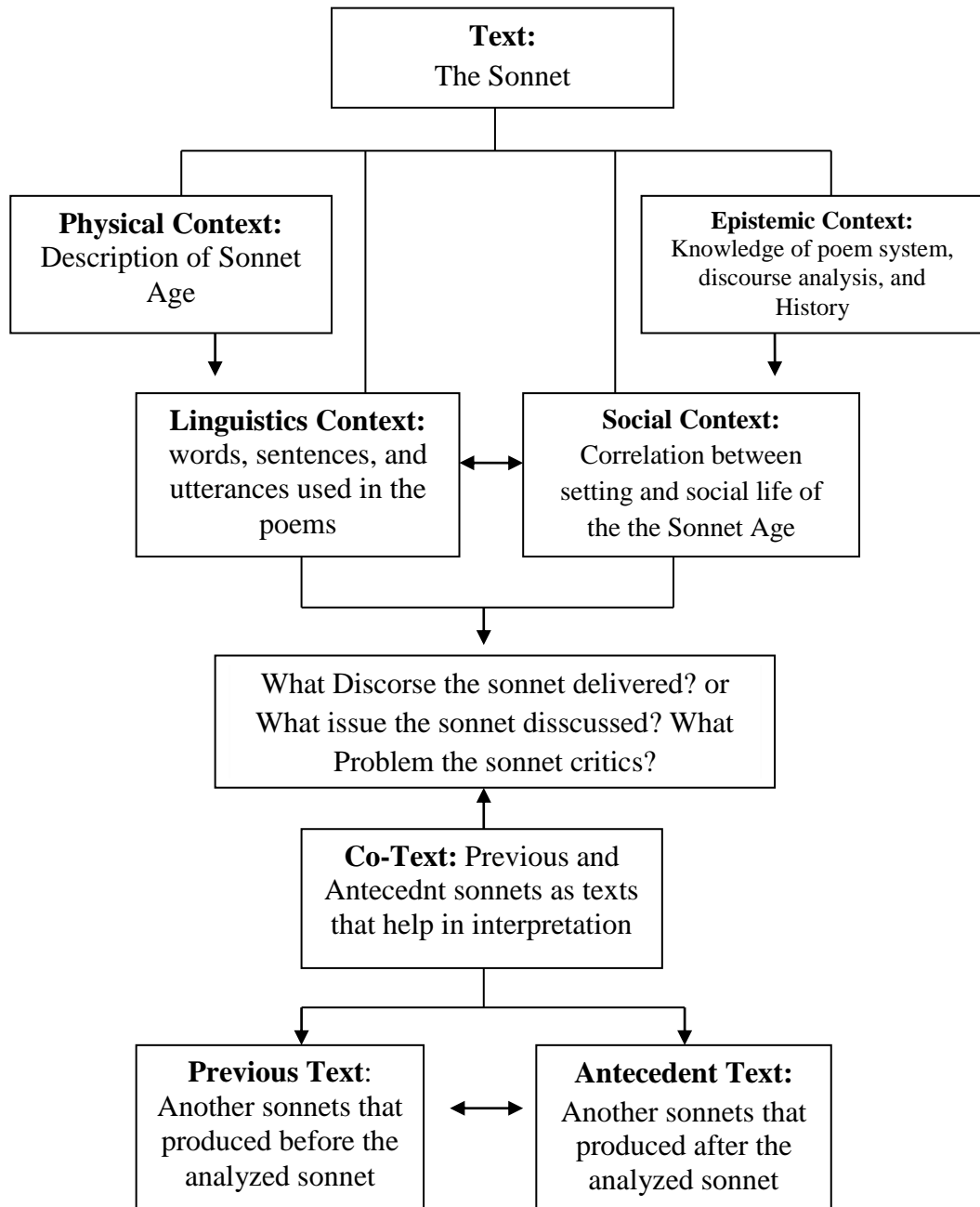
2. *Data Display*: Data display has functions to organize, compress and assemble information. The activities are in this stage are: making summary descriptively and sistematically in order to know about the central idea easily and interpret them critically. In other word, data display played important roles in this research.

3. *Drawing and verifying conclusion*: reducing and displaying the data aim to help drawing conclusion. While drawing conclusions logically follows reduction and display of data. Then, possible conclusion can be noted and need to verify. The activities in drawing and verifying the conclusion, the reseacher will conduct the following activities:

(a) To interpret the sonnets, this research used sonnet interpretation procedures propose by Widdowson³³:

³³ H.G. Widdowson. *Text, Context, Pre-Text: Critical Issues in Discourse Analysis*, Australis, Blackwell, 2004, P. 5.

Figure 2:
Procedures of Sonnet Interpretation



(b) Describe the students' mistakes in comprehending and interpreting classical sonnets. Then, explore the kinds of the mistakes, whether the

mistakes from point of view of history, text structure, language, or other factors.

- (c) Compare the students' mistakes in comprehending and interpreting classical sonnets with the correct interpretation.
- (d) Analyze the causes of mistakes whether the mistakes from the students' knowledge of history, text structure, language, or other factors.
- (e) Conclude the result of the analysis inductively, where the researcher will analyze from general conclusion or generalization into concrete examples or facts to explain the conclusion or generalization.

CHAPTER IV

RESULT AND DISCUSSION

A. Result of the Research

1. The Process of Teaching and Learning Sonnets in Prose and Poetry

Class of English Education Program of IAIN Bengkulu

Prose and Poetry is 3-credit-point lesson that included into compulsory subject for English program of IAIN Bengkulu. This lesson is offered at the fourth semester after the students got Introduction to Literature subject in the previous semester. In teaching Prose and Poetry during a semester, it spent about 16 meetings included two meeting for exam (Mid-Test and Final Test). The lecturer divided the lesson into two sub-theme; 8 meetings for learning poetry, it covered from meeting 1 to meeting 7, and meeting 8 is for Mid-Term. Then, 8 meetings for learning prose, it covers from meeting 9 to meeting 15, and meeting 16 is for Final Test. In this lesson the lecturer focuses on reading, analysing, comprehending, interpreting, evaluating, and creating short stories (See appendix 1 about the lecturer's lesson plan). Therefore, in doing the research, the researcher would only focus on meeting 1 to meeting 8 because this research only focused on classical sonnet that included into one of poetry genres.

This lesson aimed to prepare students to understand how to read, comprehend, interpret, critique, and evaluate poetry and prose in English by using varied of perspectives (structuralism, semiotics, and Critical

Discourse Analysis). Then correlate the fiction and poetry in larger contexts (author, genre, history/ the evolution of literature) by using specific technique. In this lesson, the lecturer used intertextuality method. In addition, beside poetry analysis, the students should also create poetries and short stories as one of learning application (See appendix 2 about Field Notes of the first meeting of the lesson).

For the data need of this research, the researcher will explore the lecturer's and students' activities in the classroom that covers: the lecturer's roles, teaching materials and procedures, the students'-lecturer's interaction, and students' exercise of poetry lesson. The detail explanation for each point above, it can be describe as follows:

a. The Lecturer's Roles in the Classroom

In the process of teaching and learning poetry in Prose and Poetry Class, the lecturer divided into three phases of learning in every meeting, namely: (1) *explaining the lesson*. It was conducted by the lecturer that spent 45 minutes. In this part, the lecturer guided the students to understand about certain materials about poetry; (2) *Analyzing application*. This part also took about 45 minutes where the students were asked by the lecturer to analyze a certain poetry based on the theory that had been explained; (3) *creating poetry*. This part also took 45 minutes. The lecturer asked the students to write some parts of poetry based on the theory that had been explained (See appendix 2 about the first meeting of the lesson).

During the lesson, the lecturer played some roles in the classroom, such as: The first, the lecturer was as *a model and source of knowledge*. The lecturer explained the lesson in detail by using various kinds of reference. In this function, he explained most of the materials in order that the students have basic knowledge about poetry. To give deeper understanding, the lecturer also gave some kind of examples. After the students have basic knowledge about poetry, he changed his function as a mediator (See appendix 2 to appendix 8).

The second, the lecturer was *as a mediator*. He encouraged the students to engage and participate actively in his class. The students were very active participate in this class. Some of them asked questions in detail in order to get more information about learning materials. Other students actively discuss about the topic with their friends in order to be very good in analyzing poetry. As the result, students to be more curious in exploring the poetry to analyze (See appendix 2 to appendix 8).

The third, the lecturer was *as the assessor*. The lecturer did not only ask the students to analyze the poetry based on the theory that they were learning; but also he checked and assessed the students' analysis and gave comments for improvement. The students revised their mistakes, and the lecturer would correct or checked it again till the students did his exercise correctly. At the last part, the lecturer asked students to apply their knowledge in creating poetry both in Indonesian

language or English. However, the last activity, creating poetry, did not include into this research analysis (See appendix 2 to appendix 8).

From the analysis above, it can be concluded that the lecturer played important roles in the classroom in order to reach the lesson objectives that consisted of: as a model and source of knowledge, as a mediator, and as assessor.

b. Teaching Materials and Procedures in Learning Poetry (Sonnet)

During the teaching and learning process, the lecturer prepared a handout for students in every meeting. The handout can be the main materials for the students to learn. The handout contains concise learning materials that has been summarized from some sources or book references. The hand out is very helpful for students to guide them in understanding learning materials that used unfamiliar terms for students (see appndix 2 to appendix 8).

Then, the lecturer also prepared some poetries/poems, especially classical poems of England for subject of analysis after the theory explanation. The lecturer also prepared Indonesian poetries for subject of analysis as well as to compare between Indonesian and England poetries/poems. Indonesian poetries also used by the lecturer to explaine a certain materials that the students were difficult to understand. Indonesian poetries will be easier to the students to understand and analyze by using theory (see appendix 2 to appendix 8). It means that the lecturer had applied extensive reading in teaching

literature because it has the same idea as Harmer's idea. He said that in learning extensive reading, the teacher should use special written materials especially simplifications of established works of literature³⁴. Poetry is one kind of literature genre that the readers need to have interpretation skill to read it.

In teaching poetry in the classroom, the lecturer conducted by doing opening activities, main activities, and closing activities. The procedures of learning poetry/sonnet in the classroom were: *The first, opening activities*, the lecturer did some activities, namely: asking the students' condition, telling the topic, explaining the purposes of the lesson. Before come to the main activities, the lecturer asked some main terms to the students. This activities aimed to know about the students' basic knowledge about the materials that the lecturer wanted to explain. If most of the students did not actively answer the questions, the lecturer knew that the students did not have a good basic knowledge about the topic. The lecturer would explained in detail from the basic of the topic (see appendix 2 to appendix 8 about the field notes).

The second, main activities. In this stage, the lecturer explained the materials in detail to the students. The lecturer explained each part of poetry from the term into the application by using a real poetry. In each meeting, the lecturer explained different topics that would be helpful for students to read, analyze, interpret, evaluate, and creat

³⁴Jeremy Harmer. *The Practical of English Language Teaching – Third Edition*, USA, Longman, 2003, P. 210.

poetry. Therefore, the lecturer explanation and exemplification are the most important aspect for the students success.

The third, closing activities. In closing activities, the lecturer asked the students to do exercises. The exercises were divided into two kinds, namely: analyzing and creating poetry by using theories that the lecturer has explained. The first one, the students did the exercise in a group. They analyze or identify the real part of theory in a real poetry. The second one, the students analyze by themselves, and then they discuss it after all students finished. The things that the lecturer always remind to the students during the analysis were: circle all new vocabularies for you, then try to guess the meaning based on the context. It means that the lecturer had encouraged the students to build vocabulary during doing extensive reading. It is similar to Mikulecky and Jeffries. He said that the most important strategy in building vocabularies is learning new words³⁵. In addition, Sharpe also suggested that when the readers encounter an unfamiliar word, a good strategy is to infer (or guess) its meaning from the context³⁶.

At the last activities, the students created some parts of poetry. Before closing the class, the lecturer assess students' analysis and poetry as well as gave revision. Then, he asked the students' difficulties during the lesson (see appendix 2 to appendix 8 about field notes).

³⁵ Beatrice S. Mikulecky and Linda Jeffries. *Advanced Reading Power – Extensive Reading – Vocabulary Building – Comprehension Skill – Reading Faster*, New York, Person Longman, 2007, P. 31.

³⁶ Pamela J. Sharpe. *How to Prepare for TOEFL Test: Test of English as a Foreign Language*, USA: Ohio State University, 2005, P.226.

From the analysis above, it can be seen that the lecturer could prepare interesting materials and systematic procedures of teaching. These can be important factors to encourage students to study more seriously in the classroom.

c. The Students'-Lecturer's Interactions in the Classroom

The students' actively response is important aspects for the succes of a teaching and learning process in the classroom. In prose and poetry class, the lecturer seemed to encourage students to involve in teaching and learning process. It can be seen at the opening activities of the lesson. The lecturer asked some students to express their knowledge about the materials that he wanted to explained. It is important for the lecturer to make the students actively involve in his class and to know about the students' basic knowledge of the topic (see appendix 2 to appendix 8 about field notes).

At the second phases of learning, the teacher was only as the mediator in the classroom. In this stage, students actively participate in class discussion for analysis with their partners. They also active in digging information that they have not understood by asking some question to the lecturer. At the last stage, the students were also active in discussing the poetries that they had written (see appendix 2 to appendix 8 about field notes).

From the activities above, it is clear that the students'-lecturer's interaction were very good. The lecturer could encourage the students to involve in the classroom activities.

d. The Students' Exercises

The lecturer asked the students to do exercise after he explained the materials. It aimed to check the students' understanding about the theory, and checked the student' ability in applying the theory into the object of analysis, in this context was a poetry. It means that the lecturer asked the students to do the process of interpreting sonnet from unit to unit. It was similar to Djojuroto's suggestion. She said that the strategy of interpreting meaning through units of language can help the readers to grasp the meaning of poetry/poem through analyzing from the smallest unit of language to the largest one³⁷. It means that the analysis starts from word, phrase, sentence, and discourse.

There were two kinds of exercises that the lecturer gave to the students, namely: analysis a poetry and creating poetry with the focus based on the theory that has explained by the lecturer. The second 45 minutes in every meeting, the lecturer gave a poetry to the students. He asked them to identify the material that he had explained. The students could discuss with some friends. After they finish analyzing, the result would be discuss in order to give deeper understanding about the materials (see appendix 2 to appendix 8 about field notes).

³⁷Kinayati Djojuroto. Op Cit. P. 59

The third 45 minutes in every meeting, the lecturer asked the students to create a poetry that had a focus to the theory that he had given to the students. The students could continue to revise their previous poetry based on the new theory that they had learned. At the last, some students would present their poetry to the lecturer for discussion. The lecturer would give his opinion for revision (see appendix 2 to appendix 8 about field notes).

From the analysis above, the lecturer asked students to do exercise in every meeting in form of analysis poetry from smallest unit of language and create poetry that can support students' basic knowledge to comprehend, interpret, evaluate, and create poetries.

2. The Students' Interpretation of Classical Sonnets

Based on learning materials that the lecturer explained to the students and their activities in the classroom during the lesson for seven meetings, the students' and lecturer's discussion focused on exploring poetry in order to get the detail meaning and point of views. The analysis covers: exploration of sound devices, Word level of meaning, imagery and rhetorical devices, meaning and contemplation.

a. *Sound Devices*

In analyzing poetry, it is important for the students to analyze the sound devices of a poetry in order to prove the quality of poetry sounds. The unique characteristics of poetry is lied on its sounds (sound orchestration). If the poetry does not have good sound devices, it can

not be included as poetry because it does not fulfil the poetry convention.

In analyzing sound devices, it consisted of two important things; they are: *sounds* and *rhyme*. Sounds in poetry are formed by *alliteration*, *assonance*, and *euphony*. Then, rhyme in poetry is formed by *metre* and *rhythm*. The students' ability in analyzing sound devices can be described as the following detail:

a.1. Alliteration

Alliteration is the repetition usually of a consonantal sound, or repetition of consonant letters, an initial consonantal letters such as: "Guinness is good for you" that the repetition of consonant letter "G", "You can be sure of Shell" that the repetition of consonant letter "S" ; It is clear that alliteration is the repetition of consonants in words in line of poem.

In their exam, the students analyzed alliteration of sonnet entitled "London, 1802" by William Wordsworth. The poem entitled "London, 1802" consisted of 14 lines. It proves that this kind of poem called as sonnet. The poet used the repetition of consonant letters in each word of the lines. The alliterations were formed from the repetition of some kinds of consonants letter, namely: t, n, r, s, l, and h. The students' analysis can be describe as the following descriptions:

Table 1
Saound Devices: Alliteration

Line	Sentences	Alliteration
1	<i>Milton! thou shouldst be living at this hour:</i>	Repeatition of consonants letter : t .
2	<i>England hath need of thee: she is a fen</i>	Repeatition of consonant letter: n .
3	<i>Of stagnant waters: altar, sword, and pen,</i>	Reepeatition of consonant letter: n,r, s and t .
4	<i>Fireside, the heroic wealth of hall and bower,</i>	Repeatition of consonant letter: r .
5	<i>Have forfeited their ancient English dower</i>	Repeatition of consonant letter : r and t .
6	<i>Of inward happiness. We are selfish men;</i>	Repeatition of consonant letter: n .
7	<i>Oh! raise us up, return to us again;</i>	Repeatition of consonant letter: s .
8	<i>And give us manners, virtue, freedom, power.</i>	Repeatition of consonant letter: r .
9	<i>Thy soul was like a Star, and dwelt apart:</i>	Repeatition of consonant letter: l and s .
10	<i>Thou hadst a voice whose sound was like the sea:</i>	Repeatition of consonant letter: h and s .
11	<i>Pure as the naked heavens, majestic, free,</i>	Repeatition of consonant letter: s .
12	<i>So didst thou travel on life's common way,</i>	Repeatition of consonant letter: s and t .
13	<i>In cheerful godliness; and yet thy heart</i>	Repeatition of consonant letter: n .
14	<i>The lowliest duties on herself did lay.</i>	Repeatition of consonant letter: l, s , and t .

The analysis above showed that all the students can identify alliteration used by William Wordsworth in his sonnet in poem entitled “*London, 1802*”. It means that the students are excellent in identifying alliteration that is included into sound devices of a sonnet. For more

information of the data, see appendix 11, and students' worksheet in appendix 18.

a.2. Assonance

Assonance is a repetition of sound of a vowel or a diphtong in nonrhyming stressed syllables near enough to each other or repetition of consonant letters, such as: **great/fail/displ**ayed. In other words, assonance is a part of sounds in poetry that makes the poetry sound orchestration to be good.

Assonance is also one of aspect analyzed by students in this research. In analyzing assonance in sonnet entitled "London, 1802", the students could show that they have good ability in identifying and analyzing assonance as the sound aspects of a poem. The poet used the repetition of vowel sounds in lines of the poem to reach melodious sounds in his poem entitled "London, 1802". The repetition of vowel letters of "i" can be found in lines 1, 5, 6, 8, 13, and 14. Then, the repetition of vowel sounds of "a" but used symbol "u" that can be seen in line 7. The repetition of letters "a" can be seen in lines 9 and 10. Furthermore, the repetition of vowel letters "o" can be found in lines 1, 10, and 12. The students' analysis can be described as the following descriptions:

Table 2:
Sound Devices of Assonance

Line	Sentences	Assonance
1	<i>Milton! thou shouldst be living at this hour: (line 1)</i>	Repetition of vowel letter: "i and o".

5	<i>Have forfeited their ancient English dower (line 5)</i>	Repetition of vowel letter: “i”.
6	<i>Of inward happiness. We are selfish men;(Line 6)</i>	Repetition of vowel letter: “i”.
7	<i>Oh! raise us up, return to us again; (line 7)</i>	Repetition of vowel sound “a” but used symbol “u”.
8	<i>And give us manners, virtue, freedom, power.(line 8)</i>	Repetition of vowel letter: “i”.
9	<i>Thy soul was like a Star, and dwelt apart: (line 9)</i>	Repetition of vowel letter: “a”.
10	<i>Thou hadst a voice whose sound was like the sea: (line 10)</i>	Repetition of vowel letters: “a, e, and o”.
11	<i>Pure as the naked heavens, majestic, free, (line 11)</i>	Repetition of vowel letters: “a and e”.
12	<i>So didst thou travel on life's common way, (line 12)</i>	Repetition of vowel letter: “o”.
13	<i>In cheerful godliness; and yet thy heart (line 13)</i>	Repetition of vowel letter: “i”.
14	<i>The lowliest duties on herself did lay. (line 14)</i>	Repetition of vowel letter: “i”.

Based on the analysis above, it is clear that some lines consisted of phonemes of vowel sounds. Those vowels used repeatedly in this poem gave great contribution for creating stylistic of language as well as melodious sounds for the poem. The students could identify and analyze how the poet used the repetition of vowels and diphthongs in creating a sonnet to reach sound orchestration. All students can identified assonance in the sonnet. In poem entitled “*London, 1802*”. For more detail of analysis, see appendix 11 and students’ worksheet in appendix 18.

a.3. Euphony

Euphony is the use of words having pleasant and harmonious effects. Generally, the vowels, semi-vowels and the nasal consonants

e.g. *l, m, n, r, y* are considered to be euphonious. Long vowels are used in euphony because they are more melodious than consonants and short vowels; making the euphony soothing and harmonious.

All lines of the poems are melodious. In this poem, it consisted of six lines of a stanza. To reach the euphony in his poem, Wordsworth used regular scheme rhyme. Wordsworth used the combination of the same consonants and vowels in certain part of the last phonem in each line. The repetition of the same sounds in every two last phonem created melodious sounds for the poem. It became an aesthetic aspects of the poem through exclusive sounds usage.

Table 3:
Sound Devices of Euphony

Line	Sentences	Euphony
1	<i>Milton! thou shouldst be living at this hour:</i>	Euphony in this line is letter “l”
2	<i>England hath need of thee: she is a fen</i>	Euphony in this line is letter “n”
3	<i>Of stagnant waters: altar, sword, and pen,</i>	Euphony in this line is letter “n”
5	<i>Have forfeited their ancient English dower</i>	Euphony in this line is letter “r”
7	<i>Oh! raise us up, return to us again;</i>	Euphony in this line is “n”.
9	<i>Thy soul was like a Star, and dwelt apart:</i>	Euphony in this line is letter “l”
12	<i>So didst thou travel on life's common way,</i>	Euphony in this line is “n”.
14	<i>The lowliest duties on herself did lay.</i>	Euphony in this line is letter “l”

In analyzing sonnet entitled “London, 1802” by William Wordsworth, all students can identify euphony used in his sonnet. In addition, some students could explain the most important euphony that becomes the power of the sound devices in sonnet entitled “London, 1802”. For more accurate data, see appendix 11 for students’ analysis and appendix 18 for the students’ worksheet.

a.4. Metre

Metre in poetry can be defined as a unit of rhythm of poetry, especially the pattern of the beats. It is also called a foot of a poetry. Each foot has a certain number of syllables in it, usually two or three syllables. The difference in types of meter is which syllables are accented and which are not.

In analyzing metre in sonnet entitled “London, 1802” by William Wordsworth, use iambic metre, because it consists of one unstressed syllable followed by a stress syllable. The result of analysis can be seen as the following example:

Table 4:
Sound Devices of Metre

Line	Sentences	Metre
1	<i>Milton! thou shouldst be living at this hour:</i>	(v -) (v -) (v -) (v -) (v -) (v -) (v -)
2	<i>England hath need of thee: she is a fen</i>	(v -) (v -) (v -) (v -) (v -) (v -)
3	<i>Of stagnant waters: altar, sword, and pen,</i>	(v -) (v -) (v -) (v -) (v -) (v -)

4	<i>Fireside, the heroic</i>	(v -) (v -) (v -) (v -) (v -)
	<i>wealth of hall and bower,</i>	(v -)

The table above showed that the students can identify stressed and unstressed syllable used in each foot of the sonnet. It means that the students have good skill in identifying metre in a sonnet. For the detail data for this part, see appendix 11 for the students analysis; and see appendix 18 for the students' worksheet.

a.5. Rhythm

Rhythm is the systematic arrangement of musical sounds, principally according to duration and periodic stress³⁸. The combination of the use of sound devices, especially in the last sound in each line of poetry will form rhyme scheme. Therefore, using rhythm effectively can also aid the meaning and impact of a poem³⁹. It means that rhythm is one of important sound aspects that makes a poetry has a good sound orchestration.

In this analysis, the lecturer asked the students to identify the all aspects that produce rhythm in the sonnet entitled "*London, 1802*" by William Worthsworth that consisted of alliteration, assonance, euphony, and metre. Based on the analysis, most of the students can identify the the rhythm of the sonnet. They can concluded the total aspects of

³⁸John Whitworth. *Writing Handbook: Writing Poetry Second Edition*, London, A & C Black Publisher, 2006, P. 106.

³⁹Mark Mussari. *The Craft of Writing Poetry*, New York, Marshal Cavendish, 2012, P. 46.

sounds that created the sonnet. See the following example of the students' analysis on the rhythm:

Table 5:
Sound Devices of Rhythm

Line	Alliteration	Assonance	Euphony	Metre	R. Scheme	Rhythm
1	T	i and o	l	(v -)	<i>A</i>	√
2	N	-	n	(v -)	<i>B</i>	√
3	n, r, s, &t.	-	n	(v -)	<i>B</i>	√
4	r.	-	-	(v -)	<i>A</i>	√
5	r and t	i	r	(v -)	<i>A</i>	√
6	N	<i>i</i>	-	(v -)	<i>B</i>	√
7	S	a and u	n	(v -)	<i>B</i>	√
8	R	i	-	(v -)	<i>A</i>	√
9	l and s	a	l	(v -)	<i>A</i>	√
10	h and s	<i>a, e, o</i>	-	(v -)	<i>B</i>	√
11	S	a and e	-	(v -)	<i>B</i>	√
12	s and t	o	n	(v -)	<i>A</i>	√
13	N	i	-	(v -)	<i>A</i>	√
14	l, s, and t.	i	l	(v -)	<i>A</i>	√

In this poem, it consisted of six lines of a stanza. To reach the euphony in his poem, Wordsworth used regular scheme rhyme. In every stanza in this poem, Wordsworth used scheme: ABBA ABBA ABBA AA. However, there were five students who made mistakes in analyzing the rhyme scheme. For more detail data, see appendix 11 for students analysis and appendix 18 for students' worksheet.

From the detail analysis above, it is clear that the fourth semester students of English Education Program of IAIN Bengkulu in academic

year 2017/2018 had very good ability in analyzing sonnet entitled “London, 1802” in its sound devices level. The analysis covers: analyzing alliteration, assonance, euphony, metre, and rhythm that form the sonnet in to a balance literary work.

The result above has similarity with the lecturer’s statement in his interview at meeting 2 on March 18, 2018 after the class. The lecturer said that the students looked confused with the literary terms used by the lecturer because it was the first time for students to listen the term like alliteration, assonance, euphony, metre, and rhythm. After the lecturer finished explaining the topic, the students got understood about the materials. And at the last step, the students can identify sound devices of a poetry (See Appendix 9).

In addition, the students interview also showed the same opinion with the lecturer. The students got confused at the first lesson, but they could understand after the explanation and did some exercise (See Appendix 10). The students’ result of analysis and the result of interview both lecturer and students can prove that the students had very good ability in analyzing sound devices of sonnet entitled “London, 1802” by William Wordsworth that covers: analyzing alliteration, assonance, euphony, metre, and rhythm. There were only five students made mistakes in analyzing rhythm of the sonnet.

b. Words

Some words are formed sentences. Then, some sentences form a stanza of poetry. Combination of stanza form a poetry. It means that words are the basic materials that form poetry. Therefore, in interpreting poetry or sonnet, the students should interpret meaning of words as the basic activities.

Poetry is an expression of poets' feeling. Therefore, the poets used appropriate words to express their feelings through poetry. If words are chosen and arranged well, it will produce aesthetic imagination that is called poetic diction. Therefore, the poets frequently change the word they use many times if they feel that the words are still inappropriate.

In this case, the students should have an ability in lexicography. Then, to understand the effect of the words used in the poetry, the students should understand stylistics because the poetry usually use denotative and connotative of meaning. Every poet has their own style in writing.

Denotative meaning of word is primary signification or reference. Connotative meaning is the range of secondary or associated significations and feelings which it commonly suggests or implies. The denotative and connotative meaning in poetry "*London, 1802*" by William Wordsworth, can be seen:

Table 6:
Words: Dennotative and Connotative Meaning

Line	Word	Denotative meaning	Connotative meaning
1	At this Hour	In this hour	Refers to right now
2	She is a fen	Fen means a wetland fed by underground water	Land with a lot of water (source of life)
3	Stagnant Waters	There is no water	There is no source of life
3	Altar	Table for sacrifice Misa (in church)	religion
3	Sword	Long machete	Fighting for thing that believe
3	Pen	Tool for writing	Literature work/ writing work
4	Fireside	Bonfire	Place for living
9	Star	Sky object	Remains
12	Life's commonly way	Way that people use in his life	Dead

The result of the students' analysis showed that all of the fourth semester students can identify the words and sentences that contain connotative meaning. However, they have problem in interpreting the words or the sentences. There were only 17 students who can interpret connotative meaning that actually in form of cultural symbols. Then, there were 16 students who are incorrect in interpreting connotative meaning of words and sentences. For more detail data analysis, see appendix 12 and appendix 18 about the students' worksheet.

Based on the result of lecturer interview at meeting three of the lesson on March 22, 2018, the lecturer said that the students did not

have problems in identifying vocabulary or diction that contain connotative meaning. however, most of the students had difficulty in understanding the combination of dennotative words that form connotative meaning. In other words, the students have difficulties in understanding meaning or interpreting connotative meaning. In addition, the lecturer added that it happened because the students needed deep experience and knowledge about culture and history at the age of the poetry written. In this case, the sonnet entitled “London, 1802” was written by William Wordsworth in 1807. It means that the students must be familiar with the social culture, history, and cultural symbols of England at Romantic age of England.

From the data above, it can be concluded that the fourth A semester students of English Study Program of IAIN Bengkulu had very good ability in identifying words, phrases, or sentences that contain connotative meaning. However, they have difficulties in interpreting them because the students are lack of knowledge about culture and history of Romantic Age in England. In fact, classical sonnet entitled “London, 1802” used various cultural and historical symbols of Romantic age.

c. Imagery and Rhetorical Devices

To give clear image in poetry, to create specific atmosphere, to make the image alive in the readers’ thought and sense as well as to

attract readers' attention, the poets use *imagery*⁴⁰. In other word, imagery is one of poetic devices in poetry. Then, every description or picture of thought is called *image*. The image can be an effect in thought that is a like an image that produced by the human's five sense. There are some kinds of imagery that are produced by human's senses, namely: sight, hearing, touch, taste, smell, even imagery can also be created by thought and body movement. There are some imagery in sonnet entitled "*London, 1802*" by William Wordsworth:

Table 7:
Imagery of the Sonnet

Line	Sentence	Kinds of Imagery	Meaning
3	<i>Of stagnant waters: altar, sword, and pen</i>	Visual Imagery	Altar means Chruch, Sword means British military), and pen means literature).
4	<i>Fireside, the heroic wealth of hall and bower</i>	Visual Imagery	Fireside means the security of the home
10	<i>Thou hadst a voice whose sound was like the sea</i>	Auditory Imagery	It means that the sound is hard

In analyzing imagery used in sonnet entitled "*London, 1802*", the most of the students can identify the imagery used by William Wordsworth in creating his sonnet entitled *London, 1802*. There were

⁴⁰ Mark Mussari. *The Craft of Writing Poetry*, New York, Marshal Cavendish, 2012, P. 59.

30 students who can identify correctly. Then, there were only three students incorrect in identifying the imagery. It means that most of the students had very good ability in identifying and clasifying imagery of a sonnet.

In addition, the students also analyzed rhethorical devices of a sonnet. Rethoric devices are means of poetic in form of slip of the thought. By slipping of the thought, the poet can attract the readers' interest, thought, till make a contemplation about the idea expressed by the poets through their poetry. The readers must think about the effect that the poet intended. The rethoric devices has various kinds depends on the age of poetry, and every poet has their own characteristics in using rethoric devices in their poetries or poems. The most populer kinds of rethoric devices are: tautologi, pleonasm, enumeration, paralelism, rethoric retieny, hyperbole, paradox, and kiasmus. In sonnet "London, 1802", have 2 rhetorical devices there are Hyperbole and paradox. Hyperbole is exaggerating a thing or circumstance. Rhetorical device in poetry "London, 1802", find in line 2, 3, and 9. Paradox is stated thing with opposite way, it find in line 12. It can be seen in table:

**Table 8:
Rhethorical Devices**

Line	Sentences	Kinds of Rhethorical Devices
2	England hath need of thee:	Hyperbole

	she is a fen.	
3	Of stagnant waters: altar, sword, and pen.	Hyperbole
9	Thy shoul was like a Star, and dwelt apart:	Hyperbole
12	So didst thou travel on life's common way.	Paradox

In analyzing rhetoric devices of sonnet entitled “*London, 1802*” by William Wordsworth, the students can identify kinds of rethoric devices used by the poet. There were 28 students who could identify correctly; and there were five students who were incorrect in identifying rethorical devices of this sonnet. It means that most of the students were very good in identifying rhetorical devices of a sonnet. For more detail about the data, see appendix 14 about the result of the students’ analysis; and see appendix 18 for the students’ worksheet.

The result of the students’ analysis above is simialr to the lecturer’s statement in interview on Thursday, April 6, 2018. In the level of identification, especially identifying imagery and rethorical devices of a sonnet, the students had good ability after they got detail explanation at the fifth meeting. However, they did not have strong understanding of those concept. This statement is also similar to the students’ statement in the interview on Thursday, April 6, 2018. They said that identification imagery and rhetorical devices are not really difficult. The lecturer have explained them very well and gave detail

explanation in Indonesian and English poetry. For more detail about the data, see appendix 14 about the students' analysis, appendix 18 about the students' worksheet, appendix 9 about lecturer's interview, and appendix 9 about the students' interview.

In conclusion, students have good ability in identifying imagery and rethorical devices of a sonnet entitled "London, 1802" by William Wordsworth. Most of the students can analyze them correctly. It means that the students understand about the concept of imagery and rethoric devices of a sonnet.

d. *Figurative Languages*

In expressing idea through poetry, the poets use indirect expressions in their poetries. One of means to express indirect expressions is using figurative languages. Based on Riffaterre, indirect expressions were caused by three aspects, namely: Displacing of Meaning, Distorting of Meaning, creating meaning. these aspects are sometimes difficult for the readers to understand.

In discussing figurative languages (indirect expressions) of sonnet entitled "London, 1802" by William Wordsworth, the students were asked by the lecturer to: (1) identify the kinds of figurative languages; (2) Displacing of Meaning; (3) Distorting of Meaning, and (4) creating meaning. The students' ability in identifying kinds of figurative languages in sonnet entitled "London, 1802", were very good. All of the students can identify the kinds of figurative languages correctly.

However, the students had problems in *displacing of Meaning*; *Distorting of Meaning*, and *creating meaning* of the figurative languages used by William Wordsworth in his poem entitled “London, 1802”.

First is displacing meaning. It means that figurative languages in general displace a certain meaning (not a real meaning), especially the use of metaphor and metonymy. For clearer analysis, see the following example:

Table 9:
Understanding Figurative Languages
Displacing Meaning

Line	Words	Displacing Meaning
3	Altar	Church
3	Sword	British Military
3	Pen	Poetry Tradition

In stanza 1 line 3 above, the poet used word “altar” “sword”, and “pen” to replace different thing with something related to the target object. The word “altar” replaced “Church” in this poem. Church was a central place for British in this age. Church had important roles to educate society. The word “sword” replaced “British Military” that was very strong in its age. In a real meaning, “sword” is only a weapon that uses in a war. However, it symbolizes another meaning, in this context it represented “British Military”. Then, the word “pen” replaces “Poetry Tradition” in England. Semantically, “pen” means an instrument for writing on a paper.

However, in this context, the poet used it as metonymy to represent “Poetry Tradition” in England that was very famous in the word. In short, writing poetry has become ancient English tradition.

From the explanation above, it is obvious that Wordsworths used metonymy in some parts of his poem in order to replace the name of one thing with something closely related thing. This exploration of metonymy was to make the language effective and beautiful. However, the readers need to interpret it well in order to get the meaning. In displacing meaning, there were 16 students who could understanding and interpreting figurative languages of displacing meaning of the sonnet. Then, there were 17 students who could not understanding and interpreting figurative languages of displacing meaning of the sonnet. It means that a half number of the students were able to interpret displacing meaning used by the poet in this sonnet.

The second is distorting of meaning. in a poetry, distorting of meaning happens when there was an ambiguity, contradiction, or nonsense. For clearer analysis, see the following example:

Table 10:
Understanding Figurative Languages
Distorting Meaning

Line	Sentence	Kinds of Distorting	Related Meaning
9	<i>Thy soul was like a star, and dwelt apart</i>	Ambiguity	<i>Milton's spiritual</i>

13	<i>In cheerful godliness; and yet thy heart</i>	Ambiguity	<i>Milton's humanity.</i>
----	--	-----------	---------------------------

In the this poem line 9 and 13, the poet used words “soul” and “heart”. These words created ambiguities. However, the readers could distorted the meaning “soul” refer to *Milton's spiritual*. It means that Milton spiritual like a star is Milton had very good spiritual of practive in his life. Then, the word “heart” refers to *Milton's humanity*. Milton is the one that concerned to social problems in his society. The use of these words express his idea that need understanding and interpreting. In this part, there were 16 students who could understanding and interpreting figurative languages of distorting meaning of the sonnet. Then, there were 17 students who could not understanding and interpreting figurative languages of distorting meaning of the sonnet.

The third is creating meaning. in a sonnet, there was a symetry in form of meaning symetry among the stanzas in a sonnet or lines in a stanza, for example rhyme, equivalency, homologues (equivalent in position). For clearer analysis, see the following example:

Table 11:
Understanding Figurative Languages
Creating Meaning

Line	Sentences	Creating Meaning
8	<i>And give us manners, virtue, freedom, power.</i>	Line 9 has a function to stress the meaning of line 8.
9	<i>Thy soul was like a Star, and dwelt apart:</i>	

Line 8 and 9 above have symmetry in meaning. The function of line 9 was to stress the meaning of line 8. It means that Milton had good soul, and he was needed by Britain at that time. In understanding and interpreting this part, there were 16 students who could create meaning of the sonnet. Then, there were 17 students who could not create meaning of the sonnet.

From the information above, it is clear that there were more students who could not displace, distort, and create meaning of figurative languages in a sonnet; in this case, sonnet entitled "London, 1802" by William Wordsworth. This result has also similarity to the result of interview with the lecturer and students on Thursday, April 13, 2018. The lecturer said that at the beginning of the lesson, the students found serious difficulties in comprehending and interpreting figurative languages that covers: displacing, distorting, and creating meaning. The lecturer added that this happened because the students did not have basic knowledge of history, social background, and culture of England at Romantic Age (see appendix 7). Then the students also stated that they had difficulty in understanding historical context of romantic age. Therefore, they were difficult to understand and interpret figurative languages used by the poet in his poetry (see appendix 8). For more detail about the students' analysis of sonnet entitled "London, 1803" by William Wordsworth, see appendix 18 about the students' worksheet.

From the detail analysis above, it can be concluded that most of the students had difficulties in understanding and interpreting figurative languages that cover: displacing, distorting, and creating meaning of the sonnet entitled “London, 1802” by William Wordsworth. It happened because the students had lack knowledge of historical context and sociocultural background of the age where the sonnet was written. In this context is romantic age of England.

e. *Meaning*

Meaning is a basic knowledge that must be understood by the students in making meaning of a poetry. The first step of analyzing poetry, the students should identify *character, object, setting, story, and discourse* of a poetry. Then, they can continue the analysis into the deepest one. In making meaning, the students have been familiar because the activities had been conducted many times in *Introduction to Literature Lesson* in the previous semester.

In analyzing sonnet entitled “London, 1802” by William Wordsworth, all the students can identify *character, object, setting, and story* stated by the sonnet.

**Table 12:
Meaning of the Sonnet**

No.	Aspects	Meaning
1	Character	Milton
2	Object	English past tradition
3	Setting	Britain in Romanticism age

4	Story	French Revolution as a community to gather intellectual for finding ideal leaders for country improvement.
5	Discourse	Reformation of thought in choosing leader

However, in identifying discourse of the sonnet, there were two students identified it incorrectly. There were 31 students could identify the discourse correctly. It means that the students had good ability in determining meaning of the sonnets that covers: *character, object, setting, story, and discourse*. For detail data analysis, see appendix 18 for students' worksheet.

f. *Intertextuality*

To get total meaning of a poetry, beside understanding its structure as a sign, the students should also focus on the correlation of its history because literary works are not written in an empty of culture. So, literature is a society convention. The readers should find out the relation among texts (poetries) in order to get total meaning or make the readers easy to interpret them. In other words, beside read the poetry that wants to interpret (co-text), the reader should also read other poetries, especially the same age poetry that was written in the previous year (previous text) and read poetry that was written in the later year

(antecedent text). This process is called as intertextuality that aims to describe the meaning clearer⁴¹.

The first step of getting meaning of intertextuality is reading the poetry that the students want to interpret that is called as co-text. In this case, sonnet entitled “London, 1802” by William Wordsworth is as co-text. In reading co-text, the students did not have serious problem. Then, the students should find another poetry that was written in the previous year. This poetry is called as previous text. In determining previous text, the students did not have serious problem. They could determine some poetries that had relationship in issue with poetry entitled “London, 1802”. The next step is the students should determine a poetry that was written after the co-text that is called as antecedent text. In determining antecedent text, the students had good ability to choose the antecedent text that had the same issue as the co-text. In conclusion, the fourth semester students of English education program of IAIN Bengkulu had very good ability in determining previous text and antecedent text that had the same issue as the co-text. For the detail data, it can be seen at appendix 16 about intertextuality analysis, and appendix 18 about students’ worksheet.

However, the students had serious difficulty in comprehending and interpreting issues of co-text, previous text, and antecedent text. the students also had difficulty in making intertextuality among the issues

⁴¹Rachmat Djoko Pradopo. *Pengkajian Puisi*. Yogyakarta, Gadjah Mada University Press, 2010, P. 223.

of the three kinds of text in order to get a core issue in romantic age. There were 31 students who could not make intertextuality among the three texts. Then, there were only two students who could comprehend and interpret the issue in co-text, previous text, and antecedent text as well as making intertextuality among the texts that produces the core issue in Romantic Age. For the detail data, see appendix 16 about intertextuality, and appendix 18 about students' worksheet.

Based on lecturer's and students' interview on Thursday, April 20, 2018. The lecturer said that teoritically, the students were able to understand the process. However, the practice is not as simple as the theory. During the discussion of procedures of interpretation in intertextuality, the students looked very active in digging the information and undertand the procedures (see appendix 9 about lecturer's interview). However, the students said that intertextuality is a complicated process to comprehend and interpret meaning of a sonnet (see appendix 10 about students' interview).

Based on the detail analysis above, it can be concluded that the fourth semester students of English education program of IAIN Bengkulu in academic year 2017/2018 could determine previous text and antecedent text that has the same issue as co-text. however, almost all the students could not comprehend the issue and interpret the discorse through intertextuality.

g. Contemplation

The last process of comprehending and interpreting poetry, the readers should express their impression, moral value, or the thing that changes the reader's mind after reading the poetry. This part is called as contemplation⁴². In other words, contemplation is the readers' awareness after reading the poetry. It is important to make a contemplation after reading poetry in order that they know the value of the poetry.

In making contemplation of sonnet entitled "London, 1802" by William Wordsworth, the students did not have serious difficulties. There were 29 students correctly wrote their contemplation that consisted of their awareness, value of the poetry, mind changing after reading the sonnet. Then, there were four students who could not express their contemplation after reading the sonnet. They did not the basic concept of contemplation. They wrote the contemplation like a story. For the detail data about contemplation, see appendix 17 about students' score of contemplation, and appendix 18 about students' worksheet.

Based on the analysis above, it is obvious that the students had very good ability in making contemplation of a sonnet. Most of them could write the contemplation correctly.

⁴² Rachmat Djoko Pradopo. *Pengkajian Puisi*. Yogyakarta, Gadjah Mada University Press, 2010, P. 19.

B. Discussion

After making the detail analysis above, the researcher is going to discuss the result above. The analysis can be divided into two topics, namely: *the process of teaching and learning sonnets* and *the students' interpretation of classical sonnets*. Therefore this part will correlate the two entities.

First point, the researcher describe about *the process of teaching and learning sonnets* in the classroom. The process of teaching and learning sonnet in this class consisted of some focuses, namely: the lecturer's roles, teaching materials and procedures, the students'-lecturer's interaction, and students' exercise of poetry lesson.

The lecturer roles in poetry class were very dominant. He played important roles in the classroom in order to reach the lesson objectives that consisted of: as a model and source of knowledge – the lecturer explained the lesson in detail by using a concise handout and some book references; as a mediator – the lecturer as a media for students' discussion and encourage the students to be more active involving in the teaching and learning process in the classroom; and as assessor – the lecturer checked and assessed the students' exercise for revision in order that the students can produce better analysis.

Then, teaching materials and procedures were innovative. The lecturer could prepare interesting materials that were appropriate for the lesson and the students' need as well as the learning goals. The lecturer

prepared a concise handout that can be easily understood by the students and some poetries for analysis. Then, the lecturer used systematic procedures of teaching. The procedures would be very helpful for students to comprehend and interpret poetries from one unit to other unit. The students learned how to comprehend and interpret a poetry from unit of language into the issue and meaning. These can be important factors to encourage students to study more seriously in the classroom.

The lecturer's and students' interaction were very good. From the analysis above, it can be concluded that the lecturer tried to encourage his students to involve actively in the classroom by asking the students about the learning material in the beginning of the lesson; asking the students to participate in class discussion when they were analyzing the poetry after the lecturer explained the materials; asking the students to have deeper discussion about the students' poetry at the last part of the lesson.

The students' exercises were supported students to do critical analysis and create poetries. The lecturer the students to do exercise in every meeting in form of analysis poetry from smallest unit of language that can support students' basic knowledge to comprehension and interpretation. Then, the lecturer create each component of poetries that can help students to evaluate and create poetries.

From the detail analysis above, it can be concluded from the first analysis, *the process of teaching and learning sonnets* in the classroom, showed that the lecturer had played great roles in the classroom, the

teaching materials were appropriate and can help students to analyze poetries; and the procedures of learning and teaching were innovative that can encourage students to be focused in their learning; the students'-lecturer's interaction were active because the lecturer could encourage the students to involve actively in the classroom; and students' exercise of poetry lesson can support the students not only analyzing the poetry but also creating poetry.

The second point is *the students' interpretation of classical sonnets*. In interpreting sonnet, there are some steps that the students should do, namely: reading the sonnet for identification, reading for comprehension, and reading for interpretation. *Reading for identification* covers some activities, namely: identifying sound devices (alliteration, assonance, euphony, metre, and rhythm), identifying imagery and rhetorical devices, and meaning (character, object, and setting). Then, *reading for comprehension* covers some aspects, namely: comprehending meaning (story and discourse) and contemplation. *Reading for interpretation* covers some activities, namely: interpreting connotative meaning, interpreting figurative languages (displacing, distorting, and creating meaning), and interpreting issue and theme through intertextuality.

The first, *Reading for identification* covers some activities, namely: identifying sound devices (alliteration, assonance, euphony, metre, and rhythm), identifying imagery and rhetorical devices, and meaning (character, object, and setting). In doing this activities that use the object a

sonnet entitled “London, 1802” by William Wordsworth, the fourth semester students of English Education Program of IAIN Bengkulu did not have serious problems. Most of the students could identify all aspects of sound devices (alliteration, assonance, euphony, metre, and rhythm), imagery and rethorical devices, and some parts of meaning ((character, object, and setting). It means that the students did not have serious problems in the level of reading for identification text structure (see appendix 2-18).

The second, *reading for comprehension* covers some aspects, namely: comprehending meaning (story and discourse) and contemplation. In doing this activities by using sonnet entitled “London, 1802) by William Wordsworth as object of analysis, almost all the students could comprehend story of the sonnet, determining discourse (issue) of the sonnet, and expressing the value and their awarness after reading the sonnet (contemplation). However, there were few students who could not comprehending the discourse of the sonnet and express the value and their awarness after reading the sonnet (contemplation). In short, in reading for comprehend level, almost all of the fourth semester students of English education program of IAIN Bengkulu did not have problem in reading for comprehension of classical sonnet that covers: comprehending story of the sonnet, determining discourse (issue) of the sonnet, and expressing the value and their awarness after reading the sonnet (contemplation).

The third, *reading for interpretation* covers some activities, namely: interpretating connotative meaning, interpretating figurative languages

(displacing, distorting, and creating meaning), and interpreting issue and theme through intertextuality. In doing these activities by using a sonnet entitled “London, 1802” by William Wordsworth as object of analysis, almost all of the students could not interpreting connotative meaning of diction used by Wordsworth in his sonnet. Almost all of the students also could not interpreting the figurative languages that were used in sonnet entitled “London, 1802” by William Wordsworth that covers the activities of displacing, distorting, and creating meaning the figurative language. Then almost all of the students could not interpreting issue and theme through intertextuality. The students could only identify the previous and antecedent texts. For interpretation, almost all of the students had difficulties. In conclusion, almost all of the fourth semester students, especiall 4 A class of English education study program of IAIN Bengkulu in academic year 2017/2018 could not interpret connotative meaning, interpreting figurative languages (displacing, distorting, and creating meaning), and interpreting issue and theme through intertextuality. There were very few students who could do reading for interpretation.

The fourth semester students , especially 4 A class of English education study program of IAIN Bengkulu in academic year 2017/2018 failed in the activities of reading for interpretation. It happened because of some factors, namely: (1) the students had lack of knowledge about historical background of the Romantic Age where the sonnet entitled “London, 1802” was written by William Wordsworth; (2) The students also

had lack knowledge of social background of Romantic age; (3) the students lack repertoire of poetry/sonnet reading at the same age; (4) the students were not familiar in applying complicated procedures of interpreting literary works, especially sonnet. Therefore, almost all of the fourth semester students of English education study program of IAIN Bengkulu in academic year 2017/2018 failed in interpreting classical sonnet, in this research using sonnet entitled “London, 1802” by William Wordsworth.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After completing the analysis, the researcher concluded that the students' process of teaching and learning sonnet in the classroom can encourage them to read, comprehend, interpret, evaluate, and create poetries. In a real analysis, the students were excellent in identifying the structure of sonnet that covers: identifying sound devices (alliteration, assonance, euphony, metre, and rhythm), identifying imagery and rhetorical devices, and meaning (character, object, and setting). Then, the students were very good at comprehending sonnet that covers: comprehend story of the sonnet, determining discourse (issue) of the sonnet, and expressing the value and their awareness after reading the sonnet (contemplation). However, the students were not good at interpreting sonnet that covers: interpreting connotative meaning, interpreting figurative languages (displacing, distorting, and creating meaning), and interpreting issue and theme through intertextuality.

In conclusion, the fourth semester students, especially 4 A of English education study program of IAIN Bengkulu in academic year 2017/2018 were very good at identifying structure and comprehension level of poetry. However, they failed in the activities of reading for interpretation. It happened because of some factors, namely: the students were lack of

knowledge about historical background, social background, and repertoire of poetry/sonnet reading at the same age of the Romantic Age where the sonnet entitled “London, 1802” was written by William Wordsworth; and the students were not familiar in applying complicated procedures of interpreting literary works, especially sonnet.

B. Suggestion

After completing the analysis, the researcher would like to suggest everyone who reads this research:

1. Interpretation ability that is as characteristic of extensive reading is important to master by people, especially the students of English program, because many advanced texts that not only need comprehension but also need interpretation.
2. This research is hoped to enrich the students knowledge, especially in reading literary works that need interpretation. The students need to master other aspects of language, social, historical, and cultural background of a certain thing.
3. To motivate English program students to improve their reading comprehension skill into higher level
4. To motivate students to read literature as one of media critics for social, cultural and historical issue to encourage them to be a critical thinkers.
5. To encourage English program students to learn more about the art of language through poetries or sonnets.

6. Through research, it can be the best activity to expand knowledge in getting core information of abstract and concrete texts in educational process to improve critical reading.
7. The researcher hopes that this research can be very helpful for students who are taking poetry in English program. This research may make them realize that reading literature is an extensive reading activity that ask them to be a critical thinker by interpreting the issue through poetries or sonnets.
8. It is hoped that the research can give motivation to the next researchers to explore more detail analysis in different perspectives about interpretation skill in various kinds of research object materials.
9. It is hoped that this analysis can enrich the kinds of research in English education program, especially in TBI of IAIN Bengkulu.

REFERENCES

- Ahmad, L. (2010). *Speed Reading – Teknik dan Metode Membaca Cepat*. Jogjakarta: A Plus Books.
- Aldini, F , Farzin F & Masoumeh A. (2010). *Using Poetry, Rhyme and Rhythm as an Effective Motivational Strategy in the EFL Classroom*, *Indian Journal of Fundamental and Applied Life Sciences* ISSN: 2231– 6345 (Online) An Open Access, Online International Journal Available at www.cibtech.org/sp.ed/jls/2015/02/jls.htm 2015 Vol. 5 (S2), pp. 2555-2564/Aladini et al.
- Bassey, M. (2009). *Case Study Research in Educational Setting*. Buckingham: Open University Press.
- Djojuroto, K. (2004). *Puisi: Pendekatan dan Pembelajaran*. Bandung: Nuansa.
- Duff, P. A. (2008). *Case Study Research in Applied Linguistics*. USA: Taylor and Francis Group, LLC.
- Handcock, D. R. (2006). *Doing Case Study Research: A Practical Guide for Beginning Researchers*. Columbia: Columbia University Teacher College Press.
- Harmer, J. (2003). *The Practical of English Language Teaching – Third Edition*. USA: Longman.
- Holman, H. (2010). *A Handbook to Literature Third Edition*. USA: Oddysey Press. Inc.
- Klarer, M. (2004). *An Introduction to Literary Studies Second Edition*. New York: Roudlege.
- Kong, F. (2010). *On the Effectiveness of Applying English Poetry to Extensive Reading Teaching*. *Journal of Language Teaching and Research*, Vol. 1, No. 6, pp. 918-921, November 2010.
- Mikulecky, B. S. and Jeffries, L. (2007). *Advanced Reading Power – Extensive Reading – Vocabulary Building – Comprehension Skill – Reading Faster*. New York: Person Longman.
- Miles, M. B. & Huberman, A. M. (1994). *Qualitative Data Analysis: A Sourcebook Third Edition*. USA: Sage Publishing.

- Moleong, L. J. (2003). *Metode Penelitian Kualitatif*. Bandung: Rosdakarya.
- Morgan, M. (2011). *How to Teach Poetry Writing: Workshops for Ages 5-9*. London: Routledge.
- Murcia, M & Olshtain, E. (2000). *Discourse and Context in Language Teaching*. USA: Cambridge University Press.
- Mussari, M. (2012). *The Craft of Writing Poetry*. Singapore: Marshall Cavendish Corporation.
- Nuttal, C. (1996). *Teaching Reading Skills in a Foreign Language*. Great Britain: Heinemann.
- Pradopo, Rachmat D. (2010). *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press.
- River, W. M. (1981). *Teaching Foreign Language Skills*. USA: University of Chicago.
- Setiyadi, B. (2008). *TEFL 2*. Jakarta: Universitas Terbuka.
- Sharpe, P. J. (2005). *How to Prepare for TOEFL Test: Test of English as a Foreign Language*. USA: Ohio State University.
- Snow, C. (2002). *Reading for Understanding toward an R&D Program in Reading Comprehension*. Arlington: Rand Education.
- Whitworth, J. (2006). *Writing Poetry Second Edition*. London: A & C Black.