

**A STYLISTIC ANALYSIS OF REPETITION AS A MUSICAL DEVICE
IN THE DWARFS' SONGS IN *THE HOBBIT* NOVEL
BY J. R. R. TOLKIEN**

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of
A Sarjana Sastra Degree in English Language and Literature**



By

Juani Vinafari

10211141011

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

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APPROVAL

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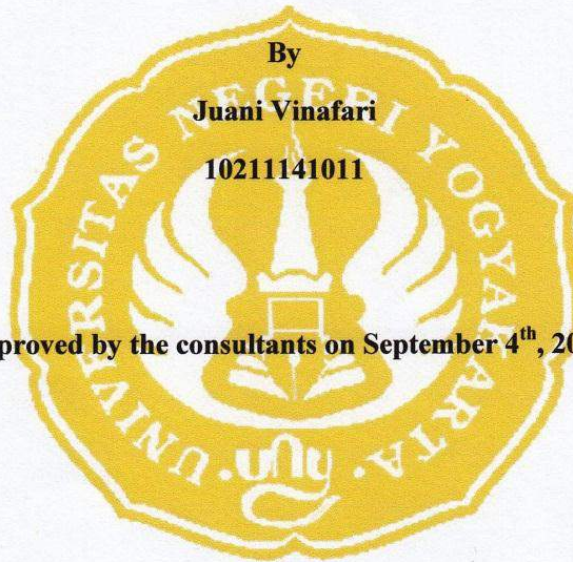
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By

Juani Vinafari

10211141011

Approved by the consultants on September 4th, 2014



First Consultant

A handwritten signature in black ink, appearing to be "Titik Sudartinah".

Titik Sudartinah, S.S, M.A.

NIP. 19800911 200312 2 001

Second Consultant

A handwritten signature in black ink, appearing to be "Niken Anggraeni".

Niken Anggraeni, S.S, M.A.

NIP. 19781004 200312 2 002

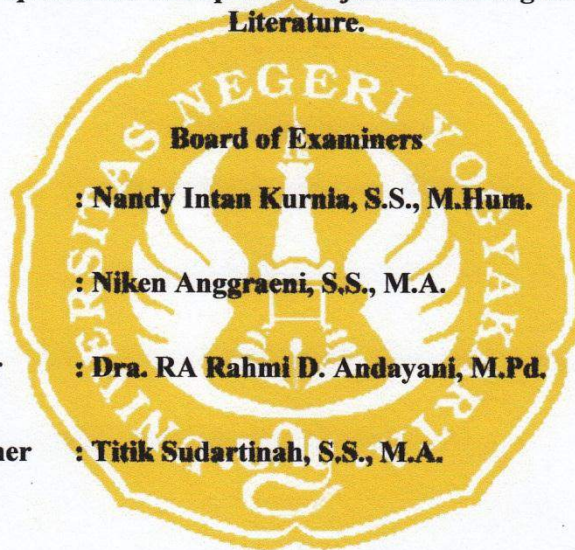
RATIFICATION

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A THESIS

**Accepted by the Board of Examiners, Faculty of Languages and Arts,
Yogyakarta State University on September 19th, 2014 and declared to have
fulfilled the requirement to acquire a *Sarjana Sastra* degree in English and
Literature.**

Chairperson : Nandy Intan Kurnia, S.S., M.Hum.
Secretary : Niken Anggraeni, S.S., M.A.
First Examiner : Dra. RA Rahmi D. Andayani, M.Pd.
Second Examiner : Titik Sudartinah, S.S., M.A.



**Yogyakarta, September 19th, 2014
Faculty of Languages and Arts
Yogyakarta State University**

Dean

Prof. Dr. Zamzani, M.Pd.

NIP. 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Juani Vinafari
NIM : 10211141011
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : A Stylistic Analysis of Repetition as a Musical Device in the Dwarfs' Songs in *The Hobbit* Novel by J.R.R. Tolkien

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan atau kutipan dengan mengikuti kaidah dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 4 September 2014



Juani Vinafari

NIM:10211141011

MOTTO

Fantasy is escapist, and that is its glory.
(J.R.R. Tolkien)

Two roads diverged in a wood, and I took the one less traveled by, and that has
made all the difference.
(Robert Frost)

When one door closes, another opens; but we often look so long and so
regretfully upon the closed door that we do not see the one which has opened
for us.
(Alexander Graham Bell)

DEDICATION

To My family and You

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I am really grateful to Allah SWT, the Most Gracious and the Most Merciful. The one who becomes the first and the last one to count on. The one who becomes my light for my night and day. The one who is always by my side, listens to, and understands what I really need. The one who makes all of my dreams come true. My ability to finish this thesis is one of the mercy that I cannot deny.

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I realize although I tried my best, this thesis is still far from perfection. Therefore, any constructive criticism and suggestions for the improvement of this thesis are highly appreciated. Then, I really hope that this thesis is able to give contribution for readers and useful for the teaching and learning process.

Yogyakarta, 4 September 2014



Juani Vinafari

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ABSTRACT

A STYLISTIC ANALYSIS OF REPETITION AS A MUSICAL DEVICE IN THE DWARFS' SONGS IN *THE HOBBIT* NOVEL BY J.R.R. TOLKIEN

By

JuaniVinafari

10211141011

People use musical devices in literary works, especially poetry, for some purposes. It functions to achieve aesthetic effects in those literary works. In addition, it also functions to strengthen the meaning. Therefore, Tolkien also employs some musical devices in his work, especially repetition. Thus, this research aims to describe the types of repetition as a musical device and to find out their functions in the dwarfs' songs in *The Hobbit* novel.

This research employed descriptive qualitative approach. The data were in the form of stanza taken from the song lyrics by the dwarfs in *The Hobbit* novel. The main instrument of the study is the researcher herself helped by the secondary instrument, *The Hobbit* novel and the data sheet. The researcher employed some steps during the data collection: reading the novel, reading the lyrics, making the data sheet, and categorizing the data. In conducting the data analysis, the researcher passed some steps: identifying, classifying and making interpretation. To gain data trustworthiness, the researcher asked triangulators to check the data.

Based on Perrine's classification of types of repetition, the results show that there are eight types of repetition found in the dwarfs' songs in *The Hobbit* novel. Some types of repetition: alliteration, assonance, consonance, masculine rhyme, and internal rhyme, occur in all the six songs. Then, internal rhyme occurs in the song number 2, 3, 4, 5, and 6. Further, slant rhyme occurs in the song number 2 and 4. Then, feminine rhyme occurs in the song number 5. The last, refrain occurs in the song number 1 and 2. In short, the dominant types of repetition maybe the easiest one to be created by composing all of the words related to the dwarfs' life, and the non dominant types are the defficult ones. After categorizing and interpreting the data, the researcher found that all of the types of repetition function to emphasize certain words. Then, internal rhyme, external rhyme and slant rhyme function to contrast words. Further, internal rhyme and refrain function to reinforce meaning. Over all, all of the functions lead to the reinforcement of the meaning.

Keywords: stylistics, repetition, musical device, dwarfs' songs, *The Hobbit*

CHAPTER I

INTRODUCTION

A. Background of the Study

Generally, style is defined as the way in which a given person uses language in a given context for a given purpose (Leech and Short, 1981: 11). In this case, the writer purposes will decide the style of the text, and usually it is studied through the field of stylistics. As stated by Leech and Short that stylistics is simply defined as the linguistic study of style (1981: 13).

Style is significantly applied both spoken and written and literary and non literary language, but traditionally, it is associated with written text (Leech and Short, 1981: 11). As it is tightly related to written text, most writers usually not only concern on how to write a good text which will be smoothly and clearly received by the readers, but they tend to give more attention to the aesthetical and dramatic values of writing that must be achieved in the text. In addition, there will be different writing style from one writer to another depended on what purposes that is going to be achieved. Sometimes, it needs more attention to understand a text since the writer using unusual style.

To elaborate each own style, some ways are usually used by the writers to please the readers. Those ways can be both from linguistics and literature field. From the literature side, the writers usually evoke the readers' emotion by creating such unpredictable plots. Then, some writers tend to play the words to achieve the aesthetic value through the linguistic elements. One that is popular is

by creating musical devices, such as rhythm and meter, to achieve the aesthetic value, especially in poem.

Traditionally, poem is one of literature works that is crafted in such a way to make it compact, meaningful but full of aesthetic values. Significantly, the aesthetic value in poem differentiate it to another literature work that generally less aesthetical than the poem itself. As defined by Brooks and Warren (1960: 139) good poetry is the output of the adequate combination of the distinctive resources of words (meaning, association, rhythm, meter, music, order, and so forth) in creating a total complex of significant expression.

Thus, music becomes the element of poem, and most poets regard them as the important one. Generally, music in poetry is very likely the combination of alliteration, assonance, consonance, and other sound echoes (Leech and Short, 1981: 93). In a broader sense, that combination plays an important role in poetry since people regard poetry as the combination of sounds and words.

Another literary work that employs the use of musical devices greatly is song lyric, and some say that song lyric is the resemblance of poem. They are obviously shown through the arrangement of the music. Generally, song lyrics stand alone as a literature work, but there is a literature work that includes song lyric as the part of its unit. For instance, there are song lyrics in *The Hobbit* novel. Mostly, the song lyrics are sung by the Dwarfs as the characters in the novel written by J.R.R. Tolkien.

Thus, it becomes interesting to conduct a research related to the song lyrics in *The Hobbit* novel. The uniqueness of the existence of song lyrics in a

novel is one of the reasons. It is the distinction of *The Hobbit* novel to another novel in general. Then, the amount of the song lyrics, twenty lyrics, raises the curiosity to know how important the lyrics are. Besides, Tolkien's style in writing those lyrics, including the use of musical devices like alliteration, assonance, consonance, and other sound echoes, which is fun and enjoyable, becomes worth to be analyzed. The example of the use of alliteration in the novel is found in the first song, especially in the fifth line, "*Cut the cloth and thread on the fat!*". From the example, it is known that it employs alliteration marked by the use of the sound [k] placed in the initial in the word *cut* and the sound [k] in the word *cloth*.

Finally, this research is aiming to describe the types of repetition as a musical device in the dwarfs' songs in *The Hobbit* novel by J.R.R Tolkien. Then, the function of each type becomes important to be analyzed. Those are the reasons why the dwarfs' song in *The Hobbit* novel by J.R.R. Tolkien is worth analyzing.

B. The Research Focus

Generally, poetry is an arrangement of words as a medium for the expression of certain kinds of perception, feeling, and thought in rhythmical composition. It is rhymed, more concentrated and has more imaginative and powerful arrangement than ordinary speech (Pradopo, 2000:215). Poetry does not have its own language, but poetry plays vocabulary differently until it produces different effects to the readers. It also uses words in a pattern determined by the same syntax that governs prose. However, the 'poetic license' enables the poets to create their own language style.

For poetry is the most condensed and concentrated language, it moves the readers' feeling and emotion. Language in poetry is deep and meaningful, so it deals much with human soul. Thus, every single word in poetry cannot be skip over rapidly. Readers have to read poem slowly, carefully and attentively.

Those characteristics of poetry are interesting to be studied. J.R.R Tolkien's novel, *The Hobbit*, especially the Dwarf's songs in the novel, is interesting too. From stylistic point of view, there are many aspects of those songs that can be explored and analyzed. According to Abrams (1981: 192), stylistics deals with lexical, syntactical, the use of figurative language, and phonological features.

The first problem which is found in the Dwarf's songs in *The Hobbit* novel is the lexical features. It refers to the use of abstract and concrete or denotative and connotative words. It also deals with diction or word choice. Lexical features seem to be used intensively in a poem or song because it deals with how the poets select and choose the most appropriate words to express their ideas. Moreover, the meaning of a poem is often disguised beyond every single word. Therefore, every single word in a poem is demanded to be meaningful at all. In addition, Tolkien has to show Dwarf's characters through the songs in the novel that usually are funny, cheerful, but sometimes cynic. Thus, he may choose the best words that describe those characters appropriately. His words may be high sounding, archaic or modern, technical or everyday, depending on what theme and tone he wants to emphasize.

The second problem is the syntactical features. It refers to the sentence structure of the Dwarf's songs in the novel. It deals with how Tolkien arranges his words to broaden and deepen his experience, and then deliver it to the readers. The 'poetic license' makes it possible to investigate syntactical deviation in those Dwarf's songs. In addition, sometimes Tolkien plays certain words to escape from their normal function to achieve certain effect in his song, and it has become Tolkien's style.

The third problem is the use of figurative language. Most poets and authors often employ figurative language in their works. They are used effectively to compare, to associate, and to contrast the abstract with the concrete in order to achieve some special meanings or effects. Almost all of the Dwarf's songs in *the Hobbit* novel are full of figurative language, such as simile, personification, hyperbole and even paradox.

The fourth problem is the phonological features. It refers to the use of sound in the dwarf's songs. It includes rhythm, rhyme, alliteration, assonance, euphony, cacophony, and onomatopoeia, usually, they are called as musical devices. Poets employ musical devices in order to achieve the aesthetic effect toward readers or listener. However, the use of musical devices in poetry is not merely to beautify, but it also stresses the meaning and delivers the poets' mood or tone. The musical devices used in the dwarf's songs certainly have some purposes to do.

Those identified problems are agreed to be the cases found from the perspective of linguistic study and are important to be discussed. However, due to

the time of the study, this research only focuses on the problem of the phonological features or musical devices especially the use of alliteration, assonance, consonance, and rhyme. The problem is in terms of the use of those features in the dwarf's songs in the novel regarding its smart arrangement of music. Then, the important points to discuss include first, the types of repetition (alliteration, assonance, consonance, and rhyme) in the dwarfs' song in the novel, and second, the functions of repetitions in the dwarfs' song in the novel.

C. The Formulation of the Problem

Based on the problems that have been identified and limited above, the formulations of the problem are as follows:

1. What are the classification types of repetition as a musical device in the dwarfs' song in *The Hobbit* novel by J.R.R. Tolkien?
2. What are the functions of repetition as a musical device in the dwarfs' song in *The Hobbit* novel by J.R.R. Tolkien?

D. Objectives of the Research

The objectives of the research are as follows:

1. to classify the types of repetition as a musical device in the dwarfs' song in *The Hobbit* novel by J.R.R. Tolkien,
2. to describe the functions of repetition as a musical device in the dwarfs' song in *The Hobbit* novel by J.R.R. Tolkien.

E. The Significance of the Research

It is expected that the result of the research will bring some theoretical and practical benefits to everybody. The specifications of the contributions of the research are as follows:

1. Theoretical Significance

Theoretically the result of this research will enrich the specific knowledge concerning in stylistic of a narrative text and poem.

2. Practical Significance

- 1) This research is also expected to be useful for song writers to arrange beautiful song lyrics.
- 2) This research is also expected to be useful for linguistic students who are interested in analyzing a poem.
- 3) This research is expected to be beneficial for the candidate of author to write novels which is enriched by the use of musical devices.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Stylistics

a. Stylistics as the Marriage of Linguistics and Literature

Linguistics and literature are two different fields of study related to language; however, the fact is that linguistics and literature are engaged in such a way and cannot be separated. Linguistics is the medium for literature to express language, and literature is the final result of people express language linguistically. To combine linguistics and literature, people need a field of study that is called as stylistics. In general, stylistics is the field study of language style (Leech and Short, 1981: 11). In its broad sense stylistics occupies any style of any kind of texts, such as language style in newspaper, advertisement, and literary works. However, many experts agree that stylistics is only the study of language style in literature. Thus, it is still a controversy whether stylistics is a field study of linguistics or literature.

Some experts agree that stylistics belongs to literature since it uses literary works as the objects of study including their style of writing and other stylistic features. Moreover, language used in literary works is more sophisticated related to the diction, and how the writers work on the diction skillfully to string them up to be an interesting and beautiful sentence is another excitement of

literary works. Furthermore, Crystal (1969: 10) argues that style refers to literary language. It is associated with a 'good' and beautiful writing which focuses on the literary critic's attention. Thus, stylistics is exclusively related to literary works. In line with Crystal, Ratna (2009: 149) says that language is a tool, substance, means, and rough material for literature. In short, since stylistics makes literary works as the object of the study, it belongs to the field of literature.

In contrast, linguistics is the study of language in general including the language that is used in literary works. It is associated with the language structure in any works including literary works. In this case, linguistics is part of literary works. There is no literary works done without the existence of linguistics. Moreover, Leech and Short (1981: 13) define stylistics as the linguistic study of style. In other words, stylistics is an essential part of linguistics, or stylistics is the scientific study of language. In addition, Turner (1977: 7) defines stylistics as a part of linguistic study that focuses with the variation of language use. Further, Verdonk (2002: 4) argues stylistics as the analysis of distinctive expression in language and the description of its purpose and effect. To be more detail, stylistics is a branch of linguistics that focuses greatly in studying how language is used in some particular ways including literary works. From those definitions, it is clear that linguistics is part of literature, and they cannot be separated.

In short, it seems that stylistics is the study of literature only or linguistics only and it does not occupy those two fields of language study at once. In fact, linguistics and literature are closely related because literary works need linguistics as the medium of expressing ideas. According to Widdowson (1975:

117) stylistics occupies the middle ground between linguistics and literary criticism. He also adds that stylistics aims to mediate between two subjects: language and literature. Furthermore, since there are two basic human expressions, spoken and written language, so style is applicable to those kinds of expressions both literary and non literary language, but, traditionally style is associated with written literary texts (Leech and Short, 1981: 11). Those opinions become the evident that stylistics is placed in the middle of linguistics and literature; they are two different but inseparable language studies. In other words, stylistics is the marriage of linguistics and literature.

b. Language in Literature

Language is the most essential part of literature. Without language there must be no existing literary works. All literary works are done through language because writers use language to deliver their ideas, feelings, messages, and information. Thus, language is comparable to paint in painting, movement in dance, and voice in song; language is the primary material in literature.

Compared with scientific language, literary language appears more complicated. It is full of ambiguities and far from merely referential. Moreover, it has its expressive side to convey the tone and the attitude of the speaker or writer to influence, to persuade, and ultimately change the attitude of the readers. If the ideal scientific language is purely denotative, literary language is the highly connotative one. In other words, literary language is far more deeply involved in the historical structure of the language; it stresses the awareness of the sign itself. In short, a scientific writer will always limit words to one meaning at one time or

avoid ambiguity, but a literary writer tends to take advantages of the fact that the word has more than one meaning by using it to create double-entendre (double meaning) at one time (Perrine, 1977: 72). Thus, there are possibilities to have more than one interpretation of a poem.

It is difficult to differ between everyday language and literary language. Everyday language has no uniform concept at all. It occupies wide variants of language use, such as colloquial language, the language of commerce, and official language. Literary language is the representative language for everyday use; it is the reflection of language that is used by people in the daily life. Further, everyday language also provides its expressive function although it is not stressed as in literary language because of its irrationalities and contextual changes of historical language.

As everyday language has no uniform pattern, it is clear that there is no strict regulation on how to use it. On the other hand, literary language seems more systematic and deliberate presented through its use in the literary works as stated by Wellek and Warren (1956: 24) that everyday language is less deliberately and systematically explored compared to that in literary language. This is the sharp distinction between everyday language and literary language.

c. Language in Poetry

Poetry is as universal as language and almost as ancient. It is not written only for those intelligent and sensitive individual, but even uneducated people and children also appreciate poetry. Poetry is regarded as important and not simply amusing. Those are the reasons people read and appreciate it. In all ages and all

countries poetry has been written and eagerly read or listened by all kinds of people, but it does not guarantee that those who read poetry know the definition of poetry. Initially, poetry might be defined as a kind of language that says more and says it deeper than does ordinary language (Perrine, 1977: 44). In a broader sense, people need deep understanding on what is that poetry says to understand it fully. Language in poetry is different from any other language use, for example every day language, because poets are usually engaged to 'poetic license'. In other words, poetry manages to say things which cannot be said equally well in any other way (Shumaker, 1965: 4). Those are the reason that poetry seems special than other literary works. Poetry is condensed and needs deep understanding to reveal the meaning.

Although language in poetry is different from any other language use, still, poetry does not have its own special language. Poets deliver their feeling, thought, and idea using the same vocabulary as used in everyday language. The point is that poets use the same vocabulary but in different ways. To strengthen the idea, Summers (1960: 28) argues that the language of a poem is the language of experience. Poetry is somehow the synthesis of that experience. However, poetry does not only tell the readers or listeners about experience, but it also allows the readers or listeners to imaginatively participate in it. It is broadening and deepening the experience so that the readers or listeners are effectively suggested to live more fully, more deeply, more richly, and with great awareness (Perrine, 1977: 44). Then, to appreciate poetry, people need to stay close with

experiences in life as well as its language because poetry does not go so far from everyday experiences.

Furthermore, people often find difficulties in appreciating poetry, therefore misinterpretation is the main problem. Double interpretation, even more, in poetry is a common problem because poetry is a kind of multidimensional language. It involves not only denotation, but also connotation dimensions (Perrine, 1977: 44) because poetry has enormously wide range and serves a variety of interest (Shumaker, 1965: 4). Poetry covers almost the whole aspects in life including intelligence, senses, emotion, and imagination. Furthermore, there are many aspects of the world that are not fully understood by people. Therefore, poetry provides the readers to experience them through language that is employed in poetry. However, it needs long process to experience and to sense poetry to get deep understanding about all aspects in life. In short, poetry is the resemblance of life. To be more detailed, people experience the real life and poets express it into poetry.

However, poetry is not merely a boring resemblance of real life because in its most condensed form poetry gives the reader pleasure through the structure of the poetry itself. Usually, poets are fond of dropping hints which their readers are expected to pick up (Shumaker, 1965: 34). Those hints are usually in the forms of aesthetic traits of poem such as images, figurative language, sound and symbols. All those hints are aiming to qualify the poem. One hint that sharply differs poetry to other literary works is that poetry explores sound quality more than others. Livergood (2007: 5) states that poetry uses unusual words or uses

words in unusual ways to convey meaning, emotions, or ideas to the readers or the listeners. It emphasizes the deliberate use of features such as repetition, meter, rhyme, assonance, and alliteration to achieve mystical, musical, or incantatory effects. Although having lots of aesthetic traits, poetry is the most condensed and concentrated form of literature (Perrine, 1977: 44). It is clear that in its condensed form, poetry is still rich of aesthetic qualities that make it a mini pack of beauty.

To meet a demand on all those characteristics of poem, the original poetry is notoriously difficult to render, translate, or understand. Almost all of aesthetic traits in poem drag the readers into misleading interpretation because if those traits are disregarded or missinterpreted, a full understanding becomes impossible. Again, poem is multi interpretable, therefore readers are allowed to interpret poem freely, but there is only a single precise interpretation even in a complex poem.

2. Musical Devices in Poetry

High creativity in writing literary works means high manipulation of the language used. It is related to sounds, words, sentences, and other relations with higher unity. The intensity of the manipulation of one aspect and another is varied. In poetry, the creativity of sound manipulation becomes the privilege one.

Poetry obviously optimizes the use of the music of language than does language that is not in poetry. Different from an ordinary person who uses language to convey only information, a poet uses language skillfully by choosing the words for sound as well as for meaning. According to Pradopo (2007: 22) in poem, sound is aesthetic, and it is the poem element which aiming to grab its

beauty and force its expressive side. Sound is tightly related to the other elements of music, for instance intonation, melody, and rhythm. Instead of merely beautifying poem, sound is useful to reinforce meaning as stated by Perrine (1977: 70). In line with Pradopo, Sayuti (2010: 103) states that the choices of words are based on the sound effect to stress or emphasize the meaning of the poem, especially much ornate prose and all verse of poetry which are defined as organizations of a language's sound system. Further, there is no musical verse without some general conception of its meaning or at least its emotional tone. Then, the use of the music in language is obviously not only to beautify, but it plays an important role to convey and even strengthen the meaning.

Furthermore, music in poetry not only plays a role as complement, but also tends to be the primary element in poetry. Generally, poetry is the combination of ideas qualified with music as pleasure, but some experts agree that poetry is the music itself combined with ideas. In addition, Edgar Allan Poe (in Perrine, 1977: 70) describes poetry as "music... combined with a pleasurable idea". Thus, music is valued as much more important compared to other elements in poem. Moreover, poetry is much more like a song as song is defined as a short poem or other set of words set to music or meant to be sung. The poets may indeed sometimes pursue verbal music for its own sake; more often, at least in first rate poetry, it is an adjunct to the total meaning or communication of the poem. Then, it is depicted in above explanation how important music in poetry is.

To summarize, music in poetry is important as it strengthens the meaning. In addition, it seems that music has a close relation with meaning and

not only merely a complement in poetry as stated by David (1964: 137) that poets usually use intellectual meaning of words, as prose writer does, but they add association and suggestion, sound and rhythm, and musical and other patterns formed in combination with each other. In other words, poetry is simply the combination of rhymed and metrical expression of agreeable commonplaces. However, it must be in the simple form with its regular meter and simple rhyme schema till it creates enchanting effects.

Enchanting effects in poetry are obviously caused by all the elements of music as what have been stated previously. According to Pradopo (2000: 20-21) the sound effects in poetry are produced by the existence of rhythm and rhyme, while some experts add segmental poetic devices contain alliteration, assonance, consonance, and onomatopoeia. All those elements are called as musical devices which create echo in poetry as well as to reinforce meaning.

Another classification of musical devices features is delivered by an expert of poetry analysis. Perrine (1977: 70) argues that all arts including poetry consist of two elements as a giving structure. In the case of musical devices in poetry, the two elements are repetition and variation; in this case repetition gets the privilege position. According to Perrine, repetition is classified into five; they are alliteration, assonance, consonance, rhyme, and refrain, while some experts add repetition into it, and the rest of musical devices features belong to variation (rhythm and onomatopoeia). The enjoyment of music in poetry is the enjoyment of those two elements, and to take advantage of them, poets should use them wisely; they have to use both repetition and variation in proporsional ways.

3. Repetition

a. Types of Repetition

Enjoying the privilege position related to musical devices in poetry, poets use repetition frequently. Poets may repeat any unit of sound from the smallest to the largest. The repetition may occur in individual vowel and consonant sound, the whole syllables, words, phrases, lines or group of lines. While a composer of music repeats certain musical tones and repeats them in certain combinations and chords to create certain patterns or melodies, poets usually repeat certain sounds in certain combinations and arrangements, and thus add musical meaning to verse. Then, Perrine (1977: 72) classifies repetition into five; they are alliteration, assonance, consonance, rhyme, and refrain, while some experts add repetition to them.

1) Alliteration

A syllable always consists of a vowel sound that may be preceded or followed by consonant sounds. The two sounds, vowel and consonant, may be repeated. The repetition of initial consonant sounds is called alliteration (Perrine, 1977: 72). It is depicted in the words “fish or fowl”, “rime or reason”, and “safe and sound”. For the first pair, the sound [f] as the initial consonant sound in the word “fish” is repeated by the sound [f] in the initial position of the word “fowl”. Then, for the second pair, the sound [r] in the initial position of the word “rime” reoccurs in the initial position of the word “reason”. Next, the sound [s] in the word “safe” is repeated also in the initial position in the word “sound”.

On the other hand, the previous idea stating alliteration as the repetition of consonant sounds in the initial position is rejected by another expert. Abrams (1999: 8) states that alliteration is the repetition of a speech sound in a sequence of nearby words, and the sound is usually consonant sound. It may occur in the beginning of a word or in the stressed syllable within a word in the same line.

In addition, Robert and Jacobs (1986: 695) state that alliteration is the repetition of the same sounds or the same kind of sounds at the beginning of words or in stressed syllables. However, the same sound which is meant is going to be narrowed as consonant sounds. In a broader sense, alliteration is not only the repetition of the same consonant sounds in the initial of words, but it may happen in the other position as long as it is stressed. The example of alliteration here is “...the lazy languid line along”, in this case the alliteration happens by the repetition of sound [l] in the word “lazy”, “languid”, “line”, and “along”, as a note the sound [l] in the word “along” is in the middle of the word.

Although there are two different ideas toward alliteration, the point is that consonant sound is the one that must be considered as long as it is stressed. The usual positions for alliteration are in the initial and middle of a word. For the further explanation, below is the example taken from a poem entitled *Barter* by Sara Taesdale (in Perrine, 1977: 59):

Life has loveliness to sell,
 All beautiful and splendid things,
 Blue waves whitened on a cliff,
 Soaring fire that sways and sings,
 And children’s faces looking up,
 Holding wonder like a cup.

From the example above, alliteration occurs in the first line in the word “life”, and “loveliness” because it is marked by the existence of sound [l] in the beginning of the word “life” and “loveliness”, and the sound [l] in the middle of the word “loveliness”.

2) Assonance

Words always consists of vowel sounds and consonant sounds, so there is also the repetition of vowel sounds. In this case, the repetition of vowel sounds is called as assonance. Landy (1979: 237) describes assonance as the repetition of vowel sounds in the words “late”, “wave”, and “came” because those three words contain the same vowel sounds [a] in the middle position. Moreover, Abrams (1999: 9) defines assonance as the repetition of identical or similar vowels, especially in the stressed syllable, in a sequence of nearby words or within a line. Furthermore, the existence of assonance does not depend on how it is spelled, but it depends on how it is pronounced. Although two words have the same vowels in the spelling, they do not always have the same sound or pronunciation.

Having the same vowel sounds of two words or more seems to be the main provision for the words to be called as assonance or not. This idea is also supported by the definition of assonance by Robert and Jacobs (1986: 695) that state assonance as the repetition of identical vowel sounds in different words. To strengthen the idea, assonance occurs in the words “lull” and “slumber” marked by the recurrence of the sounds [ʌ] in the middle of the two words. Furthermore, Reaske (1966: 20) defines assonance as the use of identical vowel sounds surrounded by different kinds of consonant sounds in words in close proximity to

each other. The recurrence can be seen in the words “bird” and “thirst”, and the assonance here is marked by the repetition of sound [ɜ:] in the middle of those two words. In short, assonance is closely related to the existence of vowel sounds in two words or more.

There is no idea contrasted with the previous explanations about assonance. Some experts have the same ideas as what is stated previously. In addition, Siswantoro (2014: 141) simply defines assonance as the repetition of vowel sounds as in the words “lack and many” and “free and easy”. For the first pair, assonance occurs by the repetition of sounds [æ] in the middle of the words “lack and “many”. For the second pair, the assonance is marked by the repetition of sounds [i:] in the end of the word “free” and in the initial of the word “easy”. From those explanations, it is clear that assonance may occur in the initial, middle, and end position of words.

To summarize, it is quite clear that assonance occurs when two words or more have the same vowel sounds. Then, the position of the assonance occurrences can be in the initial, middle, and end of words. For the next example, below is a poem by Lord Alfred Tennyson entitled *The Splendor Falls on Castle Walls* (in Shumaker, 1965: 95):

The splendor **f**alls on castle **w**alls
And **s**nowy summits **o**ld in story;
The long light **s**hakes across the **l**akes,
And the wild cataract leaps in glory.

From the above example, assonance occurs in the sounds [ɔ:] in the words “falls” and “walls”, and the sounds [əʊ] in the words “snowy” and “old”, then the sounds [ei] in the words “shakes” and “lakes”.

3) Consonance

Still a matter of sound within words, consonance is as might be expected as the reverse of assonance. Thus, Abrams (1999: 8) defines consonance as the occurrence of the same consonant sounds but the vowel sounds are different between two words or more. In this case, consonance can be seen in the words “wood” and “weed”. Those two words have the same consonant sounds [w] in the initial position and consonant sounds [d] in the end of the words, but there are different vowel sounds, the sound [ʊ] appears in the first word and the sound [i:] in the second word. In a broader sense, consonance must have the same consonant sounds in the two words or more, but the vowel sounds may be different.

The previous idea explains that consonance requires two or more almost identical words and is only differed by the vowel sounds. On the other hand, Perrine (1977: 72) describes consonance as the repetition of the final consonant sounds. It can be seen from the words “first and last”, “odds and ends”, and “short and sweet”. The first pair shows the occurrences of final consonant sounds [t], and the second pair depicts the recurrence of the sound [s], the last pair shows the repetition of the sound [t] again. In this case, consonance is only a matter of the repetition of final consonant sounds. Moreover, it does not require of having the same consonant sounds for the whole words where the consonance occurs.

For the further example, below is the example of a poem by Sir Philip Sidney entitled *Leave Me, O Love* (in Shumaker, 1965: 101):

Leave me, O Love, which reachest but to dust
 And thou, my mind, aspire to higher things.
 Grow **rich** in that **which** never taketh rust.
 Whatever fades but fading pleasure brings.

In this case, the consonance occurs in the sounds [t] in the words “reachest” and “dust”, and the sounds [r] in the words “aspire” and “higher”, the last occurs in the sounds [tʃ] in the words “rich” and “which”.

4) Rhyme

Almost all poets give pleasure to the reader by creating rhyme, but not all poetry is rhymed. The term of rhyme itself is the repetition of identical or similar certain syllables in different words, most often the repetition happens at the end of line as argued by Zillman (in Siswantoro, 2002: 85). In other words, rhyme is the recurrent sound between two or more words due to the arrangement of the stressed vocal sound and its succeeding consonants and differences in the preceding consonants or syllable. From the explanation, it can be concluded that two or more words rhyme when they have at least one similar syllable in the similar position.

To summarize, it seems that rhyme deals with vowel sound; this sound becomes the one that is stressed in rhyme. Moreover, Perrine (1977: 72) defines rhyme as the repetition of the accented vowel sound and all succeeding sounds. However, still rhyme depends on the other succeeding consonant sounds.

Furthermore, rhyme is a complex phenomenon; it has mere euphonious function as a repetition of sounds. Welleck and Warren (1956: 160) states that words brought together by rhyme linked up or contrasted. Rhyme has meaning as in thus deeply involved in the whole character of work of poetry. Meanwhile, Robert and Jacobs (1986: 713) argue that rhyme can also contribute significantly to the impression that a given poem makes on our memories.

In short, it is clear that rhyme is an important part in poetry. Moreover, Perrine (1977: 72) categorizes rhyme into six: feminine rhyme, masculine rhyme, internal rhyme, end rhyme, slant rhyme, and half rhyme. Below is the explanation:

a) Feminine rhyme

Feminine rhyme is a rhyme that happens when a word ends on unstressed syllable and hence must be more than one syllable long. To be more detail, the words will be classified as feminin rhyme when the words consist of at least two rhyming syllable, and the initial syllable must be stressed followed by unstressed syllable in the end. Usually this kind of rhyme happens in the end of respective lines in which the final syllable or syllables are unstressed. The example can be taken from a poem entitled *The Turtle* by Ogden Nash (in perrine, 1977: 70):

The turtle lives ‘twixt plated decks
Which practically conceal its sex.
I think it clever of the **turtle**
In such a fix to be so **fertile**.

From the example, feminine rhyme happens to the words “turtle” and “fertile” as long as those words have more than one syllable and are unstressed at the end of the syllables.

b) Masculine rhyme

Masculine rhyme is a rhyme which ends on a stressed syllable, and it may happen to one – syllable - long words. In detail, masculine rhyme happens to words with one syllable long and the syllable must be stressed. In addition, it may happen to words with more than one syllable long, but there is only one syllable that rhymes in the end of the words and it must be the one that is stressed. Usually

this rhyme also happens at the end of lines. Masculine rhyme happens in the *Lecture Upon the Shadow* by John Donne (in Reaske, 1982: 142):

Stand still, and I will read **thee**
A lecture, love, in love's philosophy

In the above example, masculine rhyme happens in the words "thee" and the "...phy" syllable. In this case, the word "thee" is stressed, so is the syllable "phy". Thus, those lines employ masculine rhyme.

c) Internal rhyme

Internal rhyme is a rhyme that happens when two or more rhyming words are within a given line or another line. The rhyme happens between a word within a line and another word either at the end of the same line or within another line. To make it clearer, the common occurrence of internal rhyme is within a line or at the end of the same line, but it is possible to have a rhyming word in another line since the word is within the line. Below is a poem by Percy Dearmer entitled *To Be a Pilgrim* (in Daiches, 1948: 57):

Who so beset him **around** with dismal stories
Do but themselves **confound** – his strength the more is.
No foes shall stay his **might**; though he with giants **fight**,
He will make good his right to be a pilgrim.

In this case, the word "around" rhymes with the word "confound". Although the word "confound" is in different line with the word "around", it is placed within a line. The next is the word "might" which is rhyming with the words "fight", and both words are placed in the same line. All of those rhyming words are placed within lines.

d) End rhyme

End Rhyme is a rhyme that happens in the end of line. To be more detail, every rhyming words that come at the end of lines belong to end rhyme. Therefore, it is possible to include other classifications of rhyme into end rhyme since their positions are at the end of lines. In short, the rhyming words in end rhyme are placed at the end of lines, and this kind of rhyme is the most common in English poem. It receives emphasis as a musical effect and perhaps contributes more than any other musical resource. Here is an example by Robert Frost, in his poem *Stopping By Woods on a Snowy Evening* (in Perrine, 1977: 60):

Whose woods these are I think I **know**
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with **snow**.

From the example above, it is clear that the word “know” rhymes with the word “snow” at the end of lines. All of those rhyming words also belong to masculine rhyme since they consist only one syllable and it is stressed. Thus, it is possible to classify other types of rhyme into end rhyme.

e) Slant rhyme

Slant rhyme is the substitution of perfect rhyme at the ends of lines. It happens when a poet cannot find any words that are rhyming, then he uses certain words that look like but not identical. It is also called as approximate rhyme or half rhyme that includes words with any kind of sound similarity, from close to fairly remote. The rhyming words must not identical because they can only have the same consonant sounds or vowel sounds as in the words “door” and “dear”.

Again, the example is taken from *That night when joy began* by W.H. Auden (in Perrine, 1977: 72):

As mile by mile is seen
 No trespasser's **reproach**,
 And love's best glasses **reach**
 No fields but are his own.

From the example above, slant rhyme happens to the words "reproach" and "reach" as they have similar consonant sounds but the vowel sounds are not identical.

5) Refrain

Refrain is a repetition which is done according to some fixed patterns at intervals. Refrain can be in the forms of phrases, lines, or group of lines as long as it is patterned. Usually, refrain happens in the end of stanza, but it is also possible to have the same patterns in the initial or middle of stanza. William Shakespeare is the master of refrain; it can be seen in his poems, for example *Winter* (in Perrine, 1977: 4):

When icicles hang by the wall
 And Dick the shepherd blows his nail
 And Tom bears logs into the hall,
 And milk comes frozen home in pail,
 When Blood is nipped and ways be foul,
Then nightly sings the staring owl,
Tu-who;
Tu-whit, tu-who: a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
 And coughing drowns the parson's saw,
 And birds sit brooding in the snow,
 And Marian's nose looks red and raw
 When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-who;

**Tu-whit, tu-who: a merry note,
While greasy Joan doth keel the pot.**

From the above example, the groups of lines that are being bold are the examples of refrain. Fortunately, the example above is a refrain which happens in the end of stanza. From the lines that are repeated, it is obvious that those lines seem to contain the main idea of the poem. Therefore, they are repeated to reinforce the meaning of the poem.

b. The Function of Musical Devices in Poetry

Using musical devices is always necessary and valuable. Musical devices or sound manipulations in a poem give certain effects to the poem. A poem with much sound manipulation will give different effects from one that employs less sound manipulation. The most obvious effect which is produced by sound manipulation in a poem is the aesthetic effect.

The most obvious effect which is produced by musical devices in poetry is the aesthetic effect. It means that sound manipulation is used mostly as an ornament in a poem. It will beautify the poem. Musical devices provide a palpable and delicate pleasure to the ears.

However, it also produces more important effects to the poem. It can suggest certain feeling related to the meaning of poem (Aminuddin, 1995: 149). Used skillfully and judiciously, musical devices add dimension to meaning. The poets, unlike the man who uses language to convey only information, chooses his words for sound as well as for meaning, and he uses the sound as a means of reinforcing meaning.

Meanwhile, as repetition gets the privilege position in poetry, it has some functions. In a good poem, repetition will serve several purposes; it will please the ears, emphasize the words in which repetition occurs, and give structure to the poem (Perrine, 1977: 202). Those functions are depicted through the use of alliteration, assonance, consonance, rhyme, and refrain.

To specify the function of musical devices, rhyme becomes one of musical devices that play important roles in poetry. Rhyme provides emphasis and reinforcement of ideas. Moreover, it is a powerful way of clinching a thought by the physical link of related sound. Rhyme is also closely connected with the degree to which a given poem moves or leaves the readers flat. Wherever rhyme is employed with skill and originality, it leads the mind into fresh and even surprising turns of thought. In such a sense, rhyme has a vital role in poetic creativity. Like other musical devices, rhyme can help a poet to group ideas, emphasize particular words, and weave a poem together. It can start reverberations between words and can point to connection of meaning (Kennedy, 1966: 537-538).

Furthermore, rhyme is not the only one that is important in musical devices, but there are alliteration, assonance, and consonance which are also important. Those devices are not only strong means of emphasis for the sake of melodious and rhythmic sound, but they are also used to intensify and emphasize the poem's meaning and can arouse certain feeling (Robert and Jacobs, 1986: 695). Moreover, alliteration enables the poet to maximize certain messages'

effects (Siswantoro, 2002: 93). Like assonance, alliteration can also emphasize and relate the words' meanings and give a touch to poem's tone.

To specify the functions of musical devices, this research uses a theory proposed by Pradopo (2000: 215) since it is valued as the most appropriate one to describe the functions of repetition as musical devices in the dwarf's songs in *The Hobbit* novel. The theory classifies the function of musical devices into four: 1) to reinforce meaning or ideas, 2) to emphasize certain words, 3) to imitate or suggest a sense or action, and 4) to link up or contrast words. Below are the explanations of each function:

1) To reinforce meaning

The function of reinforcing meaning in poetry refers to the attempt to strengthen the meaning through the use of musical devices. Actually, all musical devices are used to reinforce meaning, and the other functions are used to lead to the reinforcement. Although all musical devices are in relation to reinforcement, but refrain usually becomes the one that gives strong effect to this function. Below is the example of refrain taken from *Spring* by William Shakespeare (in Perrine, 1977: 24):

When daisies pied and violets blue
 And lady-smocks all silver-white
 And cuckoo-buds of yellow hue
 Do paint the meadows with delight,
**The cuckoo then, on every tree,
 Mocks married men; for thus sings he,
 Cuckoo;
 Cuckoo, cuckoo: Oh word of fear,
 Unpleasing to a married ear!**

When shepherds pipe on oaten straws,
 And merry larks are plowmen's clocks,

When turtles tread, and rooks, and daws,
 And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo;
Cuckoo, cuckoo: Oh word of fear,
Unpleasing to a married ear!

The last five lines in the first stanza are repeated in the second stanza, the repetition of those five lines is called as refrain. In this case, refrain becomes the reinforcement of meaning because it wants to emphasize the meaning of those five lines, and the way is by repeating the lines. In this poem itself, the last five lines seem to be the main ideas instead of the previous lines that mostly contain description or imagery.

2) To emphasize certain words

Poets taking advantage of the use of musical devices, especially alliteration, assonance and consonance, are usually trying to emphasize certain words. Firstly, they put some repetition to some sounds, and then those sounds give the effect of emphasis to the words where the repetition happens. Below is the example of the emphasis function depicted in the *Counting-Out Rhyme* by Edna St. Vincent Millay (in Perrine, 1977: 75):

Silver **b**ark of **b**eech, and **s**allow
Bark of **y**ellow **b**irch and **y**ellow
 Twig of **y**ellow

Those lines are taken from the first stanza of the poem. The existence of alliterations as shown by the repetition of sounds [s] in the words “silver” and “sallow”, the sounds [b] in the words “bark” and “beech”, the sounds [b] in the

words “bark” and “birch, then the sounds [j] in the words “yellow” are used to emphasize those words where the alliterations happen.

3) To suggest or imitate certain actions

Musical device functions to suggest or imitate actions when it uses sounds that approximately describe certain actions. There is no direct relation between the sounds and the object or actions under description, but when people hear them, they will know what is exactly being delivered through the sounds. The example can be seen from a poem by Robert Frost entitled “*Out, Out-*” (in Perrine, 1977: 53):

The buzz-saw **snarled** and **rattled** in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.

The poem above contains onomatopoeia in the words “snarled” and “rattled”. The word “snarled” means speaking or saying something in an angry voice, and the word “rattled” means making a series of short loud sounds. The use of those words purposively aims to imitate certain actions in compact and meaningful words.

4) To link up or contrast words

The last function of musical devices is to link up or contrast words. Linking up or contrast words means the relation of the physical sounds of the words; it will link up the words if the end of a line rhymes with the first syllable of the following line, and it will contrast if physically the sound of the words are similar either the vowel or consonant sounds. The example is *Truth* by William T. Dobson (in Daiches, 1948: 97):

Nerve thy soul with doctrines **noble**,
Noble in the walks of time,
Time that leads to **an eternal**,
An eternal life sublime.
Life sublime in moral **beauty**,
Beauty that shall never be;
Ever be to lure thee **onward**,
Onward to the fountain free.
Free to every earnest **seeker**,
Seeker for the fount of youth;
Youth exultant in its **beauty**,
Beauty of the living truth.

From the example above it is obviously depicted that the use of rhyme is to link up words from the previous line to the following line. On this poem, every word in the end of the lines is repeated in the following line in the first position. It means that the following lines still have relation with what is told in the previous lines since they are linked up together.

4. The Dwarf's Songs in *The Hobbit* Novel

a. Songs as Literary Works

There are many works regarded as literary works. Such works include novel, drama, short story, poem, and also song. Song lyrics belong to literary works since poetry equals lyric (Perloff and Dworkin, 2009: 3). Generally, song is written by a songwriter, but it does not guarantee that there is no song which is not written by a songwriter, for example author of a novel. The existence of the dwarf's songs in *The Hobbit* novel is the evidence that an author is also able to write a song.

In the story of the novel, there are moments when the dwarfs as the character in *The Hobbit* sing some songs in order to express their mood. Once they are happy, they sing a cheerful and happy song, and when they are sad, upset,

or disappointed, they sing a sad and sorrow song. Mostly, the songs always describe the situation and mood where all the dwarfs enjoy. Then, it is obvious that songs in *The Hobbit* novel become the characteristic of the dwarfs. Therefore, those songs are called as the dwarf's song.

The Hobbit itself is a novel written by the author of the trilogy *The Lord of the Ring*, J.R.R. Tolkien. Furthermore, the story of this novel is the preceding story of that trilogy. *The Hobbit* novel belongs to fantasy story and it is categorized as a children's literature. This novel was first published in England in 1937 and filmed in 2012 by famous film director Peter Jackson as well as trilogy of *The Lord of the Ring*. *The Hobbit* novel was nominated for the Carnegie Medal and awarded a prize from the *New York Herald Tribune* for best juvenile fiction.

b. *The Hobbit* Novel

The story begin when a wizard called Gandalf visits the Hobbit hole in Shire to meet a man called Bilbo Baggins. Bilbo Baggins is a hobbit who lives in a comfort place which is particularly a hole in Shire, a town where lots of Hobbit live happily. Gandalf visits Bilbo for a mission, an important mission. He asks Bilbo to join his company to go to an adventure to Lonely Mountain where great and legendary kingdom of dwarfs lies. The heroic adventure will lead Bilbo to go so far from his lovely hole in Shire to help the dwarfs reclaim their home. He is chosen by the wizard because he is the decendence of Belladonna Took who was a warrior. After considering all of the possibilities to join the company, finally

Bilbo decides to go along with the companion led by Thorin Oakenshield, the king of Erebor that is also the place where they are going to reclaim.

Erebor was a great kingdom before the attack of Smaug who also loves jewel, and Erebor was the heaven of jewelry. Now, the Smaug is no longer in power, so the company of dwarfs are going to fight their kingdom. However, it is not easy to reclaim their kingdom because there are many creatures in the Middle Earth who also want to claim it. Thus, there are many challenges all along the journey to the Lonely Mountain. They are restricted by orcs, Goblins, Troll, and also giant Spider. However, their togetherness and willingheart is able to fight against those challenges, and Bilbo has to leave his comfort life for something that is actually optional. If he still stayed in his hole, he would not find any difficulties as what he faces right now, but he would never change his own life and never know about the real world.

Along the journey, they are helped by elves, other wizard, and for sure Gandalf. The story is about fighting until the time when Bilbo is being trapped in a Goblin cave and meet Gollum. In the cave, Bilbo finds a ring that is actually a magic ring that later becomes very important. He never tells his friends about what he has found. Finally, they get into the Lonely Mountain and find Erebor as lonely as the mountain and get it back from enemies.

B. Previous Studies

Studies of musical devices have been done by many linguists since years ago. In this section, the researcher took two of them as references in undertaking this research. The researches below have different results because of some

differences relating to the object and the method. The researchs taken are a journal and a thesis.

1. The Use of Musical Devices in the Emily Dickinson's Poems (Qouli Rohmatul Hidayati, 2012)

In this thesis, the researcher focused on analyzing the musical devices found in Emily Dickinson's Poems. The researcher chooses Emily Dickinson's Poems because she employs lot of musical devices in the poems. The objectives of the research are to investigate the types of musical devices as well as their functions and the ways of the poets reinforce meaning.

In the finding of the research, the data show that the predominant unit used in Emily Dickinson's poems is iambic trimeter and iambic tetrameter for the first type of musical devices, rhythm. There are thirty five iambic trimeter lines and thirty three iambic tetrameter lines. The next dominant lines are phyrriic followed by amphimacer and anapaest. Related to the grammatical pauses, there are fourty four lines end stopped lines and twenty four enjambed lines. Then, the next type is rhyme that show twenty couples of rhyming words. Moreover, masculine rhyme is the dominant couple followed by wrenched rhyme. For the next type, there are 68 lines in the poems, and fourty six of them employ euphony and the last employ cacophony. The next is segmental poetic devices that show sixteen assonances, fourteen alliterations and six onomatopoeia. For the functions of musical devices, the most frequent is to reinforce meaning, while to emphasize words is following, then to link up words and imitate or suggest certain actions.

2. Performance Stylistics: Deleuze and Guattari, Poetry and (Corpus) Linguistics. (By O'Halloran, Kieran International Journal of English Studies, Vol. 12, no. 12, 2012)

In this study the researcher tries to use stylistic study to analyze poem entitled *Putting in the Seed* by Robert Frost differently. Traditionally, stylistics is the analysis of linguistic components in a literary work. In this research, the researcher tries to connect the reader with the poem by providing some words outside the poem. How those words influence the interpretation of the readers is the purpose of performance stylistics in this research. The result of the research is that a poem is multiinterpreted, and through this research, readers are expected to avoid closing down creative options in interpretation.

The reason why the researcher conducts the same research as the previous research is that the topic is interesting; they are about poem and stylistics. The topic is tightly close to the artistic side of literary works. However, this research will not be the same as the previous researchs because this research only focuses on the repetition as musical devices in *The Hobbit* novel. Therefore, through this research, the researcher tries to take advantage how to write literary works artistically to avoid monotony that makes boring.

C. The Conceptual Framework

This research tries to make an analysis of musical devices represented in the dwarf's songs in *The Hobbit* novel as the setting of the research. To conduct the research, the researcher uses a stylistic approach since it becomes the most appropriate one according to the topic understudy.

There are two main points of the research that are analyzed. The points are the types of repetition as a musical device and its functions in the dwarf's songs in *The Hobbit* novel. The types of repetition are based on a theory by Perrine that divides it into five; 1) alliteration, 2) assonance, 3) consonance, 4) rhyme, and 5) refrain. Furthermore, the functions of repetition as a musical device are based on the theory by Pradopo that classifies it into four; 1) to reinforce meaning, 2) to emphasize certain words, 3) to imitate or suggest actions, and 4) to link up or contrast words.

The first type of repetition is alliteration. It refers to the repetition of consonant sounds in the initial position and stressed consonant sounds in words. The second type is assonance that is defined as the repetition of vowel sounds within two or more words. The third type is consonance as the repetition of consonant sounds in the end of words. The fourth type is rhyme which is the repetition of identical or similar certain syllable in different words, most often the repetition happens at the end of line. Rhyme itself is divided into five: 1) feminine rhyme, 2) masculine rhyme, 3) internal rhyme, 4) external rhyme, and 5) slant rhyme. Then, the last type of repetition is refrain as the repetition which is done according to some fixed patterns. Refrain can be in the form of words, phrases, lines, or group of lines as long as it is patterned.

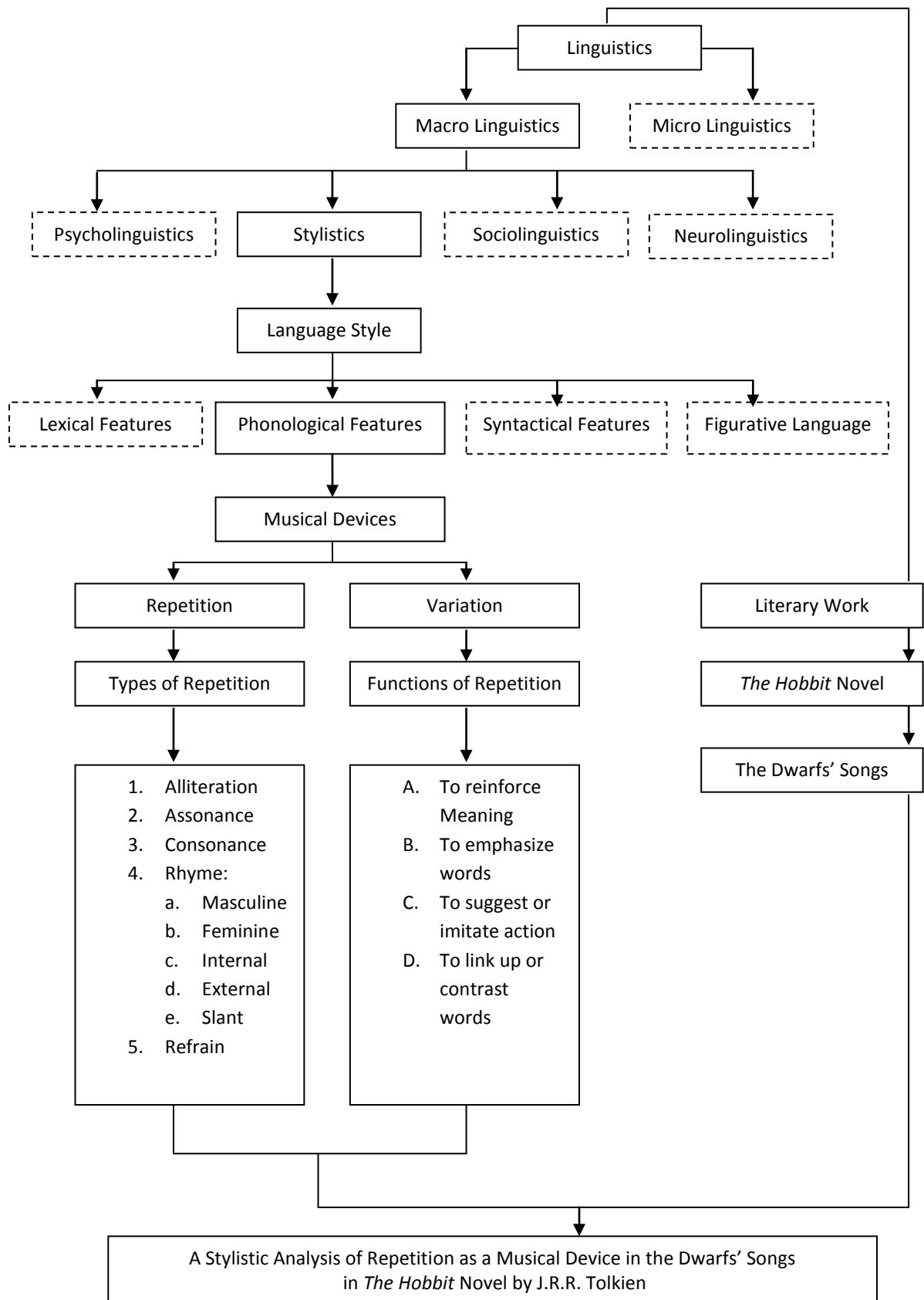


Figure 1. Analytical Construct

CHAPTER III RESEARCH METHOD

A. Type of Study

Basically, this research used qualitative approach. Qualitative research is defined by Krathwohl (In Wiersma, 1995: 12) as a research that describes phenomena in words instead of numbers or measures. This research, indeed, illustrated the phenomena of the use of musical devices represented in the dwarf's song in *The Hobbit* novel in the form of words.

To make it more specific and brief, this research was designed through a descriptive qualitative research. It means that the analysis is aimed at providing a sophisticated description or illustration of the phenomena. Nawawi, (1993: 63) defines descriptive method as a procedure of solving a problem by describing or illustrating the condition of the research subject or object e.g. people, department, society, etc., based on the fact and its factual condition. There are two main characteristics of descriptive method.

1. It focuses on the problems or phenomena that appear when the research is conducted.
2. It describes the facts related to the problems or phenomena being investigated without any modification and gives its rational and adequate interpretations.

By making those characteristics into references, this research paid high attention to every phenomenon that appeared during the investigation of the main data – the dwarf's songs in *The Hobbit* novel. It also tried to give sufficient

description of the factual data of the phenomena and provided its logical and rational interpretation based on relevant theories.

B. Research Instruments

The main instrument of this research was the researcher herself. One of the characteristics of a qualitative research is that the research uses human being or the researcher herself as the main instrument of the research (Mulyana, 2001: 158). According to Moleong (2001: 121), in a qualitative research the researcher becomes the designer, data collector, analyst, data interpreter, and also the result reporter of the research. In addition, the secondary instruments which helped the researcher to conduct this research were data sheet and *The Hobbit* novel.

C. The Forms, Context and Source of Data

Bogdan and Biklen (1982:73) state that data refer to the rough materials that the researchers collect from the world or field they are studying. They form the basis of analysis. The data in this research were in the form of stanza. The context of the data was in the form of song lyrics. The sources of data in this research were the dwarf's songs in the novel by J.R.R. Tolkien entitled *The Hobbit*. As a matter of fact, there are six songs; song number one contains four stanzas, song number two contains ten songs, song number three consists of one stanza, song number four consists of five stanzas, song number five contains four stanzas, and song number six consists of seven stanzas.

D. The Technique of Data Collection

According to Bogdan and Biklen (1982:67) in collecting the data, the researcher chooses particular subjects to include in her study since those subjects

are believed to facilitate the expansion of the developing theory. The processes of selecting and collecting the data are ended when there is data saturation, as Bogdan and Biklen state that qualitative research gauge when they are finished by what they term data saturation.

The data of this research were gathered from the words employed in the dwarf's songs in the novel by J.R.R. Tolkien entitled *The Hobbit*. The researcher read the songs and also the whole story in order to get the deepest understanding. Below is the data card of the types of repetition as musical devices used in the dwarf's songs in *The Hobbit* novel as well as their functions:

Table 1. Types and functions of Repetition in the Dwarf's Songs in *The Hobbit* Novel by J.R.R. Tolkien

No. Song	No. Stan	Stanza	Repetititon					Function					Explanation	
			1	2	3	4			5	A	B	C		D
						a	b	c						
1	1	That.s what Bilbo Baggins hates! ðæts wnt 'bilbæu 'bægɪnz hets So, carefully! carefully with the plates! səu 'keəflɪ ! 'keəflɪ wɪð ðə pleɪts	√	√	√	√		√	√	√		√	In this stanza, there are some repetitions. The repetitions are alliteration, assonance, consonance, masculine rhyme, internal rhyme, end rhyme, and refrain. All of those repetitions are marked by the occurrences of the sound [b], [k], [æ], [i], [s], and [eə]. In general, those repetitions function to create an aesthetic effect, but it also has other functions. ..	

Notes:

No. So : Number of Song
No. St : Number of stanza
1 : Alliteration (Red)

2 : Assonance (Blue)
3 : Consonance (Green)
4 : Rhyme (Italic or underline)

5	: Refrain (Bold)	e	: Slant Rhyme
a	: Masculine Rhyme	A	: to reinforce meaning
b	: Feminine Rhyme	B	: to emphasize certain words
c	: Internal Rhyme	C	: to imitate or suggest certain actions
d	: External Rhyme	D	: to link up or contrast words

E. The Technique of Data Analysis

Wiersma (1995:281) states that data analysis is a process of categorizing, describing, and synthesizing data. To make data analysis, data reduction is needed. Data reduction is necessary for the description and interpretation of the phenomena under study. In this research, after being collected, the data were selected or reduced according to particular classification. The selection or reduction was done to gain the focus of the data and to discover what was important and to record relevant data, which matched to the objectives of the research. Then to analyze the data which had been collected and reduced, the researcher used referential method. In analyzing the data, the researcher referred to the theories which are presented in the previous chapter. Therefore, the theories play as the guidance in analyzing the data.

E. The Trustworthiness of Data

Moleong (2001: 171) states that the criteria to check the trustworthiness of data are credibility, transferability, dependability and confirmability. Credibility is aimed at achieving the trustworthiness of the data. A researcher should perform deep and detail observations of the data so that the data could be said credible. The next criterion is transferability which is related to how the research could be understood by the readers by providing empirical data. The other criterion is dependability that is the substitution term of reliability in non-

qualitative researches. Then the last one is conformability that is similar to what is called objectivity in non-qualitative research.

The researcher used credibility to achieve the trustworthiness of the data. Applying this credibility, the researcher read and re-read the data carefully and comprehensively in accordance with the research questions. This technique was done until she got a certainty and she could not find any other significant variation in the data.

To make the data more credible, the triangulation technique was also conducted in this research. The researcher applied the triangulation by asking the other observers to verify the data and discuss with them to get the sufficient and reasonable interpretation. The first person is Titik Sudartinah, S.S, M.A., and the second consultant is Niken Anggraeni, S.S, M.A.; they are the supervisors of this research. The researcher asked them to verify the data and the analysis in order to reach the credible interpretation of the phenomena. Besides the lecturers, the researcher also asked some of her friends to triangulate the data. They are Ahmad Munir, Sabar Artiyono and Fifi Solichawati. All of them are the students of English Language and Literature study program who also take linguistics as their major concentration.

CHAPTER IV

FINDINGS AND DISCUSSION

As mentioned in the first chapter of this research, this research has the main aim in revealing the types and functions of repetition as a musical device in the dwarfs' songs in *The Hobbit* novel by J.R.R. Tolkien. This chapter provides the results of this research which can be divided into two. They are the data findings and discussion. The data findings show the table of the occurrence of the types of repetition and their functions in the dwarfs' songs in *The Hobbit* novel by J.R.R. Tolkien. Meanwhile, the discussion presents the deep analysis of this research which is based on the research objectives. The analysis explores the occurrence of each type and function of repetition.

A. Findings

The data findings of this research are represented through a table as follows:

Table 2. Repetition as a Musical Device in the Dwarfs' Songs in *The Hobbit* Novel

No.	Repetition	Song's Number	Function
1	Alliteration	1, 2, 3, 4, 5, 6	To emphasize certain words
2	Assonance	1, 2, 3, 4, 5, 6	To emphasize certain words
3	Consonance	1, 2, 3, 4, 5, 6	To emphasize certain words
4	Rhyme		
	a. Masculine rhyme	1, 2, 3, 4, 5, 6	To emphasize certain words
	b. Feminine rhyme	5	To emphasize certain words
	c. Internal rhyme	2, 3, 4, 5, 6	To emphasize certain words, to reinforce meaning and contrast words
	d. External rhyme	1, 2, 3, 4, 5, 6	To emphasize certain words and to contrast certain words
	e. Slant rhyme	2, 4	To emphasize certain words and to contrast certain words
5	Refrain	1, 2	To reinforce meaning

Based on the table, there are eight types of repetitions which are found in the Dwarfs' songs in *The Hobbit* novel. The kinds of repetitions are alliteration, assonance, consonance, rhyme and refrain. In addition, there are four functions of repetition which are found in the six Dwarfs' songs in *The Hobbit* novel. The functions are to reinforce meaning, to emphasize certain words, to contrast certain words, and to link up certain words.

From the data in the table, it is clear that all of the types of repetition are found in the Dwarfs' songs in *The Hobbit* novel, but not all of those types occur in every line in the songs. Based on the table, there are only five types of repetition that are found in the whole songs. The types are alliteration, assonance, consonance, masculine rhyme, and external rhyme. The other types are found in certain songs only. To be more detail, internal rhyme is found in the song number 2, 4 and 6, slant rhyme is found in the song number 2 and 4, feminine rhyme is found in the song number 5, and refrain is found in the song number 1 and 2.

According to the table, all of the types of repetition bring certain functions in the Dwarfs' songs in *The Hobbit* novel. In term of four functions stated by Pradopo (2000: 215), there are only three functions which are found in the songs: to emphasize certain words, to contrast certain words and to reinforce meaning. Furthermore, almost all of the types of repetition have the function of emphasizing certain words. It is represented by alliteration, assonance, consonance, masculine rhyme, feminine rhyme, internal rhyme, external rhyme, and slant rhyme. Another function is to contrast certain words which are

represented by internal rhyme, external rhyme and slant rhyme. The last function is to reinforce meaning that is represented by refrain.

B. Discussion

1. The Types of Repetition as a Musical Device Found in the Dwarfs' Songs in *The Hobbit* Novel

As what has been mentioned in the first objective of this research in the first chapter, this research specifies its study to analyze the types of repetition as a musical device in the Dwarfs' Songs in *The Hobbit* Novel which are alliteration, assonance, consonance, masculine rhyme, feminine rhyme, internal rhyme, external rhyme, slant rhyme, and refrain, and their functions.

a. Alliteration

Tolkien employs alliteration quite frequently in the dwarf's song in *The Hobbit* novel. It can be seen in several lines in the whole songs of the dwarfs. An example of alliteration is in stanza 1 of the first song:

Chip the glasses and crack the plates!
 [tʃɪp ðə 'glɑːsɪz ænd kræk ðə pleɪts]
 Blunt the knives and bend the forks!
 [blʌnt ðə naɪvz ænd bend ðə fɔːks]
 That's what Bilbo Baggins hates-
 [ðætʃ wɒt 'bɪlbəʊ 'bæɡɪnz heɪts]
 Smash the bottles and burn the corks!
 [smæʃ ðə 'bɒtlz ænd bɜːn ðə kɔːks]

In the example, alliteration happens for the repetition of the sound [b] in the stanza. The first alliteration occurs in the second line of the stanza that occurs in the words “blunt” and “bend” as their transcriptions are [blʌnt] and [bent]. Since the sound [b] is repeated in the initial position of those two words, this phenomenon is called alliteration.

The next occurrence of alliteration is in the third line. Moreover, alliteration in this line is also marked by the repetition of the sound [b] in the words “Bilbo” and “Baggins”. Actually, those two words are not content word, but they are parts of a name “Bilbo Baggins”, the main character in *The Hobbit* novel. However, those words also create a kind of musical effect to the line in this stanza, so they also belong to words containing alliteration since the repetition of the sound [b] is in the initial position. The next alliteration in the example is in the fourth line. It is marked by the repetition of the sound [b] in the words “bottles” and “burn” with their transcriptions [bɒtlz] and [bɜ:n]. Because the sound [b] is repeated in the initial position, so this phenomenon is called alliteration.

Furthermore, it is possible to have more than one phenomenon of alliteration just in one line. To be more detail, alliteration often occurs by the repetition of more than one consonant sound in a line. The example can be seen in stanza 9 of song 2:

The mountain smoked beneath the moon;
 [ðə 'maʊntɪn sməʊkt bɪ'ni:θ ðə mu:n]
 The dwarves, they heard the tramp of doom
 [ðə dɹɔ:fz ðeɪ hɜ:d ðə træmp ɒv du:m]
 They fled their hall to dying –fall
 [ðeɪ fled ðeə hɔ:l tu: 'daɪŋ fɔ:l]
 Beneath his feet, beneath the moon.
 [bɪ'ni:θ hɪz fi:t bɪ'ni:θ ðə mu:n]

In the example, it is clear that there are some phenomena of having more than one alliteration in one line in this stanza. The first phenomenon occurs in the first line of this stanza. It is marked by the repetition of the sound [m] in the words “mountain” and “moon”, and the sound [ð] in the article “the” that is repeated

twice in the stanza. Both sounds [m] and [ð] are repeated in the initial position, so they are called alliteration.

The next phenomenon occurs in the second line of the stanza. It is marked by the repetition of the sound [ð] in the article “the” that is repeated twice and the word “they” and sound [d] in the words “dwarves” and “doom”. Both sound [ð] and [d] are repeated in the initial position, so they are called alliteration. The next phenomenon occurs in the third line which is marked by the repetition of the sound [ð] in the words “their” and “there” and the sound [f] in the words “fled” and “fall”. Both sounds [ð] and [f] are repeated in the initial position, so they are called alliteration. Then, in the fourth line of this stanza, there is only one phenomenon of alliteration which is marked by the repetition of the sound [b] in the word “beneath” that is repeated twice in the line.

In addition, alliteration is not only the repetition of consonant sound in the initial position, but it often occurs in the middle position where the syllable is stressed. The example can be seen in stanza 2 of song 5:

His crown shall be upholden,
 [hɪz kraʊn ʃəl bi: ʌp' həʊldən]
His harp shall be restrung,
 [hɪz hɑ:p ʃəl bi: 'ri:stɹʌŋ]
His halls shall echo golden
 [hɪz hɔ:lz ʃəl 'ekəʊ 'gəʊldən]
 To songs of yore re-sung.
 [tu: sɒŋz ɒv jɔ: 'ri: sʌŋ]

In the example, it can be seen that there is a different phenomenon of alliteration in the first line. The repetition of the sound [h] in the word “his” is in the initial position, but it is repeated in the middle of the word “upholden”. This phenomenon belongs to alliteration because the sound [h] in the word “upholden”

is in the stressed syllable. Therefore, if the word “upholden” is pronounced, the sound seems as if the word “holden” were separated from the word “up”. In short, the sound [h] in those two words get strong emphasis, so they are called alliteration.

In addition, in the next lines, alliteration is marked by the repetition of the sound [h] in the words “his” and “harp” in the second line, and the repetition of the sound [h] in the words “his” and “halls” in the third line. Then, in the fourth line, there is another different alliteration which is marked by the repetition of the sound [s] in the words “songs” and “resung”. In this case, the sound [s] in the word “resung” is located in the middle of the word. However, the sound [s] is located in the stressed syllable, so this case belongs to alliteration.

b. Assonance

Like alliteration, assonance also dominates the whole songs by the dwarfs in *The Hobbit* novel. In addition, assonance even more frequently appears in the songs. Some examples can be seen in stanza 5 of song 2:

Far over the misty mountains cold
 [fɑ: 'æʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]
 To dungeons deep and caverns old
 [tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]
 We must away ere break of day
 [wi mʌst ə'weɪ ə breɪk ɒv deɪ]
 To claim our long-forgotten gold.
 [tu: kleɪm 'aʊə lɒŋ fə'gɒtən gəʊld]

In the example, there are some phenomena of assonance. Most of them occur as the repetition of vowel sound in the middle of words. The first example occurs in the first line. In this line, there are two occurrences of assonance which are marked by the repetition of the vowel sound [ɪ] in the words “misty” and “mountains” and

the vowel sound [əʊ] in the words “over” and “cold”. Fortunately, the sound [ɪ] is repeated in the middle of the words, while the vowel sound [əʊ] is the combination of repetition in the middle of a word and in the initial word.

The next example is represented in the second line which are marked by the repetition of the vowel sound [æ] in the words “caverns” and conjunction “and” and the vowel sound [ə] in the words “dungeons” and “caverns”. The repetition of the vowel sound [æ] occurs in the initial position and in the middle of the word, while the repetition of the vowel sound [ə] occurs in the middle of the words. The next example is the repetition of the vowel sound [eɪ] in the words “away”, “break” and “day” in the third line. In this case, the repetition of the vowel sound [eɪ] is the combination of vowel sound in the end position and the middle position.

From the previous example of assonance, it seems that assonance is the repetition of vowel sound and diphtong, the combination of two vowel sounds, only. In addition, the occurrence of assonance is also marked by the repetition of triphthong or the combination of three vowel sounds. The example can be seen in stanza 8 of song 2:

The bells were ringing in the dale
 [ðə belz wɜ: 'rɪŋɪŋ ɪn ðə deɪl]
 And men looked up with faces pale;
 [ænd men lʊkt ʌp wɪð 'feɪsɪz peɪl]
 The dragon's ire more fierce than fire
 [ðə 'dræɡənz 'aɪə mɔ: fɪəs ðæn 'faɪə]
 Laid low their towers and houses frail.
 [leɪd ləʊ ðeə 'taʊəz ænd 'haʊsɪz freɪl]

In the example, it can be seen that the third line of the stanza contains assonance which is marked by the repetition of the triphthong [aɪə] in the words “ire” and

“fire”. In addition, there are some occurrences of assonance in this stanza. In the first line, the occurrences of assonance are marked by the repetition of the vowel sound [ə] in the article “the” which is repeated twice in the line and the vowel sound [ɪ] in the word “ringing” and the preposition “in”. Then, in the second line of the stanza, the occurrences of assonance are marked by the repetition of the vowel sound [ɪ] in the words “with” and “faces” and the diphthong [eɪ] in the words “faces” and “pale”. Then, in the fourth line of this stanza, assonance is marked by the repetition of the diphthong [eɪ] in the words “laid” and “frail”.

Furthermore, assonance not only occurs among words in a line, but also occurs within a word. To be more detail, below is an example taken from stanza 3 of song 6:

The dwarves of yore made mighty spells,
 [ði: dwɔ:fz ɒv jɔ: meɪd 'mɑ:tɪ spɛlz]
 While hammers fell like ringing bells
 [waɪl 'hæməz fɛl laɪk 'rɪŋɪŋ bɛlz]
 In places deep, where dark things sleep,
 [ɪn 'pleɪsɪz dɪ:p weə dɑ:k θɪŋz sli:p]
 In hollow halls beneath the fells.
 [ɪn 'hɒləʊ hɔ:lz bɪ'ni:θ ðə fɛlz]

In the example, it can be seen that in the second line of the stanza, the occurrence of assonance happens within a word. It is marked by the repetition of the vowel sound [ɪ] in the word “ringing”. Although the repetition happens only in a word, it creates musical effect to the line as well as to the stanza. Therefore, the repetition of the vowel sound [ɪ] in the second line of this stanza belongs to assonance.

Another occurrence of assonance is found in the third line of this stanza. The examples of assonance are marked by the repetition of the vowel sound [ɪ] in

the preposition “in”, the word “places” and “things” and the repetition of the vowel sound [i:] in the words “deep” and “sleep”. Then, in the fourth line, the examples of assonance are marked by the repetition of the vowel sound [ɪ] in the word “beneath” and in the preposition “in”.

c. Consonance

Consonance is one type of repetition which occurs frequently in the dwarfs’ songs in *The Hobbit* novel. It occurs in several lines of the songs. The examples of the occurrences of assonance can be seen in stanza 6 of song 2:

Goblets they carved there for themselves
 ['gɒblɪts ðeɪ kɑ:vɪd ðeə fɔ: ðəm 'selvz]
 And harps of gold; where no man delves
 [ænd hɑ:ps ɒv gəʊld weə nəʊ mæn delvz]
 There lay they long, and many a song
 [ðeə leɪ ðeɪ lɒŋ ænd 'meni ə sɒŋ]
 Was sung unheard by men or elves.
 [wəz sʌŋ 'ʌn'hɜ:d baɪ men ɔ: elvz]

In the example, there are some occurrences of assonance. The first occurrence of assonance happens in the second line of the stanza. It is marked by the repetition of the consonant sound [d] in the conjunction “and” and the word “gold”. Since the repetition of the consonant sound [d] is in the end of words, the repetition is called consonance.

The next occurrence of assonance is found in the third line of this stanza. It is marked by the repetition of the consonant sound [ŋ] in the words “long” and “song”. Another example of consonance found in this stanza is marked by the repetition of the sound [z] in the word “elves” and verb “was”. In short, since the

repetition of consonant sound happens in the end of words, the repetition is called consonance.

In addition, it is possible to have more than one occurrence of consonance in one line. Since there is more than one couple of repetition of consonant sounds in one line, therefore all of the repetitions belong to consonance. The examples can be seen in stanza 1 of song 6:

Under the Mountain dark and tall
 ['ʌndə ðə 'maʊntɪn dɑ:k ænd tɔ:l]
 The King has come unto his hall!
 [ðə kɪŋ hæz kʌm 'ʌntʊ hɪz hɔ:l]
 His foe is dead, the Worm of Dread,
 [hɪz fəʊ ɪz ded ðə wɜ:m ɒv dred]
 And ever so his foes shall fall.
 [ænd 'evə səʊ hɪz fəʊz ʃəl fɔ:l]

In the example, it can be seen that there are more than one occurrence of consonance in one line. The example is the fourth line of the stanza. There are two couple of consonance which are marked by the repetition of the consonant sound [z] in the words “his” and the verb “is” and the repetition of the consonant sound [d] in the words “dead” and “dread”. Both occurrences of consonance happen within the fourth line of the stanza.

The next examples are found in the fifth line of the stanza. They are marked by the repetition of the consonant sound [z] in the words “his” and “foes” and the repetition of the consonant sound [l] in the words “fall” and the modal “shall” that also happen within the fifth line of the stanza. Another occurrence of consonance is found in the second line of the stanza. It is marked by the repetition

of the consonant sound [z] in the verb “has” and the word “his”, but there is only one occurrence of consonance in the second line of this stanza.

Another example of consonance is marked by the repetition of consonant sound in more than two words. Furthermore, it may happen to three or four words in one line. The example can be seen in stanza 3 of song 2:

For ancient king and elvish lord
 [fɔ: 'eɪŋfənt kɪŋ ænd 'elvɪʃ lɔ:d]
 There many a gloaming golden hoard
 [ðeə 'meni ə 'gləʊmɪŋ 'gəʊldən hɔ:d]
 They shaped and wrought, and light they caught
 [ðei ʃeɪpt ænd rɔ:t ænd laɪt ðei kɔ:t]
 To hide in gems on hilt of sword.
 [Tu: haɪd ɪn dʒemz ɒn hɪlt ɒv sɔ:d]

In the example, in the third line, there are repetitions of the consonant sound [t] which is repeated four times in the line. The consonant sound [t] is repeated in the words “shaped”, “wrought”, “light”, and “caught”. All of those words occur in one line, in the third line of the stanza. Another occurrence of consonance in this stanza is found in the first line. It is marked by the repetition of the consonant sound [d] in the word “lord” and conjunction “and”. The next example of consonance is found in the fourth line which is marked by the repetition of the sound [d] in the words “hide” and “sword”. All of those consonant sounds are located in the end of words, so their repetitions are called consonance.

d. Rhyme

1) Masculine Rhyme

Masculine rhyme is one type of rhyme which occurs in the whole songs of the dwarfs in *The Hobbit* novel. The examples of the occurrences of masculine rhyme can be seen in stanza 2 of song 1:

Cut the cloth and tread on the fat!
 [kʌt ðə klɒθ ænd tred ɒn ðə fæt]
 Pour the milk on the pantry floor!
 [pɔː ðə milk ɒn ðə 'pæntri flɔː]
 Leave the bones on the bedroom mat!
 [liːv ðə bɒnz ɒn ðə 'bedrɒm mæt]
 Splash the wine on every door!
 [splæʃ ðə waɪn ɒn 'evri dɔː]

In the example, it is clear that the whole lines employ masculine rhyme. The first masculine rhyme happens between the first line of the stanza and the third line of the stanza. It is marked by the rhyming words “fat” and “mat”. Those words belong to masculine rhyme because those words consist of one syllable only and they are rhyme. Furthermore, those rhyming words are stressed in the end of the lines. They are also supported by the exclamation mark to emphasize that the words are stressed.

The next example of masculine rhyme in this stanza occurs between the second line and the fourth line. It is marked by the rhyming words “floor” and “door”. Those rhyming words belong to masculine rhyme because they have one rhyming syllable which is stressed in the end of a line. The word “floor” consists of only one syllable and it is located in the end of the second line. Furthermore, the word “floor” is also stressed, and it is supported by the following exclamation

mark. Then, the word “door” also consists of only one syllable which is located in the end of the fourth line. Moreover, this word is also stressed, and is also supported by the exclamation mark. In short, there are two couples of masculine rhyme in this stanza which are marked by the rhyming words “fat” and “mat” and the rhyming words “floor” and “door”.

In addition, it is also possible to combine masculine rhyme and another type of rhyme within one stanza. The example can be seen in stanza 1 of song 5:

The King beneath the *mountains*,
 [ðə kɪŋ bɪ'ni:θ ðə 'maʊntɪnz]
The King of carven stone,
 [ðə kɪŋ ɒv 'kɑ:vən stʊ:ʊn]
 The lord of silver fountains
 [ðə lɔ:d ɒv 'sɪlvə 'faʊntɪnz]
 Shall come into his own!
 [ʃəl kʌm 'ɪntu: hɪz əʊn]

In the example, it is obvious that there is only a couple of masculine rhyme. The other couple does not belong to masculine rhyme. The occurrence of masculine rhyme is marked by the rhyming words “stone” in the second line of the stanza and the word “own” in the fourth line of the stanza. The word “stone” belongs to one syllable long word which occurs in the end of line. Fortunately, this syllable is also stressed. Therefore, this word belongs to masculine rhyme. Moreover, the word “own” also belongs to one syllable long word which occurs in the end of a line. In addition, this word is also stressed, so it is categorized as masculine rhyme. To summarize, the words “stone” and “own” are categorized as masculine rhyme for having one stressed rhyming syllable which occur in the end of lines.

In addition, masculine rhyme not only occurs in one syllable long word, but it is possible to have masculine rhyme in more than one syllable long word.

The example can be seen in stanza 1 of song 4:

The wind was on the withered heath,
 [ðə wɪnd wəz ɒn ðə 'wiðəd hi:θ]
 but in the forest stirred no leaf:
 [bʌt ɪn ðə 'fɒrɪst stɜ:d nəʊ li:f]
 there shadows lay by night and day,
 [ðeə 'ʃædəʊz lei baɪ naɪt ænd dei]
 and dark things silent crept beneath.
 [ænd dɑ:k θɪŋz 'saɪlənt krept bi'ni:θ]
 The wind came down from mountains cold,
 [ðə wɪnd keɪm daʊn frɒm 'maʊntɪnz kəʊld]
 and like a tide it roared and rolled;
 [ænd laɪk ə taɪd ɪt rɔ:d ænd rəʊld]
 the branches groaned, the forest moaned,
 [ðə 'brɑ:ntʃɪz grəʊnd ðə 'fɒrɪst məʊnd]
 and leaves were laid upon the mould.
 [ænd li:vz wɜ:ləɪd ə'pɒn ðə məʊld]

In the example, the example of more than one syllable long words containing masculine rhyme is found between the first line of the stanza and the fourth line of the stanza. The rhyming words are “heath” in the first line of the stanza and “beneath” in the fourth line of the stanza. Both words are categorized as masculine rhyming word because they occur in the end of lines and have one rhyming syllable which is stressed. Although the word “beneath” has two syllables, there is only one syllable which rhymes to the word “heath” that is the syllable [...'ni:θ]. That is the example of masculine rhyme which is possible to occur in the more than one syllable long words.

Another occurrence of masculine rhyme in the stanza is marked by the rhyming words “cold”, “rolled” and “mould”. Fortunately, those words belong to one syllable long words, so there is no difficulty to categorize them into masculine

rhyme. Moreover, all of those words occur in the end of lines and are stressed. Therefore, they are categorized as masculine rhyme.

2) Feminine Rhyme

Feminine rhyme is the only type of rhyme which occurs in the fifth song only. However, in the fifth song, it occurs for many times in the whole song. The occurrences of feminine rhyme can be found from the first stanza until the fourth stanza of the fifth song. Below is the example taken from stanza 1 of song 5:

The King beneath the *mountains*,
 [ðə kɪŋ bɪ'ni:θ ðə 'maʊntɪnz]
The King of carven stone,
 [ðə kɪŋ ɒv 'kɑ:vən stʊ:ʊn]
 The lord of silver fountains
 [ðə lɔ:d ɒv 'sɪlvə 'faʊntɪnz]
 Shall come into his own!
 [ʃəl kʌm 'ɪntu: hɪz əʊn]

In the example, it is obvious that there is occurrence of feminine rhyme. It occurs between the first and the third line of the stanza. It is marked by the rhyming words “mountains” and “fountains”. Both words belong to feminine rhyme because they have two rhyming syllables which are stressed in the first rhyming syllable and are not stressed in the second rhyming syllable. Moreover, they occur in the end of lines. To be more detail, the word “mountains” which is transcribed as ['maʊntɪnz] is stressed in the first rhyming syllable ['maʊnt..], but the second rhyming syllable [...tɪnz] is not stressed. In addition, the word “fountains” also has the same explanation as the word “mountains”. From its transcription, ['faʊntɪnz], the first rhyming syllable ['faʊnt...] is stressed, and the second rhyming syllable [...tɪnz] is not stressed. In short, they are categorized as feminine rhyme because

they have two rhyming syllables which are stressed in the first rhyming syllable and is not stressed in the second rhyming syllable.

Another example of feminine rhyme is found in stanza 2 of song 5:

His crown shall be upholden,
 [hɪz kraʊn fəl bi: ʌp 'həʊldən]
His harp shall be restrung,
 [hɪz hɑ:p fəl bi: 'ri:stɹʌŋ]
His halls shall echo golden
 [hɪz hɔ:lz fəl 'ekəʊ 'gəʊldən]
 To songs of yore re-sung.
 [tu: sɒŋz ɒv jɔ: 'ri: sʌŋ]

In the example, feminine rhyme is found between the first line and the third line of the stanza. It is marked by the rhyming words “upholden” and “golden” which occur in the end of lines. Fortunately, the word “upholden” has three syllables, but there are only two of them which rhyme to the word “golden”. To be more detail, the word “upholden” has two rhyming syllables with the word “golden”. The syllables are [...'həʊldən]. In this case, the first rhyming syllable [...'həʊld...] is stressed, and the second rhyming syllable [...dən] is not stressed. In addition, the word “golden” which is transcribed as ['gəʊldən] is stressed in the first rhyming syllable ['gəʊld...], but the second rhyming syllable [...dən] is not stressed. In short, feminine rhyme is possible to occur in the more than two-syllables-long word since the couple rhyming words have two rhyming syllables which is stressed in the first rhyming syllable and not stressed in the second rhyming syllable.

Furthermore, feminine rhyme also occurs in the song number 5 stanza number 3, but the rhyming words are the same as the example of feminine rhyme

in the first stanza. In addition, below is the example of feminine rhyme which occurs in stanza 4 of song 5:

The streams shall run in gladness,
 [ðə stri:mz ʃəl rʌn ɪn glædnəs]
The lakes shall shine and burn,
 [ðə leɪks ʃəl ʃaɪn ænd bɜ:n]
 And sorrow fail and sadness
 [ænd 'sɒrəʊ feɪl ænd 'sædnəs]
 At the Mountain-king.s return!
 [æt ðə 'maʊntɪn kɪŋz rɪ'tɜ:n]

In the example, feminine rhyme occurs between the first and the third line of the stanza. It is marked by the rhyming words “gladness” and “sadness”. Fortunately, those words consist of two rhyming syllables. To be more detail, the word “gladness” which is transcribed as [glædnəs] is stressed in the first rhyming syllable [glæd...], but the second rhyming syllable [...nəs] is not stressed. The same case happens to the word “sadness” which is transcribed as ['sædnəs]. In this word, the first rhyming syllable ['sæd...] is stressed, and the second rhyming syllable [...nəs] is not stressed. To summarize, feminine rhyme is possible to occur in two or more syllables long words since there are only two last syllables which rhyme, and the first rhyming syllable must be stressed followed by unstressed syllable.

3) Internal Rhyme

Internal rhyme is one type of repetition which occurs almost in the whole songs. It occurs in the song number 2, 3, 4, and 6. The first occurrence is in stanza 7 of song 2:

The pines were roaring on the height,
 [ðə paɪnz wɜ: 'rɔ:riŋ ɒn ðə haɪt]

The winds were moaning in the night.
 [ðə wɪndz wɜ: 'məʊnɪŋ ɪn ðə naɪt]
 The fire was red, it flaming spread;
 [ðə 'faɪə wəz red ɪt 'fleɪmɪŋ spred]
 The trees like torches biased with light,
 [ðə tri:z laɪk 'tɔ:ʃɪz 'baɪəst wɪð laɪt]

In the example, there is occurrence of internal rhyme. It occurs in the third line of the stanza. It is marked by the rhyming words “red” and “spread”. Those words belong to internal rhyme because they occur in the same line. Although the word “spread” is located in the end of line, its couple, the word “red” is located in the middle of the line. Therefore, those rhyming words belong to internal rhyme. In short, internal rhyme in this stanza occurs within two words in the same line, the first rhyming word is in the middle of the line, and the other is in the end of line.

In addition, internal rhyme may occur within stanza. To be more detail, internal rhyme is possible to occur in different lines since some of the rhyming words are located in the middle of line or lines. The example can be seen in stanza 1 of song 5:

The King beneath the *mountains*,
 [ðə kɪŋ bɪ'ni:θ ðə 'maʊntɪnz]
The King of carven stone,
 [ðə kɪŋ ɒv 'kɑ:vən stʊ:ʊn]
 The lord of silver fountains
 [ðə lɔ:d ɒv 'sɪlvə 'faʊntɪnz]
 Shall come into his own!
 [ʃəl kʌm 'ɪntu: hɪz əʊn]

In the example, internal rhyme happens within the stanza or different lines in this stanza. It is marked by the repetition of the phrase “the king” in the first line and the second line in this stanza, and in the third line the article “the” is repeated. In this case, the phrase “the king” in the first line rhymes with the same phrase in the

second line. In addition, the article “the” in the third line rhymes with the article “the” in the first line and second line. All of those phrase and article are located in the initial position of lines. Therefore, they belong to internal rhyme.

In addition, other occurrences of internal rhyme is found in stanza 5 of song 6:

The mountain throne once more is freed!
 [ðə 'maʊntɪn θrəʊn wʌns mo: ɪz fri:d]
 O! wandering folk, the summons heed!
 [o 'wɒndərɪŋ fəʊk ðə 'sʌmənz hi:d]
 Come haste! Come haste! across the waste!
 [kʌm heɪst kʌm heɪst ə 'krɒs ðə weɪst]
 The king of friend and kin has need.
 [ðə kɪŋ ɒv frend ænd kɪn hæz ni:d]

In the example, internal rhyme occurs in the third line of the stanza. In addition, there are more than one occurrence of internal rhyme in the line. The occurrences of internal rhyme are marked by the rhyming words “haste” and “waste” and also the repetition of the word “come”. To be more detail, the word “haste” is repeated in the middle of the line, and the word “waste” which is located in the end of the line rhymes with the word “haste”. Therefore, those words are categorized as internal rhyme. The next occurrence of internal rhyme is marked by the repetition of the word “come” in the third line of the stanza. The repetition occurs in the middle of the third line, so it belongs to internal rhyme. In short, it is possible to have more than one internal rhyme in one line.

4) External Rhyme

External rhyme is one type of rhyme that occurs in the whole songs. It occurs from the song number 1 until the song number 6. It also occurs almost in

the whole lines of the songs. Below is the stanza where the external rhyme occurs, taken from stanza 1 of song 6:

Under the Mountain dark and tall
 ['ʌndə ðə 'maʊntɪn dɑ:k ænd tɔ:l]
 The King has come unto his hall!
 [ðə kɪŋ hæz kʌm 'ʌntʊ hɪz hɔ:l]
 His foe is dead, the Worm of Dread,
 [hɪz fəʊ ɪz ded ðə wɜ:m ɒv dred]
 And ever so his foes shall fall.
 [ænd 'evə səʊ hɪz fəʊz ʃəl fɔ:l]

In the example, external rhyme occurs in the first line, second line, and the fourth line. It is marked by the rhyming words “tall”, “hall” and “fall” which are transcribed as [tɔ:l], [hɔ:l] and [fɔ:l]. The repetitions of the vowel sound [ɔ:] and consonant sound [l] in the end of the words make those words rhyme one another. Fortunately, all of those words are one syllable long words, so it is not difficult to decide that the words belong to external rhyme. In addition, all of the words are located in the end of line, and it becomes the reason why those words are categorized as external rhyme. In short, the rhyming words in this stanza are categorized as external rhyme because they are located in the end of lines.

Another example of the occurrence of external rhyme can be found in stanza 2 of song 5:

His crown shall be upholden,
 [hɪz kraʊn ʃəl bi: ʌp 'həʊldən]
His harp shall be restrung,
 [hɪz hɑ:p ʃəl bi: 'ri:stɹʌŋ]
His halls shall echo golden
 [hɪz hɔ:lz ʃəl 'ekəʊ 'gəʊldən]
 To songs of yore re-sung.
 [tu: sɒŋz ɒv jɔ: 'ri: sʌŋ]

In the example, there are two couples of the occurrence of external rhyme. The first couple is marked by the word “upholden” in the first line and the word “golden” in the third line of the stanza. They have two rhyming syllables as shown by their transcriptions [ʌp'həʊldən] and ['gəʊldən]. They have the same vowel sound [əʊ] and [ən] in the middle of the words, and they also have the same consonant sound [n] in the end of the words. Those are the reason why they are called rhyme. In addition, they occur in the end of lines, so they belong to external rhyme. The next couple of external rhyme in this stanza is marked by the rhyming words “restrung” and “resung”. They also have two rhyming syllables shown by their transcriptions ['ri:stɹʌŋ] and ['ri:sʌŋ]. They are called rhyme because they have the same vowel sound [i:] and [ʌ] in the middle of the words, and they also have the same consonant sound [ŋ] in the end of the words. Moreover, they are located in the end of lines, so they are called external rhyme.

Other occurrences of external rhyme can also be found in stanza 3 of song

1:

Dump the crocks in a boiling bawl;
 [dʌmp ðə krɒks ɪn ə 'bɔɪlɪŋ bɔ:l]
 Pound them up with a thumping pole;
 [paʊnd ðəm ʌp wɪð ə 'θʌmpɪŋ pəʊl]
 And when you've finished, if any are whole,
 [ænd wen ju:v 'fɪnɪʃt ɪf 'eni ə həʊl]
 Send them down the hall to roll !
 [send ðəm daʊn ðə hɔ:l tu: rəʊl]

In the example, it is clear that this stanza contains external rhyme. It is marked by the rhyming words “pole”, “whole” and “roll”. Those one syllable long words are called rhyme since they have the transcriptions [pəʊl], [həʊl] and [rəʊl]. From the transcription, it can be seen that all of the words have the same vowel sound [əʊ]

in the middle of the words, and they have the same consonant sound [l] in the end of the words. Furthermore, they are also located in the end of lines in this stanza. Therefore, those words are categorized as external rhyme.

5) Slant Rhyme

Slant rhyme is one type of rhyme that is not dominant in the dwarfs' songs in *The Hobbit* novel. It occurs twice only in the song number 2 and the song number 4. The first occurrence of slant rhyme can be seen in stanza 9 of song 2:

The mountain smoked beneath the moon;
 [ðə 'maʊntɪn sməʊkt bɪ'ni:θ ðə mu:n]
 The dwarves, they heard the tramp of doom
 [ðə dʌwə:fz ðeɪ hɜ:d ðə træmp ɒv du:m]
 They fled their hall to dying –fall
 [ðeɪ fled ðeə hɔ:l tu: 'daɪɪŋ fɔ:l]
 Beneath his feet, beneath the moon.
 [bɪ'ni:θ hɪz fi:t bɪ'ni:θ ðə mu:n]

In the example, slant rhyme is marked by the rhyming words “moon” and “doom”. Those words look similar, but actually they do not perfectly rhyme each other. In this stanza, the pattern of the stanza is marked by the repetition of the word “moon” in the first line and in the fourth line. However, the writer supposes to have a word that rhymes with the word “moon”, but he cannot find any other words that perfectly rhymes with the word “moon” and also supports the meaning that is going to be achieved. Therefore, the writer chooses the word “doom” that looks like it rhymes with the word “moon”, and also supports the idea of the third line in this stanza and also the whole stanza.

The next occurrence of slant rhyme is found in stanza 1 of song 4:

The wind was on the withered heath,
 [ðə wɪnd wəz ɒn ðə 'wɪðəd hi:θ]

but in the forest stirred no leaf:
 [bʌt ɪn ðə 'fɒrɪst stɜ:d nəʊ li:f]
 there shadows lay by night and day,
 [ðeə 'ʃædəʊz leɪ baɪ naɪt ænd deɪ]
 and dark things silent crept beneath.
 [ænd dɑ:k θɪŋz 'saɪlənt krept bɪ'ni:θ]
 The wind came down from mountains cold,
 [ðə wɪnd keɪm daʊn frəm 'maʊntɪnz kəʊld]
 and like a tide it roared and rolled;
 [ænd laɪk ə taɪd ɪt rɔ:d ænd rəʊld]
 the branches groaned, the forest moaned,
 [ðə 'brɑ:nʃɪz grəʊnd ðə 'fɒrɪst məʊnd]
 and leaves were laid upon the mould.
 [ænd li:vz wɜ:lɪd ə'pɒn ðə məʊld]

In the example, slant rhyme occurs once. Its occurrence is marked by the word “heath”, “beneath” and “leaf”. The words “heath” and “beneath” obviously rhyme each other, but the word “leaf” does not perfectly rhyme to the other words in this stanza. However, the word “leaf” has the same vowel sound [i:] in the middle of the word just like the other words. Unfortunately, it does not have the same consonant sound [θ] in the end of the word as what the other words have. In this case, the writer supposes to create musical effect in this stanza, but he cannot find another word that fits and rhymes with other words which also supports the idea of the second line of the stanza. This is the reason why the writer chooses unperfect rhyme to achieve both musical effect and meaning of the line.

e. Refrain

Refrain belongs to one type of repetition which is not dominant in the dwarfs’ songs in *The Hobbit* novel. It only occurs in the song number 1 and song number 2. The occurrence of refrain in song number 1 can be seen as follows:

Chip the glasses and crack the plates!
 [tʃɪp ðə 'glɑ:sɪz ænd kræk ðə pleɪts]
 Blunt the knives and bend the forks!

[blʌnt ðə naɪvz ænd bend ðə fɔ:ks]
 That.s what Bilbo Baggins hates-
 [ðæts wɒt 'bɪlbəʊ 'bæɡɪnz heɪts]
 Smash the bottles and burn the corks!
 [smæʃ ðə 'bɒtlz ænd bɜ:n ðə kɔ:ks]

...

...

That.s what Bilbo Baggins hates!
 [ðæts wɒt 'bɪlbəʊ 'bæɡɪnz heɪts]
 So, carefully! carefully with the plates!
 [səʊ 'keəflɪ! 'keəflɪ wɪð ðə pleɪts]

From the song, it is obvious that refrain exists. It is marked by the repetition of the line “That.s what Bilbo Baggins hates!” which is repeated twice. First it occurs in the first stanza, and then it is repeated in the last stanza of this song. It is categorized as refrain because the line is repeated in the song in the different stanza. In this song, refrain occurs in the middle of the first stanza and in the initial position of the last stanza.

The other example of refrain can be taken from the song number 2 as follows:

Far over the misty mountains cold
 [fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]
 To dungeons deep and caverns old
 [tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]
 We must away ere break of day
 [wi mʌst ə 'weɪ ə breɪk ɒv deɪ]
 To seek the pale enchanted gold.
 [tu: si:k ðə peɪl ɪn 'tʃɑ:ntɪd gəʊld]

...

...

...

Far over the misty mountains cold
 [fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]
 To dungeons deep and caverns old
 [tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]
 We must away ere break of day
 [wi mʌst ə 'weɪ ə breɪk ɒv deɪ]
 To claim our long-forgotten gold.
 [tu: kleɪm 'aʊə lɒŋ fə 'gɒtən gəʊld]

...

...

...

...

Far over the misty mountains grim
 [fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz grɪm]
 To dungeons deep and caverns dim
 [tu: 'dʌndʒənz di:p ænd 'kævənz dɪm]
 We must away, ere break of day,
 [wi mʌst ə 'weɪ ə breɪk ɒv deɪ]
 To win our harps and gold from him!
 [tu: wɪn 'aʊə hɑ:pz ænd gəʊld frɒm hɪm]

From the song, it is clear that refrain exists in the song. It can be seen in the repeated pattern in the first stanza, fifth stanza and last stanza. Although those three patterns are not fully the same, they have similar patterns. To be more detail, the first occurrence of refrain is marked by the first stanza. In addition, in the fifth stanza it is repeated, but in a different version. They are only differed by the word “enchanted” in the last line in the first refrain and the word “forgotten” in the last line of the second refrain. In other words, the word “enchanted” in the first refrain is replaced by the word “forgotten” in the second refrain. Since they have the same pattern and not extremely different, they are categorized as refrain.

The other occurrences of refrain are found in the last stanza. In this stanza, the word “cold” in the first and second refrain is replaced with the word “grim”, and the word “old” in the first and second refrain is replaced with the word “dim”. In addition, the third refrain makes difference to other occurrences of refrain by changing the last line of the first and second refrain with the line “to win our harps and gold from him!”. However, this stanza still has the same pattern as the previous occurrences of refrain. Therefore, this stanza is also categorized as refrain.

2. The Functions of Repetition as a Musical Device Found in the Dwarfs’ Songs in *The Hobbit* Novel

a. To Reinforce Meaning

Tolkien employs repetition as a musical device to achieve a certain function in the Dwarfs’ songs in *The Hobbit* novel. The first function that is achieved through the repetitions in the songs is to reinforce meaning. This function is represented by the occurrence of internal rhyme and refrain. This function is depicted through stanza 1 of song 5 by the occurrence of internal rhyme:

The King beneath the *mountains*,
 [ðə kɪŋ bɪ'ni:θ ðə 'maʊntɪnz]
The King of carven stone,
 [ðə kɪŋ ɒv 'kɑ:vən stu:ɒn]
 The lord of silver fountains
 [ðə lɔ:d ɒv 'sɪlvə 'faʊntɪnz]
 Shall come into his own!
 [ʃəl kʌm 'ɪntu: hɪz əʊn]

Initially, this song is sung when the dwarfs plan to fight for their kingdom, and they flashback to the memory passed. In the above example, the function of

reinforcing meaning is represented by the occurrence of internal rhyme. The internal rhyme in this stanza is marked by the repetition of the phrase “the king” and the article “the”. This rhyme functions to reinforce meaning because the repetition of the phrase “the king” in the initial position of the first and second line seems to lead the readers to think about the king. In addition, the pattern of the first and the second line is the same that refers to which king that is meant by the phrase “the king”. Therefore, this phrase is explained by stating “the king beneath the mountains” in the first line and “the king of caverns stone” in the second line.

Moreover, in the third line, the repetition of article “the” is followed by the word “lord”. Further, this line has the same idea as the previous line, but the word “king” is replaced with the word “lord” which has the same meaning. In addition, the third line also contains the description of which king by stating “the lord of silver fountains”. The purpose is to lead the readers to think about certain meaning that is a certain king in the context of this stanza. Therefore, this stanza functions to reinforce the meaning of a certain king who rules beneath mountains, caverns stone and silver fountains.

Another internal rhyme that functions to reinforce meaning is represented in stanza 2 of song 6:

The sword is sharp, the spear is long,
 [ðə sɔ:d ɪz ʃɑ:p ðə spiə ɪz lɒŋ]
The arrow swift, the Gate is strong;
 [ði: 'æərəʊ swɪft ðə geɪt ɪz strɒŋ]
The heart is bold that looks on gold;
 [ðə hɑ:t ɪz bɔʊld ðæt lʊks ɒn gəʊld]
The dwarves no more shall suffer wrong.
 [ði: dwɔ:fz nəʊ mɔ: ʃəl 'sʌfə rɒŋ]

Initially, this song is sung by the dwarfs when they fight for their kingdom. In the example, the occurrence of internal rhyme functions to reinforce certain meaning. In this stanza, the occurrence of internal rhyme is marked by the repetition of article “the”. It occurs in the initial position and in the middle position. This article is always followed by a noun and then the description of the noun itself. Like what happens in the first line, the article “the” is followed by the word “sword” and “spear”. Both words are noun, and they are explained by stating “...is sharp” and “...is long”. It means that the repetition of article “the” functions to lead the readers to think about the description about thing, and in the first line, the things that are described are sword and spear which associate with bravery.

The same case also happens to the repetition of the next article “the”. It is also followed by nouns and then followed by the descriptions of the nouns. In addition, the noun following the article “the” are “arrow”, “gate” and “heart”. The following words “swift”, “strong” and phrase “no more shall suffer wrong” refer to the meaning of strength and bravery. In short, the occurrence of internal rhyme in this stanza functions to reinforce the meaning that the dwarfs are brave.

In addition, this function is also represented by refrain. It can be seen in the song number 1 where refrain occurs as follows:

Chip the glasses and crack the plates!
 [tʃɪp ðə 'glɑ:sɪz ænd kræk ðə pleɪts]
 Blunt the knives and bend the forks!
 [blʌnt ðə naɪvz ænd bend ðə fɔ:ks]
 That's what Bilbo Baggins hates-
 [ðætʰs wɒt 'bɪlbəʊ 'bæɡɪnz heɪts]
 Smash the bottles and burn the corks!
 [smæʃ ðə 'bɒtlz ænd bɜ:n ðə kɔ:ks]

...

...

That.s what Bilbo Baggins hates!

[ðæts wɒt 'bɪlbəʊ 'bæɡɪnz heɪts]

So, carefully! carefully with the plates!

[səʊ 'keəflɪ ! 'keəflɪ wɪð ðə pleɪts]

In the example, refrain occurs in the first stanza and the last stanza. In addition, the occurrence of refrain in this stanza functions to reinforce certain meaning. Further, this song is sung by the dwarfs when they are visiting Bilbo Baggins in his hole in Shire. Actually Bilbo hates everything about the dwarfs in his hole because they messed everything in his hole. However, the dwarfs know Bilbo well that he is a kind of discipline person, and then they wash all the dishes while singing this song. Therefore, the ideas in the whole lines of the song are full of everything that Bilbo hates. It can be seen in the first stanza, the first line to the last line are full of negative activities which are disliked by Bilbo Baggins like chipping glasses, cracking plates, blunting knives, and bending forks. Further, those ideas are shorten into one line “that’s what Bilbo Baggins hates”. Furthermore, this line functions to reinforce that the song’s ideas are related to everything that Bilbo hates.

b. To Emphasize Certain Words

The function of emphasizing certain words is represented by all of the types of repetition except refrain: alliteration, assonance, consonance, masculine rhyme, feminine rhyme, internal rhyme, external rhyme, and slant rhyme. The

reason is that all of those repetitions suggest certain meaning related to the dwarfs' life. This function is best depicted in stanza 1 of song 2:

Far over the misty mountains cold
 fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld
 To dungeons deep and caverns old
 tu: 'dʌndʒənz di:p ænd 'kævənz əʊld
 We must away ere break of day
 wi mʌst ə'weɪ ə breɪk ɒv deɪ
 To seek the pale enchanted gold.
 tu: si:k ðə peɪl ɪn'tʃɑ:ntɪd gəʊld

Song 2 is sung by the dwarfs when they plan to fight for their kingdom, and they flashback to the memory passed. In the example, there are some occurrences of repetitions including alliteration, assonance, consonance, masculine rhyme, internal rhyme and external rhyme. All of those repetitions function to emphasize certain words, and the words that are emphasized are the words where they occur. In addition, emphasizing the words means emphasizing the meaning of the words. Therefore, there is a certain meaning that is achieved through the repetitions in this stanza. Started from the first line of the stanza, the whole words are emphasized except the word “far” and article “the”. In the first line, it is clear that the writer emphasizes a place which is represented by the words “over”, “misty mountains” which refer to the surrounding of the dwarfs’ and “cold” which refers to the condition of the surrounding. Furthermore, according to the context of the story of The Hobbit, mountains associate with the dwarfs’ home. Therefore, the first line is emphasizing the surrounding of the dwarfs as well as its condition.

Then, in the second line, the whole words are emphasized except the word “to”. This line associates with a very special place which is represented by

“dungeons deep and caverns old” that refers to mine, where the ancestors of the dwarfs lived and worked. Then, in the third line, the words “we”, “away”, “break”, and “day” are emphasized. The word “we” refers to the dwarfs who are singing the song, and the word “away” has the same meaning as the word “go”. The next is the words “break” and “day that which associate with the word “one time”. In short, this line emphasizes the meaning that they have to go to the mine one time of any chance.

Then, in the fourth line, the words “enchanted” and “gold” are emphasized. In addition, those words associate with wealth. According to the words preceding those words, enchanted gold is their wealth. Therefore, this stanza emphasizes the meaning that they have to go to their mine again to take back their wealth.

In addition, this function is also marked by the occurrence of feminine rhyme. It can be seen in stanza 3 of song 5:

The woods shall wave on mountains
 ðə wʊdz ʃəl weɪv ɒn 'maʊntɪnz
 And grass beneath the sun;
 ænd grɑ:s bɪ'ni:θ ðə sʌn
 His wealth shall flow in fountains
 hɪz weɪθ ʃəl fləʊ ɪn 'faʊntɪnz
 And the rivers golden run.
 ænd ðə 'rɪvəz 'gəʊldən rʌn

Initially, this song is sung by the dwarfs when they come back to the mountains where they have to live before. They come to get back their home from the enemies after a long time. In the example, feminine rhyme occurs between the first line and the third line. It is marked by the words “mountains” in the first line

and “fountains” in the second line. Those feminine rhyming words function to emphasize the words themselves. In addition, the emphasis functions to strengthen the meaning of the words “mountains” and “fountains. In this case, the word “mountains” refers to where the dwarfs live or the dwarfs’ home, and the word “fountains” refers to the dwarfs’ wealth beneath the mountain or the mine.

The reason why the word “mountains” need to be emphasized is that the writer aims to emphasize a particular place where the woods shall wave on, and the place is emphasized to be the mountains. The next reason of emphasizing the word “fountains” is that the writer aims to emphasize the place where the wealth shall flow, and based on the context the wealth flows in the fountains. The word “fountains” is emphasized as it refers to the fountains beneath the mountains where the dwarfs live. In short, this rhyme functions to emphasize the surrounding of the dwarfs.

The function of emphasizing meaning is also represented by the occurrence of slant rhyme. Furthermore, it can be seen in stanza 1 of song 4:

The wind was on the withered heath,
 ðə wɪnd wəz ɒn ðə 'wiðəd hi:θ
 but in the forest stirred no leaf:
 bʌt ɪn ðə 'fɒrɪst stɜ:d nəʊ li:f
 there shadows lay by night and day,
 ðeə 'ʃædəʊz leɪ baɪ naɪt ænd deɪ
 and dark things silent crept beneath.
 ænd dɑ:k θɪŋz 'saɪlənt krept bɪ'ni:θ
 The wind came down from mountains cold,
 ðə wɪnd keɪm daʊn frəm 'maʊntɪnz kəʊld
 and like a tide it roared and rolled;
 ænd laɪk ə taɪd ɪt rɔ:d ænd rəʊld
 the branches groaned, the forest moaned,
 ðə 'brɑ:nʃɪz grəʊnd ðə 'fɒrɪst məʊnd
 and leaves were laid upon the mould.
 ænd li:vz wɜ: leɪd ə'pɒn ðə məʊld

Initially, the song number 4 is sung when the dwarfs are in the middle of their adventure to fight for their kingdom, and through the song they describe the condition when their kingdom was attacked by the dragon. In the example, slant rhyme is marked by the words “heath” and “leaf”. It functions to emphasize the words “heath” and “leaf” where the rhyme occurs. The word heath is emphasized to represent an object that is suffering in that time, and even heath is difficult to survive in that time. This idea is supported by the preceding adjective “withered” that modifies the word “heath”. The same case happens to the word “leaf”. It is also emphasized to represent the condition of that time when everything is suffering.

c. To Contrast Words

Tolkien aims to contrast certain words by creating some repetitions in the dwarfs’ songs in *The Hobbit* novel. The function of contrasting words is represented by the occurrence of internal rhyme, external rhyme and slant rhyme. This function is represented by the occurrence of internal rhyme in stanza 1 of song 3:

Far over the misty mountains cold
 [fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]
 To dungeons deep and caverns old
 [tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]
 We must away ere break of day
 [wi mʌst ə'weɪ ɛə breɪk ɒv deɪ]
 To find our long-forgotten gold
 [Tu: faɪnd 'aʊə lɒŋ fə'gɒtən gəʊld]

Initially, this song has the same pattern as well as the meaning with the song number 2, and this song is also sung when the dwarfs plan to fight back their

kingdom. In the example, internal rhyme is marked by the words “away” and “day”. Those words have no direct relation, and they also do not link ideas within the line. Therefore, this internal rhyme functions to contrast the word “away” with the word “day” to achieve musical effect in this stanza.

In addition, the function of contrasting words is also represented by external rhyme. This rhyme well represents this function as depicted in stanza 3 of song 4:

The grasses hissed, their tassels bent,
 [ðə 'grɑ:sɪz hɪst ðəə 'tæsəlz bent]
 the reeds were rattling-on it went
 [ðə ri:dz wɜ: 'rætlɪŋ ɒn ɪt went]
 over shaken pool under heavens cool
 [(o.ər)'ʃeɪkən pu:l 'ʌndə 'hevnz ku:l]
 where racing clouds were torn and rent.
 [weə 'reɪsɪŋ klaʊdz wɜ: tɔ:n ænd rent]

Initially, this song is sung in the middle of the adventure by the dwarfs. In the example, the external rhyme is marked by the words “bent”, “went” and “rent”. All of those words do not relate one another, and that is why they contrast one another. They also do not link up any idea within this stanza. They are purposively contrasted to achieve musical effect in this stanza. Besides, they are also contrasted to create certain pattern in this stanza.

Another type of repetition which represents the function of contrasting words is slant rhyme. It can be seen in stanza 9 of song 2:

The mountain smoked beneath the moon;
 [ðə 'maʊntɪn sməʊkt bɪ'ni:θ ðə mu:n]
 The dwarves, they heard the tramp of doom
 [ðə dɔ:wɜ:fz ðeɪ hɜ:d ðə træmp ɒv du:m]
 They fled their hall to dying –fall
 [ðeɪ fled ðəə hɔ:l tu: 'daɪŋ fɔ:l]

Beneath his feet, beneath the moon.

[bɪ'ni:θ hɪz fi:t bɪ'ni:θ ðə mu:n]

In the example, slant rhyme is marked by the words “moon” and “doom”. Both words do not have a direct relation, but they function to achieve the musical effect in this stanza. They also create a certain pattern in the stanza. Although the word “doom” does not perfectly rhyme with the word “moon”, it produces a similar sound with the word “moon”. Therefore, those two words are contrasted to achieve both musical effect and a certain pattern in this stanza.

To summarize, it can be concluded that alliteration, assonance, consonance, and masculine rhyme are the dominant types of repetition. They occur frequently in the whole dwarfs’ songs. The next types which occur less frequently are external rhyme and internal rhyme. Then, the following types which rarely occur are slant rhyme, refrain and feminine rhyme. Therefore, it can be observed that the dominant types of repetition maybe the easiest one to be composed by all of the words related to the dwarfs’ in the songs. In the other hand, the non dominant types maybe the hardest one as the words related to the dwarfs’ life are difficult to be composed into those types of repetition.

In addition, the dominant function of repetition is to emphasize certain words which are represented by the occurrences of all of the types of repetition in song 1 until 6. In addition, the function of contrasting words becomes the less dominant one which is represented by internal rhyme, external rhyme and slant rhyme. The following less dominant function is to reinforce meaning which is represented by refrain. Furthermore, all of the functions of repetition lead to the

reinforcement. In addition, it can be observed that all of the words related to the dwarfs' life need emphasis as all of the words have certain value toward the dwarfs' life.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and discussion in Chapter IV, some conclusions can be drawn related to the formulations of the problem and objectives of the study stated in Chapter I. The researcher formulates the conclusions as mentioned in the following points:

1. All of the types of repetition as a musical device are found in the dwarfs' songs in *The Hobbit* novel. They are alliteration, assonance, consonance, masculine rhyme, feminine rhyme, internal rhyme, external rhyme, slant rhyme, and refrain. Some types of repetition occur in the six songs; those types are alliteration, assonance, consonance, masculine rhyme, and external rhyme. Then, internal rhyme occurs in five songs: the song number 2, 3, 4, 5, and 6. The next is slant rhyme which occurs only in the song number 2 and 4. Then, feminine rhyme occurs in the song number 5 only. The last is refrain which occurs in the song number 1 and 2. Therefore, it can be observed that the words which are related to the dwarfs' life which compose the songs which are full with all of the types of repetition, especially alliteration, assonance, consonance, masculine rhyme and external rhyme which are the dominant types. Furthermore, the other types rarely occur in the songs because it might difficult to find any words related to the dwarfs' songs which are possible to create such types of repetition like internal rhyme, feminine rhyme, slant rhyme, and refrain. In short, the dominant types of

repetition maybe the easiest one to be created by composing all of the words related to the dwarfs' life.

2. From the four functions proposed in the literature review, there are only three of them which are found in the dwarfs' songs in *The Hobbit* novel. They are to reinforce meaning, to emphasize certain words, and to contrast words. Based on the findings and discussion in Chapter IV, all of the types of repetition function to emphasize certain words where the repetition occurs, except refrain. Then, internal rhyme and refrain are the only types of repetition that function to reinforce meaning in the dwarfs' songs in *The Hobbit* novel. Then, the function of contrasting words is represented by the occurrence of internal rhyme, external rhyme and slant rhyme.

B. Suggestions

Based on the findings of the study, some suggestions are proposed as follows:

1. It is suggested for the academic society particularly those from English Department majoring in linguistics to learn and conduct research on stylistics, especially in the topic other than repetition as a musical device. It is because the number of research focusing on stylistic analysis is quite small in English Department of YSU.
2. It is also suggested for the other researchers to analyze song lyrics as a literary work. By analyzing song lyrics, people can reveal the aesthetic values of the song as well as the meaning. In addition, song lyric belongs to the part of

lifestyle in the recent time as listening to the music becomes a hobby for many people.

3. It is suggested for other researchers who are interested in conducting research focusing on stylistics to find more sources. It is essential in order to make the upcoming researches better both theoretically and analytically.

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Appendix A. The Types of Repetition and their functions in the Dwarf’s songs in The Hobbit novel

Notes:

- | | | | |
|----------|-------------------------------|---|---|
| No. Song | : Number of Song | b | : Feminine Rhyme |
| No. Stan | : Number of stanza | c | : Internal Rhyme |
| 1 | : Alliteration (Red) | d | : External Rhyme |
| 2 | : Assonance (Blue) | e | : Slant Rhyme |
| 3 | : Consonance (Brown) | A | : to reinforce meaning |
| 4 | : Rhyme (Italic or underline) | B | : to emphasize certain words |
| 5 | : Refrain (Bold) | C | : to imitate or suggest certain actions |
| a | : Masculine Rhyme | D | : to link up or contrast words |

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
1	1	<p>Chip the glasses and crack the plates!</p> <p>[tʃɪp ðə 'glɑ:sɪz ænd kræk ðə pleɪts]</p> <p>Blunt the knives and bend the forks!</p> <p>[blʌnt ðə naɪvz ænd bend ðə fɔ:ks]</p> <p>That.s what Bilbo Baggins hates-</p>	√	√	√	√			√	√			√	<p>In the first stanza, there are some occurrences of repetition; they are alliteration, assonance, consonance, masculine rhyme, end rhyme, and refrain. The first repetition is alliteration marked by the recurrence of the sound [ð] and [b]. The second is assonance which is marked by the repetition of the sound [ə] and [æ]. The third is consonance that happens to the sound [s]. Masculine rhyme happens to the all rhyming words in the end of lines, and end rhyme happens to those rhyming words too. The last is refrain which occurs to the line “That.s what Bilbo Baggins hates-“. Then, there are three functions of repetition: 1) to reinforce meaning, 2) to emphasize certain words and 3) to contrast words. The first function is marked by the occurrence of refrain because the line where the refrain occurs represents the whole line in the song. To be more detail, this song depicts everything which Bilbo Baggins does not like. The second function of repetition in this stanza is to emphasize certain words. It is represented by the occurrence of</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[ðæts wɒt 'bɪlbəʊ 'bægɪnz heɪts]</p> <p>Smash the bottles and burn the corks!</p> <p>[smæʃ ðə 'bɒtlz ænd bɜ:n ðə kɔ:ks]</p>												<p>alliteration, assonance, and consonance because all of those repetitions occur within words. In this stanza, the word “the” occurs frequently, but it is not a content word. Therefore, the repetitions do not function to emphasize the word itself, but it functions to emphasize the following words. The repetition of the function word “the” in this stanza functions to emphasize the word “glasses” and “pleits”, “knives” and “forks”, and “bottles” and “corks” because the article “the” always refers to definite object, and in this case those words are the definite object which the function word refers to. In addition, this function is also marked by the repetition of the sound [b] in this stanza. It represented in the words “blunt”, “bend”, “bilbo”, baggins”, “bottles”, and “burn”. All of those words are content words, except the words “bilbo” and “baggins” which are proper nouns; therefore, they become important and need to be emphasized. Then, the reason why those proper nouns also need to be stressed is that the context of the song place Bilbo Baggins as an important character whom the dwarfs sing to. The next repetition happens to the sound [æ] in the words “thats” and “baggins”. It is clear that the word “thats” is a function word, so it refers to something which had been stated previously. In this case the function word “the” refers to the previous lines, so it needs to be emphasized. In the case of the word “baggins” it is also emphasized by the repetition of the sound [b]. Then the repetition of the sound [ə] which occurs to the function word “the” in this stanza has the same explanation with the repetition of the sound [ð] which occurs to the function word “the” too. The next is the repetition of consonant sound [s] which occurs to the words “thats” and “hates”. As what has been explained previously, the function word “that” always refers to a definite object, therefore it is important to be emphasized. Then, the word “hates” that is a content word needs to be emphasized as long as it described certain action. In this case the combination of all those sounds makes certain effects related to the meaning of the song in this stanza. Particularly the plosive consonant</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
		[splæf ðə waɪn ɒn 'evri ɔ:]														the repetition of the sound [b] in the words “bones” and “bedroom”. These words become important as the word “bones” plays the role as an object in this line, and the word “bedroom” as an adjective to modify the word “mat” that also plays role the as an object too. Then, the repetition of the sound [p] in the words “pour” and “floor” also function to emphasize words. In this case the word “pour” need to be emphasized because it depicts a certain action or plays the role as the predicate. Then, the word “floor” also needs to be emphasized because it plays the role as the object in the line. Then, the words “cut” and “cloth” are emphasized again with the repetition of the consonant sound [t]. The next repetition happens to the sound [ə] in the function word “the”, and as what had been explained before this function word functions to refer to a definite object, and in this case the objects are the following word. The next sound that is repeated is the vowel sound [ɒ] in the words “cloth” and “on”. In the word “cloth’ this repetition funtions to emphasize the word itself as long as the word plays an important role in the line as a noun or object. Then the word “on” functions to precede the following word and it is useful to emphasize the following noun phrase “the fat”, and the phrase functions to be the adverb of place. Then, the repetition of the diphtong sound [æ] in the word “fat” and conjunction “and”. In this case, the repetition in the word “fat” functions to emphasize the word itself as it functions as an adverb in the line, but the repetition which happens to the conjunction “and” functions to emphasize the following verb because the conjunction shows that there is still another action after the verb “cut” . The repetition of the sound [ɔ:] in the word “pour” and “floor” also functions to emphasize these words because the word “pour” in this line rules as a verb that represents a certain action to an object in the “floor” as an adverb of place. Then, the next function is to contrast words. In this stanza this function is represented by the occurence of both masculine rhyme and end rhyme. There are two pairs of end

No. Song	No. Stan	Stanza	Repetition					Function				Explanation					
			1	2	3	4					5		A	B	C	D	
						a	b	c	d	e							
																	that depicts a certain action in the line, and the word “pole” plays as an adverb of place in the line that is also important to be emphasized. The next repetition happens to the sound [ə] in the function words “the” and “a” and pronoun “them”. The words “the” and “them” need to be emphasized because they refer to the word “crops” and “hall” that follow the function word “the”, and the word “them” refers to the word “crops”. The sound [ə] in the preposition “a” functions to emphasize the following words or phrase in this stanza, “thumping pole” as an adverb of place. The next is the repetition of the sound [ɪ] in the words “in”, “boiling”, “thumping”, “finished”, and “any”. The word “in” as a preposition functions to emphasize the following word where it precedes, and in this stanza the following word or phrase is “a thumping pole” which is an adverb of place that needs to be emphasized. Then, the words “boiling” and “thumping” are modifiers; the word “boiling” modifies the word “bawl” and the word “thumping” modifies the word “pole”, and as modifiers, they need to be emphasized. The next is the word “finished”; it is a verb and it needs to be emphasized. Then, the word “any” that refers to an indefinite object that plays as the subject in the clause of the line also needs to be emphasized. The next repetition happens to the sound [ʌ] in the words “up” and “thumping”. The word “up” in this line actually relates to the word “pound” to form a phrasal verb in the clause “pound them up”, and this becomes the reason why the word “up” needs to be emphasized. Then, as what had been explained previously in this explanation, the word “thumping” plays as a modifier of the word “pole”, and it becomes the reason for the word needs to be emphasized. The next repetition is the sound [e] in the words “when” and “any”. The word “when” needs to be emphasized because it refers to a situation in the conditional sentence in the line in this stanza. Then, the word “any” has been explained previously. The next function is to contrast words, and it is represented by the occurrences of rhyme, especially end rhyme. In

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
															be emphasized is that the context shows that Bilbo Baggins hates the dwarfs who have messed up his house, so the dwarfs sing a song to remind themselves that they have to be carefull in order to tidy up Bilbo’s house. Besides, those repetitions also function to contrast words by the occurence of rhyme which is marked by the rhyming words “hates” and “plates”. The reason why those words seem contrasting each other is that there is no direct relation within those two words. The occurence of the second word seems to present a new idea instead of relating the word to the previous one. In short, those rhyming words function to create certain musical pattern in this stanza. Over all the combination of those sounds make such a powerful effect that represent cheerful and joy situation.
2	1	<p>Far over the misty mountains cold</p> <p>[fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]</p> <p>To dungeons deep and caverns old</p> <p>[tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]</p> <p>We must away ere break of day</p> <p>[wi mʌst ə'weɪ eə breɪk ɒv deɪ]</p>	√	√	√	√		√	√	√		√	<p>The types of repetition occur in this stanza are: alliteration, assonance, consonance, masculine rhyme, internal rhyme, external rhyme, and refrain. Those repetitions happen by the occurrences of the sound [m], [d], [w], [z], [əʊ], [ɪ], [ə], [æ], and [eɪ]. Those repetitions function to create aesthetic effect in the song. Besides, they also function to reinforce a certain meaning, especially by the occurrences of refrain. Refrain in this stanza is marked by the pattern that is started by the first line “far over...” until the fourth line “to seek..”. Fortunately, all of the lines in this stanza belong to refrain. The reason why this stanza functions to reinforce meaning is that this stanza seems to be the main idea of the whole lyrics in the song. This song is about hope, a hope of the dwarfs to get back to their home that is in a lonely mountain. In this stanza, the dwarfs sing that they have to go there, the lonely mountain, to fight back their gold as well as their home that is a mine. The next function is to emphasize certain words as well as the meaning. This function is represented by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line, those repetitions happen to almost the whole line “... over the misty mountains cold”. This line needs to emphasize because it represents the answer of the</p>		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
		To seek the pale enchanted gold. [tu: si:k ðə peɪl ɪn 'tʃɑ:ntɪd gəʊld]													question where the dwarfs had to live before. Then, the next line "... dungeons deep and caverns old" is the specific answer that is also emphasized almost in the whole line. The dwarfs had to live in dungeons deep and caverns old that are actually refer to the mine. In the next line, almost the whole line is also being emphasized. This line needs to be emphasized as it functions to motivate all of the dwarfs which is marked by the word "we.." to go there to the mine. In the next line, the words that are emphasized are "enchanted" and "gold". They show how great and important their gold is, and it becomes the reason why the words need to be emphasized. The next function is to contrast words. This function is represented by the occurrence of rhyme, especially internal rhyme and end rhyme. In this case, the rhyming words that mark the occurrence of end rhyme do not relate one another or they do not have a direct relation that keeps those rhyming words into one idea. The appearance of one rhyming word is followed by another that is contrast to show that the idea is new. The rhyming words in this stanza are "cold", "old", "day", and "gold". It is clear that those words do not have direct relation one another, but they are created to achieve the musical pattern in this stanza. Over all, the combination of all of the repetitions represent a situation where the hope is alive that is like a lullaby.
	2	The dwarves of yore made mighty spells, [ðə dwɔ:fz ɒv jɔ: meɪd 'maɪtɪ spɛlz] While hammers fell like ringing bells	√	√	√	√						√		√	It is clear that there are some repetitions in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the recurrences of the sounds [m], [z], [p], [ə], [i:], [ɪ] and [e]. Those repetitions function to create the aesthetic effect. Another function of those repetitions is to emphasize certain words marked by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line, almost the whole line "the dwarves of yore made mighty spells" is emphasized. It means that the whole line is important. The line tells the readers about the dwarfs while they are working. It becomes important to emphasize that

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[waɪl 'hæməz feɪ laɪk 'rɪŋɪŋ beɪlz]</p> <p>In places deep, where dark things sleep,</p> <p>[ɪn 'pleɪsɪz di:p weə dɑ:k θɪŋz sli:p]</p> <p>In hollow halls beneath the fells.</p> <p>[ɪn 'hɒləʊ hɔ:lz bɪ'ni:θ ðə felz]</p>												<p>they are great and strong by the phrase “mighty spells”. The second line of this stanza is also emphasized in almost the whole line. The words that are being emphasized are “hammers”, “fell”, “ringing”, and “bells”. Those words need to be emphasized because the dwarfs are going to show how great they were by stating that the sound of hammers makes such beautiful sound, and the dwarfs prefer to use the metaphor of “ringing bells”. The third line is also emphasized in almost the whole line. Those words where the repetitions happen need to be emphasized because the dwarfs want to show how deep the place where they work. Although the place is deep and dangerous, they are brave and great enough. In the fourth line, the words that are emphasized are “halls” and “fells”. The dwarfs emphasize those words to show that the place where they work is in a hall that is beneath the ground that is represented by the word “fells”. The next function is to contrast words that is marked by the occurrences of end rhyme and internal rhyme. In this case, end rhyme is marked by the rhyming words “spells”, “bells”, and “fells”. Those words function to contrast one another as well as to contrast one line to another as they have no direct relation. The appearance of one word that is followed by another word seem to emphasize that the following idea is new and does not belong to the same or similar idea to the previous line. Internal rhyme in this stanza is marked by the words “deep” and “sleep”, and those words also function to contrast each other since they have no direct relation. In addition, those rhyming words are created to achieve musical pattern in this stanza. The domination of the sound [z] represents hope and imagination as what the dwarfs do when they are singing this song.</p>
	3	For ancient king and elvish lord	√	√	√	√			√			√	<p>Some repetitions are found in this stanza: alliteration, assonance, consonance, masculine rhyme and external rhyme. Those repetitions are marked by the recurrences of the sound [g], [h], [ð], [d], [t], [e], [ɪ], [əʊ], [eɪ], [æ], and [v]. Those repetitions function to create an aesthetic effect. Another function of those repetitions is to emphasize certain</p>	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[fə: 'eɪnʃənt kɪŋ ænd 'elvɪʃ lɔ:d]</p> <p>There many a gloaming golden hoard</p> <p>[ðeə 'meni ə 'gləʊmɪŋ 'gəʊldən hɔ:d]</p> <p>They shaped and wrought, and light they caught</p> <p>[ðeɪ ʃeɪpt ænd rɔ:t ænd laɪt ðeɪ kɔ:t]</p> <p>To hide in gems on hilt of sword.</p> <p>[Tu: haɪd ɪn dʒemz ɒn hɪlt ɒv sɔ:d]</p>												<p>words by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line in this stanza, almost the whole words are emphasized. The line “for ancient king and elvish lord” needs to be emphasized because the dwarfs want to be grateful of their ancestor that in the line is represented by the word “ancient king” which refers to the entire king in the past time and “elvish lord” refers to the elvish kind that is also in the past time. In the second line, almost the whole line is emphasized. It means that this line is important and needs to be strengthened. The reason is that this line still has relation with the first line. The golden hoard meant by the dwarfs is the result of the hardwork of the ancient king and elvish lord, so the dwarfs want to say that their ancestors are great. In the third line, the whole line is being emphasized. This line tells the readers that the dwarf’s ancestors always shape and wrought the stone until they get something lightening in the mine. This line is emphasized to show that the dwarfs live in glory. Then, the fourth line is also wholly emphasized. The reason is to show the dwarf’s victory by stating “to hide in gems on hilt of sword”. It means that there were lots of gems, and it is easy to give hilt of sword with gems. The next function is to contrast words and it is represented by the occurrences of end rhyme. The rhyming words “lord”, “hoard” and “sword” do not have a direct relation one another, so those words function to contrast instead of linking up an idea because every appearance of a new word always means stating a new idea. In addition, they also function to create musical pattern in this stanza. Over all, the domination of the sound [t] and [d] makes such a firm accent.</p>
4	On silver necklaces they strung	√	√	√	√						√		√	<p>In this stanza, it is clear that there are some occurrences of repetition: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and end rhyme. Those repetitions are marked by the occurrences of the sound [s], [ð], [n], [t], [ŋ], [ɪ], [ə], and [aɪə]. Those repetitions function to create an aesthetic effect. Besides, those repetitions also function to</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
		<p>[ɒn 'sɪlvə 'neklɪsɪz ðeɪ strʌŋ]</p> <p>The flowering stars, on crowns they hung</p> <p>[ðə 'flaʊərɪŋ stɑ:z ɒn kraʊnz ðeɪ haŋ]</p> <p>The dragon-fire, in twisted wire</p> <p>[ðə 'dræɡən 'faɪə ɪn 'twɪstɪd 'waɪə]</p> <p>They meshed the light of moon and sun.</p> <p>[ðeɪ meʃt ðə laɪt ɒv mu:n ænd sʌn]</p>													emphasize certain words that are marked by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line of this stanza, the whole line is emphasized. This line needs to be emphasized because the dwarfs want to show their wealth by stating “on silver necklaces they strung”. In other words, they want to say that they were rich. In the second line of this stanza, almost the whole line is emphasized. This line needs to be emphasized because the dwarfs also want to show their wealth again by showing gems that are represented by the word “stars” that are shining and hanging in the crowns. The third line, all of the words are emphasized. The reason is that the dwarfs want to show how great the dragon’s attack with his fire through the twisted wire that finally destroyed their home. They depict the greatness of the dragon’s fire by stating that it is able to mesh the light of moon and sun in the fourth line. Therefore, the fourth line is also emphasized. Another function of those repetitions is to contrast words, and it is marked by the occurrences of internal rhyme and external rhyme in this stanza. The external rhyme that is marked by the rhyming words “strung”, “hung” and “sun” functions to contrast the words. It happens because those words do not have a direct relation with one another, and every line in this stanza is a new idea. Those words need to be contrasted to achieve the aesthetic effect in this stanza. In addition, the rhyming words “fire” and “wire” and “the” in the second and third line that belong to internal rhyme in this stanza also function to contrast words because they have no direct relation each other. It happens because the purpose is to achieve the musical effect in the line where this rhyme occurs. The combination of the consonant sounds [s], [ð], [n], [t], [ŋ] describe about the sadness of the dwarfs.
5	Far over the misty mountains cold		√	√	√	√					√	√		√	This stanza belongs to refrain, and it has the same explanation as the first stanza of this song.

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
		<p>[fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]</p> <p>To dungeons deep and caverns old</p> <p>[tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]</p> <p>We must away ere break of day</p> <p>[wi mʌst ə'weɪ eə breɪk ɒv deɪ]</p> <p>To claim our long-forgotten gold.</p> <p>[tu: kleɪm 'aʊə lɒŋ fə'gɒtɪn gəʊld]</p>														
	6	<p>Goblets they carved there for themselves</p> <p>['gɒblɪts ðeɪ kɑ:vð ðeə fɔ: ðəm 'selvz]</p> <p>And harps of gold; where no man delves</p>	√	√	√	√	√	√			√		√		<p>This stanza contains some repetitions: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the recurrences of the sounds [ð], [z], [l], [ŋ], [ʌ], [æ], [əʊ], [eɪ], [e], and [v]. In general, the function of those repetitions is to create the aesthetic effect. Another function is to emphasize certain words. In the first line, it seems that there are only three words that are emphasized, and the word “goblets” is not emphasized because there is no repetition happens in this word. According to the sound, the sound [z] and [s] in this line are quite similar, so it is possible that the writer means to give consonance to the</p>	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[ænd ha:ps ɒv gəʊld weə nəʊ mæn delvz]</p> <p>There lay they long, and many a song</p> <p>[ðə leɪ ðeɪ lɒŋ ænd 'meni ə sɒŋ]</p> <p>Was sung unheard by men or elves.</p> <p>[wəz sʌŋ 'ʌn'hɜ:d baɪ mɛn ɔ: elvz]</p>												<p>words “goblets” and “themselves”. Therefore, the words “goblets” and “themselves” are meant to be emphasized. Thus, almost the whole line in this line is emphasized. The reason is that the dwarfs want to tell that Goblets now replace them in the mine. In the second line, the same case that happens to the words “goblets” and “themselves” happens to the words “harps” and “delves”. In this case, the words “harps” and “delves” are meant to be emphasized. The reason of emphasizing those words in the second line is that the dwarfs want to show that whatever the goblets do in the mine, there is no man could bother them because the mine is actually isolated by them. Then, in the third line that is also emphasized almost in the whole line the dwarfs want to tell the readers that the goblets are in a huge number as well as their songs. Then, in the fourth line, the dwarfs want to emphasize that although the Goblets sing along their songs, there is no man or elves who could hear them because the mine is isolated from others. The next function of those repetitions is to contrast words. In this case the words that are contrasted are the rhyming words which happen in the end of lines and within the line. Those words are “...selves”, “delves”, “elves”, “long”, and “song”. Those words do not have a direct relation and are contrast one another. The only purpose of contrasting them is to achieve the musical effect in this stanza. Over all, this stanza is the combination of sounds that are not easy to pronounce, or they belong to cacophonous sounds that reflect suffer, sadness, and something bad. Therefore, this stanza is going to emphasize how the dwarfs suffer their life after losing their home.</p>
7	<p>The pines were roaring on the height,</p> <p>[ðə paɪnz wɜ: 'rɔ:ɪŋ ɒn ðə haɪt]</p>	√	√	√	√		√	√			√	√	<p>There are some occurrences of repetition in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [ð], [f], [l], [t], [ə], [aɪ], [ɪ], [e], [z], and [d]. The function of those repetitions is to create the aesthetic effect in this stanza. Another function of those repetitions is to emphasize certain words. Almost the</p>	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>The winds were moaning in the night.</p> <p>[ðə wɪndz wɜ: 'məʊnɪŋ ɪn ðə naɪt]</p> <p>The fire was red, it flaming spread;</p> <p>[ðə 'faɪə wəz red ɪt 'fleɪmɪŋ spreɪd]</p> <p>The trees like torches biased with light,</p> <p>[ðə tri:z laɪk 'tɔ:ʃɪz 'baɪəst wɪð laɪt]</p>												<p>whole words in the whole lines in this stanza are emphasized. It means that all of those lines in this stanza are important. All of the lines in this stanza have only one idea that is the description of the destruction by the dragon in the dwarfs home. It is marked by the repetition of the article “the” and predicates “were” in the initial of the lines as the internal rhyme. Therefore, those internal rhyme in this stanza functions to reinforce certain meaning. Besides, the internal rhyme in this stanza also happens to the words “roaring” and “moaning” and “red” and “spread”, and they function to contrast words or ideas as long as they have no direct relation one another. From the first line until the fourth line in this stanza, the dwarfs are going to emphasize the situation when the dragon came to their home. The words “roaring”, “moaning” and “flaming” obviously describe about the destruction by the dragon. Not only have the dwarfs who suffer the destruction, but pines, winds, and trees also suffered the same thing. Through all of the words in the lines, the dwarfs want to emphasize how they suffer from the destruction by the dragon. The domination of the sound [t] depicts about destruction as the sound [t] belongs to cacophonious sound.</p>
8	<p>The bells were ringing in the dale</p> <p>[ðə belz wɜ: 'rɪŋɪŋ ɪn ðə deɪl]</p> <p>And men looked up with faces pale;</p> <p>[ænd men lʊkt ʌp wɪð 'feɪsɪz peɪl]</p>	√	√	√	√		√	√		√	√	<p>The types of repetitions found in this stanza are: alliteration, assonance, consonance, masculine rhyme, internal rhyme, external rhyme. Those repetitions are marked by the repetition of the sounds [ð], [l], [ə], [ɪ], [eɪ], [æ], and [aɪ]. The function of those repetitions is to create the aesthetic effect in the stanza. Another function of those repetitions is to emphasize certain words by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line almost the whole words are emphasized. It means that the whole words are important. The reason why they are emphasized is that the dwarfs are going to tell about the time before the attack of the dragon when the bells were ringing in their home that is in the dale or valley. It is emphasized because they want to show that the ringing of the bells make them panic. Then, the result is emphasized in the second line in</p>		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
		<p>The dragon.s ire more fierce than fire</p> <p>[ðə 'drægənz 'aɪə mɔ: fɪəs ðæn 'faɪə]</p> <p>Laid low their towers and houses frail.</p> <p>[leɪd ləʊ ðeə 'taʊəz ænd 'haʊsɪz freɪl]</p>														<p>this stanza as emphasized in the words “with faces pale”. It means that they know the meaning of the bells that finally make their faces turn pale. In the third line, almost the whole words are emphasized because the dwarfs want to show that the dragon’s ire is more dangerous than fire. Then, it is supported by the fourth line that states how the dragon could defeat them by emphasizing almost the whole words in the line. the next function is to contrast words or idea by the occurrences of external rhyme and internal rhyme by the rhyming words of “dale”, “pale”, “frail”, “ire”, and “fire”. Those words have no direct relation, so they are contrast one another instead of linking up one another. Over all, the combination of the sounds [t], [d] and [ð] is comparable to something bad, especially destruction.</p>
	9	<p>The mountain smoked beneath the <u>moon</u>;</p> <p>[ðə 'maʊntɪn sməʊkt bɪ'ni:θ ðə mu:n]</p> <p>The dwarves, they heard the tramp of <u>doom</u></p> <p>[ðə dwɔ:fz ðeɪ hɜ:d ðə træmp ɒv du:m]</p> <p>They fled their hall to dying –fall</p> <p>[ðeɪ fled ðeə hɔ:l tu: 'daɪɪŋ fɔ:l]</p>	√	√	√	√		√	√	√		√		√	<p>In this stanza, the occurrences of repetition are quite often: alliteration, assonance, consonance, masculine rhyme, internal rhyme, slant rhyme and internal rhyme. Those repetitions are marked by the repetition of the sounds [ð], [m], [n], [d], [f], [l], [b], [ə], [ɪ], [i:], and [ɔ:]. The function of those repetitions is to create aesthetic effect. Another function of those repetitions is to emphasize certain words by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line, almost all of the words are emphasized except the word “smoked”. However, it does not mean that the word is not important. The final sound [t] in the word “smoked” is quite similar to the sound [θ] in the word “beneath”, so it is possible to say that the writer of this song means to give consonance to those words. In short, all of those words are emphasized. The emphasis of the first line is meant to emphasize the meaning. In this case, the dwarfs want to tell that their home that is represented as “mountain” was destroyed, and the greatness of their home was lost. Then, in the second line, the word “the” seems to emphasize the following words: “dwarfs” and “tramp”. Thus, the purpose of the dwarfs emphasizing those words is to emphasize that they heard the tramp of doom. The reason is that the</p>	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>Beneath his feet, beneath the moon.</p> <p><i>[bɪ'ni:θ hɪz fi:t bɪ'ni:θ ðə mu:n]</i></p>												<p>word “doom” is a place where darkness live. The dwarfs may emphasize that the doom causes all of the destruction. Then, in the third line, again all of the words are emphasized. It wants to emphasize that finally they have to leave their home. Then, in the fourth line, the word “beneath” is repeated twice, it is useful to emphasize that they are really lost. Moreover, the phrase “beneath the moon” is repeated twice in the fourth line and in the first line. It means that they have no home anymore except the wild beneath the moon. Besides, those repetitions also function to contrast words. It functions to contrast words by the occurrences of internal rhyme, external rhyme and slant rhyme. It is marked by the rhyming words “hall” and “fall” because those two words have no direct relation and they seem to give a new idea instead of linking up words or ideas. In addition, slant rhyme is marked by the rhyming words “moon” and “doom”. This rhyme functions to create musical effect in this stanza. Over all, the combination of many sounds in this stanza belongs to cacophonous sound. Therefore, this stanza is associated with sadness, destruction, etc.</p>
10	<p>Far over the misty mountains grim</p> <p><i>[fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz grɪm]</i></p> <p>To dungeons deep and caverns dim</p> <p><i>[Tu: 'dʌndʒənz di:p ænd 'kævənz dɪm]</i></p> <p>We must <u>away</u>, ere break of <u>day</u>,</p>	√	√	√	√	√	√	√	√	√	√	<p>This stanza belongs to refrain, so the explanation is the same as the previous refrain in this song.</p>		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
		<p>[wi mʌst ə'wei eə breɪk ɒv deɪ]</p> <p>To win our harps and gold from him!</p> <p>[Tu: wɪn 'aʊə hɑ:ps ænd gəʊld frɒm hɪm]</p>														
3	1	<p>Far over the misty mountains cold</p> <p>[fɑ: 'əʊvə ðə 'mɪstɪ 'maʊntɪnz kəʊld]</p> <p>To dungeons deep and caverns old</p> <p>[tu: 'dʌndʒənz di:p ænd 'kævənz əʊld]</p> <p>We must away ere break of day</p> <p>[wi mʌst ə'wei eə breɪk ɒv deɪ]</p> <p>To find our long-forgotten gold</p>	√	√	√	√	√	√			√		√	This song actually has the same lyric as the refrain in the previous song, so it also has the same explanation as the refrain in the previous song.		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
		[Tu: faɪnd 'aʊə lɒŋ fə'gɒtn ɡəʊld]														
4	1	<p>The wind was on the withered heath,</p> <p>[ðə wɪnd wəz ɒn ðə 'wiðəd hi:θ]</p> <p>but in the forest stirred no <u>leaf</u>:</p> <p>[bʌt ɪn ðə 'fɒrɪst stɜ:d nəʊ li:f]</p> <p>there shadows lay by night and day,</p> <p>[ðeə 'ʃædəʊz leɪ baɪ naɪt ænd deɪ]</p> <p>and dark things silent crept beneath.</p> <p>[ænd dɑ:k θɪŋz 'saɪlənt krept bɪ'ni:θ]</p> <p>The wind came down from mountains cold,</p> <p>[ðə wɪnd keɪm daʊn frɒm 'maʊntɪnz kəʊld]</p>	√	√	√	√	√	√	√			√	√			<p>The types of repetition happen in this stanza are: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions happen according to the repetition of the sounds [ð], [w], [k], [r], [d], [t], [ə], [ɪ], [æ], [aɪ], [eɪ], [aʊ], and [eɪ]. Those repetitions are created to achieve the aesthetic effect to the poem. Besides, they also function to emphasize certain words, and this function is marked by the occurrences of alliteration, assonance, consonance, internal rhyme, external rhyme, slant rhyme and masculine rhyme. In the first line, it is obvious that almost the whole words are emphasized. The reason why the whole words are emphasized is that the dwarfs want to emphasize that the situation is bad. Usually, in the normal condition wind sweeps the trees as the higher plant. Meanwhile, they prefer to use the word “heath” rather than “trees” because they want to show that there is no tree left in the place where they are. Moreover, the word “wind” is used to represent loneliness. In the second line in this stanza, it seems that there are only two words that are emphasized. However, as the word “leaf” has the same vowel sound with the word “heath” and “beneath”, so the possibility is that the writer cannot find another word that match to both meaning and rhyme. Therefore, he uses the word “leaf” to achieve the musical effect in this stanza although it is not perfect, or it is called as slant rhyme. The word “but” is emphasized as a form of contradiction between the previous and the second line. However, according to the meaning that is going to be achieved, both lines seem supporting each other. It means that a forest that usually contains lots of leaves has no leaf anymore, so the word “but” is a kind of irony marker. Then, in the third line, almost all of the words are emphasized. The dwarfs emphasize those words to tell that darkness has come and suffered them all the time, and the word</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>and like a tide it roared and rolled;</p> <p>[ænd laɪk ə taɪd ɪt rɔ:dænd rəʊld]</p> <p>the branches groaned, the forest moaned,</p> <p>[ðə 'brɑ:nʃɪz grəʊnd ðə 'fɒrɪst məʊnd]</p> <p>and leaves were laid upon the mould.</p> <p>[ænd li:vz wɜ:ləɪd ə'pɒn ðə məʊld]</p>												<p>“shadows” itself is used to prefer to darkness. The words “night and day” are emphasized to show that there is no time without darkness. In addition, the repetition of the sounds [æ], [eɪ] and [aɪ] are associated with hopeless situation which is appropriate to the meaning of the line itself. Then, in the fourth line, the words “things”, “silent”, “crept”, and “beneath” are emphasized. This line represents a situation how danger will come anytime in such a sudden situation. This is the reason why the writer emphasizes those words. The word “things” refers to danger, the word “silent” is chosen to represent that danger will come anytime and without anybody’s attention. Therefore, the writer also chooses the word “crept” to describe how the danger comes to them, and the word “crept” itself refers to doing something silently and slowly. In addition, the combination of the repetition of the sound [t] and other consonant sound in this line which are [k], [t], [s], and [p] belong to cacophonious sound. Moreover, cacophonious sound always refers to something bad, frightening and dark, and in this case those sounds represent darkness or danger. In the fifth line, almost the whole line is emphasized. The reason is that the writer wants to emphasize that even the wind is no longer comfortable with the living on the top of the mountain by saying that the wind came down from mountain cold, and the use of the word “mountain cold” itself functions to describe that the mountain changed because the word “cold” is associated with something that is not comfortable. This is the reason why the line is being emphasized. In addition, the meaning of the previous line is supported with the sixth line. In the sixth line, almost the whole words are emphasized, except the article “a” and “it. The words “like” in this line is emphasized to compare the word “wind” in the previous line with the word “tide”. It is represented using the word tide to show that it comes in hurry and in a great amount. In addition, it is also described as if it is rolling from the mountain and the sound is associated with roaring. The combination of the repetition of the sounds [k], [t], [d] in the line is associated with</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
															something that is unhappy, and the repetition of the sound [r] represents the sound of roaring itself. Then, in the seventh line, the whole words are emphasized. This line is emphasized because the writer wants to emphasize that even the branches are groaning; moreover, the forest is also moaning. It means that there is no creature without suffering from darkness. Then, in the eighth line, almost the whole words are emphasized. In this case, the conjunction “and” seems to emphasize the word “leaves”. Therefore, the words that are emphasized are “leaves”, “laid”, “upon”, “the mould”. From this line, the writer wants to describe the current condition after the destruction. Since those words are emphasized, it means that there is an only leaf left because of the darkness and the other is mould that could survive in an extrem condition because all of the things are destroyed by the darkness. Over all, the combination of repetitions in this stanza is associated with destruction, sadness, and unhappy situation. Another function is to contrast idea represented by the occurrences of internal rhyme and external rhyme in this stanza. The external rhyming words are “cold”, “rolled” and “mould”, and the internal rhyming words are “groaned” and “moaned”. All of those rhyming words seem to have the same function that is to contrast words or idea because they have no direct relation one another. Therefore, every line in this stanza seems to have different ideas.
	2	The wind went on from West to East ; [ðə wɪnd went ɒn frɒm west to i:st] all movement in the forest ceased,	√	√	√	√	√	√	√			√	√	In this stanza, the occurrences of repetition are quite often: alliteration, assonance, consonance, masculine rhyme, internal rhyme, external rhyme, and slant rhyme. Those repetitions are marked by the recurrences of the sounds [t], [w], [f], [e], [ɒ], [ə], [ɪ], and [ɑ:]. Those repetitions happen to create an aesthetic effect of this stanza. Another function of those repetitions is to emphasize certain words as well as the meaning. In the first line, almost the whole words are emphasized, and the most important thing is that all of the content words are emphasized. This line emphasizes the meaning of movement marked by	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[ɔ:l 'mu:vmənt ɪn ðə 'fɒrɪst si:st]</p> <p>but shrill and harsh across the marsh</p> <p>[bʌt ʃrɪl ænd hɑ:f ə'krɒs ðə mɑ:ʃ]</p> <p>its whistling voices were released.</p> <p>[ɪts 'wɪʃlɪŋ 'vɔɪsɪz wɜ: rɪ'li:st]</p>												<p>the movement of the wind from the west to the east. In addition, movement marks panic situation, so the wind also moves from where it is. The combination of the sound [t] and consonant [s] in this stanza belongs to cacophonious; therefore it is always associated with sorrow. Then, in the second line in this stanza, almost the whole line is also emphasized. It emphasizes that the movement in the forest stops. It emphasizes an irony that usually a forest is always full of movement like trees by wind and other animals living inside, but in this line it is emphasized that the movement stops. Further, it describes that there is no longer living creatures in the forest. In other words, the forest was destroyed. Again, there is a combination of the sound [t] and consonant sound [s] in this line that is called as cacophonious, and it is always associated with something bad, and which in this case is destruction. The second line is contrasted by the next line. In the third line, almost the whole words are also emphasized by the repetition of the sound [ʃ]. Furthermore, eventhough the word “shrill” is not emphasized, there is occurrence of the sound [ʃ], so it is possible if the writer likely to emphasize the word too. According to the meaning, the words “shrill”, “harsh” and “marsh” are associated with something bad, and “marsh” is always described to be dark, muddy, and there are some dangerous animals. Like the meaning of the line, the sound [ʃ] also describes something bad and related to evil. In the fourth line, the whole words are emphasized. This line functions to describe that the forest as represented by the word “its” is whistling, and the word “whistling” it self refers to the sound of dry branches that make such noisy sound because of wind. It means that the forest was destroyed. Over all, the combination of sound in this stanza belongs to cacophonious, so this stanza tries to describe about the destruction according to the context of the stanza itself. Another function of the repetitions is to contrast words as well as the meaning. This function is represented by the occurrences of the internal rhyme and external rhyme. The rhyming words are</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>[ðeə blæk ænd dɑ:k lei 'bəuldəz stɑ:k]</p> <p>and flying smoke was in the air.</p> <p>[ænd 'flaɪŋ sməʊk wəz ɪn ði: eə]</p>												<p>“it”. Further, this line is going to emphasize that such simple thing, like cloud, which is the only thing left, is also destroyed by the huge attack of the dragon. This line also emphasizes how dangerous the dragon is, and it does not give any chance to the enemies to have living. Then, in the third line, almost the whole words are emphasized. This line is emphasizing the meaning that the mountain is really suffered that it has no trees anymore. Therefore, in this line the mountain is depicted using the phrase “boulders stark”. It means that it is only a stone with nothing on it because of the darkness. In other words, the writer is going to tell the readers that the boulders stark is the only thing left in that situation. Then, in the fourth line, there is only one word that is emphasized, and the word is “air”. This line seems to emphasize that the air, the thing that always gives the living thing breath, now is contaminated with smoke. To be more detail, the air is no longer fresh, clean or healthy. It adds the suffer of all of the living creatures in that time, especially the dwarfs. Another function is to contrast words as well as ideas. This function is represented by the occurrences of internal rhyme and external rhyme. The rhyming words are “bare”, “lair”, “air”, “dark”, and “stark. Those words do not link one another or link the ideas within the line or lines in this stanza. On the other hand, those words are contrasted to form a certain pattern in this stanza to achieve the aesthetic effect.</p>
5	<p>It left the world and took its flight</p> <p>[ɪt left ðə wɜ:ld ænd tok ɪts flaɪt]</p> <p>over the wide seas of the night.</p>	√	√	√	√	√	√			√	√	<p>In this stanza, only several types of repetition that happen: alliteration, assonance, consonance, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [t], [ð], [s], [l], [d], [ɪ], [ə], [aɪ], [eɪ], and [æ]. Those repetitions function to create the aesthetic effect in this stanza. Another function of those repetitions is to emphasize certain words as well as the meaning. This function is marked by the occurrences of alliteration, assonance, consonance, internal rhyme, and masculine rhyme. In the first line, the words that are emphasized are “it left...” and “its flight”. The reason why those</p>		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation		
			1	2	3	4			5	A	B		C	D
						a	b	c	d	e				
		<p>['əʊvə ðə waɪd si:z ɒv ðə naɪt]</p> <p>The moon set sail upon the gale,</p> <p>[ðə mu:n set seɪl ə 'pɒn ðə geɪl]</p> <p>and stars were fanned to leaping light.</p> <p>[ænd stɑ:z wɜ: fænd tu: 'li:pɪŋ laɪt]</p>												<p>words are being emphasized is that the writer wants to emphasize that the word “it” which refers to the flying smoke is no longer in the world. In addition, the word “left” itself is associated with something negative. When somebody left something, the possibility is that the thing is no longer in a good condition. Moreover, it also happens to the flying smoke leaving the world because of the bad condition of the world itself. Then, the word “flight” is emphasized to strengthen the meaning that the flying smoke is gone. In this line, the sounds are dominated with the repetition of the consonant sound [t], [k] and [s] that belong to cacophonious sound. Further, this line functions to emphasize sadness, sorrow and danger. In the second line of this stanza, almost the whole words are emphasized. Therefore, the function of this emphasis is to strengthen the meaning that the flying smoke is having a long trip to pass the darkness. The emphasis of the words “wide seas” refers to the distance that is far away, and the word “night” refers to the darkness because there is no time without darkness. Then, in the third line, almost the whole words are emphasized. In this line, the article “the” functions to emphasize the word “moon” because article “the” always refers to something else that is definite. The phrase “set sail” in this line emphasize that the moon is gone because of the gale that possibly brings dark clouds covering the moon. The use of the phrase “set sail” functions to emphasize that something is leaving, and the use of the word “gale” functions to emphasize the bad condition at that time. Then, in the fourth line, almost the whole words are also emphasized. This line functions to support the previous line. After the moon is gone, then there are only stars that give light to the dwarfs in that time. Over all, this stanza is dominated with cacophonious sounds to support the sad atmosphere. Another function is to contrast words as well as the ideas as represented by the occurrences of external rhyme and internal rhyme. The rhyming words are “flight”, “night”, “light”, “sail”, and “gale”. Those words contrast one another instead of linking up the</p>

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
																words as well as the ideas within the stanza.
5	1	<p><u>The King</u> beneath the <i>mountains</i>,</p> <p>[ðə kɪŋ bɪ'ni:θ ðə 'maʊntɪnz]</p> <p><u>The King</u> of carven stone,</p> <p>[ðə kɪŋ ɒv 'kɑ:vən stu:ʊn]</p> <p>The lord of silver fountains</p> <p>[ðə lɔ:d ɒv 'sɪlvə 'faʊntɪnz]</p> <p>Shall come into his own!</p> <p>[ʃəl kʌm 'ɪntu: hɪz əʊn]</p>	√	√	√	√	√			√	√		√	<p>Several types of repetition occur in this stanza: alliteration, assonance, consonance, masculine rhyme, feminine rhyme, and external rhyme. Those repetitions are marked by the recurrences of the sounds [ð], [k], [n], [ə], and [ɪ]. Those repetitions function to create an aesthetic effect. Another function is to emphasize certain words as well as the meaning. This function is marked by the occurrences of alliteration, assonance, consonance, masculine rhyme, and feminine rhyme. In the first line, the whole words are emphasized. The function is to emphasize who the king is, and the king is the one beneath the mountains. The reason why “the mountain” is emphasized is that there is only one king that rules the living beneath the mountains; he is the king of the dwarfs. The combination of the sounds in the first line is not really strong. However, it still functions to emphasize the words as well as the meaning. In the second line, almost the whole words are emphasized. Again, this line functions to emphasize who the king is, and in this line the king is the one who lives in the carven stone. The combination of the sound [k] and [s] in this line sounds hard as they remember the sacrifice of reclaiming the kingdom. In the third line, almost the whole words are emphasized. In addition this line also emphasizes who is the king, and in this line the king is the one who control the silver fountain. The combination of the sounds in the thord line is getting easier and sounds light, and it is associated with something that is good. From the first line until the third line, it is clear that the writer is going to tell that the king is the one that is great and wealthy; the king of the dwarfs. Then, in the fourth line, the words “into” and “his” are emphasized to strengthen the meaning that the king has to reclaim what he had before including the mountains, carven stone and silver fountain. Another function is to contrast words as well as the meaning. This function is marked by the occurrences of external rhyme. The rhyming words are “mountains”, “fountains”, “stone”, and “own”. Those rhyming words</p>		

No. Song	No. Stan	Stanza	Repetition					Function					Explanation			
			1	2	3	4					5	A		B	C	D
						a	b	c	d	e						
																seem to function to contrast words as well as the ideas instead of linking up them.
	2	<p><u>H</u>is crown shall be upholden,</p> <p>[hɪz kraʊn ʃəl bi: ʌp' həʊldən]</p> <p><u>H</u>is harp shall be restrung,</p> <p>[hɪz hɑ:p ʃəl bi: 'ri:stɾʌŋ]</p> <p><u>H</u>is halls shall echo golden</p> <p>[hɪz hɔ:lz ʃəl 'ekəʊ 'gəʊldən]</p> <p>To songs of yore re-sung.</p> <p>[tu: sɒŋz ɒv jɔ: 'ri: sʌŋ]</p>	√	√	√	√	√		√					√	There are some repetitions in this stanza: alliteration, assonance, consonance, masculine rhyme, feminine rhyme, and external rhyme. Those repetitions are marked by the occurrences of the sound [h], [n], [s], [ə], [i:], and [əʊ]. The function of those repetitions is to create the aesthetic effect. Another function is to emphasize certain words. This function is marked by the occurrences of alliteration, assonance, consonance, masculine rhyme, and feminine rhyme. In the first line, almost the whole words are emphasized. The word “his” refers to the king as what has been strengthened previously. The word “crown” refers to the power, and the word “upholden” refers to the act of reclaiming. Therefore, this line is going to emphasize that the king has to reclaim the kingdom again. Then, in the second line, almost the whole words are emphasized. In this case, the phrase “his harp” is emphasized, and it refers to the spirit, power and happiness of the king that is meant in the previous lines. Then, this phrase is continued by “...shall be restrung” that is also emphasized. It means that the writer wants to tell that the power, the spirit, and the happiness of the king must be strengthened. This line is the combination of euphonious sounds, so it associates with something good, which can be happiness. In addition, this idea is supported by the emphasis of the third line. In the third line, the whole words are emphasized. therefore, this line wants to tell about the wealth of the king by stating “...echo golden”. It means that there are lots of golden in his kingdom, so the sound of golden crush makes such echo sound. This line also belongs to euphonious sound which associates with happiness. Then, in the fourth line, almost the whole line is also emphasized. In this line, the writer uses “to songs..” meaning “to sing”, and also uses “yore re-sung” meaning your song”. Furthermore, this line means that the ocho golden sing the king’s song. In addition, this line is also euphonious sound which associates with happiness. Another	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation							
			1	2	3	4					5		A	B	C	D			
						a	b	c	d	e									
																			function of those repetitions is to contrast words as well as the ideas. This function is marked by the occurrence of external rhyme. The rhyming words are “upholden”, “restrung”, “golden”, and “re-sung”. Those words seem to contrast the words as well as the ideas within the stanza instead of linking up them together.
	3	<p>The woods shall wave on mountains</p> <p>[ðə wʊdz ʃəl weɪv ɒn 'maʊntɪnz]</p> <p>And grass beneath the sun;</p> <p>[ænd grɑ:s bɪ 'ni:θ ðə sʌn]</p> <p>His wealth shall flow in fountains</p> <p>[hɪz weɪθ ʃəl fləʊ ɪn 'faʊntɪnz]</p> <p>And the rivers golden run.</p> <p>[ænd ðə 'rɪvəz 'gəʊldən rʌn]</p>	√	√	√	√	√						√		√			In this stanza, types of repetition occur quite often: alliteration, assonance, consonance, masculine rhyme, feminine rhyme, and external rhyme. Those repetitions are marked by the occurrences of the sounds [w], [z], [f], [r], [ə], and [ɪ]. Those repetitions function to create the aesthetic effect. Another function is to emphasize certain words as well as the meaning. This function is marked by the occurrences of alliteration, assonance, consonance, masculine rhyme, and feminine rhyme. In the first line, almost the whole words are emphasized, and the reason is that the writer wants to emphasize that “woods” that generally grow on mountain is now coming back. In this line, this meaning is depicted as the woods were waving on mountains to show that the woods exist again and to show such a joy situation of welcoming the king. Then, in the third line, there is no repetition that happens in the line. however, it does not mean that the line is not important. It is possibly that the writer cannot find other words to achieve the musical effect. In addition, this line also shows joy just like the previous line. Then, in the third line, almost the whole words are emphasized. Actually, this line also has the same atmosphere as the previous line. This line is going to emphasize that the king has reclaimed his power as well as his wealth. Therefore, in this line the idea is described as his wealth is flowing in fountains to emphasize that the wealth is a lot. In the fourth line, also the whole line is emphasized. it has the same meaning as the previous lines. the purpose is to show joy atmosphere. Besides, it also emphasizes the past memory how dwarfs dig deep mine until finding gold that flow like a river. Over all, all of the sound in this stanza belongs to euphonius sound. Therefore,	

No. Song	No. Stan	Stanza	Repetititon					Function				Explanation									
			1	2	3	4					5		A	B	C	D					
						a	b	c	d	e											
																					<p>this stanza associates with happiness, joy, and new spirit. Another function of those repetitions is to contrast words as well as the ideas instead of linking up the words. This function is marked by external rhyme. The rhyming words are “mountains”, “sun”, “fountains”, and “run”. Those words do not relate one another, but they contrast one another. In addition, they also contrast the ideas within the stanza instead of linking up them together.</p>
4		<p><u>The</u> streams shall run in gladness, [ðə stri:mz ʃəl rʌn ɪn glædnes]</p> <p><u>The</u> lakes shall shine and burn, [ðə leɪks ʃəl ʃaɪn ænd bɜ:n]</p> <p>And sorrow fail and sadness [ænd 'sɒrəʊ feɪl ænd 'sædnɪs]</p> <p>At the Mountain-king.s return! [æt ðə 'maʊntɪn kɪŋz rɪ 'tɜ:n]</p>	√	√	√	√	√	√			√	√		√						<p>Several types of repetition occur in this stanza: alliteration, assonance, consonance, masculine rhyme, feminine rhyme, external rhyme. Those repetitions are marked by the recurrences of the sounds [ʃ], [s], [n], [d], [ə], [æ], and [ɪ]. Those repetitions function to create an aesthetic effect in this stanza. Another function is to emphasize certain words as well as the meaning. This function is marked by the occurences of alliteration, assonance, consonance, masculine rhyme, and feminine rhyme. In the first line, there are only two words that are emphasized. the words are article “the” and modal “shall”. In this case, the emphasis in article “the” functions to emphasize the following word “streams”, and the emphasis in the modal “shall” functions to emphasize the following word “run”. Therefore, this line is going to emphasize the atmosphere when the king is coming back that is peaceful just like before the attack of the dragon. Then, this idea is supported by the next line, the second line. in this line, almost the whole words are emphasized. This line describes about lakes that always shine reflecting sunshine. Again, this line shows happiness and joy. Then, in the third line, the whole words are emphasized to emphasize the meaning that everything bad like sorrow, fail and sadness have to be dissappear. This idea is supported by the next line that is almost emphasized for the whole words. In the fourth line, the idea is that the king is come back. In short, the idea of this stanza is that everything is getting better since the king is coming back, and all of bad thing have t be dissappear. All of the sounds in this stanza belong to euphonius sound. Therefore, this stanza associates</p>	

No. Song	No. Stan	Stanza	Repetition							Function				Explanation				
			1	2	3	4					5	A	B		C	D		
						a	b	c	d	e								
																		with joy,happiness, and everything good. Another function is to contrast words as well as the meaning. This function is marked by the occurrence external rhyme. The rhyming words are “gladness”, “sadness”, “burn”, and “return”. Those words are clearly contrast one another instead of linking up the ideas within the stanza.
6	1	<p>Under the Mountain dark and tall</p> <p>[ˈʌndə ðə ˈmaʊntɪn dɑ:k ænd tɔ:l]</p> <p>The King has come unto his hall!</p> <p>[ðə kɪŋ hæz kʌm ˈʌntʊ hɪz hɔ:l]</p> <p>His foe is dead, the Worm of Dread,</p> <p>[hɪz fəʊ ɪz ded ðə wɜ:m ɒv dred]</p> <p>And ever so his foes shall fall.</p> <p>[ænd ˈevə səʊ hɪz fəʊz ʃəl fɔ:l]</p>	√	√	√	√		√	√			√	√					The types of repetition occur in this stanza are: alliteration, assonance, consonance, internal rhyme, and external rhyme. Those repetitions are marked by the occurrences of the sounds [h], [k], [d], [f], [l], [z], [ə], [ɪ], [e], and [əʊ]. Those repetitions happen to achieve the aesthetic effect in this stanza. Another function of those repetitions is to emphasize certain words as well as the ideas. This function is marked by the occurrences of alliteration, assonance, consonance, internal rhyme, and masculine rhyme. In the first line of this stanza, there are only two of the words that are emphasized. the two words are “under” and “the”. In this case, the article “the” functions to emphasize the word “mountain” because article the always refers to something else that is definite. The reason why the two words are emphasized is to emphasize a place that is under the mountain. Further, a place that is under the mountain refers to mine where the dwarfs live. Therefore, this line is going to emphasize the dwarfs’ home under the mountain. Then, in the second line, almost the whole words are emphasized. this line is going to show the meaning that the king has come back to their home as what had been emphasized in the previous line, and the word “hall” refers to the kingdom or their home. Then, in the third line, almost the whole words are also emphasized. this line emphasizes that their enemy is dead, and in this line is represented as “the worm of dread”. It means that they have won and get their power again. Then, in the fourth line, almost the whole words are also emphasized. this line is the follow up idea of the third line. this line is going to emphasize that other enemies shall fall, so they have no single enemy anymore. In addition, the combination of sounds in this stanza belongs to euphonius one, so it describes about

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
															happiness, new spirit, and joy. Another function of those repetitions is to contrast words as well as the ideas. This function is marked by the occurrence of the external rhyme and internal rhyme. The rhyming words are “tal”, “hal”, “fall”, “dead”, and “dread”. Those words are contrasting one another as well as the ideas instead of linking up the ideas together within this stanza.
	2	<p><u>The</u> sword is sharp, <u>the</u> spear is long,</p> <p>[ðə sɔ:d ɪz ʃɑ:p ðə spiə ɪz lɒŋ]</p> <p><u>The</u> arrow swift, the Gate is strong;</p> <p>[ði: 'æɾəʊ swɪft ðə geɪt ɪz strɒŋ]</p> <p><u>The</u> heart is bold that looks on gold;</p> <p>[ðə hɑ:t ɪz bɔʊld ðæt lʊks ɒn gəʊld]</p> <p><u>The</u> dwarves no more shall suffer wrong.</p> <p>[ði: dwɔ:fz nəʊ mɔ: ʃəl 'sʌfə rɒŋ]</p>	√	√	√	√	√	√		√	√	√	Some types of repetition are found in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [ð], [s], [z], [d], [ə], [ɪ], and [əʊ]. Those repetitions is created to achieve the aesthetic effect in this stanza. Another function of those repetitions is to emphasize certain words as well as the meaning. This function is marked by the occurrences of alliteration, assonance, consonance, masculine rhyme, and internal rhyme. In the first line of this stanza, the whole words are emphasized. Therefore, this line is going to emphasize that they have got their strength back by stating the line. Besides, this line also means that they are brave to reclaim their kingdom from the enemies. Then, in the second line, almost the whole words are emphasized. This line is having the same pattern as the first line. this line also associates with bravery by emphasizing arrow that is swift and gate that is strong. Then, in the third line, almost the whole words are emphasized. This line is also associated with bravery by describing that the heart is bold, and the word bold itself associates with strong heart. Then, in this line, the word “gold” is also emphasized, and the word “gold” always associates with dwarfs’ home. Then, in the fourth line, there are only some words that are emphasized. However, this line has certain idea that is going to be emphasized. the idea is the willingness to reclaim their home, so they will not get suffer anymore. For long time, they have to suffer from the dargon’s attack, and this time is the tima for them to fight back their home. The combination of the sounds in this stanza belongs to euphonius sound, so it is associated with spirit		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
																or something good. Another function of those repetitions is to contrast words as well as the ideas. This function is marked by the occurrence of external rhyme and internal rhyme. Those words seem to contrast one another instead of linking up the ideas within the stanza together.
	3	<p>The dwarves of yore made mighty spells,</p> <p>[ði: dwɔ:fz ɒv jɔ: meɪd 'mɑ:ti spɛlz]</p> <p>While hammers fell like ringing bells</p> <p>[waɪl 'hæməz fel laɪk 'rɪŋɪŋ belz]</p> <p>In places deep, where dark things sleep,</p> <p>[ɪn 'pleɪsɪz di:p weə dɑ:k θɪŋz sli:p]</p> <p>In hollow halls beneath the fells.</p> <p>[ɪn 'hɒləʊ hɔ:lz bi'ni:θ ðə felz]</p>	√	√	√	√		√				√		Several occurrences of repetition are found in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the recurrences of the sounds [m], [z], [p], [ə], [i:], [ɪ] and [e]. Those repetitions function to create an aesthetic effect. Another function of those repetition is to emphasize certain words marked by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line, almost the whole line “the dwarves of yore made mighty spells”is emphasized. It means that the whole line is important. The line tells the readers about the dwarfs while they are working. It becomes important to emphasize that they are great and strong by the phrase “mighty spells”. In the second line of this stanza is also emphasized almost in the whole line. The words that are being emphasized are “hammers”, “fell”, “ringing”, and “bells”. Those words need to be emphasized because the dwarfs are going to show how great they were by stating that the sound of hammers makes such beautiful sound, and the dwarfs prefer to use the metaphor of “ringing bells”. In the third line is also emphasized almost in the whole line. Those words where the repetitions happen need to be emphasized because the dwarfs want to show how deep the place where they work. Although the place is deep and dangerous, they are brave and great enough. In the fourth line, the words taht are emphasized are “halls” and “fells”. The dwarfs emphasize those words to show that the place where they work is in a hall that is beneath the ground that is represented by the word “fells”. The next function is to contrast words that are marked by the occurrences of end rhyme and internal rhyme. In this case, end ryme is marked by the rhyming words “spells”, “bells”, and “fells”. Those words function to contrast one another as well as		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation				
			1	2	3	4					5		A	B	C	D
						a	b	c	d	e						
																contrast one line to another line as they have no direct relation. The appearance of one word that is followed by another word seem to emphasize that the following idea is new and does not belong to the same or similar idea to the previous line. Internal rhyme in this stanza is marked by the words “deep” and “sleep”, and those words also function to contrast each other since they have no direct relation. The domination of the sound [z] represent hope and imagination as what the dwarfs do when they are singing this song.
	4	<p>On silver necklaces they strung</p> <p>[ɒn 'sɪlvə 'neklɪsɪz ðeɪ strʌŋ]</p> <p><u>The</u> flowering stars, on crowns they hung</p> <p>[ðə 'flaʊərɪŋ stɑːz ɒn kraʊnz ðeɪ hʌŋ]</p> <p><u>The</u> dragon-fire, in twisted wire</p> <p>[ðə 'dræɡən 'faɪə ɪn 'twɪstɪd 'waɪə]</p> <p><u>The</u> melody of harps they wrung.</p> <p>[ðə 'melədi ɒv hɑːps ðeɪ rʌŋ]</p>	√	√	√	√		√	√			√	In this stanza, some types of repetition occur: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and end rhyme. Those repetitions are marked by the occurrences of the sound [s], [ð], [n], [t], [ŋ], [ɪ], [ə], and [aɪə]. Those repetitions function to create the aesthetic effect. Besides, those repetitions also function to emphasize certain words that are marked by the occurrences of alliteration, assonance, consonance, and masculine rhyme. In the first line of this stanza, the whole line is emphasized. This line needs to be emphasized because the dwarfs want to show their wealth by stating “on silver necklaces they strung”. In other word, they want to say that they were rich. In the second line of this stanza, almost the whole line is emphasized. This line needs to be emphasized because the dwarfs also want to show their wealth again by showing how gems that are represented by the word “stars” lighting and hanging in the crowns. In the third line, all of the words are emphasized. The reason is that the dwarfs want to show how great the dragon’s attack with his fire through the twisted wire that finally destroyed their home. Then in the fourth line is the opposite of the previous lines. This line emphasizes the meaning that peace gets its power again. Therefore, the fourth line is also emphasized. Another function of those repetitions is to contrast words, and it is marked by the occurrences of internal rhyme and external rhyme in this stanza. The external rhyme that is marked by the rhyming words “strung”, “hung” and “sun” funtions to contrast the words. It happens because those			

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
															words do not have direct relation, and every line in this stanza is a new idea. Those words need to be contrasted to achieve aesthetic effect in this stanza. In addition, the rhyming words “fire” and “wire” and “the” in the second and third line that belong to internal rhyme in this stanza also function to contrast words because they have no direct relation each other. It happens because the purpose is to achieve musical effect in the line where this rhyme occurs. The combination of the consonant sounds [s], [ð], [n], [t], [ŋ] describe about the sadness of the dwarfs, except for the fourth line of this stanza that describes about spirit by the combination of euphonious sounds.
5		<p>The mountain throne once more is freed!</p> <p>[ðə 'maʊntɪn θrəʊn wɔːns mɔː ɪz fri:d]</p> <p>O! wandering folk, the summons heed!</p> <p>[(ə) 'wɒndərɪŋ fəʊk ðə 'sʌmənz hi:d]</p> <p>Come haste! Come haste! across the waste!</p> <p>[kʌm heɪst kʌm heɪst ə 'krɒs ðə weɪst]</p> <p>The king of friend and kin has need.</p>	√	√	√	√		√				√	There are some repetitions in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [m], [m], [k], [h], [d], [ɪ], [ə], [eɪ], and [æ]. The function of those repetitions is to achieve an aesthetic effect in this stanza. another function of those repetitions is to emphasize certain words as well as the meaning. This function is marked by the repetition of alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. In the first line, almost the whole words are emphasized. Therefore, this line is going to emphasize the meaning that “the mountain throne” that refers to their kingdom is going to be reclaimed and freed from the enemies. This line is full of power to free their kingdom. Then, in the second line, there are three words that are emphasized. The first word is “wandering” that refers to their adventure as the time their kingdom is ruled by enemies, so they have to go to anywhere to look for living. In addition, they have to go to an adventure to get back their kingdom from the enemies. Then, this word is followed by the phrase “summons heed” that means a call to fight back their kingdom. Therefore, this line is emphasized to show that the time to fight back their kingdom is coming after a long adventure. Then, in the third line, almost the whole words are emphasized. The phrase “come haste” is an exclamation for		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
		[ðə kɪŋ ɒv frend ænd kɪn hæz ni:d]													them to hurry to fight back their kingdom. Then, in the fourth line, almost the whole words are emphasized. This line emphasizes the meaning that all of them have the same responsibility to fight back their kingdom. It is marked by the phrase “the king of friend” that refers to the king himself, and the word “kin” that refers to their friendship that is close to be called as kinship. Over all, this stanza is the combination of euphoniuous sounds, so this stanza is associated with something good or spirit to fight back the kingdom. Another function of the repetitions is to contrast words as well as the ideas. This function is marked by the occurrence of external rhyme and internal rhyme. The rhyming words are “freed”, “heed”, “need”, “haste”, and “waste”. Those words seem contrast one another as well as the ideas instead of linking the ideas within this stanza.
6	<p>Now call we over mountains cold,</p> <p>[naʊ kɔ:l wi 'əʊvə 'maʊntɪnz kəʊld]</p> <p>Come hack unto the caverns old.!</p> <p>[kʌm hæk 'ʌntʊ ðə 'kævənz əʊld]</p> <p>Here at the Gates the king awaits,</p> <p>[hɪə æt ðə ɡeɪts ðə kɪŋ ə 'weɪts]</p>													<p>The types of repetition occur in this stanza are: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [k], [ð], [h], [d], [z], [aʊ], [əʊ], [æ], [ə], [eɪ], and [ɪ]. The function of those repetitions is to achieve an aesthetic effect. Another function is to emphasize certain words as well as the meaning. This function is marked by the repetition of alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. In the first line of this stanza, almost the whole words are emphasized. This emphasizes functions to emphasize the meaning that they have been called to come over their home again that is represented by the phrase :mountain cold” that refers to their home. Then, in the second line, the whole words are emphasized. This line functions to strengthen the meaning that they have to come back to “caverns old” that refers to their home that is a mine. Then, in the third line, almost the whole words are emphasized. the word “gates” refers to the kingdom because gate is the main door of any building including palace. Then, the clause “the king awaits” means that the king is waiting all of his society to come back to the</p>	

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
		<p>His hands are rich with gems and gold.</p> <p>[hɪz hændz ə rɪʃ wɪð dʒɛmz ænd gəʊld]</p>													kingdom. Then, in the fourth line, the whole words are emphasized. This line functions to emphasize the meaning that the king is now have the power to rule the kingdom that rich of gems and gold. All over this stanza, it consists of the combination of euphonius sounds, so it associates with something good like spirit and joy. Another function of the repetitions is to contrast words as well as the ideas. This function is marked by the occurrences of internal rhyme and external rhyme. The rhyming words are “cold”, “old”, “gold”, “gates”, and “awaits”. Those words seem to contrast one another to create a certain pattern in this stanza instead of linking the ideas within this stanza.
7	<p><u>The</u> king is come unto his hall</p> <p>[ðə kɪŋ ɪz kʌm 'ʌntʊ hɪz hɔ:l]</p> <p>Under the Mountain dark and tall.</p> <p>['ʌndə ðə 'maʊntɪn dɑ:k ænd tɔ:l]</p> <p><u>The</u> Worm of Dread is slain and dead,</p> <p>[ðə wɜ:m ɒv dɹed ɪz sleɪn ænd ded]</p> <p>And ever so our foes shall fall!</p>	√	√	√	√	√	√			√	√		Several types of repetition occur quite often in this stanza: alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. Those repetitions are marked by the repetition of the sounds [k], [h], [d], [f], [l], [z], [ɪ], [ʌ], [ə], [e], and [əʊ]. Those repetitions function to create an aesthetic effect in this stanza. Another function of those repetitions is to emphasize certain words as well as the ideas. This function is marked by the repetition of alliteration, assonance, consonance, masculine rhyme, internal rhyme, and external rhyme. In the first line of this stanza, almost the whole words are emphasized. This emphasis function to strengthen the meaning that the king has already back to the kingdom. It means that the kingdom has been fought back. Then, in the second line of this stanza, the article “the” functions to emphasize the word “mountain”. This line emphasizes a place, and the place under mountain is the kingdom of dwarfs. Therefore, this line emphasized the kingdom of the dwarfs. Then, in the third line of this stanza, there are only two words that are emphasized. The words are “dread” and “dead”. Those words are emphasized to strengthen the meaning that “dread” which is associated with fear is already dead. Then, in the fourth line of this stanza, almost the whole words are emphasized. the emphasis functions to strengthen the meaning that their enemies must fall as well after the death of their fear.		

No. Song	No. Stan	Stanza	Repetition					Function				Explanation			
			1	2	3	4			5	A	B		C	D	
						a	b	c	d	e					
		[ænd 'evə səʊ 'aʊə fəʊz ʃəl fə:l]													Over all, this stanza consists of the combination of euphonious sounds, so this stanza is associated with something good or joy. Another function of the repetitions is to contrast words as well as the meaning. This function is marked by the occurrences of internal rhyme and external rhyme. The rhyming words are “hall”, “tall”, “fall”, “dread”, and “dead”. Those words seem to contrast the ideas within this stanza to create certain pattern to achieve musical effect instead of linking the ideas within this stanza.

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : Fifi Solichawati
NIM : 10211141009
Universitas : Universitas Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

Nama : Juani Vinafari
NIM : 10211141011
Fakultas : Fakultas Bahasa dan Seni
Judul : A Stylistic Analysis of Repetition as a Musical Device in
The Dwarfs' Songs in The Hobbit Novel

Demikianlah surat pernyataan ini saya buat dengan sebenarnya untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 4 September 2014

Yang Membuat Pernyataan



Fifi Solichawati

NIM: 10211141009

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : Sabar Artiyono
NIM : 10211141015
Universitas : Universitas Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

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NIM : 10211141011
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Demikianlah surat pernyataan ini saya buat dengan sebenarnya untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 4 September 2014

Yang Membuat Pernyataan


Sabar Artiyono

NIM: 10211141015

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : Ahmad Munir
NIM : 10211141012
Universitas : Universitas Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

Nama : Juani Vinafari
NIM : 10211141011
Fakultas : Fakultas Bahasa dan Seni
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Demikianlah surat pernyataan ini saya buat dengan sebenarnya untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 4 September 2014

Yang Membuat Pernyataan



Ahmad Munir

NIM: 10211141012