

# **STYLISTICS and INTERPRETATION**

Lecture 2. Sound symbolism.  
Graphon. Stanzas.

Lecture I. Part II

# **PHONETIC EXPRESSIVE MEANS AND INSTRUMENTING**

# Phonetic EMS

- Intonation: «Сегодня вечером»
- Phonosemantics

# Onomatopoeia

- **Direct:**

- *Crack, cuckoo, giggle, clash*

- **Indirect:**

- *And the **s**ilken, **s**ad, un**c**ertain ru**s**tling of each purple curtain*

# Sound symbolism

- The sounds sometimes just ornament the poem: create euphony / cacophony and set the pace;
- Sometimes they are endowed with semantics, e.g. add energy or softness

# Sound symbolism

- Lamonians
- Gataks

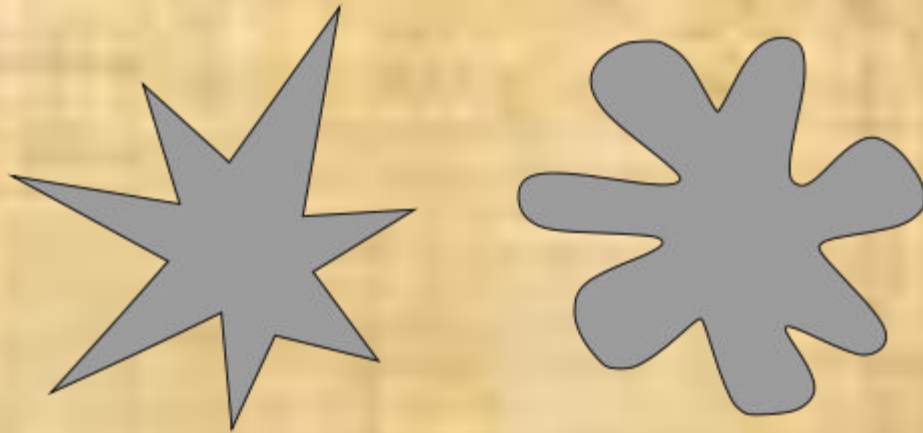
# Sound symbolism

- Bouba

- Kiki



# Sound symbolism





# Sound symbolism

- Plosives: energy, power, obstacles, male
- Sonorants: easiness, fluidity, softness, tenderness, female

# Sound symbolism

- [l] – to suggest softness and silence
- Wild thyme and valley-lilies whiter still
- Thank Leda's love, and cresses from the rill  
(Keats)

# Sound symbolism

- Les souffles de la nuit flottaient sur Galgala (Victor Hugo) (“The breezes of the night floated over Galgala”)
- Dir in Liedern, leichten, schnellen wallet kuehle Fluth (Goethe) (“For you the cool waves lap in songs light and nimble”)

# Sound symbolism

- [v]: 1) vivid, vivacious, vigorous
- 2) weak (vague, vacuous, vapid)
- [gl]: shiny (glisten, gleam, glimmer, glass, gloss)
- [fl]: light and quick (fly, flee, flow, flimsy, flicker, fluid)
- [d]: dark, difficult, death

# Sound symbolism

- Deep into that darkness peering, long I stood  
there wondering, fearing,  
Doubting, dreaming dreams no mortal ever  
dared to dream before

# Sound symbolism

- [a, o, u] – bigger, wider, darker than [i:, e]  
(chip-chop; mickle-muckle)



- А – густо-красный
- Я – ярко-красный
- О – светло-желтый или белый
- Е – зеленый
- Ё – желто-зеленый
- Э – зеленоватый
- И – синий
- Й – синеватый
- У – темно-синий, сине-зеленый, лиловый
- Ю – голубоватый, сиреневый
- Ы – мрачный темно-коричневый или черный



# Sound symbolism

- И фырчет «Ф», похожее на филина
- Как будто грома грохотанье Тяжело-звонкое скаканье По потрясенной мостовой
- Волга! Волга! Весной многоводной
- Люблю грозу в начале мая, - Когда весенний, первый гром, Как бы резвяся и играя, Грохочет в небе голубом

# ‘the most beautiful word’

- Sunday Times, 1980: 1) melody, velvet 2) gossamer, crystal; 3) autumn, peace, tranquil, twilight, murmur, caress, mellifluous, whisper

- Петр Вяземский спрашивал как-то одного итальянца, который по-русски ни бум-бум (в дневниках Вяземского читал недавно), что бы, на его взгляд, значило слово «друг» или «брат». Итальянец отвечал, что слова эти грубые и, возможно, ругательные. «А вот слово «телятина»?», – был вопрос. А это, отвечал сын голубого неба, должно быть что-то нежное, возможно даже – эпитет любимой женщины

# GRAPHON

- - intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation

# Graphon: Individual speech

- **Affectation:** Mr. Babbitt: "peerading" (parading), "Eytalians" (Italians), "peepul" (people)
- **Physical defect:** "You don't mean to thay that thith ith your firth time"
- **Intoxication:** He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:
- "Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H.C.)

# Graphon: Movement

- Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:
  - this shall take
  - "If is I never to
  - flying really it."



# Graphon: types

- **Multiplication:** Alllll aboarrrrrd! Open your eyes for that laaaarge sun
- **Italics:** You mean, you don't *want* to come?
- **Capitalization:** Help. Help. HELP
- **Spacing/hyphenation:** It is be-a-utiful



# STANZAS

- **Couplet**
- How small are ocean bottom salty shells
- And yet they are as deep as castle wells!

# STANZAS

- **Triplet**

- He clasps the crag with crooked hands;
- Close to the sun in lonely lands,
- Ring'd with the azure world, he stands.

# STANZAS

- Quatrain, **cinquain / pentastich**
- A Nightingale,
- The Grayish Genius,
- Flies on the wings of songs
- And spins the heart in hurricanes of love
- And Silence.

# SPECIAL TRIPLETS

- Haiku: 5 – 7 – 5

# SPECIAL TRIPLETS

- **Haiku**
- Don't drink this water:
- A snake lurks in the pure spring,
- Waits for the thirsty...

# SPECIAL QUATRAINS:

- **Ballad stanza**
- Now Robin Hood is to Nottingham gone,
- With a link a down a day,
- And there he met a silly old woman
- Was weeping on the way



# SPECIAL QUATRAINS:

- **Rubai - rubaiyat** in the plural (Persian 'quatrain'), the 1, 2, and last lines rhyme
- Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter – and the Bird is on the Wing.

*Omar Khayyam*



# SPECIAL CINQUAINS:

- **Limerick**
- There was a Young Person of Smyrna
- Whose grandmother threatened to burn her;
- But she seized on the cat,
- and said 'Granny, burn that!
- You incongruous old woman of Smyrna!'

# SPECIAL QUATRAINS:

- **Chastushka** — a humorous song with high beat frequency, that consists of one four-lined couplet, full of humour, satire or irony
- Кабы, кабы да кабы  
На носу росли грибы,  
Сами бы варились  
Да и в рот катилися.

# SPECIAL CINQUAINS:

- **tanka** is a Japanese poem that consists of 5 lines and 31 syllables.
- Each line has a set number of syllables:
- 5 – 7 – 5 – 7 – 7 (syllables)

On the white sand  
Of the beach of a small island  
In the Eastern Sea  
I, my face streaked with tears,  
Am playing with a crab

– *Ishikawa Takuboku*

# SEQUENCES OF STANZAS

- **Sonnets**
- 14-lines
- iambic pentameter
- Dante Alighieri (1265-1321)

# SEQUENCES OF STANZAS

- The **Petrarchan** (Italian) Sonnet:
  - octave (8 lines) and a sestet (6 lines)
  - abbaabba cdecde or abbaabba cdcdcd
  - volta
- The **Shakespearean** (English) Sonnet
  - 3 quatrains and a couplet
  - abab cdcd efef gg



# SEQUENCES OF STANZAS

- Crown of Sonnets
- Pushkin Sonnet: abab ccdd effe gg.



- «Мой дядя самых честных правил,  
Когда не в шутку занемог,  
Он уважать себя заставил  
И лучше выдумать не мог.

- Его пример другим наука;  
Но, боже мой, какая скука  
С больным сидеть и день и ночь,  
Не отходя ни шагу

- Какое низкое коварство  
Полуживого забавлять,  
Ему подушки поправлять,  
Печально подносить  
лекарство,

- Вздыхать и думать про себя:  
Когда же чёрт возьмёт  
тебя?»

# TYPES OF MANY-LINE POEMS BY CONTENT

- **Odes** are elaborate lyrical poems addressed to a person, a thing or an abstraction (like love) able to transcend the problems of life.

There was a time when meadow, grove, and stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light,  
The glory and the freshness of a dream.  
It is not now as it hath been of yore;—  
Turn wheresoe'er I may,  
By night or day,  
The things which I have seen I now can see no more.

*Intimations of Immortality, by W. Wordsworth (1800)*

# TYPES OF MANY-LINE POEMS BY CONTENT

- **Epigram:** a brief, catching, often surprising or satirical poem dealing with a single thought, person or event and often ending with a witty turn of thought

Little strokes

Fell great oaks.

*Benjamin Franklin*

Полу-милорд, полу-купец,  
Полу-мудрец, полу-невежда,  
Полу-подлец, но есть надежда,  
Что будет полным наконец.

*А. С. Пушкин. На М. С. Воронцова.*

- In this world there are only two tragedies. One is not getting what one wants, and the other is getting it – *Oscar Wilde*
- Mankind must put an end to war, or war will put an end to mankind – *John F. Kennedy*
- An eye for an eye leaves the whole world blind – *Mohandas Gandhi*



# UNRHYMED VERSE

- **Blank verse** is often used for long narrative poems or lyric poems in which a poet expresses his contemplation.
- 10 syllables with 5 stresses (an iambic pattern).

## Birches

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  
As ice-storms do. Often you must have seen them  
Loaded with ice a sunny winter morning  
After a rain. They click upon themselves  
As the breeze rises, and turn many-colored  
As the stir cracks and crazes their enamel.

*Robert Frost*

# UNRHYMED VERSE

- **Free verse** – it is written in irregular lines and has no regular metre or rhyme.

- A child said, What is the grass? fetching it to me  
with full  
hands;  
How could I answer the child? . . . I do not know  
what it  
is any more than he.

I guess it must be the flag of my disposition, out  
of hopeful  
green stuff woven.

• *Walt Whitman*

# UNRHYMED VERSE

- **Concrete** poetry is visual poetry. A concrete poem creates an actual picture or shape on the page.

A Christmas Tree  
Star,  
If you are  
A love Compassionate,  
You will walk with us this year.  
We face a glacial distance, who are here  
Huddl'd  
At your feet.

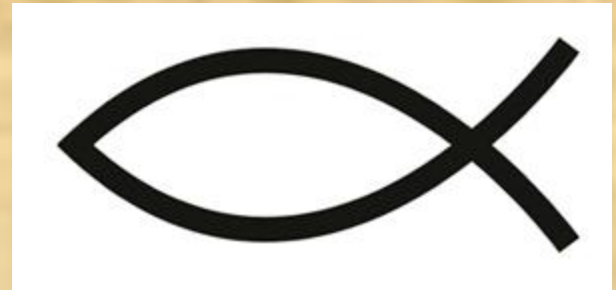
*William Burford*



Dusk  
Above the  
water hang the  
loud  
flies  
here  
O so  
gray  
then  
What                      A pale signal will appear  
When                      Soon before its shadow fades  
Where                     Here in this pool of opened eye  
In us                    No upon us As at the very edges  
of where we take shape in the dark air  
this object bares its image awakening  
ripples of recognition that will  
brush darkness up into light  
even after this bird this hour both drift by atop the perfect sad instant now  
already passing out of sight  
toward yet-untroubled reflection  
this image bears its object darkening  
into memorial shades Scattered bits of  
light                    No of water Or something across  
water                   Breaking up No Being regathered  
soon                    Yet by then a swan will have  
gone                    Yes out of mind into what  
vast  
pale  
hush  
of a  
place  
past  
sudden dark as  
if a swan  
sang

# STANZAS

- **Acrostic**
- ΙΧΘΥΣ: Ιησούς Χριστός, Θεού Υιός, Σωτήρ



# STANZAS

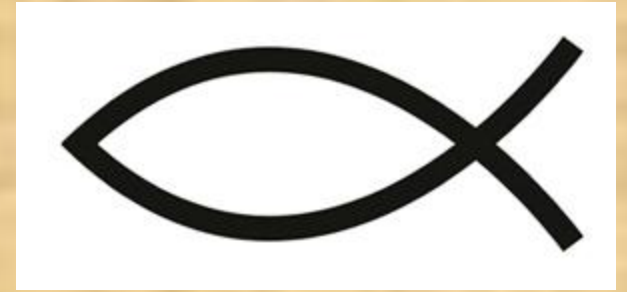
- Elizabeth it is in vain you say  
"Love not" — thou sayest it in so sweet a way:  
In vain those words from thee or L.E.L.  
Zantippe's talents had enforced so well:  
Ah! if that language from thy heart arise,  
Breathe it less gently forth — and veil thine eyes.  
Endymion, recollect, when Luna tried  
To cure his love — was cured of all beside —  
His follie — pride — and passion — for he died.

# STANZAS

- **Name poem**
- Kind, clever, sunny-ray,
- Courteous, tender, frank as day,
- Sound, calling like word «Listen!»
- Close, near, yet so distant,
- Dear, lovely – K. K.

- <https://literarydevices.net/>





**THANK YOU FOR ATTENTION**