

Research Article

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Michael Riffaterre's Semiotics on William Shakespeare's *A Madrigal* (A Semiotic Analysis on Poetry)

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Abstract

This study is entitled "Michael Riffaterre's Semiotics on William Shakespeare's *A Madrigal* (A Structural and Semiotics Criticism on Poetry)". The purpose of this study is to find out what aspects of Michael Riffaterre's semiotics are composed in William Shakespeare's *A Madrigal* poem. This study uses a qualitative descriptive method to describe the semiotic aspects, and library research to collect data. In order to achieve the objectivity of this study, the literary study approach used is structural and semiotic approach. The structural approach directs the description of aspects of the physical appearance and the semiotic approach limits the description of the semiotic aspects in William Shakespeare's *A Madrigal*. The results of the study show that there are four aspects and their sub-aspects found in William Shakespeare's *A Madrigal*. The first aspect is the result of Heuristic and Hermeneutic readings and there are three sub-aspects found, namely Syntax Extraction, Morphological Change, and Normative and Semantic Forms. The second aspect is Indirect Expression including three sub-aspects that are found, namely Shifting Meaning, Distorting Meaning, and Creating Meanings. The third aspect is Matrix, Variants and Models. The fourth aspect is Potential and Actual Hypogram.

Keywords: Semiotics; Michael Riffaterre; *Madrigal*

1. Introduction

Literature is a creative and artistic activity, if without being artistic values, literature would be just another kind of writing, along with scientific, work, and reports. Literature has three main genres; such as prose, drama, and poetry. Poetry might be defined as a kind of language which says more intensive than ordinary language does

Poetry as a literary work has special meanings (Wellek and Warren, 1984:15) Moreover, the study of poetry reveals a unity of meaning when examined using a semiotic approach. In the realm of literary science, it is concluded that poetry reveals many things about life. Although poetry is a poet's imagination, which is the result of his taste and soul, which cannot be separated from the observation, experience and study of life or other living things in the real world, and then, by the poet, is manifested in the world of fiction. Poetry describes various kinds of conflicts or problems faced by humans or other living things that live on this earth. All of that is repackaged by the poet in the form of a work of fiction that can be enjoyed by literary lovers. Good poetry teaches many things to the audience such as empathy, courage, kindness, and various other lessons about this life. Many things can be taken from a poem which from day to day continues to appear along with the emergence of new poets who also enliven the literary realm in the country and internationally (Perrine, 1974:553).

According to Michael Riffaterre (1978: 26), poetic text does not mean the same as prose text. In the study of poetic texts, "the meaning of words in relation to things, and the text is compared with the reality of reality". Poetry is a collection of words that have expressive emotions in the form of literary texts. The benefits of reading poetry for its readers include (1) Poetry has an indirect spiritual benefit live the reality of this life. This is in accordance with the essence of this poem which is related to life, such as the psychological condition of a reader after reading a poetic text. It can be said that reading and listening to poetry affects human life through their inner and psychological life, and (2) Poetry stimulates sensitivity to beauty and a sense of humanity. The challenge in the scientific realm of poetry literature study is that the level of validity of the interpretation of poetry is determined by the perspective or type of approach to the study of poetry which can produce multiple interpretations.

Poetry can be interpreted, discussed, analyzed, debated, even overturned by various methodologies and considered valid. Therefore, whatever is examined in a poetry text can be accepted as a result of scientific studies. Literary theorists say that the more various interpretations of a poem are, the better the quality of the poem. Poetry interpretations can conflict with one another because poetry is essentially an imaginative literary work that can be interpreted differently. In addition **to**, the nature of poetry is the result of creativity, so that poetry always conveys new and enlightening things. Poetry can also be fictional, which makes poetry construct its own reality, namely the reality of fiction. This means that the second reality created by the poet whose truth exists only in his thoughts and feelings, but the truth seems to exist and occurs in the reader's perception. Based on the nature of poetry literary works, it is not surprising, even natural that a poetry can be interpreted in various ways, even contradicting one another by readers, observers, and literary critics. The study question of this study is what aspects of Michael Riffaterre's semiotics are contained in William Shakespeare's poem *A Madrigal*. The purpose of this study is to describe the structural and semiotic aspects by Michael Riffaterre in the poetry.

This study focuses on structural and semiotic aspects and their sub-aspects, namely (1) Heuristic and Hermeneutic Reading, (2) Indirect Expressions, (3) Matrices,

Variants and Models, and (4) Hypograms in poetry. The important benefits of this study consist of theoretically, this study is to contribute to the development of literary science, especially the study of English literature on the application of structural and semiotics criticism in English poetry, and practically this study provides a practical understanding of the basis for connecting two discourses between Michael Riffaterre's semiotics and William Shakespeare's *A Madrigal*.

This study presents research in English poetry literature to find aspects of poetry based on structural and semiotics studies of Riffaterre's Semiotics of Poetry Theory. In conducting this study, data collection techniques were obtained from the two discourses as a data source and theoretical basis for finding answers to the problems of this study. The theoretical basis used is as follows.

Michael Riffaterre 's Semiotics

In the development of literature there are three scientific theories of Semiotics according to scholars, namely (1) Semiology according to Ferdinand de Saussure which can be used as an approach to literary studies in the linguistic aspect, (2) Semiotics by Charles Senders Pierre which can be used as an approach to literary studies in aspects philosophical, and (3) Semiotics by Michael Riffaterre. Semiotics according to Michael Riffaterre which can be used as an approach to literary studies in terms of aspects of language and literary principles (in Faruk, 2012: 139). The third type of semiotics focuses on (1) Heuristic and Hermeneutic Readings, (2) Indirect Expressions, (3) Matrices, Variants and Models, and (4) Hypograms.

According to Michael Riffaterre in his book entitled Semiotic of Poetry, he stated that there are four aspects that must be considered in understanding and interpreting poetry. Namely (1) Heuristic and Hermeneutic Readings, (2) Indirect Expressions, (3) Matrices, Variants and Models, and (4) Hypograms. (Riffaterre, 1978: 3) The important characteristic of poetry according to Riffaterre (in Faruk, 2012: 141) is that poetry inevitably expresses concepts and objects indirectly. This means that poetry conveys one thing for another. This is what distinguishes the use of type and meaning of language between figurative language and literal language. According to Michael Riffaterre, poetic text does not have the same meaning as prose text. Especially in the study of poetic texts, words are associated with something, and text is compared to the reality of reality because poetry is a collection of words that express a poet's emotions or ideas about something into a literary text (1978: 26).

Heuristic and Hermeneutic Reading of Poetry

In semiotic literary studies, the search for meaning in poetry can be done by reading heuristics and hermeneutics. Heuristic reading is a way of reading in the first-level semiotic system, which is a language-based way of reading poetry, seen from the normative system of language, while hermeneutic reading is a way of reading in the second-level semiotic system, which is a way of reading literary works based on literary conventions (Riffaterre, 1978: 5 –6)

Indirect Expression in Poetry

The characteristic of poetry, according to Michael Riffaterre, is that it expresses concepts and objects indirectly. This means that poetry says one thing with another meaning. This is what distinguishes poetic language from literal language. Poetry has a special way of conveying its meaning because the language of poetry is semiotic, full of signs that represent certain meanings, while literal language is mimetic, embracing reality or what it is. The expression of language that is semiotic in poetry is a poetic indirect expression that occurs because of a shift in meaning, destruction of meaning, and creation of meaning. Shifting meaning means the meaning that replaces or represents. This displacing meaning is caused by the use of comparative figurative language such as metaphor, metonymy, personification, simile, synecdoche, allegory, and others (1978: 2).

The destruction of meaning occurs in the form of figurative language use of contradictions such as ambiguity, contradiction, nonsense and so on. The creation of meaning in poetry means that everything in language convention is considered meaningless, but in forms such as symmetries, rhymes or semantic equivalents between homologs in a stanza. The meaning of creation is a classification of texts outside of linguistics. The meaning of creation occurs because of the arrangement of the text space, including: enjambment, typography, and homologue (Pradopo, 2008: 220).

Rhyme, Enjambment, Typography in Poetry

Rhymes are repetitions of similar sounding words occurring at the end of a line in a poem or song. Rhymes are tools that make use of repeating patterns that bring rhythm or musicality to poetry (<https://literarydevices.net/rhyme/>)

Enjambment, derived from the French word *enjambment*, means to step over, or cross your legs. In a poetic text, it means that there is a move from one line to another without a punctuation ending. It can be defined as a thought or feeling, it can be a phrase or a clause, in a line of poetry that doesn't end at a line break, but moves to the next line. In simple words, it is exercising the senses from one stanza or line to the next without major breaks or syntactic breaks (<https://literarydevices.net/enjambment/>)

Typography in poetry means the arrangement of relationships and the arrangement of lines. The function of typography is to get an attractive visual form and to reinforce the meaning or expression of the poet through the superiority of a word, phrase or sentence. In the context of visual formation, typography is an important part of

various art styles or in general, typography is a way of structuring and presenting text (<https://study.com/academy/lesson/what-is-typography-definition-term-examples.html>)

Matrix, Model, and Variant in Poetry

In literary theory, poetry is the development of a matrix into a model and transformed into a variant. In analyzing literary works such as poetry, the matrix is abstracted in the form of words, phrases, clauses, or sentences. A model is a word or sentence that represents a verse in a poem. The model can also be said as the actualization of the matrix. The form of the description of the model is listed on the variants contained in each line or verse. Matrices and models are variants of the same structure or in other words the translation form of the matrix is models and variants (Riffaterre in Salam, 2009: 7)

Hypogram of Poetry

Riffaterre argues that new literary works have full meaning in relation to or in conflict with other literary works. This is the principle of intertextuality emphasized by Riffaterre. The intertextual principle is the principle of the relationship between texts. Hypograms are manifested in pre-existing texts, both in the form of myths and other literary works. Hypogram types can be divided into two types, namely potential and actual hypograms. The potential hypogram is not in the text, but must be extracted from the text. A potential hypogram is a matrix, it can be a single word, phrase, or sentence. Hypogram potential is manifested in all forms of application of linguistic meaning, either in the form of presumptions or descriptive systems or conventional association groups. Meanwhile, the actual hypogram can be text, words, sentences, proverbs, or the entire original text. (Riffaterre, 1978: 23).

According to Kristeva (in Pradopo, 2003: 155), a literary work can be read in relation to other texts. also states that the background of literary works can include society, historical events, nature and life. One thing that literary researchers should observe is that intertextuality is not at all based on a poet's explicit intentions; even a poet is often not aware of what is the background of his work (in Teeuw, 1983: 65). In order to provide a more perfect meaning, literary works need to be harmonized with other literary works that are the background.

2. Methods

The research design in this study is a qualitative descriptive design, according to Suryana (2010: 2014) qualitative descriptive research is focused on making systematic and accurate descriptions based on facts about certain objects. By using this design, this study aims to find the facts described based on the semiotic design of Riffaterre's Poetry as a critical approach in William Shakespeare's *A Madrigal* poem. The unit of analysis in this research is Heuristic and Hermeneutic Reading, Indirect Expression, Matrix, Variant and Model, and Hypogram in William Shakespeare's *A Madrigal* poem. Data sources were taken from material and formal data. Material data is the poem *A Madrigal* by

William Shakespeare as the data analyzed. A material object is something whose reality exists. Either it is seen directly by the eye or something that is not seen directly. What is visible to the eye can be examined, while what is invisible (metaphysical) can be seen from discussions and human thoughts. While the second is a formal object. Formal objects are the methods used to know the knowledge itself, or the perspectives that a person uses to understand and know material objects (Surajiyo, (2009: 5) In short, if the material object is something that is learned while the formal object is the method used to know something. The material objects in literary studies include the literary work itself, which can be in the form of novels, play texts, poetry, short stories, ancient texts, to all fiction essays. And formal objects include the study of basic theories related to with various sciences; such as sociology, psychology, semiotics, anthropology, philology, economics, stylistics, aesthetics, communication, to contemporary contemporary literary criticism. facts that are investigated, viewed, highlighted, or debated by disciplines Secondary data is a reference d From Riffaterre's *Theory of Semiotics*, as the formal object of this research, was obtained from the website and textbooks of previous studies related to the unit of analysis.

In data collection, this study requires materials to highlight research by looking for data from various references related to the object of research. Library research is a data collection technique in this study, and is an activity to find and analyze references. Literature review looks for and collects all necessary and important references, information and ideas from sources related to the material aspects under study to support ideas in research writing (Nazir, 1999: 111)

There are two techniques for analyzing data. First, a structural approach is used to analyze aspects in describing the physical appearance of William Shakespeare's A Madrigal. Second, the semiotic approach is used to analyze the semiotic aspects as well as the sub-aspects of the Semiotic Riffaterre in William Shakespeare's A Madrigal.

In conducting this research, the steps taken were as follows: (1) Reading poetry carefully by reading heuristics to determine the aspects of poetry based on linguistic principles, in terms of the normative system of language in William Shakespeare's A Madrigal poem, (2) Exploring the meaning of poetry based on literary conventions in William Shakespeare's poetry A Madrigal through hermeneutic reading to find out the aspects of poetry based on literary principles, from the point of view of the poetic tools in William Shakespeare's A Madrigal, (3) Finding its aspects and sub-aspects in the work of A Madrigal's poetry William Shakespeare, and (4) describe the results of this study.

3. Results and Discussion

This heading describes the findings of aspects in William Shakespeare's A Madrigal poem based on the Riffaterre's Semiotics in which there are four aspects and sub-aspects which are described as follows; (1) Heuristic and Hermeneutic Readings, (2) Indirect Expressions, (3) Matrices, Variants and Models, and (4) Hypograms.

CRABBED Age and Youth	1
Cannot live together:	2
Youth is full of pleasance,	3
Age is full of care;	4
Youth like summer morn,	5
Age like winter weather,	6
Youth like summer brave,	7
Age like winter bare;	8
Youth is full of sport,	9
Age's breath is short,	10
Youth is nimble, Age is lame;	11
Youth is hot and bold,	12
Age is weak and cold,	13
Youth is wild, and Age is tame:—	14
Age, I do abhor thee;	15
Youth, I do adore thee:	16
O! my Love, my Love is young!	17
Age, I do defy thee—	18
O sweet shepherd, hie thee,	19
For methinks thou stay'st too long.	20

Figure 1 The Original of William Shakespeare's *A Madrigal*
Palgrave, Francis T. 1875 ed. (1824–1897). "Great Books Online: The Golden
Treasury". Bartleby.com: <https://www.bartleby.com/106/6.html>

1. Heuristic and Hermeneutic Reading of William Shakespeare's *A Madrigal*

Heuristic reading is reading according to linguistic aspect, such as syntax, morphological, normative and semantic. William Shakespeare's *A Madrigal* is read linearly, according to the structure of language as a first-class semiotic sign system. To explain the meaning of language in a way that the sentence structure is reversed like the structure of normative language, it is given additional conjunctions such as in brackets, then the word is returned to its morphological normative form. Words and synonyms are inserted in the sentence so that the meaning of the poem is clearly understood, such as the following text.

a. Syntactical Extraction of William Shakespeare's *A Madrigal*

The syntactical extraction is composed by arranging of words and phrases to create well-formed clauses, as follows.

Crabbed (crabby) Age (old age) and Youth (young age) cannot live together: Youth is full of
pleasance, (and) Age is full of care; Youth (is) like summer morn(ing), Age (is) like winter weather;
Youth (is) like summer brave, Age (is) like winter bare: Youth is full of weak and cold, Youth is
wild, and Age is tame: - Age, I do abhor (hate) thee (you); Youth, I do adore thee (you); O! my
Love, my Love is young! Age, I do defy (resist) thee (you)- O sweet shepherd, hie (hasten) thee
(you), for me (I) thinks thou (you) stay'st (stays) too long.

Figure 2 The Syntactical Extraction of William Shakespeare's *A Madrigal*

From the syntactical extraction above, the poem of William Shakespeare's *A Madrigal* can be categorized into 22 (twenty-two) clauses, consisting of indicated 22 subjects (twenty-two) and 22 (twenty-two) predicates, as follows.

No	Clauses	Elements
1	Crabbed Age and Youth cannot live together.	S:Crabbed Age and Youth, V:cannot live
2	Youth is full of pleasance.	S:Youth, V:is
3	Age is full of care.	S:Age, V:is
4	Youth like summer morn.	S:Youth, V:(is)
5	Age like winter weather.	S:Age, V:(is)
6	Youth like summer brave.	S: Youth, V:(is)
7	Age like winter bare.	S:Age, V:(is)
8	Youth is full of sports.	S:Youth, V:(is)
9	Age's breath is short.	S:Age's Breath, V:is
10	Youth is nimble.	S:Youth, V:is
11	Age is lame.	S:Age, V:is
12	Youth is hot and bold.	S:Youth V:is
13	Age is weak and cold.	S:Age, V:is
14	Youth is wild.	S:Youth, V:is
15	Age is tame.	S:Age, V:is
16	Age, I do abhor thee.	S:I, V:do abhor
17	Youth, I do adore thee.	S:I, V:do adore
18	O! my Love, my Love is young!	S:My love V:is
19	Age, I do defy thee.	S:I, V:do defy
20	O sweet shepherd, hie thee.	S:[Thou], V:hie
21	For methinks	S:me {I}, V:thinks
22	Thou stay'st too long.	S:Thou {You} V:stays

S: Subject, V: Verb, (...): omitted, [...]: omitted inverted, {...}: substituted

Figure 3 The Subject and Predicate in William Shakespeare's *A Madrigal*

From the syntactical extraction process from the lines into clauses by identifying Subject and Predicate above, it can be found 7 (seven) verbal sentences and 15 (fifteen) nominal sentences. The verbal sentence is a sentence whose predicate is a verb, and its verb expresses the action. While nominal sentence is a sentence whose predicate is not a verb but a "be" plus noun, adjective, numeral, pronoun or adverb, and its verb expresses the state. The kind of predicates can be seen as follows (see the **bold** words).

Line	Sentences	Types	Predicates
1-2	Crabbed Age and Youth cannot live together.	Verbal	Verb
3	Youth is full of pleasance.	Nominal	Noun
4	Age is full of care.	Nominal	Noun
5	Youth (is) like summer morn.	Nominal	Noun
6	Age (is) like winter weather.	Nominal	Noun
7	Youth (is) like summer brave.	Nominal	Noun
8	Age (is) like winter bare.	Nominal	Noun
9	Youth is full of sports.	Nominal	Noun
10	Age's breath is short.	Nominal	Adjective
11	Youth is nimble.	Nominal	Adjective
12	Age is lame.	Nominal	Adjective
13	Youth is hot and bold.	Nominal	Adjective
14	Age is weak and cold.	Nominal	Adjective
15	Youth is wild.	Nominal	Adjective
16	Age is tame.	Nominal	Adjective
17	Age, I do abhor thee.	Verbal	Verb
18	Youth, I do adore thee.	Verbal	Verb
19	O! my Love, my Love is young!	Nominal	Adjective
20	Age, I do defy thee.	Verbal	Verb
21	O sweet shepherd, hie thee (hasten you).	Verbal	Verb
22	For me (I) thinks	Verbal	Verb
	Thou stay'st (stays) too long.	Verbal	Verb

Figure 4 The Verbal and Nominal Sentences in William Shakespeare's *A Madrigal*

b. Morphological Changes of William Shakespeare's *A Madrigal*

The morphological changes are conducted by searching the forms of words, in particular and by adapting the words in lines, from Medieval English to Modern one in

William Shakespeare's *A Madrigal*. The modern English version of the poem can be seen as follows.

Excerpt1

Age, I do **abhor thee**; 15
 Youth, I do adore **thee**: 16
 O! my Love, my Love is young! 17
 Age, I do **defy thee**— 18
 O sweet shepherd, **hie thee**, 19
 For **methinks thou stay'st** too long. 20

Based on the process of adapting outcomes; from medieval to modern English, it can be found 10 (ten) morphological changes of the words and their meaning and class by using tool online-dictionary taken from <https://www.merriam-webster.com/dictionary/>, namely:

No	Line	Medieval English Words	Modern English Words
1	15	Abhor- transitive verb; to regard with extreme repugnance : to feel hatred or loathing for	Hate- transitive verb; to feel extreme enmity toward : to regard with active hostility
2	15	Thee- archaic objective case of thou; used especially in ecclesiastical or literary language	You-object pronoun; the one or ones being addressed; used as the pronoun of the second person singular or plural in any grammatical relation
3	16	Thee- archaic objective case of thou; used especially in ecclesiastical or literary language	You-object pronoun; the one or ones being addressed; used as the pronoun of the second person singular or plural in any grammatical relation
4	18	Defy- archaic transitive verb; to challenge to combat	Resist- transitive verb; to exert oneself so as to counteract or defeat
5	18	Thee- archaic objective case of thou; used especially in ecclesiastical or literary language	You-object pronoun; the one or ones being addressed; used as the pronoun of the second person singular or plural in any grammatical relation
6	19	Hie- transitive verb; to cause (oneself) to go quickly	Hasten- transitive verb; to encourage to move or act quickly; to urge on
7	19	Thee- archaic objective case of thou; used especially in ecclesiastical or literary language	You-object pronoun; the one or ones being addressed; used as the pronoun of the second person singular or plural in any grammatical relation
8	20	Me- pronoun; Middle English, from Old English <i>mē</i>	I-subject pronoun; the one who is speaking or writing
9	20	thou- archaic subjective case of thee; the one ;used especially in ecclesiastical or literary language	You-subject pronoun; the one or ones being addressed; used as the pronoun of the second person singular or plural in any grammatical relation
10	20	Stay'st- the word isn't in the dictionary, a spelling suggestion is stays or say's	Stay- transitive verb; to secure upright with as if with stays

Figure 5 The Morphological Changes in William Shakespeare's *A Madrigal*

The morphological changes in William Shakespeare's *A Madrigal* are (1) 'abhor' to 'hate', (2) three 'thee' to 'you', (3) 'defy' to 'resist', (4) 'hie' to 'hasten', (5) 'me' to 'I', (6) 'thou' to 'you', and (7) 'stay'st' to 'stay'

c. Normative and Semantic Form of William Shakespeare’s *A Madrigal*

The normative and semantic forms are conducted by relating to or deriving from a standard or modern version to meaning in language, as follows.

Line	Modern (Standard) English Version
	A Madrigal
1	Crabbed Age and Youth Cannot live together: Youth is full of pleasance, Age is full of care;
5	Youth like summer morn, Age like winter weather; Youth like summer brave, Age like winter bare: Youth is full of sports, Age's breath is short,
10	Youth is nimble, Age is lame: Youth is hot and bold, Age is weak and cold, Youth is wild, and Age is tame:-
15	Age, I do hate you; Youth, I do adore you; O! my Love, my love is young Age, I do resist you- O sweet shepherd, hasten you, 20 For I think you stay too long.

Figure 6 The Modern (Standard) English Version of William Shakespeare’s *A Madrigal*

Hermeneutics is a reading by giving interpretation. This reading is as the second level semiotic sign system, which is a reading based on literature conventions. Principally, William Shakespeare’s *A Madrigal* can be appreciated not only the linguistic meaning, but also the meaning of literature. In this kind of reading, the poem is interpreted the meaning on poetic devices. The poetic devices which are described are such as speaker, tone, and mood.

d. Speaker in William Shakespeare’s *A Madrigal*

The speaker in a poem can be seen as the person delivering the poem or who is speaking. The speaker can be called as a Persona or Voice based on the literary devices. The speaker in William Shakespeare’s *A Madrigal* is a singular person who is represented as subjective singular personal pronoun I, indicated in line 15, 16, and 18 and singular possessive personal pronoun ‘my’ in line 17.

Excerpt2

Age, I do abhor thee;	15
Youth, I do adore thee:	16
O! my Love, my Love is young!	17
Age, I do defy thee—	18

e. Tone in William Shakespeare’s *A Madrigal*

The tone based on literary device is the implied poet’s perspective or attitude towards the subject of the poem, what is talked about. The subject in William Shakespeare’s *A Madrigal* is a comparative portrait between two conditions, between ‘Age’ and ‘Youth’ and shows pictures of the condition of old and young people who are opposite in character from each other and can never be together (the characteristics of them cannot

be the same). From the following quoted lines 15 to 18, the poet's perspective is 'Like and Dislike'. The poet likes 'Youth' and hates 'Age'.

Excerpt3

Age, I do abhor thee;	15
Youth, I do adore thee:	16
O! my Love, my Love is young!	17
Age, I do defy thee—	18

Another tone can be seen from line 1 to 2, which is 'Critical'. The critics are comparing between 'Happiness of Youth and Sadness of Age'. The lines show that phrase 'be together' impliedly means 'being linked or matched' be

Excerpt4

CRABBED Age and Youth	1
Cannot live together:	2

f. Mood in William Shakespeare's *A Madrigal*

The mood, based on literary devices, can be called as atmosphere which the readers' emotional impacts after reading the poetry. It is a prevailing feeling that is created in a story of poem. From the subject in William Shakespeare's *A Madrigal* that is a comparative portrait between two conditions, 'Age' and 'Youth'. It can be interpreted that the speaker likes more the latter condition than the former.

Excerpt5

Age, I do abhor thee;	15
Youth, I do adore thee:	16
O! my Love, my Love is young!	17
Age, I do defy thee—	18

From the quoted lines above, it can be concluded that the mood in William Shakespeare's *A Madrigal* is Happiness of being young and Disappointment of being old. This is reflected in the lines 15 to 18 is that the speaker is an old shepherd who is lamenting his age. He is an old person but he hates his old age and loves his young age.

2. Indirect Expression in William Shakespeare's *A Madrigal*

The indirect expression in William Shakespeare's *A Madrigal* means that is no words used on a poem describes directly. The use of words has meanings conveyed by implying. Riffatterre's semiotics pointed out that poetry from time to time always changes and develops but there is one thing that has not changed, namely 'an indirect expression'. This indirect expression is caused by three things, namely (a) displacing meaning, (b) distorting meaning, (c) and creating meaning. The followings are the indicators that William Shakespeare's *A Madrigal* is the indirect expression of its poet by the way using figures of speech.

a. Displacing Meanings in William Shakespeare's *A Madrigal*

Displacing meaning is a change in meaning of the words in a poem that do not use the actual meaning. The displacing meanings in William Shakespeare's *A Madrigal* use comparative figurative languages.

1) Metaphor in William Shakespeare's *A Madrigal*

Based on the literary devices, metaphor is a figure of speech referring to a meaning or identity ascribed to one subject by way of another. In using a metaphor, one subject is implied to be another in order to draw a comparison between their similarities or shared traits. It can be found as stating one thing to something else. The metaphors used in William Shakespeare's *A Madrigal*, are four things shared trait to another those are namely (1) the word 'youth' is shared trait to 'full of pleasance, full of sports, nimble, hot, bold, and wild'; (2) the word 'age' to 'full of care, lame, weak, cold, and tame; (3) the word 'age's breath' to 'short'; and (4) the word 'my love' to 'young'. The subjects, 'Age' and 'Youth', are metaphorically expressed in the following lines.

Excerpt5

Youth is full of pleasance,	3
Age is full of care;	4
Youth is full of sport,	9
Age's breath is short,	10
Youth is nimble, Age is lame;	11
Youth is hot and bold,	12
Age is weak and cold,	13
Youth is wild, and Age is tame:—	14

2) Metonymy in William Shakespeare's *A Madrigal*

Based on the literary devices, metonymy is a figure of speech referring to the practice of not using the formal word for an object or subject and instead referring to it by using another word that is intricately linked to the formal word. It is the practice of substituting the main words with words closely linked to. The tool to find the substitution of 'Age' and 'Youth' is online-dictionary and thesaurus websites. The following table is the list of the metonymies and their meaning used in William Shakespeare's *A Madrigal*.

Informal words	Another Formal Words	Substitute Words
1) full of pleasance	1) A feeling of great enthusiasm and eagerness.	1) excitement, joy, fun, pleasure, exhilaration, elation.
2) full of care	2) The condition or quality of being sad.	2) sadness, grief, sorrow, dumps, distress, misery.
3) summer	3) The warmest season of the year, in the northern hemisphere from June to August and in the southern hemisphere from December to February.	3) summertime.
4) morn	4) The period of time between midnight and noon, especially from sunrise to noon.	4) morning, morn, morrow, dawn, morning, daybreak, aurora, day spring
5) winter weather	5) The coldest season of the year, in the northern hemisphere from December to February and in the southern hemisphere from June to August.	5) winter, wintertime, winter tide
6) brave	6) Ready to face and endure danger or pain; showing courage.	6) bold, brave, daring, courageous, audacious, valiant
7) bare	7) Uncover (a part of the body or other thing) and expose it to view.	7) open, disclose, expose, clear, uncover, bare.
8) full of sports	8) Activities involving physical exertion and skill in which an individual or team competes against another or others for entertainment.	8) sportive, sport, athletics, physical exercise.
9) short	9) Measuring a small distance from end to end.	9) low, terse, curt, concise, lapidary.
10) nimble	10) Quick and light in movement or action	10) agile, mobile, adroit, spry, active.
11) lame	11) Unable to walk normally because of an injury or illness affecting the leg or foot.	11) poor, faint, feeble, frail.
12) hot	12) Having a high degree of heat or a high temperature.	12) thermal, warm, burning, scalding, feverish.
13) bold	13) Showing an ability to take	13) brave, daring.
14) weak	risks; confident and courageous. 14) Lacking the power to perform physically demanding tasks; lacking physical strength and energy.	courageous, audacious, valiant. 14) poor, faint, feeble, frail, soft.
15) cold	15) Low or relatively low temperature, especially when compared with the human body	15) cool, chilly, chill, icy, frigid.
16) wild	16) Living or growing in the natural environment; not domesticated or cultivated.	16) illegal, feral, savage, riotous, raw.
17) tame	17) not dangerous or frightened of people; domesticated	17) benign, docile, gentle.
18) young	18) Having lived or existed for only a short time.	18) light, early, junior, pale, juvenile.

Figure 7 The Metonymy in William Shakespeare's *A Madrigal*

3) Simile in William Shakespeare's *A Madrigal*

Simile is one of the most commonly used literary devices; referring to the practice of drawing parallels or comparisons between two unrelated and dissimilar things; people, beings, places and concepts. Similes are marked by the use of the words 'as' or 'such as' or 'like'. The similes in William Shakespeare's *A Madrigal* can be seen in line 5 to 8; those are 'Youth' is compared to 'summer morn' and 'summer brave'

likewise 'Age' to 'winter weather' and 'winter bare'.

Excerpt6

Youth like summer morn,	5
Age like winter weather,	6
Youth like summer brave,	7
Age like winter bare;	8

b. Distorting Meanings in William Shakespeare's *A Madrigal*

The distorting meaning means a deviation of meaning. It occurs in the form of figurative language use of contradictions such namely ambiguity and contradiction, but has meaning with context. The distorting meanings found in William Shakespeare's *A Madrigal*, as follows.

1) Ambiguity in William Shakespeare's *A Madrigal*

The ambiguity, based on literary devices, is a word, phrase, or statement which contains more than one meaning. In other words, it rises to many interpretations as a result; it leads to vagueness and confusion for its readers.

In line 19 and 20, when the speaker was talking to 'sweet shepherd', there is ambiguity; the first is that the speaker was talking to himself, calling himself as 'sweet shepherd', and asking himself to stop quickly talking about 'Age' and 'Youth'. Or the speaker was talking to another person, calling oneself as 'sweet shepherd', and asking oneself to stop quickly talking about 'Age' and 'Youth'

Excerpt7

O sweet shepherd, hie thee,	19
For methinks thou stay'st too long.	20

2) Contradiction in William Shakespeare's *A Madrigal*

The contradiction is a situation in opposition to one another. William Shakespeare's *A Madrigal* states something in reverse manner in order to make its readers think so that the readers' mind is focused on what is expressed in the poem. The contradictions are caused by either paradox or irony; these mean contrary to expectations of perceived opinion. The contradictions are found in the poem in line 3 to 16. There are 4 (four) contradictions found in William Shakespeare's *A Madrigal*; (1) the subjects: between 'Age versus Youth', (2) the tone: between 'Like of Youth versus Hate of Age', (3) the mood: between 'Happiness of being young and Disappointment of being old', and (4) the opposite characteristics: meaning delivering both positive and negative charge carriers between 'Age' and 'Youth'. The opposite is bipolar-contradictedly characterized; between 'full of pleasance' and 'full of care', between 'summer morn' and 'winter weather', between 'summer brave' and 'winter bare', between 'full of port' and 'short breath', between 'nimble' and 'lame', between 'hot and bold' and 'weak and cold', and between 'wild' and 'tame'.

Excerpt8

Youth is full of pleasance,	3
Age is full of care;	4
Youth like summer morn,	5
Age like winter weather,	6
Youth like summer brave,	7
Age like winter bare;	8
Youth is full of sport,	9
Age's breath is short,	10
Youth is nimble, Age is lame;	11
Youth is hot and bold,	12
Age is weak and cold,	13
Youth is wild, and Age is tame:—	14
Age, I do abhor thee;	15
Youth, I do adore thee:	16

c. **Creating Meanings in William Shakespeare's *A Madrigal***

Creating meanings occurs because of the presence of visual forms. The creating meanings in William Shakespeare's *A Madrigal* can be described from its physical appearance means the visible formation of a poem. It can be seen from the physical appearance on a page of William Shakespeare's *A Madrigal* such as typography, rhythm, rhyme, and enjambment.

1) **Typography of William Shakespeare's *A Madrigal***

The first physical appearance of the poem can be seen concretely from its typography. Typography in poetry is an array of lines, stanzas, sentences, phrases, words and sounds to produce a physical form that is capable of supporting content. Line is a group of words in every line in a stanza. Stanza is a division of lines having a fixed length and the number of lines varies in different kinds of stanzas. The typography of William Shakespeare's *A Madrigal* can be found that *A Madrigal* is a poem about love story. William Shakespeare's *A Madrigal* tells about love of youth, consisting of the amount of stanzas is 1, amount of words is 98, stanza length is 20 lines, amount of characters no spaces is 408, and amount of characters with spaces is 486. The amount of sentences can be seen from Syntactical Extraction of the poem (see Figure 2).

2) **Rhyme of William Shakespeare's *A Madrigal***

The concept of rhyme of the poem represents is the pattern of sound that comes at the end of each line in poetry. It is the structure of end words of a line that a poet needs to create when writing a poem. The second physical appearance of the poem can be seen concretely from its rhyming pattern. To find the rhyme of William Shakespeare's *A Madrigal*, the researcher uses tool "English Phonetic Spelling and IPA Phonetic Transcription", <https://easypronunciation.com/en/> in order to see the sound of every words used in the end of the line.

Line	Poem	Phonetic Transcription Spelling	Rhyme
1	Crabbed Age and Youth	/yʊθ / - [yooth]	A
2	Cannot live together:	/tə'gɛð ə / - [tuh-ge-th-er]	B
3	Youth is full of pleasance,	/ 'plez əns / - [plez-uh ns]	C
4	Age is full of care;	/ keər / - [kair]	D
5	Youth like summer morn,	/ mɔrn / - [mawrn]	E
6	Age like winter weather;	/ 'weð ə / - [weth-er]	B
7	Youth like summer brave,	/ breɪv / - [breyv]	F
8	Age like winter bare:	/ beər / - [bair]	D
9	Youth is full of sports,	/ spɔ:t / - [spawrts]	G
10	Age's breath is short,	/ ʃɔ:t / - [shawrt]	G
11	Youth is nimble, Age is lame:	/ leɪm / - [leym]	H
12	Youth is hot and bold,	/ boʊld / - [bohld]	I
13	Age is weak and cold,	/ koʊld / - [kohld]	I
14	Youth is wild, and Age is tame: -	/ teɪm / - [teym]	H
15	Age, I do abhor thee;	/ ði / - [th ee]	J
16	Youth, I do adore thee;	/ ði / - [th ee]	J
17	O! my Love, my Love is young!	/ yʊŋ / - [yuhng]	K
18	Age, I do defy thee-	/ ði / - [th ee]	J
19	O sweet shepherd, hie thee,	/ ði / - [th ee]	J
20	For methinks thou stay'st too long.	/ lɔŋ / - [lawng]	L

Figure 8 The Rhyming Pattern of William Shakespeare's *A Madrigal*

The rhyming pattern (see Figure 8) is **A-B-C-D-E-B-F-D-G-G-H-I-I-H-J-J-K-J-J-L**. From this pattern can be said that the rhyming pattern of this poem is unrhymed, because there no balance of the produced sounds at the end words of every line.

3) Rhythm of William Shakespeare's *A Madrigal*

The third physical appearance of the poem can be seen concretely from its rhythmic pattern. Rhythm is a literary device that demonstrates the stressed and unstressed syllables; stress (code (1)) or and unstressed (code (0)) ones in every line. Based on that concept, to find the rhythm of the poem is to find how many syllables and determine the foot formula. From the analysis, it can be described that the closest rhythmic pattern of the poem is pyrrhic dimeter. Pyrrhic dimeter means that the majority of foot quantities and metrical unit on this poem are dominantly applied on the poem (see Figure 9).

Syllable	Foot	Formula
Crabbed/ Age/ and/ Youth/	4 1111	pyrrhic1/ pyrrhic2
Can/ not/ live/ to/ geth/er/;	6 101010	trochee1/ trochee2/ trochee3
Youth/ is/ full/ of/ plea/sance/,	6 101010	trochee4/ trochee5/ trochee6
Age/ is/ full/ of/ care/;	5 10101	trochee7/ cretic1
Youth/ like/ sum/ mer/ morn/,	5 11101	trochee8/ cretic2
Age/ like/ wint/er/ weath/er/;	6 111010	pyrrhic3/ trochee9/ trochee10
Youth/ like/ sum/ mer/ brave/,	5 11101	pyrrhic4/ cretic3
Age/ like/ wint/er/ bare/;	5 11101	pyrrhic5/ cretic4
Youth/ is/ full/ of/ sports/,	5 10101	trochee11/cretic5
Age's/ breath/ is/ short/,	4 10101	trochee12/cretic6
Youth/ is/ nim/ ble/, Age/ is/ lame/:	7 1010101	trochee13/trochee14/cretic7
Youth/ is/ hot/ and/ bold/,	5 10111	cretic8/pyrrhic6
Age/ is/ weak/ and/ cold/,	5 10111	cretic/9pyrrhic7
Youth/ is/ wild/, and/ Age/ is/ tame/-	7 1011101	trochee15/pyrrhic8/cretic10
Age/, I/ do/ abh/or/ thee/;	6 111011	pyrrhic9/trochee16/pyrrhic10
Youth/, I/ do/ adore/ thee/;	6 111011	pyrrhic11/trochee17/pyrrhic12
O/! my/ Love/, my/ Love/ is/ young/!	7 1111101	pyrrhic13/pyrrhic14/cretic11
Age/, I/ do/ def/y/ thee/	6 111011	pyrrhic15/trochee18/pyrrhic16
O/ sweet/ sheph/erd/, hie/ thee/,	6 111011	pyrrhic17/trochee19/pyrrhic18
For/ me/thinks/ thou/ stay'st/ too/ long/.	7 1101111	pyrrhic19/bacchius1/pyrrhic20
Foot Formula: pyrrhic (unstressed-unstressed) iamb (unstressed-stressed) trochee (stressed-unstressed) spondee (unstressed-unstressed) tribrach (unstressed-unstressed-unstressed) dactyl (stressed-unstressed-unstressed) amphibrach (unstressed-stressed-unstressed) anapaest (unstressed-unstressed-stressed) bacchius (unstressed-stressed-stressed) antibacchius (stressed-stressed-unstressed) cretic (stressed-unstressed-stressed) molossus (stressed-stressed-stressed)		Foot Quantity: Pyrrhic 20 Trochee 19 Cretic 11 Bacchius 1

Figure 9 The Rhythmic Pattern of William Shakespeare's *A Madrigal*

3. Matrices, Variants and Models in William Shakespeare's *A Madrigal*

Poetry represents its poet's perspectives. In the process of creating it, the matrix becomes a model that is transformed into variants by a poet in the form of poetry. This matrix is in the form of one word, a combination of words, parts of simple sentences so that the matrices can be called as keywords because they refer to the words used on the poem. The matrices of William Shakespeare's *A Madrigal* can be such as 'age, youth, summer, winter, wild, tame, abhor, adore, or every single words in the poem on condition that of which have their opposite meaning can be the matrices (see the **bold** words).

Excerpt9

Crabbed **Age** and **Youth**

Cannot live together:

Youth is full of pleasance,

Age is full of care;

Youth like summer morn,

Age like winter weather,

Youth like summer brave,

Age like winter bare;

Youth is full of sport,

Age's breath is short,

Youth is nimble, Age is lame;

Youth is hot and bold,

Age is weak and cold,

Youth is wild, and Age is tame:—

Age, I do abhor thee;

Youth, I do adore thee:

O! my Love, my Love is **young!**

Age, I do defy thee—

O sweet shepherd, hie thee,

For methinks thou stay'st too long.

The matrices in William Shakespeare's *A Madrigal* particularly determine the contradictive meanings because they are opposite by a model which is usually figurative to compose words in a poem. The model can be seen from the figure of speech used in William Shakespeare's *A Madrigal* from displacing meanings (see excerpt5-6) and distorting meaning (see excerpt7-8) of the poem.

Understanding the concretization of poetry must be searched matrices. This means that the matrices are the keywords contained in the poetry text which become models in the words of poetry and transformed into variants. One of the variant can be found from the morphological changes (see Figure 5) and can be transformed it into any substitute words of metonymy (see Figure 7) of William Shakespeare's *A Madrigal*, for example taken from line (see the **bold** words)

Original	Variants	
	Modern (Standard Version) Variant1	Alternative another version Variant2
<p>A Madrigal</p> <p>CRABBED Age and Youth Cannot live together: Youth is full of pleasance, Age is full of care; Youth like summer morn, Age like winter weather; Youth like summer brave, Age like winter bare; Youth is full of sport, Age's breath is short, Youth is nimble, Age is lame; Youth is hot and bold, Age is weak and cold, Youth is wild, and Age is tame:— Age, I do abhor thee; Youth, I do adore thee: O! my Love, my Love is young! Age, I do defy thee— O sweet shepherd, hie thee, For methinks thou stay'st too long.</p>	<p>A Madrigal</p> <p>Crabbed Age and Youth Cannot live together: Youth is full of pleasance, Age is full of care; Youth like summer morn, Age like winter weather; Youth like summer brave, Age like winter bare; Youth is full of sports, Age's breath is short, Youth is nimble, Age is lame: Youth is hot and bold, Age is weak and cold, Youth is wild, and Age is tame - Age, I do hate you; Youth, I do adore you; O! my Love, my love is young Age, I do resist you- O sweet shepherd, hasten you, For I think you stay too long.</p>	<p>A Madrigal</p> <p>Crabbed Age and Youth Cannot live together: Youth is full of excitement, Age is full of grief; Youth like summertime, Age like winter tide; Youth like summer daring, Age like wintertime: Youth is full of energy, Age's breath is lack of energy, Youth is agile, Age is frail: Youth is burning and daring, Age is faint and frigid, Youth is savage, and Age is gentle - Age, I do hate you; Youth, I do adore you; O! my Love, my love is young Age, I do resist you- O sweet shepherd, hasten you, For I think you stay too long.</p>

Figure 10 The Variants of William Shakespeare's *A Madrigal*

4. Hypograms in William Shakespeare's *A Madrigal*

Another way to find out the meaning in poetry is by means of a hypogram. It is the way to see the meaning from the relationship between poetry in other literary texts. Poetry was created as an answer or response to previous literary work. Poetry is not present in a cultural vacuum and exists as a means of communication, which means it can be in the form of potentially responses from previous literary works. In other words, in creating poem, the poets did intentionally or not the law of intertextuality. It means that the text cannot be separated from the previous text which is the background of the creation of new texts. Finding the hypograms of William Shakespeare's *A Madrigal* can be traced from the other poetries before, around, or and after the period of William Shakespeare's *A Madrigal* written.

The potential hypogram is contained in the meaning of colloquial language such as presuppositions and descriptive systems, while the actual hypogram is in the form of texts, pre-existing discourse, so that it can be used as a reference or reference to a new text. Hypograms findings of William Shakespeare's *A Madrigal* will be described into two types, namely potential hypograms and actual hypograms. Potential hypograms are visible hypograms, contained in the language used in literary works, all forms of implications of the linguistic meaning, while the actual hypogram is a hypogram in the form of texts that have been presented previously.

Based on the table below, the potential hypograms of *A Madrigal* can be found as the visible hypograms, contained in the use of language among the poetries; William Shakespeare's *A Madrigal*, Charles Kingsley's *Young and Old*, Matthew Arnold's *Growing Old*, Samuel Taylor Coleridge's *Youth and Age*, in forms of matrix, subject, and figure of speech, as follows.

a. Matrices in William Shakespeare's *A Madrigal*

The matrices are keywords among the poetries. The matrices can be seen on the

tables below (see the **bold** words on table 10) namely the words; “age”, “young”, “old”, “youth”, “thou”, “thee”, “you”, and “breath”.

b. Subject (what the poetry tells about) in William Shakespeare’s *A Madrigal*

The subject of the 4 (four) poems tells about the young and old. The synopsis is the following, (1) William Shakespeare’s *A Madrigal* is a comparative portrait between two conditions, between ‘Age’ and ‘Youth’ and shows pictures of the condition of old and young people who are opposite in character from each other and can never be together, the characteristics of them cannot be the same, (2) Charles Kingsley’s *Youth and Old* is about the dissimilarities of youth and old age. There is a certain sentimental connotation to be further explored, of course, but the basis of the poem is rooted in the differences, (3) Matthew Arnold’s *Growing Old* treats the subject of ageing. A view of growing old is a rather bleak one, equating the ageing process with a loss of any remembrance of having once been young, and a gradual dissipation of all feeling. Growing old means *feeling* old, to the extent that we can no longer recall what it was to be young. Whereas this poem about ageing, curses the fact that his body is weak but his spirit and desire is still willing, it showed advancing age as a total erosion of one’s youth, including our memories of what that youth *felt* like, and (4) Samuel Taylor Coleridge’s *Youth and Age* makes a contrast between youth and old age. For the young it is difficult to imagine old age and the sense of loss. Coleridge’s imaginative power captures not only the joy of youth but also the helplessness of old age. The poet imagines that he has become old. He looks back. He remembers that in his youth, he had all the blessings one can wish for. He was strong and active. He could climb a high peak as easily as he could run on a sandy beach. He had friends who stood by in him. His heart was full of love and joy and liberty.

c. Figurative languages in William Shakespeare’s *A Madrigal*

Figurative languages used in among the poems. The figurative language can be seen on the figure below (see the underlined words on Figure 11) namely metaphor coded by number 1, simile coded by number 2, and metonymy coded by number 3.

The actual hypograms of William Shakespeare’s *A Madrigal* can be traced among the poems before the period of William Shakespeare’s *A Madrigal* historically published namely Samuel Taylor Coleridge’s *Youth and Age* written in 1834, Matthew Arnold’s *Growing Old* written in 1867, and Charles Kingsley’s *Youth and Old* written in 1884.

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A Madrigal (1909) By William Shakespeare	Young and Old (1884) By Charles Kingsley
<p>Crabbed Age and Youth Cannot live together: Youth is full of <u>pleasance</u>,(1)/(3) Age is full of <u>care</u>;(1)/(3) Youth like <u>summer morn</u>,(2)/(3) Age like <u>winter weather</u>;(2)/(3) Youth like <u>summer brave</u>,(2) Age like <u>winter bare</u>(2)/(3) Youth is full of <u>sports</u>,(2)/(3) Age's breath is <u>short</u>,(1) Youth is nimble, Age is lame;(1) Youth is hot and <u>bold</u>,(1) Age is weak and <u>cold</u>,(1) Youth is <u>wild</u>, and Age is <u>tame</u>:- (1) Age, I do abhor thee; Youth, I do adore thee; O! my Love, my Love is young! Age, I do defy thee- O sweet shepherd, hie thee, For methinks Thou stay'st too long.</p> <p>https://www.bartleby.com/106/6.html</p>	<p>When <u>all the world is young</u>, lad,(1) And all the trees are green; And every goose a swan, lad, And every lass a queen; Then hey for boot and horse, lad, And round the world away; Young blood must have its course, lad, And every dog his day.</p> <p>When <u>all the world is old</u>, lad,(1) And all the trees are brown; And all the sport is stale, lad, And all the wheels run down; Creep home, and take your place there, The spent and maimed among: God grant you find one face there, You loved when all was young.</p> <p>https://apoemadayblog.blogspot.com</p>

Growing Old (1867) by Matthew Arnold	Youth and Age (1834) By Samuel Taylor Coleridge
<p>What is it to grow old? Is it to lose the glory of the form, The lustre of the eye? Is it for beauty to forgo her wreath? —Yes, but not this alone. Is it to feel our strength— Not our bloom only, but our strength—decay? Is it to feel each limb Grow stiffer, every function less exact, Each nerve more loosely strung? Yes, this, and more; but not Ah, 'tis not what in youth we dreamed 'twould be! 'Tis not to have our life <u>Mellowed and softened as with sunset glow</u> (2) A golden day's decline. 'Tis not to see the world As from a height, with rapt prophetic eyes, And heart profoundly stirred; And weep, and feel the fullness of the past, The years that are no more. It is to spend long days And not once feel that we were ever young; It is to add, immured In the hot prison of the present, month To month with weary pain. It is to suffer this, And feel but half, and feebly, what we feel. Deep in our hidden heart Festers the dull remembrance of a change, But no emotion—none. It is—last stage of all— When we are frozen up within, and quite The phantom of ourselves, To hear the world applaud the hollow ghost Which blamed the living man.</p>	<p>Verse, a breeze 'mid blossoms straying, Where Hope clung feeding like a bee;(2) Both were mine; Life went a-maying With Nature, Hope, and Poesy, When I was young When I was young? Ah, woeful when! Ah, for the change 'twixt now and then! This breathing house not built with hands, This body that does me grievous wrong, O'er airy cliffs and glittering sands How lightly then it flash'd along! Like those trim skiffs, unknown of yore, On winding lakes and rivers wide, That ask no aid of sail or oar, That fear no spite of wind or tide, Nought cared this body for wind or weather When Youth and I lived in it together.</p> <p><u>Flowers are lovely, Love is flower-like</u>;(2) <u>Friendship is a sheltering tree</u>;(1),(3) <u>O the joys that came down shower-like</u> <u>Of Friendship, Love, and Liberty</u>;(1) Ere I was old! Ere I was old? Ah, woeful ere! Which tells me Youth's no longer here, O youth! for years so many and sweet 'Tis known that thou and I were one, 'I'll think it but a fond conceit (It cannot be) that thou art gone. Thy vesper-bell hath not yet toll'd, And thou wert aye a masquer bold: What strange disguise hast now put on To make believe that thou are gone? I see these locks in silvery slips, This drooping gait, this alter'd size; But Spring-tide blossoms on thy lips, And tears take sunshine from thine eyes! Life is but thought: so think I will That Youth and I are house-mates still.</p> <p>Dew-drops are the gems of Morning, But the tears of mournful Eve; Where no hope is, life's a warning That only serves to make us grieve When we are old: That only serves to make us grieve With oft and tedious taking leave: Like some poor nigh-related guest, That may not rudely be dismiss'd, Yet hath outstay'd his welcome-while And tells the jest without the smile.</p> <p>https://readytogoebbooks.com/YA-SC81.htm</p>

Note: (1) Metaphor, (2) Simile, (3) Metonymy

Figure 11 The Hypograms of William Shakespeare's *A Madrigal*

5. Conclusions

The results of this study of William Shakespeare's *A Madrigal*, the following conclusions can be drawn, as follows.

From the heuristic reading, the findings are syntactical extraction, morphological changes, and Normative and Semantic form. It shows that the syntactical extraction can be categorized into 22 (twenty-two) clauses, consisting of indicated 22 subjects (twenty-two) and 22 (twenty-two) predicates. In morphological changes the researcher found 10 (ten) the morphological changes, and the researcher found the normative and semantic form can be conducted by deriving from medieval to standard or modern to meaning in language.

From the hermeneutic reading, the findings are the speaker, tone, mood, and subject. The speaker is singular person pronoun, the tone is 'Like and Dislike'. The poet

likes 'Youth' and hates 'Age', the mood is Happiness of being young and Disappointment of being old.

From the indirect expression, the findings are displacing meaning, distorting meaning, and creating meaning. The displacing meaning are metaphor, metonymy, and simile, the distorting meaning are ambiguity and contradiction, the creating meaning are typography, rhyming pattern, and rhythmic pattern.

From the matrix, variant, and model, the findings of matrices are such as "age and youth", "summer and winter", "wild and tame", "abhor and adore", or every single words in the poem on condition that of which have their opposite meaning, the variants are morphological changes, and the models are the used figure of speech.

From the hypograms, the findings are potential and actual hypograms. The potential hypograms can be found the matrices, subject and the figurative language from displacing and distorting meanings of the poem, while the actual hypograms are can be seen found from the poetries before the period of William Shakespeare's *A Madrigal* historically published namely Samuel Taylor Coleridge's *Youth and Age* written in 1834, Matthew Arnold's *Growing Old* written in 1867, and Charles Kingsley's *Youth and Old* written in 1884.

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