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## FIGURATIVE LANGUAGE (PERSONIFICATION, METAPHOR, SIMILE) IN SELECTED SONNETS BY WILLIAM SHAKESPEARE

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### Abstract

Figurative language is the use of words, phrases, symbols, and ideas to achieve the desired effect of meaning and is used to give a more beautiful and dramatic impression to every literary work, including this kind of poetry; sonnet. A sonnet is 14-line poetry with one stanza written in iambic pentameter. Sonnets are a type of poetry popularized by William Shakespeare, and he wrote the most famous and essential sonnets in the English language. This study used the qualitative method and content analysis technique. This study focuses on analyzing figurative language in the selected sonnet by William Shakespeare. Based on the study, the results of data analysis show that there are 80 data of figurative language in total, including 27 personifications, 45 metaphors, and 8 similes in six selected sonnets by William Shakespeare. From a pie chart, the percentage of figurative language consists of personification 34%, metaphor 56%, and simile 10%. Based on the table and a pie chart, it was found that metaphor is the most figurative language used in the selected sonnets by William Shakespeare.

*Keywords: Figurative Language, Personification, Metaphor, Simile, Sonnet*

### INTRODUCTION

The world of literature is vast, limitless, and each country produces its unique literary works. Literature is one of the arts of life, manifesting itself in diverse forms of written beauty. Wellek and Warren (2014: 3) stated that literature is a creative art activity. Panuti Sudjiman (1990:68) revealed that literature is an oral or written work with superior characteristics such as originality, artistry, the beauty of content, and expression. These various literary works are undoubtedly unique to the observers. Literature certainly has universal appeal. Everyone reads and accepts it. Religion, conventions, and societal issues have little bearing on literary works founded on human nature. Every poet imitates many aspects of life in the form of words using his talents, experiences, knowledge, and observations. William Shakespeare also imitated life, but his mind was broad.

Although technology has improved over time, many changes have occurred in

every aspect of life, and human nature has remained unchanged. Shakespeare has described human nature in his poems. We study Shakespeare today because it is universal. Shakespeare will appeal to you because of his universality, regardless of your religion, customs, culture, language, or other factors. Shakespeare's universality is based on elaborating on the human heart, spirit, feelings, and nature. Even today, his work is still essential.

Talking about the history of English literature certainly takes place in England. All periods have characteristics from each other. The Renaissance era is also known as the Elizabethan period. Many writers, artists, and scientists were born during this period, also referred to as the "golden age".

The word renaissance means "resurrection" or "rebirth". Without a doubt, William Shakespeare is the most famous writer of this period. He was born in Stratford in 1564 and was the same age as Marlowe (Smith, 1956).

Ann Casano (2014) stated that Shakespeare was a poet and playwright who wrote more than 30 plays and 150 sonnets, many of which we have read about in books, seen on stage, and seen in theaters. Of course, classics like *Romeo and Juliet*, *King Lear*, and *Hamlet* fall under this category. Consider the test of time that Shakespeare died in 1616, yet we are still adapting his plays and reading his words nearly 400 years later. This reason demonstrated that he was an influential 16th-century author.

A sonnet is one of them. It is 14-line poetry with one stanza written in iambic pentameter. Poems come in a variety of forms, the format, rhyme pattern, and subject matter of each style differ, for example, Haiku, Elegy, Ballad, Blank Verse, and many others. The language of the sonnet is distinct from that of our everyday lives, which conveys information directly. The vocabulary of sonnets is almost identical to that of poetry, but the meaning of sonnets is more sophisticated than that of ordinary poetry. Their beautiful shape and substantial content guarantee the literary value of literary works. Sonnets are challenging forms of literature and language to comprehend and enjoy on first reading and should be read slowly, carefully, attentively, and multiple times. The analysis of the figurative language used in William Shakespeare's selected sonnets, such as personification, metaphor, and simile, has been focused on in this study.

These three types of figurative language are the types that are often studied, but they will not be accessible if we do not understand the concepts that build a verse in a sonnet that has one type of figurative language. Many researchers have researched literature, especially figurative language and analysis of the sonnet by William Shakespeare before.

The first is the research from Minhatul Maula entitled "An Analysis of Figurative Language on The Poems Entitled "Classic Poetry Series by William Blake" in 2013, then the research from M. Mazany entitled "A Structural Analysis of William Shakespeare's Sonnet XVIII," which has been studied in 2014, and from Laila A. Dewi entitled "Figurative Language in Maher Zain's Song Lyrics" in 2020.

The first study, "An Analysis of Figurative Language on The Poems Entitled "Classic Poetry Series by William Blake," was studied in 2013 by Minhatul Maula, a student of IAIN Cirebon. Her research aims to know the types of figurative language used in the poems, especially in the collection of William Blake's poems, and the messages are generated from those poems. The theory which used in this research is the theory of Giroux, which is that Figurative language is a language that departs from the straightforward use of words. It creates a special effect, clarifies an idea, and makes writing more colorful and forceful.

The results of her research showed that from three poems as the sample of the collection of William Blake's poems, 11 kinds of figurative language are used in the collection of William Blake's poems. The second study is entitled "A Structural Analysis of William Shakespeare's Sonnet XVIII." A study which is used a structural approach has been done many times.

It was done in 2014 by M. Mazany, a Maulana Malik Ibrahim State Islamic University student. His study explores the structure of William Shakespeare's Sonnet XVIII, especially rhythmic pattern, rhyme pattern, and figurative language used. Sonnet XVII is a poem that contains the beauty and eternal of the poem. It is also the great sonnet by William Shakespeare, reproduced as a

song by the vocalist and guitarist of the Pink Floyd band. The structural approach was used to analyze the poem intrinsically.

Then the last study comes from the research entitled "Figurative Language in Maher Zain's Song Lyrics" in 2020. A thesis of English Education Department, Tarbiyah Faculty, State Institute for Islamic Studies of Ponorogo. This research aimed to find the types of figurative language in Maher Zain's songs and disclose the most dominant types of figurative language in Maher Zain's songs. This research applied a descriptive qualitative approach. It is intended to investigate those two research problems concerning figurative language. The data were obtained from selected Maher Zain's songs. To analyze, it used observation, note-taking, and transcribing. The result of the research showed that from 5 songs, 42 lyrics contain figurative language. Those 42 lyrics comprise eight types of figurative languages.

Thus, some previous researchers from year to year have the same research object as this study, analyzing the figurative language used in it or other literary works such as poems, novels, or songs. However, the aims of this study to find out what is the use of figurative language (personification, metaphor, simile) in selected sonnets and what is the most figurative language used in selected sonnets by William Shakespeare.

## **METHODOLOGY**

This study used the qualitative method to describe and analyze the figurative language such as personification, metaphor, and simile used in six selected sonnets. Qualitative research is used for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The research

process involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher's interpretations of the meaning of the data. The final written report has a flexible structure (Creswell, 2009). Popular qualitative data collection methods used in research studies include interviews, focus groups, observation, and action research. Moreover, grounded theory and document analysis can also be used as data collection methods in qualitative studies. As a result of the previous explanation, qualitative research is one approach that researchers can use to explore the topic of the research object used. It is used when one has a thorough understanding of a subject in the study.

This method was chosen because poetry, especially sonnets, can be abstract or concrete, and qualitative methods were used to analyze them with an intensive reading of sonnets. The technique of analyzing data which used in this study is content analysis. Based on the definition, it can be concluded that content analysis is a research methodology that uses a set of procedures to make a valid conclusion from the replicative and valid data based on context from a book or document.

This study classified and analyzed the data descriptively. The population of this study is all of the sonnets included in *The Fair Youth Sonnets*.

As previously explained, William Shakespeare's sonnet has been divided into a sequence, they are:

- a) *The Fair Youth Sonnets* (Sonnets 1 - 126)
- b) *The Dark Lady Sonnets* (Sonnets 127 - 152)
- c) *The Greek Sonnets* (Sonnets 153 and 154)

This study used purposive sampling, also known as judgment, selective or subjective sampling. It is a sampling technique in which the researcher relies on their judgment when choosing population members to participate in the study. This study used this sampling technique and took only six selected sonnets as the sample, including "The Fair Youth Sonnets" by William Shakespeare.

The selected sonnets that will be discussed are as below:

**1. Sonnet 19 (Devouring time, blunt thou the lion's paws)**

Devouring Time, blunt thou the lion's  
paws,  
And make the earth devour her own  
sweet brood;  
Pluck the keen teeth from the fierce  
tiger's jaws,  
And burn the long-liv'd Phoenix in her  
blood;  
Make glad and sorry seasons as thou  
fleets,  
And do whate'er thou wilt, swift-footed  
Time,  
To the wide world and all her fading  
sweets;  
But I forbid thee one more heinous  
crime:  
O, carve not with thy hours my love's  
fair brow,  
Nor draw no lines there with thine  
antique pen!  
Him in thy course untainted do allow  
For beauty's pattern to succeeding men.  
Yet do thy worst, old Time! Despite thy  
wrong  
My love shall in my verse ever live  
young.

**2. Sonnet 29 (When in disgrace with fortune and men's eyes)**

When, in disgrace with fortune and  
men's eyes,  
I all alone bewep my outcast state,

And trouble deaf heaven with my  
bootless cries,  
And look upon myself and curse my  
fate,  
Wishing me like to one more rich in  
hope,  
Featured like him, like him with friends  
possessed,  
Desiring this man's art and that man's  
scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost  
despising,  
Haply I think on thee, and then my  
state,  
(Like to the lark at break of day arising  
From sullen earth) sings hymns at  
heaven's gate;  
For thy sweet love remembered such  
wealth brings  
That then I scorn to change my state  
with kings.

**3. Sonnet 55 (Not marble, nor the gilded monuments)**

Not marble nor the gilded monuments  
Of princes shall outlive this powerful  
rhyme,  
But you shall shine more bright in these  
contents  
Than unswept stone besmeared with  
sluttish time.  
When wasteful war shall statues  
overturn,  
And broils root out the work of  
masonry,  
Nor Mars his sword nor war's quick fire  
shall burn  
The living record of your memory.  
'Gainst death and all-oblivious enmity  
Shall you pace forth; your praise shall  
still find room  
Even in the eyes of all posterity  
That wear this world out to the ending  
doom.  
So, till the Judgement that yourself  
arise,

You live in this, and dwell in lovers'  
eyes.

**4. Sonnet 94 (They that have power to hurt, and will do none)**

They that have power to hurt and will  
do none,  
That do not do the thing they most do  
show,  
Who, moving others, are themselves as  
stone,

Unmoved, cold, and to temptation slow:  
They rightly do inherit heaven's graces  
And husband nature's riches from  
expense;

They are the lords and owners of their  
faces,

Others but stewards of their excellence.  
The summer's flower is to the summer  
sweet

Though to itself it only live and die,  
But if that flower with base infection  
meet,

The basest weed outbraves his dignity:  
For sweetest things turn sourest by their  
deeds;

Lilies that fester smell far worse than  
weeds.

**5. Sonnet 98 (From you have I been absent in the spring)**

From you have I been absent in the  
spring,  
When proud-pied April, dressed in all  
his trim,  
Hath put a spirit of youth in everything,  
That heavy Saturn laughed and leaped  
with him.

Yet nor the lays of birds, nor the sweet  
smell

Of different flowers in odour and in  
hue,

Could make me any summer's story  
tell,

Or from their proud lap pluck them  
where they grew:

Nor did I wonder at the lily's white,

Nor praise the deep vermilion in the  
rose;

They were but sweet, but figures of  
delight

Drawn after you, you pattern of all  
those.

Yet seem'd it winter still, and, you  
away,

As with your shadow I with these did  
play.

**6. Sonnet 114 (Or whether doth my mind, being crowned with you)**

Or whether doth my mind, being  
crown'd with you

Drink up the monarch's plague, this  
flattery?

Or whether shall I say, mine eye saith  
true,

And that your love taught it this  
alchemy,

To make of monsters and things  
indigest

Such cherubins as your sweet self  
resemble,

Creating every bad a perfect best,  
As fast as objects to his beams  
assemble?

O! 'tis the first, 'tis flattery in my  
seeing,

And my great mind most kingly drinks  
it up:

Mine eye well knows what with his gust  
is 'greeing,

And to his palate doth prepare the cup:

If it be poison'd, 'tis the lesser sin  
That mine eye loves it and doth first  
begin.

**RESULT**

This study focuses on analyzing figurative language (personification, metaphor, simile) in the selected sonnet by William Shakespeare. Based on the study that has been done, the results of data analysis show that there are 27 personifications, 45 metaphors, and 8 similes which are included in the

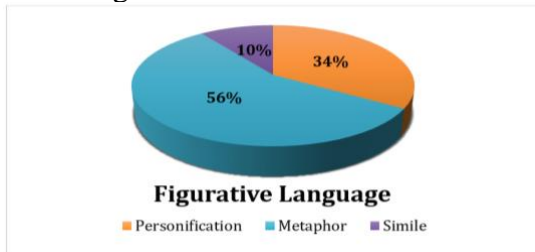


figurative language contained in six selected sonnets by William Shakespeare. The following is a table that shows the results of the data:

Table 1 The results of the data analysis.

Figurative Language	Sonnet 19	Sonnet 29	Sonnet 55	Sonnet 94	Sonnet 98	Sonnet 114	Total
Personification	7	2	7	1	5	5	27
Metaphor	7	5	8	12	5	8	45
Simile	1	3	0	1	1	2	8

Figure 4 Total Figurative Language Percentages



From a pie chart above, we can see the percentage of figurative language in six selected sonnets by William Shakespeare. There are 80 figurative language data in total, consisting of personification 34%, metaphor 56%, and simile 10%.

Based on the table and a pie chart from the results of the data analysis, it was found that metaphor is the most figurative language used in the selected sonnets by William Shakespeare. The following figurative language used the most is personification, and the last is simile.

**1. The following table will describe the data regarding the use of personification in six selected sonnets by William Shakespeare:**

Table 2 Personification in Sonnet 19

Sonnet 19	Line	Sentence
Quatrain 1	1	<i>Devouring Time, blunt thou the lion's paws,</i>
	2	<i>And make the earth devour her own sweet brood;</i>
	4	<i>And burn the long-lived phoenix in her blood;</i>
Quatrain 2	6	<i>And do whate'er thou wilt, swift-footed Time,</i>
	9	<i>O, carve not with thy hours my love's fair brow,</i>
Quatrain 3	10	<i>Nor draw no lines there with thine antique pen;</i>
	11	<i>Him in thy course untainted do allow</i>
Couplet	-	-

Table 3 Personification in Sonnet 29

Sonnet 29	Line	Sentence
Quatrain 1	3	<i>And trouble deaf heaven with my bootless cries,</i>
Quatrain 2	-	-
Quatrain 3	12	<i>From sullen earth, sings hymns at heaven's gate;</i>
Couplet	-	-

Table 4 Personification in Sonnet 55

Sonnet 55	Line	Sentence
Quatrain 1	4	<i>Than unswept stone, besmear'd with sluttish time,</i>
	5	<i>When wasteful war shall statues overturn,</i>
	6	<i>And broils root out the work of masonry,</i>
	7	<i>Nor his sword, nor war's quick fire shall burn</i>
Quatrain 2	8	<i>The living record of your memory.</i>
	10	<i>Shall you pace forth; your praise shall still find room</i>
	12	<i>That wear this world out to the ending doom.</i>
Couplet	-	-

Table 5 Personification in Sonnet 94

Sonnet 94	Line	Sentence
Quatrain 1	-	-
Quatrain 2	-	-
Quatrain 3	12	<i>The basest weed outbraves his dignity.</i>
Couplet	-	-

Table 6 Personification in Sonnet 98

Sonnet 98	Line	Sentence
Quatrain 1	2	<i>When proud-pied April dress'd in all his trim</i>
	3	<i>Hath put a spirit of youth in every thing,</i>
	4	<i>That heavy Saturn laugh'd and leap'd with him.</i>
	7	<i>Could make me any summer's story tell,</i>
Quatrain 2	8	<i>Or from their proud lap pluck them where they grew;</i>
	-	-
Quatrain 3	-	-
Couplet	-	-

Table 7 Personification in Sonnet 114

Sonnet 114	Line	Sentence
Quatrain 1	1	<i>Or whether doth my mind, being crown'd with you,</i>
	2	<i>Drink up the monarch's plague, this flattery?</i>
	3	<i>Or whether shall I say, mine eye saith true,</i>
Quatrain 2	-	-
Quatrain 3	10	<i>And my great mind most kingly drinks it up:</i>
	11	<i>And to his palate doth prepare the cup:</i>
Couplet	-	-



**2. The following table will describe the data regarding the use of metaphor in six selected sonnets by William Shakespeare:**

Table 8 Metaphor in Sonnet 19

Sonnet 19	Line	Sentence
Quatrain 1	1	<i>Devouring Time, blunt thou the lion's paws,</i>
	2	<i>And make the earth devour her own sweet brood;</i>
	3	<i>Pluck the keen teeth from the fierce tiger's jaws,</i>
Quatrain 2	5	<i>Make glad and sorry seasons as thou fleet'st,</i>
Quatrain 3	9	<i>O, carve not with thy hours my love's fair brow,</i>
	10	<i>Nor draw no lines there with thine antique pen;</i>
Couplet	14	<i>My love shall in my verse ever live young.</i>

Table 9 Metaphor in Sonnet 29

Sonnet 29	Line	Sentence
Quatrain 1	-	-
Quatrain 2	5	<i>Wishing me like to one more rich in hope,</i>
	6	<i>Featured like him, like him with friends possess'd,</i>
	7	<i>Desiring this man's art and man's scope,</i>
Quatrain 3	10	<i>Haply I think on thee, and then my state,</i>
Couplet	13	<i>From thy sweet love remember'd such wealth brings</i>

Table 10 Metaphor in Sonnet 55

Sonnet 55	Line	Sentence
Quatrain 1	1	<i>Not marble, nor the gilded monuments</i>
	2	<i>Of princes, shall outlive this powerful rhyme;</i>
	3	<i>But you shall shine more bright in these contents</i>
Quatrain 2	5	<i>When wasteful war shall statues overturn,</i>
	6	<i>And broils root out the work of masonry,</i>
Quatrain 3	9	<i>'Gainst death and oblivious enmity</i>
Couplet	13	<i>So, till the judgment that yourself arise,</i>
	14	<i>You live in this, and dwell in lovers' eyes.</i>

Table 11 Metaphor in Sonnet 94

Sonnet 94	Line	Sentence
Quatrain 1	1	<i>They that have power to hurt and will do none,</i>
	4	<i>Unmovèd, cold, and to temptation slow,</i>
Quatrain 2	5	<i>They rightly do inherit heaven's graces,</i>
	6	<i>And husband nature's riches from expense;</i>
	7	<i>They are the lords and owners of their faces,</i>
Quatrain 3	8	<i>Others, but stewards of their excellence.</i>
	9	<i>The summer's flower is to the summer sweet,</i>
	10	<i>Though to itself, it only live and die,</i>
	11	<i>But if that flower with base infection meet,</i>
Couplet	12	<i>The basest weed outbraves his dignity.</i>
	13	<i>For sweetest things turn sourest by their deeds;</i>
	14	<i>Lilies that fester smell far worse than weeds.</i>

Table 12 Metaphor in Sonnet 98

Sonnet 98	Line	Sentence
Quatrain 1	4	<i>That heavy Saturn laugh'd and leap'd with him.</i>
Quatrain 2	5	<i>Yet nor the lays of birds nor the sweet smell</i>
Quatrain 3	11	<i>They were but sweet, but figures of delight,</i>
	12	<i>Drawn after you, you pattern of all those.</i>
Couplet	13	<i>Yet seem'd it winter still, and, you away,</i>

Table 13 Metaphor in Sonnet 114

Sonnet 114	Line	Sentence
Quatrain 1	2	<i>Drink up the monarch's plague, this flattery?</i>
	4	<i>And that your love taught it his alchymy,</i>
Quatrain 2	5	<i>To make of monsters and things indigest</i>
	7	<i>Creating every bad a perfect best,</i>
Quatrain 3	9	<i>O, 'tis the first; 'tis flattery in my seeing,</i>
	11	<i>Mine eye well knows what with his gust is 'greeing,</i>
Couplet	13	<i>If it be poison'd, 'tis the lesser sin</i>
	14	<i>That mine eye loves it and doth first begin.</i>

**3. The following table will describe the data regarding the use of simile in six selected sonnets by William Shakespeare:**

Table 14 Simile in Sonnet 19

Sonnet 19	Line	Sentence
Quatrain 1	-	-
Quatrain 2	5	<i>Make glad and sorry seasons <u>as</u> thou fleet'st,</i>
Quatrain 3	-	-
Couplet	-	-

Table 15 Simile in Sonnet 29

Sonnet 29	Line	Sentence
Quatrain 1	-	-
Quatrain 2	5	<i>Wishing me <u>like</u> to one more rich in hope,</i>
	6	<i>Featured <u>like</u> him, like him with friends possess'd,</i>
Quatrain 3	11	<i><u>Like</u> to the lark at break of day arising</i>
Couplet	-	-

Table 16 Simile in Sonnet 94

Sonnet 94	Line	Sentence
Quatrain 1	3	<i>Who, moving others, are themselves <u>as</u> stone,</i>
Quatrain 2	-	-
Quatrain 3	-	-
Couplet	-	-

Table 17 Simile in Sonnet 98

Sonnet 98	Line	Sentence
Quatrain 1	-	-
Quatrain 2	-	-
Quatrain 3	-	-
Couplet	14	<i><u>As</u> with your shadow I with these did play.</i>

Table 18 Simile in Sonnet 114

Sonnet 114	Line	Sentence
Quatrain 1	-	-
Quatrain 2	6	<i>Such cherubins <u>as</u> your sweet self resemble,</i>
	8	<i>As fast <u>as</u> objects to his beams assemble?</i>
Quatrain 3	-	-
Couplet	-	-

**DISCUSSION****1. The analysis of figurative language (personification) in selected sonnet by William Shakespeare:**

a) Sonnet 19

Quatrain 1

*Line 1: Devouring Time, blunt thou the lion's paws,*

Shakespeare personified time, making it seem like an inanimate entity that has the power to act like a human. Here Time is shown destroying everything in this world.

*Line 2: And make the earth devour her own sweet brood;*

It personified the earth because devours is a verb for living things that the earth cannot do.

*Line 4: And burn the long-lived phoenix in her blood;*

Burn is an activity that humans usually do. Time here, the main character cannot burn something directly.

Quatrain 2

*Line 6: And do whate'er thou wilt, swift-footed Time,*

The epithet swift-footed Time was commonplace. Time is running fast, so he personified Time as something that has a foot and can run very swiftly.

Quatrain 3

*Line 9: O, carve not with thy hours my love's fair brow,*

Time takes the shape of a character over the course of the poem. In the opening quatrain, time is a "devouring" force. Here, he begins to personify Time as an artist, craftsman, and writer so that Time can even carve.

*Line 10: Nor draw no lines there with thine antique pen;*

"Draw" is an action verb. This line refers to Shakespeare, who forbids Time to draw lines or the actual meaning is to create wrinkles on his muse's forehead, which will affect the beauty of his lover.

*Line 11: Him in thy course untainted do allow*

"Thy course" can mean the journey of Time. It personified Time, which can act like a human to make the journey.

b) Sonnet 29

Quatrain 1

*Line 3: And trouble deaf heaven with my bootless cries,*

In the third line of the poem, heaven was personified by linking the quality of deafness with it. Words "deaf" and "cries" are usually present in humans.

"Bootless" means hopeless or useless. It invokes connotations of poverty and a lack of material possessions. In characterizing his "cries" to heaven as "bootless," Shakespeare suggests that his cries go unheard because they are poor, impoverished, or lacking.

Quatrain 3

*Line 12: From sullen earth, sings hymns at heaven's gate;*

Sullen and sings are attributes of living beings. He personified the sullen and singing earth like human behavior. In this line, the earth was personified by associating a gloomy quality with it and used to create a clear picture of the moody mental state.

c) Sonnet 55

Quatrain 1

*Line 4: Than unswept stone, besmear'd with sluttish time.*

This line means that Time was careless and rude; it did not care about the individual. "Sluttish" in this context means careless, dirty, or slovenly. Shakespeare personified Time as a "slut" to place Time in the physical realm and suggests it intentionally contributes to the physical destruction of the stone. He personified time as something dirty and "free to staining," even marble

monuments that should have remained untouched by time.

Quatrain 2

*Line 5: When wasteful war shall statues overturn,*

The personification in this line was used to personify wasteful war as someone careless and reckless and able to do "overturn" of statues, overturn is an action word that means to overthrow or destroy something.

*Line 6: And broils root out the work of masonry,*

Broils here are activities that humans usually carry out. In this sonnet, it is explained that time, as well as war, will always root out the work of masonry or builders in this world.

*Line 7: Nor his sword, nor war's quick fire shall burn*

In this line, Mars was described as the Roman God of war whose existence is with his sword in collaboration with war's quickfire, which is intended to burn the memory of his verse.

*Line 8: The living record of your memory.*

This poem is personified when called a "living record". Shakespeare claims that an effective poem represents a "living record" of his subject because it will always live on and exists, rendering it impenetrable to the destructive forces of war and the decay of nature.

Quatrain 3

*Line 10: Shall you pace forth; your praise shall still find room*

It is personifying "your praise" that will still find room. "Find" is an action word that means to encounter or discover. It means that he shows that praise there can see things with his eyes and his efforts.

*Line 12: That wear this world out to the ending doom.*

Wear is an attribute of living things, activities of human behavior to carry or have equipped on or about one's body, as an item of something like clothing,

equipment, decoration, etc. Wear here used to refer to the verse in the previous line, "the eyes of all posterity," that will use the world for their sake until the ending of life.

d) Sonnet 94

Quatrain 3

*Line 12: The basest weed outbraves his dignity.*

"His dignity" is a phrase that indicates that it is common to people and not to weeds. So, weeds here personified as someone that can outbrave his dignity; it means to stand out bravely against or to face up courageously.

e) Sonnet 98

Quatrain 1

*Line 2: When proud-pied April dress'd in all his trim*

April here is personified as someone who is luxuriously dressed and colorful. The adjective "proud" is generally associated with lavish clothing, and "pied" means variegated. "Dressed in all his trim" is the personification of proud-pied April, which is a season that has moved from spring, and it was a time when selfish April was dressed in the freshness of new flowers.

*Line 3: Hath put a spirit of youth in every thing,*

What had put the youth spirit was the season called proud-pied April. Put itself has meaning to place something somewhere. A human usually did it, but here it was done by a season. The new season has made everything new and fresh.

*Line 4: That heavy Saturn laugh'd and leap'd with him.*

In this line, Saturn is considered an old God who also takes part in the enjoyment. It personified Saturn because laughed and leaped are verbs that contain action words that a human usually does. The season was especially remarkable so

that Saturn was happy and laughing with April.

Quatrain 2

*Line 7: Could make me any summer's story tell,*

In this line, the word "make" personified the season that has been mentioned above. It has meaning to create, produce or construct something including him that can create any summer's story tell due to this season.

*Line 8: Or from their proud lap pluck them where they grew;*

Pluck here means to pull something sharply or to pull something out.

"Their" here describes the season; it has a proud lap, and it can pluck plants or flowers from where they grew like they are a human.

f) Sonnet 114

Quatrain 1

*Line 1: Or whether doth my mind, being crown'd with you,*

The "mind" in this line has been crowned with the youth in this verse. Crowned is an action word done by a human, so it personified the mind as an abstract thing as a human or like a head of a human that someone can crown.

*Line 2: Drink up the monarch's plague, this flattery?*

Shakespeare said that his mind had also drunk something called Monarch Plague, or in simple language, it means poison. It personified the mind as if it had a mouth to do that human activity.

*Line 3: Or whether shall I say, mine eye saith true,*

This line said that his eyes told the truth despite his doubts, but that didn't stop him. Eyes basically can only see something. So, it personified eyes that seem to be able to talk or say something like human behavior with their mouth.

Quatrain 3

*Line 10: And my great mind most kingly drinks it up:*

He said that his most kingly mind had also drunk something that influenced him, like the flattery.

It personified his great mind as if it had a mouth to do that human activity.

*Line 12: And to his palate doth prepare the cup:*

Prepare is a verb that contains an action word and means to make something ready for a specific future purpose that humans usually do.

It personified the phrase "his palate" that can act like a human to prepare the cup.

## ***2. The analysis of figurative language (metaphor) in selected sonnet by William Shakespeare:***

a) Sonnet 19

Quatrain 1

*Line 1: Devouring Time, blunt thou the lion's paws,*

This metaphor for aging and declining strength. Like the Lion losing its claws, the Tiger loses the quality that makes it fierce and powerful, underscoring all things' inevitable decay.

*Line 2: And make the earth devour her own sweet brood;*

Earth devouring its brood is a metaphor for burial. This is an allusion to the Roman God Saturn. In mythology, Saturn ate each of his children at birth because he was afraid of being overthrown. It also illustrates the life cycle from creation to the time that will destroy us.

*Line 3: Pluck the keen teeth from the fierce tiger's jaws,*

This metaphor for aging and declining strength repeats the idea of the first line in this poem. Like the Lion losing its claws, the Tiger loses the quality that makes it fierce and powerful. This repetition underscores the inevitable decay of all things.

Quatrain 2

*Line 5: Make glad and sorry seasons as thou fleet'st,*

Using the metaphors dominating the first quatrain, he focuses on these natural cycles' "sorry season," or negative consequences. Make glad and sorry season is an analogy of time that has created different seasons, and the happy season is famous for good times or seasons, usually described as spring and summer.

While the sorry season is described as a season that tends to be gloomy, such as the rainy season and autumn, it can also mean the ups and downs of human mood.

Quatrain 3

*Line 9: O, carve not with thy hours my love's fair brow,*

This line makes an implied comparison without ever making a direct comparison between two ideas. The phrase "with thy hours" compared with another object, "my love's fair brow," which has "carve not" before it started.

*Line 10: Nor draw no lines there with thine antique pen;*

This line makes an implied comparison without ever making a direct comparison between two ideas. "Nor draw no lines there" compared with another object "with thine antique pen;."

Couplet

*Line 14: My love shall in my verse ever live young.*

This line is comparing the word "my love" that will be able to live on "my verse". These two things have different perceptions in this sentence. It is a metaphor for eternity.

Shakespeare said that his love will always live young in his verse. Because according to him, poetry can resist devouring time and preserve beauty and youth forever.

b) Sonnet 29

Quatrain 2

*Line 5: Wishing me like to one more rich in hope,*

It means that he wants what other men have. In this line, he compares his situation with the living conditions of someone richer than his expectations.

*Line 6: Featured like him, like him with friends possess'd,*

Because it means that the poet wants what other men have.

In this line, he compares his situation with the living conditions of someone happier than him.

*Line 7: Desiring this man's art and man's scope,*

Shakespeare desires what other men have, both art and scope. In this line, he compares his situation with the living conditions of someone who has a better life than him.

Quatrain 3

*Line 10: Haply I think on thee, and then my state,*

In this metaphor, Shakespeare imagines his "state" rather than his unchanging love or self, singing praises to his muse. "Thee" and "my state" are two different things. But here, he uses them in a line to bring the other meaning.

Couplet

*Line 13: From thy sweet love remember'd such wealth brings*

In this sonnet line, the word "wealth" stands for happiness and love. Shakespeare presents the metaphor that love is a treasure by utilizing "wealth".

This makes the happiness of the poem relevant to the context of the poem.

c) Sonnet 55

Quatrain 1

*Line 1: Not marble, nor the gilded monuments*

Shakespeare tries to compare the age of his poetry with other works of art. He claims that a poem more effectively memorializes a person than a stone statue or monument. By opening with "not", he compellingly undermines marble and monuments.

*Line 2: Of princes, shall outlive this powerful rhyme;*

He put the longer-lived situation characterized by the word "outlive" by comparing the eternal of his powerful rhyme.

*Line 3: But you shall shine more bright in these contents*

Shining "more bright" therefore becomes a metaphor for enduring memory.

Quatrain 2

*Line 5: When wasteful war shall statues overturn,*

Applying the adjective "wasteful" to describe war becomes a metaphor for deep loss. He talks about the excessiveness of war and how it results in lost lives, infrastructure, and property, highlighted through the next half of the line; "shall statues overturn."

*Line 6: And broils root out the work of masonry,*

It overturns statues and smashes walls (a broil is a metaphor for battle). This line means that the wasteful war that happened destroys every work, all infrastructure, and buildings that have been made and available in a country, like destroying the work of masonry.

Quatrain 3

*Line 9: 'Gainst death and oblivious enmity*

This line compares "death" with "enmity", both gained obliviously. The expression in this line, "oblivious enmity," means encompassing all the destructive forces listed so far, like the decay of nature, neglect, and war. These forces are oblivious because they are ignorant of the importance of preserving the memory of the fair youth.

Couplet

*Line 13: So, till the judgment that yourself arise,*

This line compares a situation with what happened at that time directly with "the judgment" and "yourself arise". In this event, all the dead that ever lived rise

from the grave to fulfill their final judgment before God. This judgment will determine whether or not they go to heaven.

*Line 14: You live in this, and dwell in lovers' eyes.*

This sentence does not mean "dwell in lovers' eyes" for real. This line is a metaphor for an eternity produced when the young man's memories were left in his mind. In the last line, the "lover's eyes" represent the gaze of himself, his love that will live on through his death through this sonnet.

d) Sonnet 94

Quatrain 1

*Line 1: They that have power to hurt and will do none,*

The first line compares a bad person to a good person. Where those with power don't want to do anything.

*Line 4: Unmovèd, cold, and to temptation slow,*

This line shows the words that equate a group based on its nature. Poets use it to describe an idealized model of behavior. To him, those in power must exercise self-control. In his view, beautiful people should not use their beauty to advantage others. Instead, they must be "unmoved, cold" in the face of temptation.

Quatrain 2

*Line 5: They rightly do inherit heaven's graces,*

This line is a metaphor because it compares two elements of social power. Beautiful people are similar to landlords who "inherit" the wealth of their appearance. "Heaven's grace" refers to a person's beauty and class here.

This metaphor shows that these two elements of social power come from God, which elevates the standard of beauty and social hierarchy.

*Line 6: And husband nature's riches from expense;*



"Expense" has the connotation of frivolous spending and extravagance.

Those who have inherited "heaven's grace" beauty and high social class must care for both.

*Line 7: They are the lords and owners of their faces,*

This line shows how they maintain their basic stance. They use their beauty for a specific purpose. Shakespeare proposes two options, presenting them through the metaphor of land ownership. In medieval and Renaissance Europe, most of the wealth was owned by landowners.

*Line 8: Others, but stewards of their excellence.*

The metaphor of land ownership continues. The alternative to owning, and thus controlling, one's beauty is to be a "steward" of it.

A steward tends the land of another rather than owning it. A beautiful person who acts as a "steward of their excellence" allows their beauty to be used according to the agenda of others.

Quatrain 3

*Line 9: The summer's flower is to the summer sweet,*

The "summer" represents God, the flower's creator, suggested by the possessive nature of their relationship. This line talks about "summer's flower" that becomes a "summer sweet".

*Line 10: Though to itself, it only live and die,*

This line talk about summer flowers. Even though they only live for a while, they are wonderful and then die. Simplify the meaning of beauty which is likened to a flower. While the flower is essential to summer and makes summer sweet because it only lives for itself, it is actually internally corrupt.

*Line 11: But if that flower with base infection meet,*

But when the flowers meet with pests or infections that injure them, they become fragile. Reflecting the beauty who

couldn't survive because of something that made them infected.

*Line 12: The basest weed outbraves his dignity.*

This line consists of a metaphor because it interprets the "basest weed" as a lower-class person who pollutes the "flower" of the high class with its lower social rank. In repeating "base", he suggested that "base infection" is the "basest weeds". This comparison underscores the extended class metaphor that exists throughout the poem.

Couplet

*Line 13: For sweetest things turn sourest by their deeds;*

This last line underscores the sonnet's theme: the corruption of the best makes the worst. The phrase "by their deeds" is related to lilies to the theme of right action. In this line, he takes the position that one's work, or "deed", determines one's worth. It compares two attitudes and strengths that are almost the same.

*Line 14: Lilies that fester smell far worse than weeds.*

Both "lilies" and "them" refer to the same subject, people who have the power of beauty. Metaphors are found in couplets because they compare two attitudes and almost the same power.

e) Sonnet 98

Quatrain 1

*Line 4: That heavy Saturn laugh'd and leap'd with him.*

Heavy Saturn laughed and leaped to show that Saturn, which during Shakespeare's period was thought to influence murky and depressed behavior in people, can let loose during the spring.

Quatrain 2

*Line 5: Yet nor the lays of birds nor the sweet smell*

Comparing "lays of birds" with a "sweet smell" can't make him feel excited to live the moment.

The birds and the sweet smells of different flowers did not make him feel more optimistic.

Quatrain 3

*Line 11: They were but sweet, but figures of delight,*

He stated they were but sweet. It is a metaphor because it directly compares if "they" and "sweet" were synonyms.

*Line 12: Drawn after you, you pattern of all those.*

He said that the character in the rhyme had all the patterns related to the verse and the previous situation. When he looks at the roses and lilies and the whole month of April and its birds, he can only see the beauty of his lost lover.

Couplet

*Line 13: Yet seem'd it winter still, and, you away,*

The last two lines are a rhyming couplet. In them, he tells the young man that spring never felt like anything more than winter because of their separation.

f) Sonnet 114

Quatrain 1

*Line 2: Drink up the monarch's plague, this flattery?*

Shakespeare explained that he felt he had drunk anything just by flattery, even if it was poison. He felt delusional about his mind, which received all the flattery as if he was a king who received praise from the people and his servants.

*Line 4: And that your love taught it his alchymy,*

Alchymy is the pseudoscientific forerunner of medieval chemistry, and it also means the way two individuals relate to each other. In these lines, he suggests that the mind controls what he sees and is prone to "flattering" or that the eye is the ruler of what he sees. This means that he has learned to translate everything he sees into a picture of his love.

Quatrain 2

*Line 5: To make of monsters and things indigest*

Shakespeare juxtaposes the situation in the rhyme according to its nature.

*Line 7: Creating every bad a perfect best,*

This line compares something really bad to being something good.

Quatrain 3

*Line 9: O, 'tis the first; 'tis flattery in my seeing,*

He said that this situation was his first experience with his seeing and recognizing flattery.

*Line 11: Mine eye well knows what with his gust is 'greeing,*

He believes what he has seen as certain.

Couplet

*Line 13: If it be poison'd, 'tis the lesser sin*

It equates a poisonous thing with a small problem. In this line, he said and reassured that if the cup provided contains poison, and even if he has been poisoned, he simply says it is a lesser sin.

*Line 14: That mine eye loves it and doth first begin.*

He matched his nature and attitude of him. He said that even though he had been poisoned by something meant in this sonnet, he still believed that his heart and love had indeed been considered, indicated by the words "That mine eye loves it," he did not doubt anything would happen to him because he started it.

### **3. The analysis of figurative language (simile) in selected sonnet by William Shakespeare:**

a) Sonnet 19

Quatrain 2

*Line 5: Make glad and sorry seasons as thou fleet'st,*

When passing the time, the glad and sorry season is used as our fleet. Characterized by the presence of "as" in the sentence.

## b) Sonnet 29

## Quatrain 2

*Line 5: Wishing me like to one more rich in hope,*

This line consists of a simile because it compares its state or life condition and other objects using the word "like".

*Line 6: Featured like him, like him with friends possess'd,*

This line consists of a simile because it compares its state or life condition and other objects using the word "like".

## Quatrain 3

*Line 11: Like to the lark at break of day arising*

In the eleventh line of the poem, he compares his changing mental state to the lark's morning songs by using the phrase "Like to the lark".

## c) Sonnet 55

There is no simile in this sonnet.

## d) Sonnet 94

## Quatrain 1

*Line 3: Who, moving others, are themselves as stone,*

There is a simile for comparing a group using the word "as" in "themselves as stone".

## e) Sonnet 98

## Couplet

*Line 14: As with your shadow, I with these did play.*

Comparing "I with these did play" with "as with your shadow".

The only thing he could do during their time apart is played with his lover's reflections or his shadow in the flowers of spring. He only said that he made the rhyme or played it when he was undergoing a period of separation from the character in question.

## f) Sonnet 114

## Quatrain 2

*Line 6: Such cherubins as your sweet self-resemble,*

This line is comparing angels or gods equated to sweet human personalities. Marked by the word "as" in the line.

*Line 8: As fast as objects to his beams assemble?*

This line compares things that can result from thinking to change something bad into something better as soon as an object is indicated by the word "as" in the line.

**CONCLUSION**

The scope of English literature is vast and will guide us to learn about the content, artistic characteristics, aesthetics, and authenticity of the text or writings English Literature. Not only that, we will face linguistic lessons in-depth and get to know foreign cultures. By studying this topic, we will have the opportunity to improve our analytical skills when understanding literary works, such as identifying the figurative language in the sonnet of William Shakespeare, especially in identifying sonnets' personification, metaphor, and simile. This study was made so it can be used to complement existing research on similar topics and can be helpful for further research. Figurative language is the use of words, phrases, symbols, and ideas to achieve the desired effect of meaning and is used to give a more beautiful and dramatic impression to every literary work, including this kind of poetry; sonnet. By conducting this study and analyzing the figurative language in the sonnet, we will be able to improve our literacy skills and expand our literary knowledge. Sonnets are a type of poetry popularized by William Shakespeare, and he wrote the most famous and essential sonnets in the English language. The Shakespearean sonnet is the simplest and the most flexible pattern of all sonnets.

This study aims to find out the analysis of figurative language (personification, metaphor, and simile) used in six selected sonnets by William Shakespeare and to find out what is the most dominant types of figurative language used in a selected sonnet by William Shakespeare. From the first statement, this study analyzed three types of figurative languages such as personification, metaphor, and simile. The results of data analysis show that This study has 80 data of figurative language in total. There are 27 personifications, 45 metaphors, and 8 similes contained in six selected sonnets by William Shakespeare. From a pie chart, the percentage of figurative language consisting of personification is 34%, metaphor 56%, and simile 10%. Then, the most dominant type of figurative language used in a selected sonnet by William Shakespeare is a metaphor. The following figurative language used the most is a personification, and the last is a simile.

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