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PHONETIC STYLISTIC DEVICES

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ABSTRACT

This article deals with the analysis of phonetic stylistic devices and expressive means in the works of poets. Examples from poetry are given in this research work and they are of great importance for learning stylistics

KEYWORDS: - Stylistics, poetry, phonetic stylistic devices, onomatopoeia, alliteration, rhyme, sound.

INTRODUCTION

I.R.Galperin divides expressive means and stylistic devices into three groups: phonetic, lexical and syntactical. Phonetic expressive means and stylistic devices include onomatopoeia, alliteration, rhyme and rhythm.

Onomatopoeia refers to words that sound exactly or almost exactly like the thing that they represent. Many words that we use for animal or machine noises are onomatopoeia words, such as "moo" for the sound a cow makes and "beep-beep" for the noise of a car horn. Words like "slurp," "bang," and "crash" are also onomatopoeia words. Even some ordinary words like "whisper" and "jingling" are considered onomatopoeia because when we speak them out loud, they make a sound that is similar to the noise that they describe [13, 1].

Poetry often uses onomatopoeia words because they are so descriptive. This type of word helps us to imagine the story or scene that is happening in the poem.

Here are two examples that show how famous poets have used onomatopoeia in their poems. In the excerpts of the poem "Meeting at night" by Robert Browning, the onomatopoeia words are underlined [1, 1]. For example:

Three fields to cross till a farm appears;

A tap at the pane, the quick sharp scratch

And blue spurt of a lighted match…

The next example is from the poem "Gathering leaves" by Robert Frost [4, 3].

I make a great noise

Of rustling all day

Like rabbit and deer

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Running away.

The following lines are taken from famous poem “The bells” by Edgar Allan Poe” that use onomatopoeia [9, 3]. For example:

Hear the sledges with the bells—

Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of night!

Alliteration is the recurrence of an initial consonant sound in two or more words which either follow each other or appear close enough to be noticeable. Functions of alliteration are to consolidate effect, to heighten the general aesthetic effect, to impart a melodic effect to the utterance, emphasis and mnemonic effects.

Shel Silverstein frequently used alliteration in his poems for children to create a fanciful tone, even when it meant creating nonsense words. "The Gnome, The Gnat, & The Gnu" repeats the "gn" sound throughout the verse.

I saw an ol' gnome

Take a gknock at a gnat

Who was gnibbling the gnose of his gnu.

I said, "Gnasty gnome,

Gnow, stop doing that.

That gnat ain't done gnothing to you."

He gnodded his gnarled ol' head and said,

"'Til gnow I gnever gnew

That gknocking a gnat

In the gnoodle like that

Was gnot a gnice thing to do."

William Shakespeare's work frequently featured alliteration. There are several examples in Romeo and Juliet, but his poetry often used alliteration too. In "Sonnet 5," for example, the "b" sound in beauty, bareness, and bereft set a romantic tone. In the last line, the "s" in show, substance, and sweet provide a soothing rhythm[10, 4]:

For never-resting time leads summer on

To hideous winter and confounds him there,

Sap checked with frost and lusty leaves quite gone,

Beauty o'er-snowed and bareness everywhere.

Then were not summer's distillation left,

A liquid prisoner pent in walls of glass,

Beauty's effect with beauty were bereft,

Nor it nor no remembrance what it was.

But flowers distilled, though they with winter meet,

Leese but their show; their substance still lives sweet.

"Birches" by Robert Frost repeats the "b" sound throughout the first four lines to emphasize the dominant theme of the poem [5, 1]. For example:

When I see birches bend to left and right

Across the lines of straighter darker trees,

I like to think some boy's been swinging them.

But swinging doesn't bend them down to stay.

“Much Madness Is Divinest Sense" by Emily Dickinson uses alliteration of the "m" sound in the title [3, 5]. This is repeated in the poem itself to encourage readers to contemplate what it means to be mad.

Much Madness is divinest Sense -

To a discerning Eye –

Much Sense - the starkest Madness –

'Tis the Majority

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In this, as All, prevail -

Assent - and you are sane -

Demur - you're straightway dangerous -

And handled with a Chain –

"The Rime of the Ancient Mariner" is Samuel Taylor Coleridge's longest poem, featuring rhythmic groupings of alliteration throughout. In the following excerpt, cheered/cleared/kirk, sun/sea/shone, beat/breast/bassoon, red/rose, and merry/minstrelsy are examples of alliterative devices [2, 2]. For example:

'The ship was cheered, the harbour cleared,

Merrily did we drop

Below the kirk, below the hill,

Below the lighthouse top.

The Sun came up upon the left,

Out of the sea came he!

And he shone bright, and on the right

Went down into the sea.

Higher and higher every day,

Till over the mast at noon-'

The Wedding-Guest here beat his breast,

For he heard the loud bassoon.

The bride hath paced into the hall,

Red as a rose is she;

Nodding their heads before her goes

The merry minstrelsy.

Thomas Hardy creates rhythm in his poem "In a Whispering Garden" by combining several examples of alliteration, such as the "s" sound in spirit, speaking, spell, spot, splendid, and soul [6, 1]. "Gaunt gray gallery" is another alliterative phrase that allows the reader to immediately conjure a visual image of the poem's setting [14, 1]

That whisper takes the voice

Of a Spirit, speaking to me,

Close, but invisible,

And throws me under a spell

At the kindling vision it brings;

And for a moment I rejoice,

And believe in transcendent things

That would make of this muddy earth

A spot for the splendid birth

Of everlasting lives,

Whereto no night arrives;

Rhyme is the repetition of identical or similar terminal sound combinations of words. There are two types of rhyme: full rhyme and incomplete rhyme. Dissevering and consolidating are two main functions of rhyme.

Rhyme schemes are described using letters of the alphabet, so that each line of verse that corresponds to a specific type of rhyme used in the poem is assigned a letter, beginning with "A." For example, a four-line poem in which the first line rhymes with the third, and the second line rhymes with the fourth has the rhyme scheme ABAB, as in the lines below from the poem “To Anthea, who may Command him Anything” by Robert Herrick:

Bid me to weep, and I will weep

While I have eyes to see

And having none, yet I will keep

A heart to weep for thee

Each rhyme in the famous sonnet "When I consider how my light is spent" by Milton is an example of perfect rhyme (words whose stressed syllables share identical sounds, as well as all

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sounds that follow the stressed syllable).

When I consider how my light is spent,

Ere half my days, in this dark world and wide,

And that one Talent which is death to hide

Lodged with me useless, though my Soul more bent

To serve therewith my Maker, and present

My true account, lest he returning chide;

“Doth God exact day-labour, light denied?”

I fondly ask. But patience, to prevent

That murmur, soon replies, “God doth not need

Either man’s work or his own gifts; who best

Bear his mild yoke, they serve him best. His state

Is Kingly. Thousands at his bidding speed

And post o’er Land and Ocean without rest:

They also serve who only stand and wait.”

Poe's famous poem "The Raven" uses internal rhyme in addition to end rhyme—and also makes heavy use of alliteration [8, 2]. Examples of alliteration are bolded, while examples of internal rhyme are highlighted. In the first three lines of the poem, there are three examples: weak/weary, quaint/curious, and nodded/nearly napping.

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,

As of some one gently rapping, rapping at my chamber door.

“’Tis some visitor,” I muttered, “tapping at my chamber door—

Only this and nothing more.”

Eye rhymes (rhymes that sound different but use the same spelling) are far more common in English verse prior to the 19th century, when the convention fell out of favor with many writers. Also worth nothing is that many older examples of eye rhyme occur not because the author originally intended them but because the way that words are pronounced changes over time.

All men make faults, and even I in this,

Authorizing thy trespass with compare,

Myself corrupting salving thy amiss,

Excusing thy sins more than thy sins are...

This poem “Lines written in dejection” by W.B. Yeats gives an example of slant rhyme, since "moon" and "on" don't rhyme perfectly but end in the same consonant, while "bodies" and "ladies" don't use the same sounds in their stressed syllables, but end with identical unstressed syllables [11, 1]. Here are the first four lines of the poem:

When have I last looked on

The round green eyes and the long wavering bodies

Of the dark leopards of the moon?

All the wild witches, those most noble ladies

Notice, too, the poet's use of alliteration in the phrase "wild witches."

The excerpt from a poem “How soon hath Time, the subtle thief of youth” by John Milton is a good example of forced rhyme, since the poet had to alter the spelling of two different words in order to make them seem to rhyme with the word "youth."

How soon hath Time, the subtle thief of youth,

Stol'n on his wing my three-and-twentieth year!

My hasting days fly on with full career,

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But my late spring no bud or blossom shew'th.

Perhaps my semblance might deceive the truth

That I to manhood am arriv'd so near;

And inward ripeness doth much less appear,

That some more timely-happy spirits endu'th.

"Shew'th" (meaning: "shows") and "endu'th" (meaning: "endures") are the forced rhymes in this example. Notice, too, how the syntax in line 4 is slightly unusual: it would be more natural to have written "But my late spring shows no bud or blossom." The awkward phrasing of the line is a further indication that the rhyme in it is forced.

This example from "How pleasant to know Mr. Lear" by Edward Lear makes unusual use of enjambment (a line break without punctuation) to split the word "nightgown" in half so it rhymes with "white"—an example of broken rhyme. The rhyme scheme here is ABAB [7, 1].

When he walks in waterproof white,

The children run after him so!

Calling out, "He's gone out in his night-

Gown, that crazy old Englishman, oh!"

Rhythm is a flow, movement, procedure, characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features.

The following are the most common rhythms found in English poetry. We will show you how each rhythm sounds using the symbol "x" to indicate an unstressed syllable, and "/" to indicate a stressed syllable.

The iambic measure is the most common rhythm pattern. It is made by alternating unstressed and stressed syllables. Each foot in iambic meter is called an iamb.

Natural conversation makes a sound similar to the iambic rhythm, so using this rhythm helps a poem sound more natural or conversational.

The most common type of iambic rhythm is called the iambic pentameter. Penta is a Greek word meaning "five," and pentameter refers to five iambs put together into one line. Since each iamb is made up of one unstressed and one stressed syllable, the iambic pentameter has ten syllables in each line.

For example, try reading the lines from the poem "Requirement" by John Greenleaf Whittier, with the words in bold indicating the stressed syllables and those not in bold being the unstressed syllables [12, 6].

We live by Faith; but Faith is not the slave

Of text and Legend. Reason's voice and God's,

Nature's and Duty's, never are at odds.

In conclusion, the aim of this study was to analyze phonetic stylistic devices and expressive means in poems as well as to analyze which functions they carry out in poems. What's more, the results yielded by the data analysis and the benefits of literature received positive perceptions. It is suggested that the analysis of linguostylistic means should be made clear to people who are studying stylistics at the very early of the course.

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