



## تحليل أسلوب صوتي لقصيدة إيميلي ديكنسون "نصيبنا من الليل أن نتحمل"

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### ملخص البحث:

إن الهدف الذي يكمن وراء أي دراسة أسلوبية هو تفسير النصوص المكتوبة والمنطوقة بطريقة تحليل السلوك اللغوي المستخدم في مثل هذه النصوص. هناك مستويات متباينة من التحليل الأسلوبية. يتناول التحليل الصوتي الأسلوبية نماذج صوتية لرصد بروز السلوك اللغوي إما من خلال الانحراف أو التوازي. تحلل هذه الدراسة صوتيًا قصيدة إيميلي ديكنسون ، "نصيبنا من الليل أن نتحمل". في القصيدة فكرتان متناقضتان هما : الحياة والموت. تفترض الدراسة أن المصطلحات البلاغية مثل الجناس ، والوزن والقافية ، والمحاكاة الصوتية لها القدرة على تقديم الفكرتين المختلفتين للقصيدة. إنها تعتمد على (يوفوت و ابرامز و هارفام وويلز واكراول و ووالز) كنماذج أسلوبية صوتية لمناقشة الاستخدام الأسلوبية للوحدات اللغوية التابع للقصيدة ، ولتقييم الأسباب الكامنة وراء الانحرافات ، و كيفية انعكاس أسلوب ديكنسون في تقديم أفكار الحياة والموت. على الرغم من وجود استخدام متكرر لوزن قصيدة غنائية والذي هو أكثر عامية مما هو اوزان مشهورة فان هناك حالات من الانحرافات بخصوص الأوزان لبروز العبارات الموهمة الساخرة التي السيدة الوحيدة والليل ،

الكلمات المفتاحية: الأسلوب ، التحليل الصوتي ، إيميلي ديكنسون ، المقدمة.



## A Phono- Stylistic Analysis of Emily Dickinson's poem "Our Share of Night to Bear"

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### Abstract

The aim of any stylistic study is the interpretation of written and spoken texts in a way that analyzes the linguistic behavior used in such texts. There are different levels of stylistic analysis. Stylistic phonological analysis tackles sound patterns to observe the foregrounding of linguistic behavior either by deviation or parallelism. This study phonologically analyzes Emily Dickinson's poem, "Our Share of Night to Bear." The poem has two contradictory themes: life and death. The study hypothesizes that phonological devices as alliteration, meter, rhyme, and onomatopoeia, manage to present the different two themes of the poem. It depends on (Ufot, 2013) , (Abrams & Harpham, 2014) and (BernardLubin et al., 1971) as phono-stylistic models to discuss the stylistic use of linguistic units of the poem and evaluate the reasons behind the deviations, and how that reflects Dickinson's style in presenting the ideas of life and death. Although, there is a frequent use of ballad meter, which is more conversational than common meters, there are cases of deviations towards the amphimacer meters to foreground a comic paradox that resembles a lonely lady and night.

Keywords: stylistics, phonological analysis, Emily Dickinson, foregrounding.



## 1. Introduction

Style is any certain way of doing something. The views of any person are reflected in his style. Leech simply defines style as "how something is spoken, written or performed" (Qadha, 2019) relates style to the expressive manner whether in speaking or writing. He gives grammar the basic role. (OSISANWO, n.d.) cited in (Miššíková 2003) relates style as a variation in the language of literature and non-literature as the linguistic characteristics of an author depending on the choice of distribution and patterning of items. (Crystal, 2011) believes that there are two senses of style: its broad sense means varieties of language and its restricted sense relates it to the participants' linguistic communicating with a focus on the level of formality. (Jaafar, 2014) relate to style and stylistics to the narrow usage of linguistics applied to literature. They consider the writer's moral evaluation of the situation as his purpose to adopt his style. (G & Bono, 2013) believe that "all writers, by the way, they use the language, reveal something of their spirits, their habits, their capacities, and biases". (Aitchison, 2000) formulates style in the writers' attempt to compose unusual phrases to astonish the readers.

Stylistics is derived from style. It is a branch of linguistics that defines different styles and variations in language. (Lyons, 1996) defines stylistics as one of the several interdisciplinary areas which are identified within macro linguistics. (Leech, 1969) and (Verdonk, 2002) define stylistics as the linguistic study of style. (Turner, 1973) defines stylistics as the scientific or methodical study of style. He relates stylistics to the complex uses of language in literature. (Kumar, 1987) considers stylistics as an objective way of analyzing literary entities independent of an author's intentions.

Stylistic studies are depicted by investigating the foregrounding of the linguistic status of texts to enhance their linguistic power. Foregrounding can be embodied either by deviation or parallelism. The deviation is presenting linguistic signs in an unexpected irregularity that opposes the norms of ordinary language. But, parallelism is the emphasis of the norms of ordinary language in an unexpected regularity. (Leech, 1969) says that "poetry 'deviates' from everyday speech and prose by using a meter, surprising metaphors, alliteration, and other devices by which its language draws attention to itself." He (ibid.: 42-52) lists different types of deviation as concerned with poetry:



1. Lexical deviation: is the deviation in the use of words in a way that reflects the aesthetic value in the poem.
2. Semantic deviation: is the deviation in the use of the meaning of words.
3. Phonological deviation: is the deviation in the use of the sounds.
4. Morphological deviation: is the deviation of the forming structure of words.
5. Grammatical deviation: is the deviation of the forming structure of sentences and clauses.
6. Deviation in the use of dialect.
7. Deviation in the use of register.
8. Historical deviation: is the deviation by the use of archaic words that are no longer used in daily language.
9. Graphological deviation: is the neglecting of the rules related to punctuation.

Any phonological analysis aims to analyze the sound patterns and the phonological use of sounds in the language to highlight the goal meaning and the idiosyncratic behavior in a text. According to the use of different phonological devices as alliteration, meter, and onomatopoeia, poems are stylistically analyzed. (Stageberg, 1981) states that "phones themes are speech sounds that in themselves express, elicit, or suggest meaning. This study adopts the phonosemantic theories and the linguists' views concerning the phonesthetic expressiveness of sounds and some reliable studies as models of the phono-stylistic analysis of Dickinson's " Our Share of Night to Bear".

## 2. Methodology

The nature of this study employs a qualitative method in research. This section presents the phono-stylistic model through which the linguistic units are stylistically analyzed. All studies of the correspondence between sound and sense in poetry must be fulfilled beyond onomatopoeia with a focus on the meter, rhyme, alliteration, assonance, and consonance. (Ufot, 2013) supposes that writers may express different levels of movement by the use of certain types of meters.

### 2.1 Procedures for Analysing Data



In order to accomplish the empirical study, the following steps are followed:

1. Transcribing the lines of the selected poem.
2. Evaluating the rhythm and metre of the poem.
3. Analyzing rhyme.
4. Analyzing onomatopoeia in the poem.
5. Analyzing alliteration, consonance, and assonance.
6. Analyzing the different cases of deviations.
7. Drawing conclusions.

## 2.2 Models of the Empirical Analysis

The study adopts different kinds of phono-linguistic models. Phono-stylistic views concerning the analysis of phonological units are different.

### 2.2.1 Rhythm and Metre

Rhythm may be defined as how one or more unaccented beats are grouped with an accented one (Cooper et al., 1963). (Gimson, 1970) defines rhythm as the deliberate putting of speech according to units. (Mohammed et al., 2012) indicates that rhythm in language functions to make a certain features of the utterance prominent. (Boulton, 2014) and (Wales, 2012) consider rhythm and meter as connected with patterns of stress which occur at equal intervals, but Boulton adds that "rhythm includes meter, but the meter is a relatively small part of rhythm".

The meter is the regular unit of prominent features in the sequence of speech sounds of a language

(Abrams & Harpham, 2014) . (Simpson, 2004) defines that a meter of the verse is the pivotal principle for its definition according to an organized pattern of stressed and unstressed syllables.

There are eight common types of meter which are bitterly discussed into four dichotomies:



- The first dichotomy has rising meters which begin with one or two unstressed syllables (represented by (x)) followed by a stressed syllable (represented by / ) :

1. Iambic metre: unstressed syllable + stressed syllable. (x /)

The cur | few tolls | the knell | of par | ting day |

x /      x /      x /      x /      x /

(Thomas Gray, "Elegy Written in a Country Churchyard ")

In most poems written before the 20th century, The most frequently used metrical pattern in English involves the use of the iambic foot.

2. Anapestic metre : unstressed + stressed + stressed. ( x x /)

The As syr | ian came down | like a wolf | on the fold

x x /      x x /      x x /      x x /

(Lord Byron, "The Destruction of Sennacherib")

- The second dichotomy has falling meters which begin with one or two stressed syllables followed by an unstressed syllable:

3. Trochaic metre : stressed syllable + unstressed syllable ( / x)

There they | are my | fif ty | men and | wo men |

/      x      /      x      /      x      /      x

( Robert Browning , " One Word More")

4- Dactylic metre : stressed + unstressed + unstressed ( / x x)

Eve , with her | bas ket , was |

/      x      x      /      x      x

( Ralph Hodgson, " Eve ")

- The third dichotomy has level meters which each have two syllables with the same degree of stress either two stressed syllables or two unstressed syllables:

5- Spondaic metre: stressed + stressed ( / /)

Good strong | thick stu | pe fy | ing in | cense smoke. |

/      /      /      /      x      x      x      /      x      /

( Robert Browning, " The Bishop Orders His Tomb")



6- Pyrrhic metre : unstressed + unstressed ( x x)

My way | is to | be gin | with the | be gin ning |

/ x x x x / x x x / x

( Byron, " Don Juan ")

- Fourth dichotomy has the very rare metres:

7- Amphibrachic metre : unstressed + stressed + unstressed ( x / x)

Dum-dee-dum , da-Da-da ( Ufot ,2013:117)

x / x x / x

8- Amphimaceric metre : nstressed + unstressed + stressed ( / x /)

Dee-dum-dee , Da-da-Da (Ufot ,2013;117)

Another important meter in English is the ballad meter, also called the common meter. It is a four-line stanza, with two pairs of a line of iambic tetrameter followed by a line of the iambic trimeter. Emily Dickinson is famous for her frequent use of ballad meter. Ballad meter is "less regular and more conversational" (Britannica online Encyclopedia, 30-07-2008)

Abraham and Harpham define:

A foot is the combination of strong stress and the associated weak stress or stresses which make up the recurrent metric unit a line ... A metric line is named according to the number of feet composing it:

monometer: one foot

dimeter: two feet

trimeter: three feet

tetrameter: four feet

pentameter: five feet

hexameter: six feet

heptameter: seven feet

octameter: eight feet

(2015:219)



Phonaesthetically, (Ufot, 2013) indicates "iambic meter has a certain gravity, making it a natural choice for poems on solemn subjects". Such subjects include serious subjects of paradoxical types such as love, romance, mortality, and immortality, According to (Ufot, 2013) the trochaic meter has a lighter, quicker, more buoyant movement. For this, the trochaic meter is faster than the iambic meter. The anapaestic meter gives a feeling of urgent movement. A dactylic meter has a naturally energetic movement.

Stylistically, deviation and counterpoint in the regularity of patterns of meters are great domains of analysis. Accordingly, difference as a counterpoint is a legitimate feature of prosody which can be evaluated by two different procedures: substitution and elision. Substitution, in metric variation, means one kind of foot may be substituted for another equivalent foot. Elision involves the removal of unstressed syllables or letters to decrease the number of syllables while mixing words together and the missing letter is replaced by an apostrophe, to suit the metrical needs of each line of verse. Elision is classified into three types:

1- Aphaeresis: is the elision of a syllable or a letter at the beginning of a word:

Sweet Analytics, *`tis* thou has ravished me! (it is)

( Christopher Marlowe, " Dr. Faustus")

2- Syncope: is the elision of vowels between consonants:

This *even* Belinda may vouchsafe to view ... ( even)

( Alexander Pope, " Rape of the Lock")

3- Apocope: is the elision of sounds at the end of a word:

When I *ope`* my lips let no dog bar (open)

(William Shakespeare, "The Merchant of Venice")

### 2.2.2 Rhyme

Rhyme is a fundamental device of English poetry. (Abrams & Harpham, 2014) define standard rhyme as consisting of the repetition of the last stressed vowels and what followed all speech sounds. (Wales, 2012) defines rhyme is a phonemic matching".





In their glossary of literary terms, (Abrams & Harpham, 2014) indicate the following main types of rhyme:

1- End rhymes are the most frequent types which occur at the end of a verse line.

2- Internal rhymes occur within a verse line, as in the Victorian poet Algernon Swinburne's:

Sister, my sister, O *fleet sweet* swallow

3- Masculine rhyme (full rhyme) occurs in monosyllabic words each has the same nucleus vowel followed by a coda, as in:

I listened, motionless and *still*,

And I mounted up the *hill*,

( Wordsworth, "The Solitary Reaper")

4- Feminine rhyme (double rhyme) is a sequence of a stressed syllable is followed by an unstressed syllable, as in:

As if her song could have no *ending*

And o`er the sickle *bending*\_

( Wordsworth, " The Solitary Reaper " )

5- Triple rhyme consists of trisyllabic words. It usually has a comic quality, as in:

Farewell, farewell, you old *rhinoceros*,

I'll stare at something less *preposterous*.

(Ogden Nash, "The Rhinoceros")

6- Eye rhymes have endings that are spelled alike, but pronounced differently, as in:  
daughter – laughter.

7- Partial rhymes (imperfect rhyme, approximate rhyme, slant rhyme, and pararhyme) exploit vowels that are only approximate or quite different. (Owen, 1917) wrote a six-line stanza in which the ending words are ( loads, groaned, lids crooned, lads, ground ).

8- Rime riche ( French for " rich rhyme " ) consists of words of the same pronunciation, but of different meanings, as in :

The holy blissful martyr for to *seke* ( seek )

That hem hath hopen whan they were *seke* . ( sick )

( Geoffrey Chaucer, " The Canterbury Tales " )



Phonaesthetically, since masculine rhyme requires two or more identically pronounced monosyllabic words, so it is preferred to express solemn subjects of a paradoxical type such as life and death, especially, when the nucleus vowel is a long vowel or a diphthong. But, if the nucleus vowel is short, so it reflects quick movement or triviality. As recently mentioned, triple rhyme usually has a comic effect (Hunter, 2015).

### 2.2.3 Onomatopoeia

Onomatopoeia is the use or format of words whose sounds imitate their meanings. It is an excellent poetry device because it gives a semantic spirit to writing. It can be embodied in machine noises ( clang, boing ), animal names ( cuckoo, chickadee ), impact sounds ( boom, crash ), and in sounds of the voice ( shush, hiss ). Abrahams and Harpham ( ibid:264 ) denote that onomatopoeia ( echoism ) designates a word or a combination of words whose sound seems to duplicate the sound it denotes, as in :

“Sometimes a thousand *twanging* instruments

Will *hum* about mine ears, and sometimes voices.”

( William Shakespeare, "The Tempest, Act 3, Scene 2" )

Generally, there is a firm correspondence between the work of onomatopoeia and that of phonosemantics. Since the preceding works at the echoing of meaning by sound and the latter deals with the correspondence of phoneme and meaning. As common sense, it is proved that consonants bear the main semantic meaning.

#### 2.2.3.1 Ufot's Indications ( 2013 )

Phonaesthetically, (Ufot, 2013) indicates certain sounds that echo certain meanings. He supposes that long vowels and diphthongs reflect peace more than short vowels and short vowels reflect quick movement and triviality. He assumes the following indications of consonants:

1. /b,p/ represent quickness and scorn.



2. /m,n, η/ represent humming and music.
3. /l/ represents rest an peace.
4. /k, kw, st, ts/ represent harshness, violence and noise.
5. /s/ reflects smoothness.
6. /z/ reflects harshness.
7. /f, v, w/ reflect easy movement.
8. /t,d/ reflect brief activity.
9. /r/ reflects movement and noise.

On the other hand, the prominence of vowels reflects slowness and peace while the prominence of consonants reflects harshness (Boulton, 2014).

#### 2.2.3.2 The Theory of Phonosemantics of P. Agrawal ( 2010 )

The fundamentals of the theory of Phonosemantics of (Flekova et al., 2016) adopt certain different phonemes clusters based on the phonemes B, P, T and nine consonants combinations SN, SL, SW, GL, ST, BB, NV, RL, ML (Varenina, 2018). The theory insists that the general understanding of phonemes and their clusters assist us to apprehend the meaning of unknown words intuitively. Empirically, the views of (Agrawal, 2014) were conducted at Plekhanov Russian University of Economics (Moscow, Russian Federation ) where two groups of students aged (18-20) were given words of different phonemic combinations and they were asked to predict their meanings. Varenina (ibid.) states that " The correlation of the meanings may seem elusive, but it is traced subconsciously in all words in spite of the fact that they look different ". According to Varenina ( ibid.:511-513 ), the study establishes particular meanings of particular phonemes and phonemic clusters: as mentioned in table 1 below :

Table 1: Agrawal's Phonemes and their Supposed Meanings

Ph(s)	Supposed Relative Meanings	Examples
B	Protection, explosion	boom, bang
P	Pinto place	puncture, peace
T	Direction	implies where?
SN	Something unpleasant	snake, snap



SL	Slop or moving down Negative domain	slot, slant slam, slut
SW	Movement from side to side	sway, swing
GL	Something bright and brilliant	glitter, glass
ST	( at the beginning of a word or even separated by a vowel ) mainstay, stability, strength, stop resistance.	stand, stop set, site
BB	( even separated by different vowels ) something childish.	baby, bubble
NV	(at the beginning of a word preceded by a vowel ) the meaning of involvement.	investment, environment
ALL	(separated by different vowels) movement, rotation.	release, roll
ML	(separated by different vowels ) division, splitting	mall, mile

Varenina ( ibid:510) adds that " The hissing and whistling sound at the beginning of the word accompanied by a short vowel express anger. Compare: Shit! ".

#### 2.2.3.3 Suppositions of Wallis ( 1969 )

In " Grammatical Linguae Anglicanae ", (Davies et al., 1969):1653, cited in Varenina, 2018:512) reports the following correspondence, as mentioned in table 2 below :

Table 2: Wallis's Phonemes and their Supposed Meanings

Ph(s)	Supposed Relative Meanings	Examples
STR	Force, effort s, strain	strong, struggle
ST	Less intensive force	stand, stop
THE	Powerful movement, gust	throw



BR	Strong braking, noise	break, broke
CR	Breaking while a crack	cry, crash
GR	Something rough, hard	grate, grind
CL	Adjoin or retrain	clay, climb
SP	Spreading, disperse	spread, spit
SL	Noiseless sliding	slide
Sk, SKR	Strong compression	Skim, scream

Actually, the fundamentals and outputs of Ufot's indications , that the theory of Phonosemantics of P. Agrawal ( 2010 ), and the suppositions of Wallis ( 1969 ) enhance the echoism of phonemes and the correspondence of their forms with their meanings which serves at dealing with the onomatopoeic analysis of the poetic lines.

#### 2.2.4 Alliteration, Consonance, and Assonance

Alliteration, consonance, and assonance are other gorgeous literary devices. Alliteration shows sameness in only the onsets of stressed syllables. But, Consonance involves a similarity of codas, sometimes coda and onset, of stressed and unstressed syllables. Assonance involves the identity of nucleus vowels combined ( or not ) of onsets and/or codas. If the identity is in the nucleus vowel and coda, it is called full rhyme, but if the identity is in only onsets, it is called alliteration. Alliteration, consonance, and assonance are related to half-rhyme.

The *fair breeze blew*, the *white foam flew*, ( Alliteration )  
( Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" )

*Meant naught but going home*. ( Consonance )  
( Emely Dickenson, " T was later when the summer went " )

If I *bleat* when I *speak* it's because I just got . . . *flee* ( Assonance )  
( Al Swearengin, " Deadwood " )



Generally, the poet makes use of the three literary devices in an attempt to underscore the emotions behind their words that simple words cannot convey. They help writers to develop a particular mood in the text that corresponds with its subject matter.

### 3. The Stylistic Analysis

#### 3.1 The Phonesthetics of " Our Share of Night to Bear"

Dickinson's "Our Share of Night to Bear " was written in 1859 and was published later after her death in 1890 in the first volume of Dickinson's poems edited jointly by Mabel Loomis Todd and T.W. Higginson ( The World's Poetry Archive,2012:54 ).

"Our Share of Night to Bear" is an octave which consists of two quatrains :

Our share of night to bear,  
Our share of morning,  
Our blank in bliss to fill,  
Our blank in scorning.

Here a star and they're a star,  
Some lose their way.  
Here a mist, and there a mist,  
Afterward — day!

The first quatrain presents two shares and two blanks. Every share matches a blank. For Dickinson, the share of the night is filled with bliss, and the share of the morning is filled with scorn. For her, the night is an opportunity for individuality and independence where she can decide how to exploit her time with the absence of scorn and cynicism. At day time, she is not independent due to the social interaction. Preferring to live a way of people is the main feature of those who struggle with autism and Asperger syndrome and Dickinson is accused of being so(Brown, 2009).



The second quatrain is controversial. It reflects the main paradox of the poem. Stars are believed to be guides for navigation, but in this poem "Some lose their way". Actually, navigation is not a main theme in the poem, therefore she refers to a rather psychological loss. The reason which deems this poem as geared to life is the last line which in the poet tries to reduce the effect of mist and to preach of a coming day as a hope.

This paper tries to analyze not just the renowned ballad meter, but also to investigate the other phonological features and to examine their stylistic harmony with the main ideas of the poem which are solemn subjects as life and peace.

### 3.2 Metre

Generally, Emily Dickinson is famous for her frequent use of ballad meter which is a type of common meter. Each stanza of the ballad meter has four iambic lines. Ballad meter is more conversational than common meters which makes it a suitable meter for lines presenting solemn subjects with a paradoxical type. Ballad meter needs to rhyme only the 2<sup>nd</sup> & 4<sup>th</sup> lines (ABCB) while common meter rhymes (ABAB).

The general meter of the first quatrain is iambic trimeter. Iambic meter is harmonious with the main theme of the poem which is life. It highlights a solemn subject with a paradoxical type providing a contradiction between night and morning as a contradiction between dark and light :

x / x / x /

1. Our share of night to bear,

x / x / x

2. Our Share of the morning,

Besides, the first quatrain continues providing eternal opportunities embodied in (blank ). It is blank for every person to input his own blisses or scorns:

x / x / x /

3. Our blank in bliss to fill,

x / x / x

4. Our blank in scorning.



The metrical system of the second quatrain is coined with counterpoint. This appears in line 5&7 . They both begin with (here) and have ( there ) which are stressed as they have a demonstrative function(Roach, 2009). As a result, the meters of the 5<sup>th</sup> and 7<sup>th</sup> lines are counterpointed in both. In each of which there are three feet which are varied into two meters. The first foot is amphimacer and the last two second feet are iambic :

/ x / x / x /

5. Here a star, and they're a star,

/ x / x / x /

7. Here a mist, and there a mist,

The 6<sup>th</sup> and 8<sup>th</sup> lines are counterpointed as they both have an iambic dimeter. Apparently, the 8<sup>th</sup> is iambic dimeter, and deleting the indefinite article (a) before the singular noun (day) is solved punctuational by a preceding dash (-). The insistence on the iambic meter in the last line is logical as it provides hope to us. Another day will begin. The poem is coined to be geared towards life :

x / x /

6. Some lose their way.

x / /

8. Afterwards — day!

The deviation of the basic metrical pattern of the poem ( iamb ) to the amphimacer, at the beginning of the two counterpointed lines 5&7, is justified. In the 5<sup>th</sup> line, the deviation from iamb to amphimacer foregrounds a comic paradox. The occurrence of stars – even in American navigation of the 17<sup>th</sup> Century – resembles guidance rather than loss.

On the other hand, the amphimacer meter, at the beginning of the 7<sup>th</sup> line, foregrounds another comic paradox by the occurrence of mist followed by a day.

### 3.3 Rhyme

Though there is a variation in the rhyme scheme of the poem, there is a full counterpoint in the system architecture of the two quatrains. Identically, the four lines of every quatrain end with: a





word with a nucleus long vowel or diphthong, a rhymed word, a monosyllabic word with a nucleus short vowel, and a rhymed word :

1<sup>st</sup> Quatrain: bear, morning, fill, scorning

2<sup>nd</sup> Quatrain: star, way, mist, day. Such counterpoint enhances the basic paradoxes of life in the two quatrains: night/morning and mist/day.

Seldom, the feminine rhyme is found in monosyllabic words, but the gerund suffix –ing can make it possible. The rhyme of lines 2&4 is feminine since they end with disyllabic words (morning/scorning). The vowel of the ending syllables ( ing ) is the short vowel / ɪ / which occurs in closed syllables with the coda / ŋ /. The superiority of closed syllables supports the potential nature of the rhyme to suit the apparent paradox in the poem between night and morning as between dark and light. Also, the use of feminine rhyme is suitable for the opportunity of line to provide blanks in life to be filled.

The rhyme of lines 6&8 is masculine. Both end with a monosyllabic word (way/day). The nucleus vowel of these monosyllabic words is the diphthong / eɪ /. Diphthongs, as well as long vowels, reflect peace.

There is a variation in the nature of rhyme in each quatrain which creates phonological deviations. There are equally different rhymes within the same quatrain, and these occur in bear/fill, star/mist. These variations in rhyme represent harmony with the basic paradox in each quatrain.

Although "bear" and "star" are not rhymed at all, but they are in a counterpoint in the nature of the vowel ( long vowel and diphthong ) which is preferred for solemn subjects with a paradoxical type.

Although "fill" and "mist" are not rhymed, but they are in a counterpoint in the nature of the vowel

/ ɪ /. The nucleus short vowel / ɪ / plays an appropriate role that suits the main idea of the lines in which they end in. Firstly, the phonological descriptive nature of / ɪ / in ( fill ), as a close vowel, enables it to resemble the limited blanks of blisses and scorns in life. Second, / ɪ /, as a



short vowel and the phonological feature of shortness leads to the shortness of ( mist ) which is certainly followed by a day.

### 3.4 Onomatopoeia

Onomatopoeia is another phonological device that can be used as a well-qualified tool to help the poet present his ideas appropriately. It can be evaluated by investigating words that echo their meaning. The first poem lacks such words, but another investigating can be held on the phonetical features of vowels and consonants that are used to construct syllables of words. Actually, there are two main types of words: function words and content words. Function words are not evaluated in this study due to their redundancy and repetition. The phonological analysis evaluates the nucleus vowels and its and/or coda ( if found ) only in content words :

- 1- Our share of night to bear / aʊə ʃeər əv naɪt tə beə /
- 2- Our share of morning / aʊə ʃeər əv mɔːnɪŋ /
- 3- Our blank in bliss to fill / aʊə blæŋk ɪn blɪs tə fɪl /
- 4- Our blank in scorning / aʊə blæŋk ɪn skɔːnɪŋ /
- 5- Here a star, and there a star / hɪər ə staː ənd ðeə ə staː /
- 6- Some lose their way / sʌm luːz ðeə weɪ /
- 7- Here a mist , and there a mist / hɪər ə mɪst ənd ðeər ə mɪst /
- 8- Afterwards – day! / aːftəwɔːdz deɪ /

#### 1. Nucleus Vowels

According to their phonological feature of length, diphthongs and long vowels are more peaceful and more solemn than short vowels. However, Mathews supposes that short vowels have the phonological nature of shortness smallness. states that /ɪ/ suggests smallness while /ə/ in monosyllables suggests " undesirablethings". The phonological transcription of the content words in the poem leads to redundancy of long vowels and diphthongs more than short vowels which fits the main subject of the poem which is a solemn subject with a paradoxical type: life in its paradoxes of dark and light.



## 2. Consonants

According to their place and manner of articulation, consonants can grant the word part of its meaning. The mechanism of producing consonants varied between the explosion of air, friction of air, lateral passing, nasal passing, etc. Such variation gives a particular consonant its phonological feature that echoes meaning. Phonological transcription leads to the following analysis:

1. / t , d / ( night / star / star / mist / mist / afterwards / day ) are alveolar plosives .

/ k / ( blank / blank / scorning ) is a velar plosive .

These three plosives indicate a brief activity. They postulate that role exchange between night/morning and mist/day is a brief movement so life grants us blanks to be filled with bliss or scorn as rapid changes. Furthermore, Stageberg states that / p, t, k/ at the end of monosyllables suggests an abrupt stoppage of movement. Thus, night.

mist and blank are typical words of the abrupt stoppage of movement.

2. / s / ( bliss / scorning / star / star / mist / mist ) is a fricative alveolar .

/ ʃ / ( share / share ) is a fricative poet-alveolar .

These two fricatives indicate the flexibility of role change between night and day. In addition . these words are hissing, smooth and soft sounds resembling ( bliss ).

3. / m / ( morning / mist / mist ) is a bilabial nasal .

/ n / ( night / morning / scorning ) is an alveolar nasal .

/ ŋ / ( morning / blank / blank / scorning ) is a velar nasal .

/ b / ( bear / blank / blank / bliss ) is a bilabial plosive .

These three nasals symbolize various effects of sinister which resembles ( scorn ) as the clear paradox of ( bliss ) symbolized by the fricatives. The plosive / b / enhances the indicating of scorn.

4. / f / ( fill / afterwards ) is a labiodental fricative .

/ z / ( lose / afterwards ) is an alveolar fricative .

/ w / ( way / afterwards ) is a bilabial approximant .

These two fricatives and an approximant indicate easy movement especially from mist today.

5. / l / ( blank, blank, bliss, fill, lose ) is an alveolar lateral. It resembles a liquid in emotion and peace. the coming day after mist is a great clue of peace in life.



Last but not least, In counting the number of consonants and the number of vowels in the content words, we perceive a fact that consonants (67.6 %) occur equally more than vowels (32.4 %).

(Boulton, 2014) states that the predominance of vowels ( especially long vowels ) in any verse supposes slowness and peace while the predominance of consonants supposes excitement and harshness. The poem witnesses a general obsession with consonants in syllables as onset or coda. Such obsession is foregrounded by the writer as a deviation of the main idea of the poem which is peace in life. Such deviation is fully justified as it indicates that life is a compound of blessings and struggle which creates excitement and harshness.

### 3.5 Alliteration, Consonance, and Assonance

Despite the scarcity of alliteration, consonance, and assonance in the first poem, but Dickenson skillfully exploits the present little to give the reader his worthy chance to suppose a semantic relation between the words even there is a possible lack of interposing between the irrelevant words. These three phonological tropes get together with onomatopoeia to indicate the phonological force of sounds in representing the semantic entity of words that lead to the geared subject of the first poem which is life as in the following examples

1. *share* , *bear* /eə/ ( peace , solemn ) ( Assonance )
3. *blank* , *bliss* /bl/ ( quickness ; luxury; rest; happiness) (Alliteration )
3. *bliss* , *fill* / ɪ / ( quick movement ) ( Assonance )
4. *blank* , *scorning* / ɪ / ( sinister ) ( consonance )
4. *in* , *scorning* / ɪ / ( quick movement , agitation ) ( Assonance )
7. *here* , *there* /r/ ( context of movement and noise ) ( consonance )
8. *Afterwards* , *day* /d/ ( brief activity )

### 4. Conclusions



The study primarily hypothesizes that phonological devices as alliteration, meter, rhyme, and onomatopoeia, manage to present the different themes of the poem properly. Such presentation can be done employing deviation or parallelism. Accordingly, the study comes at the following:

1. There is a variation in the use of meters in the poem. However, the iambic meter is the dominant one. Iambic meter has a certain gravity that makes it a proper choice for poems on solemn subjects of paradoxical types such as love, romance, mortality, and immortality. Emily Dickinson is famous for her frequent use of ballad meter which is more conversational than common meters. There are cases of deviation from the iambic meter to other types and such deviation is certainly justified. In the first poem, the iambic meter deviates from the amphimacer and the amphimacer meter to foreground a comic paradox that resembles the paradox between gay and night.
2. There is a variation in the nature of rhyme in each quatrain which creates phonological deviations. There are equally different rhymes within the same quatrain. Such variation is required as it reflects the idea of the paradox between life and death. Masculine rhyme requires two or more identically pronounced monosyllabic words, so it is preferred to express solemn subjects of a paradoxical type such as life and death, especially, when the nucleus vowel is a long vowel or a diphthong. The feminine rhyme is found in monosyllabic words, but the gerund suffix –ing can make it possible. The use of feminine rhyme is suitable for the opportunity of line to provide blanks in life to be filled.
3. There is a firm correspondence between the work of onomatopoeia and that of phonosemantics. Words of the two poems echo their meanings and enhance the two ideas of life and death. In the poem, there is the redundancy of long vowels and diphthongs more than short vowels which fits the main solemn subjects of the poem which are life and death.
4. Alliteration is sacred in the poem which reflects the fall down of every upper value in front of the most dominant power ( death). Cases of consonance and assonance reflect meanings related to the paradox between life and death as peace, quickness, sinister, brief activity, agitation, etc.

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