CHAPTER 4

FINDINGS AND DISCUSSIONS

This chapter presents the finding based on the questions. It shows the kinds of oxymora by Romeo and Juliet characters. The first is to answer kinds of oxymora that been used by both main characters. The second is to answer the means of oxymora by Romeo and Juliet characters.

4.1 The Findings

The data are classified and categorized by grammatical and semantics perspective to be collected as the data sources of this research with research table.

4.1.1 Kinds of Oxymora by Romeo and Juliet Characters

After reading the data from "Romeo and Juliet" plays script, the researcher focused in Romeo and Juliet characters oxymoron only in certain act and scene. These findings, the researcher used grammatical perspective from China to classified and categorize the oxymoron in phrase levels of syntactic class. This research had a clue for to be known about different type oxymoron used by Romeo and Juliet in a play that wants to analyze and the researcher would use a research table for classified and categorized the oxymoron that been founded. So, the reader not confused to read this research.

4.1.2 Act 1, Scene 1-5

The researcher classified and categorize oxymoron based on phrase levels and the words which are used together within a phrase can either be of different syntactic class in a research table as below;

The Phrase Level and Syntactic Class	The Oxymora
1. Adverb + Adjective	
2. Adverb + Verb	
3. Verb + Adverb	
4. Adjective + Noun	Romeo: Why, then, O **brawling love**, O **loving hate** Romeo: O **heavy lightness**, **serious vanity**, Romeo: , **bright smoke**, **cold fire**, **sick health**, Romeo: **Still-waking sleep** that is not what it is! Romeo: Being but **heavy**, I will bear the **light** Romeo: This holy shrine, the **gentle sin** is this:
5. Adjective + Adjective	Romeo: **Misshapen** chaos of **well-**

	seeming forms,
	Romeo: O, she is **rich** in beauty, only **poor**
	Romeo: And, touching hers, make **blessèd** my **rude** hand
	Romeo: To **smooth** that **rough** touch with a tender kiss
6. Noun + Noun	Romeo: Here's much to do with **hate**, but more with **love**
	Romeo: **Feather** of **lead**,
	Romeo: Ay, mine own **fortune** in my **misery**
	Juliet: My only **love** sprung from my only **hate**!
7. Subject + Predicate	
8. Subject + Predicative	Romeo: O **anything** of **nothing** first create!
	Romeo: A **choking gall** and a **preserving sweet**
	Romeo: To **merit bliss** by making me **despair**
	Juliet: **Too early seen unknown**, and **known too late**!

9. Subject + Object	Romeo: **Not having** that, which **having**, makes them short Romeo: This **love** feel I, that feel **no love** in this. Romeo: She **hath**, and in that sparing makes huge **waste**, Romeo: **Not mad**, but bound more than a **madman** is,
10. Predicate + Object Complement	Romeo: Should, **without eyes**, **see** pathways to his will! Romeo: What is it else? A **madness** most **discreet** Romeo: Do I **live dead**, that live to tell it now Romeo: I'll go along, **no such sight** to be **shown**, Romeo: Sin from my lips? O, **trespass sweetly** urged! Juliet: That I must **love** a **loathed** enemy.

In Act 1 above, the researcher founds 28 oxymora that being used by Romeo and Juliet in the drama, most of them come from Romeo than Juliet.

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4.1.3 Act 2, Scene 2-6

The Phrase Level and Syntactic Class	The Oxymora
1. Adverb + Adjective	
2. Adverb + Verb	
3. Verb + Adverb	
4. Adjective + Noun	
5. Adjective + Adjective	Juliet: Though news be **sad**, yet tell them **merrily**. Juliet: Is thy news **good**, or **bad**? Answer to that! Juliet: Let me be satisfied: is't **good** or **bad**? Juliet: Good night, good night! Parting is such **sweet sorrow**
6. Noun + Noun	
7. Subject + Predicate	
8. Subject + Predicative	
9. Subject + Object	Romeo: Arise, **fair sun**, and kill the **envious moon**, Juliet: How art thou **out of breath**, when thou **hast breath**

	Juliet: Then **love**-devouring **death** do what he dare.
10. Predicate + Object Complement	Romeo: She **speaks**, yet she **says nothing**. What of that? Romeo: That's by me **wounded**. Both our **remedies** Juliet: They are but **beggars** that can count their **worth**.

In act 2 above, the researcher founds less than the previous act, only 10 oxymora founded in this scene and most of them come from Juliet.

4.1.4 Act 3, Scene 1-5

The Phrase Level and Syntactic Class	The Oxymora
1. Adverb + Adjective	
2. Adverb + Verb	
3. Verb + Adverb	
4. Adjective + Noun	Juliet: **Beautiful tyrant**, Juliet: **Wolvish**-ravening **lamb**! Juliet: A **damnèd saint**, an **honorable villain**!

5. Adjective + Adjective	Romeo: More **light** and **light**, more **dark** and **dark** our woes!
6. Noun + Noun	Romeo: O, I am **Fortune's fool**! Juliet: Come, night. Come, Romeo. Come thou **day** in **night**. Juliet: **fiend angelical**! Juliet: **Dove**-feathered **raven**! Juliet: But I, a maid, die **maiden-widowed** Romeo: **Night's** candles are burnt out, and jocund **day** Juliet: But thankful even for **hate** that is meant **love**.
7. Subject + Predicate	Romeo: This **day's black** fate on more days doth depend:
8. Subject + Predicative	Juliet: Since **arm from arm** that voice doth us **affray**,
9. Subject + Object	Romeo: This but **begins** the woe others must **end**. Romeo: **Alive**, in triumph! And Mercutio **slain**! Juliet: O **serpent heart**, hid with a **flowering face**!

	Juliet: My husband **lives**, that Tybalt would have **slain**,
10. Predicate + Object Complement	Romeo: And in my temper **softened** valor's **steel**! Juliet: And learn me how to **lose** a **winning** match Romeo: I must be gone and **live**, or stay and **die**

In act 3 above, the researcher founds slightly more from the previous act, it is 19 oxymora and many of them come from Juliet than Romeo.

4.1.5 Act 4, Scene 1 and Act 5, scene 3

The Phrase Level and Syntactic Class	The Oxymora
1. **Adverb + Adjective**	
2. **Adverb + Verb**	
3. **Verb + Adverb**	
4. **Adjective + Noun**	
5. **Adjective + Adjective**	
6. **Noun + Noun**	Juliet: That is no **slander**, sir, which is a **truth**

7. **Subject + Predicate**	
8. **Subject + Predicative**	
9. **Subject + Object**	Romeo: **Good gentle youth**, tempt not **a desperate man**!
10. **Predicate + Object Complement**	

In Acts 4 and 5 above, the researcher confirm that in the last two acts in the drama just contains two oxymora by Romeo and Juliet characters.

4.2. Reveal the Means of Oxymora by Romeo and Juliet Characters

After the researcher found all the necessary data, the researcher wants to reveal for the data that been found by Romeo and Juliet in the certain act in drama script in semantics and rhetorical effect ways. Moreover, in semantics way to analyze by Shen was in the syntactic class like adjective+noun, noun+noun, etc. So, for the oxymora that form in phrase level like subject+predicate, subject+object, etc., will be taken to the next step of analysis in rhetorical effect of oxymoron by Chuanyu;

4.2.1   Act 1

As the Shen (2007) stated about direct and indirect oxymoron in semantically way, the indirect oxymoron, on the other hand, can be illustrated by examples such as whistling silence, sunny coldness and watery

dryness. Intuitively, the oxymora's two terms in each of these cases are not direct antonyms; whistle[ing] in not the direct opposite of silence, sun[ny] is not the direct opposite of coldness and water[y] is not the direct opposite of dryness. In order to define in a more precise way the indirect antonym relation in those cases, another type of sense relation, hyponymy, should be considered. Hyponymy is the relationship that obtains between specific and general lexical items, such that the former is included in the latter. For instance, whistle is a hyponym (or type) of sound, water is the hyponym of wet (since water is a member in the set of wet entities), sun is the hyponym of hot (sun is a member in the set of hot entities). Given the sense relation of hyponymy, the indirect oxymoron can be defined as an oxymoron in which one of the terms is not the direct antonym of the other but rather the hyponym of its antonym. In whistling silence, whistle[ing] represents the hyponym of sound, which is the antonym of the head noun of the oxymoron in question- silence.

In the act 1 the Adjective+Noun forms of oxymoron that comes from Romeo character which is **brawling love** represents the Romeo love feeling. The brawl was the hyponym of hate and hate actually antonym of love. However, because of Romeo not using word hates instead of brawl, so it is indirect oxymoron.

Next, **Loving hate** is direct oxymoron, because love was antonym of hate and no doubt about it. **Heavy lightness** is direct oxymoron too, because light was the antonym of heavy and it is applied to the next oxymoron which is serious vanity, vanity in this matter was like to derive something sense of emptiness,

worthless, etc. **Serious vanity** also directs oxymoron, because vanity is the direct antonym of serious. **Bright smoke** is an indirect oxymoron because bright was the hyponym of dim and dim should be the direct antonym of smoke, not bright.

Cold fire is the indirect too, because fire was the hyponym of hot here, and hot should be the direct antonym of cold**. Sick health** is the direct one because of the clearance of two antonymous words, sick is the direct opposite of health. **Still-waking sleep,** is direct oxymoron, because of the two opposite words, waking is directly opposite of sleep. Being but **heavy,** I will bear the **light, heavy** and **light** here absolutely a direct one, because the direct antonym of heavy is light**.** The **Gentle sin** is the indirect one, because the hyponym of sin here was cruel, cruel is suitable direct opposite of gentle.

In the forms of **Adjective+Adjective;** a **Misshapen** chaos of **well – seeming** forms are an oxymoron in which there are two adjectives, misshapen and well – seeming. Since these adjectives are antonymous to each other, the oxymoron is a direct one. Next, in *"O she is **rich** in beauty, only **poor"**,* **rich** and **poor** here certainly a direct one because rich is the direct opposite of poor.

*"And, touching hers, make **blessed** my **rude** hand"*, **blessed** my **rude** here is an indirect oxymoron, because rude is the hyponym of cursed, cursed is the direct antonym of blessed. "To **smooth** that **rough** touch with a tender kiss", **smooth** that **rough** is direct oxymoron, because smooth is a direct antonym of rough.

In the forms of **Noun+Noun** syntactic class, the oxymoron **Feather** of **lead**, is a phrase in which the words feather and lead are entirely different and have very diverse meanings. Although, combining those two words together makes it more likes an oxymoron, it is direct oxymoron. Feather and lead are polar opposites. *"Ay, mine own **fortune** in my **misery"**, **fortune** and **misery** here originally are direct antonym, so it makes a fortune and misery a direct oxymoron.

4.2.2 Act 2

In the act 2 in forms of **Adjective+Adjective**; *"Though news be **sad**, yet tell them **merrily"**; sad and merrily here is an indirect oxymoron because merrily is hyponym of happiness, which is a direct antonym of sad. *"Is thy news **good**, or **bad**? Answer to that!"* is direct oxymoron, because good is directly opposite of bad.

In a form of **Noun+Noun** syntactic class; *"Good night, good night! Parting is such **sweet sorrow"**, Semantically, the second term, sorrow is as an example of the "bitter entities" category; then bitter is the antonym of sweet. So, sweet sorrow is an indirect oxymoron.

4.2.3   Act 3

In the act 3 in forms of **Adjective+Noun**; **Beautiful tyrant** the statement that is spoken by Juliet when she knew if Romeo had slain her cousin Tybalt, the expression from Juliet when beautiful cannot stand with such a tyrant is absolutely

an indirect oxymoron. Tyrant itself was the hyponym of "ugly entities". Ugly is the direct antonym of beautiful.

*"**Wolvish**-ravening **lamb**!"* is consisting of two antithetical words such as wolf and lamb. Wolf related to something ugly and black, while lamb could be related to something innocence and white. So, wolf here could be considered as the direct antonym of lamb, it is absolutely a direct oxymoron.

Damnèd saint, is an indirect oxymoron, because **saint** is not likely to be referred to as **damned**, damned merely could be connected to a devil. The devil can be taken as the direct antonym of saint. Next, **honorable villain**; is another indirect oxymoron because villain cannot be honorable, because honorable will suitable for a noble or a hero, then a noble or a hero is the direct opposite of a villain.

In the forms of **Adjective+Adjective**; *"More **light** and **light**, more **dark** and **dark** our woes!"* even it is repeated in Romeo in the drama, light and dark absolutely a direct oxymoron, because the direct opposite of light is dark.

In the forms of **Noun+Noun**, "*O, I am **Fortune's fool**!!"* considered as an indirect oxymoron, because fortune cannot be fooled. Fool here related to something bad or misery, so misery is more suitable as the direct opposite of fortune.

*"Come, night. Come, Romeo. Come thou, **day** in **night**"*, is absolutely a direct oxymoron because it very clear that day is the direct antonym of night.

Fiend angelical is another a direct oxymoron, Juliet might have compared Romeo to an angel, but after killing her cousin, she considers him as a fiend despite she cannot forget the angel behind the fiend that her lover has become, because the direct opposite of a fiend is an angel itself.

Dove-feathered **raven**, considered as a direct oxymoron because dove could derive something beautiful and majestic, while raven derive something ugly and bad omen. Dove is a direct antonym of a raven.

"But I, a maid, die maiden-widowed", is the expression of Juliet when she knew if her lover Romeo will be banished by the prince and judge herself in the future will become a maiden-widowed at the same time. Maiden itself is a direct antonym of widow, so it's a direct one.

4.2.4 Act 4

In the Act 4 within a form of **Noun+Noun**; *"that is no slander, sir, which is a truth"* is an indirect oxymoron, because slander is connected to *"lies entities"*. A lie is suitable as a direct opposite of a truth.

4.2.5 Rhetorical effect of Romeo and Juliet oxymoron

In the Act 1 until 5 the researcher founds many oxymora in phrase and syntactic level and the researcher want to analyze it with rhetorical effect by Chuanyu (2008, 16); the power of imagination and inference of human beings and context in various forms, as shown in the above examples, are important factors that help or ensure the understanding of the deeper meaning of the rhetorical use

of oxymoron, thus it is being accepted. Rather than simply making sense, the rhetorical use of oxymoron usually creates strong rhetorical effect. In addition, the researcher will try to connect it to one of the cause in how the rhetorical effect felt by Small 'drawing attention' of the rhetorical function below;

A) Act 1, scene 1

In Romeo dialogue; *"O anything of nothing first create!"* we will not fully understand of what Romeo had to think when he pour that two antithetical words in his dialogue, so we will see the explicit context before and after that dialogue to gain the certain understanding. In the long dialogue of Romeo below;

> *O brawling love! O loving hate!*
> *O **anything** of **nothing** first create!*
> *O heavy lightness, serious vanity!*
> *Misshapen chaos of well – seeming forms!*
> *Feather of lead, bright smoke, cold fire, sick health!*
> *Still – waking sleep, that is not what it is!*
> *This **love feel** I, that feel **no love** in this.*

<p align="right">(Act I, Scene 1)</p>

We could see above in a larger context if Romeo had expressed his true love feeling for Rosaline, although it is rejected by Rosaline, maybe it is first time Romeo falls in love for somebody so much and then rejected painfully. Rosaline does not love Romeo back and his heart is broken. When Romeo's friend, Benvolio comes to talk to him, Romeo is forlorn. Benvolio tells Romeo to forget about Rosaline but Romeo replies: *"O teach me how I should forget to think"*

meaning that his thoughts are consumed with Rosaline and cannot make sense of his emotions so he uses oxymoron to express himself. Romeo shows that being apart or rejected from someone you love can be a painful experience (Olson, 2008: 61).

Then followed by the next dialogue which is Benvolio wanting to reveal more of Romeo expression, then Romeo strength his expression as below;

Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate to have it pressed
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs,
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with loving tears;
*What is it else? A **madness** most **discreet**,*
*A **choking gall** and a **preserving sweet**.*
Farewell, my coz.

(Act 1, Scene 1)

As the two oxymora above, we could see in the larger context that Romeo really questioning about the love that he got which is ended painfully, because rejected by his love Rosaline. Romeo feel I like a **madness** most **discreet**, **madness** it is totally a lost control person in something, in this case Romeo totally get lost control with his love feeling, but when it is standing by the word discreet, it cannot be accepted in a logical way, because **discreet** itself could connected

with something wise and carefully. Madness cannot stand with discreet. The researcher thinks if combined that two antithetical words would bring strong feeling of pain of Romeo itself, especially when it is used in a literary work like a drama.

As followed by the next oxymoron **a choking gall** and **a preserving sweet**, choking here already as bitter as poison, but strength by word gall which is making it more bitter than before. Preserving sweet itself also had a meaning of above the sweet or very sweet. Romeo combined two illustrations above for imagine something opposite like an oxymoron as same as love with hate. Love and hate are twin sons of different mothers, separated by birth. They have a doubleness. This ambiguity is reflected throughout Romeo and Juliet, whose language is riddled with oxymora. Like the poles of an electrical circuit between which runs the high voltage of emotions, love and hate create a dialogue and dialectic, a dynamic tension which power the action and generates heat. (M. Flayih, 2009: 37)

*"O, she is **rich** in beauty, only **poor"*** another Romeo dialogue when he tried to imagine how beauty the Rosaline it was. Moreover, Rich cannot be poor and poor also cannot be rich, but there is a clue after the dialogue;

"That, when she dies, with beauty dies her store"

After finding the clue in the next context, the researcher could conclude if Romeo used the oxymora to describe how sad the beauty of Rosaline it was, that in the end when she dies, the beauty also dies and faded away with her. In the

other words, maybe Romeo wants to say if the beauty of Rosaline cannot last long forever.

The next oxymora about Romeo feeling still continues, and Benvolio told Romeo if it is could be good if the virginity of Rosaline will always long last forever. Romeo continues his love expression on the virginity of Rosaline;

> She **hath**, and in that sparing makes huge **waste**,
> For beauty, starved with her severity,
> Cuts beauty off from all posterity.
> She is too fair, too wise, wisely too fair
> To **merit bliss** by making me **despair**.
> She hath forsworn to love, and in that vow
> Do I **live dead**, that live to tell it now.
>
> <div align="right">(Act 1, Scene 1)</div>

Hath and **waste** above express Romeo feeling if the virginity of Rosaline could not be waste, it is very precious for him, but after realizing if he is actually rejected by Rosaline he really feel not fair and express it in certain oxymora of **merit bliss** and **despair** in one place. **Merit bliss** related for something valuable and precious, but lead to **despair**, because in the next context tell if Rosaline swore not to love anymore. Romeo felt his dream lead to despair, his dream to live happily ever after with Rosaline. Next oxymoron of **love** and **dead** actually tell us if Romeo feeling totally between live and dead that he cannot accept the fact of the Rosaline rejection.

B) Act 1, scene 2

*"**Not mad**, but bound more than a **madman** is,"* Romeo told Benvolio about his feeling after the rejection of Rosaline followed by next context;

Shut up in prison, kept without my food,
Whipped and tormented, and

(Act 2, scene 2)

Romeo felt totally empty by express the oxymoron if he is not mad but he felt much madder than madman, like a prisoner without food and very tortured. Next oxymoron between **fortune** and **misery** lead to Romeo rejection to read the letter from his servant with says if he still in despair state and cannot read his future ahead when had misery feeling in a same time. Moreover, Romeo spoke another oxymoron; *"I'll go along, **no such sight** to be **shown**"* after Benvolio persuade Romeo to attend the feast at the Capulet house after reading the letter from Rosaline and Romeo go along with it as followed by next context *"But to rejoice in splendor of mine own"* which make the clear explanation of the oxymoron before it, if he will attend that feast invitation just for the sake of Rosaline.

C) Act 1, scene 5

The last scene of act 1, Romeo and Juliet firstly meet and fall in love in a first sight. Romeo expresses his wonderful feeling after seeing Juliet and get close to her, then Romeo kisses Juliet and want to kiss her more and more *"Sin from my lips? O, **trespass sweetly urged**!"* as followed by next context; *"Give me*

my sin again. [kisses Juliet]" Romeo actually tells Juliet that so sweet she spoke about the Romeo sin by kissing her. Moreover, to taking back that sin Romeo wants to kiss her again and retake the sin, in the other way it is just a kiss blindly from uncontrolled feelings of love from two adults.

> *My only **love** sprung from my only **hate**!*
> ***Too early seen unknown**, and **known too late**!*
> *Prodigious birth of love it is to me,*
> *That I must **love** a **loathed** enemy.*

<div align="right">(Act 1, scene 5)</div>

As the dialogue from Juliet above, after knowing if Romeo is the son of Montague, most enemy her parents, Juliet feeling getting very complicated and she express it through several oxymora. "*My only **love** sprung from my only hate!*" represent Juliet complicated feeling at that time when using two antithetical words in one place, love and hate. Moreover, "***Too early seen unknown**, and **known too late**!*" Juliet also strength her regrets about why she didn't know it in a first place, if Romeo is a Montague. In the end, Juliet clearly stated her love feeling by using oxymoron; "*That I must **love** a **loathed** enemy*" that declare if she must continue her love feeling on Romeo, despite if Romeo is the enemy she most hated.

D) Act 2, Scene 2

In the scene 2 actually tell about Romeo behavior after leaving the feast at Capulet house. In order to avoid Mercutio searching for him, Romeo has hidding and going after Juliet balcony room, when he see Juliet at the balcony, then

Romeo becomes out of control and so he spoke about oxymoron *"She **speaks**, yet she **says nothing**. What of that?"*. Moreover, to know about Romeo feeling that time while seeing Juliet we need to see the larger context below;

> *But soft, what light through yonder window breaks?*
>
> *It is the east, and Juliet is the sun.*
>
> *Arise, **fair sun**, and kill the **envious moon**,*
>
> *Who is already sick and pale with grief*
>
> *That thou her maid art far more fair than she.*
>
> *Be not her maid, since she is envious,*
>
> *Her vestal livery is but sick and green,*
>
> *And none but fools do wear it. Cast it off.*
>
> *It is my lady. O, it is my love!*
>
> *O, that she knew she were!*
>
> *She **speaks**, yet she **says nothing**. What of that?*
>
> *Her eye discourses; I will answer it.*
>
> *I am too bold. 'Tis not to me she speaks.*
>
> *Two of the fairest stars in all the heaven,*
>
> *Having some business, do entreat her eyes have*
>
> *To twinkle in their spheres till they return.*
>
> *What if her eyes were there, they in her head?*

<div align="right">(Act 2, Scene 2)</div>

The oxymoron may be confusing in the first time, but we see the context before and after, it is likely Romeo tends to be very awkward of his position that time, while he went to greet Juliet but it would be not very polite. Romeo pretends to imagine many beautiful things about Juliet and in the oxymoron, he knew if

Juliet is saying something, but he did not hear it all because of the distance. The next oxymoron about putting the **fair sun** and **envious moon** in one place derived something polar opposite, about the fair sun that connect to something beautiful to kill the envious moon or the ugly and enmity thing. Romeo tries to express his love and adore feeling to Juliet through the oxymoron above that the beauty of Juliet would kill the black of night at that time.

E) Act 2, Scene 3

This scene merely told about a Romeo conversation with the Friar, and in order to explain the truth of Romeo feeling of Juliet than to Rosaline, the oxymoron occurs by Romeo;

> *I'll tell thee ere thou ask it me again.*
> *I have been feasting with mine enemy,*
> *Where on a sudden one hath wounded me*
> *That's by me **wounded**. Both our **remedies***
> *Within thy help and holy physic lies.*
> *I bear no hatred, blessèd man, for lo,*
> *My intercession likewise steads my foe*

(Act2, Scene 3)

The word **wounded** and **remedies** are two antithetical words, the wound is directly opposite of remedy. Romeo tries to persuade his feeling to the Friar about the new love he had, wounded seems if explain about Romeo hard feeling to accept the fact that Juliet his new love is his daughter of his family enemy.

Despite, in the word remedies tell about Romeo solutions to those matters by gathering two enemies together in the marriage bond of him and Juliet.

F) Act 2, Scene 5

*"How art thou **out of breath**, when thou **hast breath"*** oxymoron about Juliet rush feeling toward her Nurse answer from Romeo make up two antithetical words that clearly explain about how a person could out of breath if the person it is still alive, and Juliet scold it to her Nurse directly, as we knew in the next context below:

> *How art thou out of breath, when thou hast breath*
> *To say to me that thou art out of breath?*
> *The excuse that thou dost make in this delay*
> *Is longer than the tale thou dost excuse.*
> *Is thy news good, or bad? Answer to that!*
> *Say either, and I'll stay the circumstance!*
> *Let me be satisfied: is't good or bad?*
>
> <div align="right">(Act 2, Scene 5)</div>

The Nurse wants to play with her information about Romeo answer, Juliet did not like it and she really mad at that time to her Nurse by saying such oxymoron in a first line.

G) Act 2, Scene 6

In this scene, Romeo and Juliet want to hold their rush marriage in a church, and after the Friar prayer for their happy day that will not bring any sorrow in the near future, Romeo replies the Friar pray by spoke *"Then **love-devouring death** do what he dare"*. The researcher tries to find the clue with the larger context below:

Amen, amen! But come what sorrow can,

It cannot countervail the exchange of joy

That one short minute gives me in her sight.

Do thou but close our hands with holy words,

Then love-devouring death do what he dare.

It is enough I may but call her mine.

(Act 2, Scene 6)

The oxymoron about love and death indeed an indirect oxymoron, death itself could relate to hate, sorry or bad omen. Romeo really in a blind love for Juliet with spoke such words and pretend to ready with all cost that will occur in the future after his marriage with Juliet.

"*They are but* **beggars** *that can count their* **worth**" the following oxymoron about Juliet love feeling after meeting again with Romeo, beggars cannot be worth, worth here related to "wealth entities", wealth just for noble. Juliet uses the Beggars illustration to tell Romeo if her love feeling grown bigger than before.

H) Act 3, Scene 1

In this scene, all about the fight between Mercutio and Tybalt, which ended with injured of Mercutio, then Romeo spoke an oxymoron;*"And in my temper* **softened** *valor's* **steel**!"* for we see in the larger context below;

This gentleman, the Prince's near ally,

My very friend, hath got his mortal hurt

In my behalf. My reputation stained

With Tybalt's slander. Tybalt, that an hour

Hath been my cousin! O sweet Juliet,

Thy beauty hath made me effeminate

*And in my temper **softened** valor's **steel**!*

(Act 3, Scene 2)

As we could see above before the oxymoron line between **soft** and **steel** express if Romeo really regrets about something happen in his face by looking Mercutio badly injured. Romeo blind love feeling to Juliet makes him weaker though did not take serious problems between house of Montague and house of Capulet that lead to Mercutio sorrow.

Next two oxymora follow after Romeo knowing about Mercutio dead from Benvolio, as below;

*This **day's black** fate on more days doth depend:*
*This but **begins** the woe others must **end**.*

(Act 3, Scene 2)

Romeo expresses his rage feeling to Tybalt by using two antithetical words; **days** and **black** that representation about the good day after his marriage with Juliet begin to blackness and sorrow, then the following context he intends it with words **begin** and **end**. Romeo demands to take Tybalt life as the equal change of Mercutio dead for the sake of his beloved cousin. *"**Alive, in triumph!** And Mercutio **slain**!"* Romeo shouted to tybalt with using oxymoron of **alive** and **slain** to make the clearance if Tybalt did kill his cousin Mercutio on purpose. In

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fact, the tragedy occurs when Romeo involved in the match between them, the rage of Romeo makes him blindly like a madman has become.

I) Act 3, scene 2

The scene after Romeo kill back Tybalt with the rage of his own hands. Juliet in her house filling with a huge love for Romeo and imagines many things after the marriage as below in larger context;

> *Lovers can see to do their amorous rites*
> *their own beauties. Or, if love be blind,*
> *It best agrees with night. Come, civil night,*
> *Thou sober-suited matron all in black,*
> *And learn me how to **lose** a **winning** match*
> *Played for a pair of stainless maidenhoods.*
> *Hood my unmanned blood, bating in my cheeks,*
> *With thy black mantle till strange love grow bold,*
> *Think true love acted simple modesty.*
>
> (Act 3, Scene 2)

Juliet feels truly happy with her marriage with Romeo and thinking of spending the most of her life in happily ever after, despite it is the first time Juliet felt this much love feeling to someone. Juliet pretends to be shy about herself afterwards by using two antithetical words about lose and winning as her oxymoron of expression. It is shown how awkward the Juliet has become after the marriage and maybe she cannot act well in front of Romeo when they meet again.

In the following oxymora after knowing the death of her cousin Tybalt by Romeo hand, Juliet feels really down and cannot think clearly about of what will go on in the future and express it in several oxymora as below;

*O **serpent heart**, hid with a **flowering face**!*

Did ever dragon keep so fair a cave?

***Beautiful tyrant**, **fiend angelical**!*

***Dove-feathered raven**! **Wolvish**-ravening **lamb**!*

Despisèd substance of divinest show!

Just opposite to what thou justly seem'st.

*A **damnèd saint**, an **honorable villain**!*

O nature, what hadst thou to do in hell

When thou didst bower the spirit of a fiend

In mortal paradise of such sweet flesh?

Was ever book containing such vile matter

So fairly bound? O, that deceit should dwell

In such a gorgeous palace!

(Act 3, Scene 2)

In the first line Juliet use two antithetical phrases of oxymora, **serpent heart** meaning of the evil heart lay a serpent, then put it together in one place with a **flowering face,** which means the face that truly bring much happiness just like a blossom flower in a spring season to express her love feeling to Romeo that start to be weaker at that time, strengthens by several oxymora such as beautiful tyrant, fiend angelical, etc. *"My husband **lives**, that Tybalt would have **slain**"*, Juliet tries

to understand the situation by using oxymoron between **lives** that represent to Romeo and **slain** that related to "died entities" that represent the death of her cousin Tybalt. In the end Juliet using the expression to how if she still cannot accept the fact that actually happen that time. Juliet felt there were no easy choices between Romeo as her husband, even Tybalt.

J) Act 3, Scene 5

The last scene of act 3, Romeo spent his night in the Juliet bedroom after taking a suggestion from the Friar and the Nurse. The dawn has come and waking up the two young lovers from their sweet night ever. Romeo stated the situation if he should go out from Mantua and express his fear through oxymoron to Juliet; *"I must be gone and **live**, or stay and **die**"* Romeo stated his situation now not far from **life** or death, then he must run for his life or stay and face the death. It is very hard for Romeo to leave Juliet alone, but the time is very critical from him after the prince announcement of his banishment.

Juliet answer the feeling of Romeo with the same type of oxymoron; *"Since **arm from arm** that voice doth us **affray"***, to gain full understanding of Juliet oxymoron feeling we will see in the larger context as below;

> *It is, it is! Hie hence, be gone, away!*
> *It is the lark that sings so out of tune,*
> *Straining harsh discords and unpleasing sharps.*
> *Some say the lark makes sweet division.*
> *This doth not so, for she divideth us!*

Some say the lark and loathèd toad changed eyes

O, now I would they had changed voices too,

*Since **arm from arm** that voice doth us **affray**,*

Hunting thee hence with hunt's-up to the day.

O, now be gone! More light and light it grows.

(Act 3, Scene 5)

Juliet hence Romeo to leave her room as fast as possible to save his life and using **arm to arm** and **affray** polar opposite words to strength her feeling. Arm to arm means the togetherness of both of them, while affray means separate. Juliet wants to express his feeling that the voice from the lark forcibly divided them away until the time they will meet again.

K) Act 5, Scene 3

The last act of Romeo and Juliet drama, Romeo and the Noble Paris had a fight between each other near Juliet tomb. Romeo without knowing about Juliet fake death rushed through Juliet tomb and encounter Noble Paris in the middle of his way. Romeo denied Paris command to get arrested, "**Good gentle youth**, tempt not **a desperate man**!" as we could see in the larger context below;

I must indeed, and therefore came I hither.

***Good gentle youth**, tempt not **a desperate man**!*

Fly hence, and leave me! Think upon these gone;

Let them affright thee. I beseech thee, youth,

Put not another sin upon my head

By urging me to fury! O, be gone!

By heav'n, I love thee better than myself,

For I come hither armed against myself.

Stay not, be gone, live, and hereafter say

A madman's mercy bade thee run away.

(Act 5, Scene 3)

Romeo shouted to Paris using two antithetical phrases, good gentle youth means god wise youth that pretend to accept the fact that happen, even Juliet death, while a desperate man means of someone in deep despair of losing someone his or her most beloved. Romeo thinks if Paris really wants to take revenge on Juliet death by arrest him that think if Romeo was the main culprit of every sorrow that occurs in Mantua recently.

4.3 Discussion

There are so many oxymora in the Romeo and Juliet plays, almost all the characters in the drama used it. The researcher use grammatical and semantics approaches to find out what are kind of oxymora being used by Romeo and Juliet characters only in the drama. At the syntactic level of oxymora, The researcher found 28 oxymora in act 1, 10 oxymora in act 2, 19 oxymora in act 3, and the rest is 2 oxymora in act 4 until 5. Total 59 oxymora founded by Romeo and Juliet characters in the plays.

It is different from the syntactic meaning. The phrase meaning is the terms explained could be the implicit meaning according to the situation in which they

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were used in the text, so a whole dialogue of a character or even the dialogue of different character before and after it in a larger context could also be a clue. In this case, the researcher used rhetorical effect of oxymoron by Chuanyu to reveal oxymoron meaning in phrase level. Thus, in this discussion is interesting and unique to be learned.

The direct and indirect oxymoron that researcher analyze originally found from phrase level. The reader could interpret many kinds of various meanings from the syntactic class of an oxymoron, because it is could be supported by the whole dialogue, including before or after an oxymoron occur in the text, it is connected.

Furthermore, the previous studies are different with this research. The study of **Sihombing** entitled Figure of Speech in Robert Frost's Selected Poems. He focused on figure of speech generally. Next, **J. Gawryjolek entitled** automated annotation visualization in rhetorical figures. He focused on oxymora and rhetorical figures, although it has just been applied to mathematics subject. Another study just focused on the tropes analysis in stylistic meaning in selected poems of John Donne's poetry than oxymoron by H. Mehdi. The last is previous study from journal which is written by M. Flayih, the journal was very complete and complex to know all about oxymora, besides the research still not been applied to some literary works and just adopt some literary work as the basic example only.

From the previous studies and this research, the researcher hopes this research gives contribution to develop our knowledge about oxymoron especially in linguistics field. Then, the researcher hopes after read this research the reader can understand well about the oxymora and its application.