

WCES 2012

The phonetics and semantics relationship in poems

Nilgun Acik Onkas *

Muğla University, Faculty of Education, 48000 Muğla, Turkey

Abstract

Meaningful units and words in a language constitute the expression power of this language. Words are morphemes or cluster of morphemes having meaning or function and they can be used on their own. Words are meaningful or functional linguistics units. Besides the words which are meaningful on their own, there are words which are not meaningful on their own yet gain some specific meanings when combined with other words. In terms of structure, words are morphemes or clusters of morphemes. When words are examined in terms of their structure, it is seen that meaningful phonemic values match. In the semantic analyses carried out on poems and texts, when the characteristics of phonemes and their values are examined, it has been observed that the semantics-phonetics connection of the words is meaningful. Hence, in linguistic and literary analyses, it seems to be necessary to analyze the texts in terms of their phonetic characteristics and values. These analyses are of great importance to reveal phonetics-semantics relations of the words of a language.

© 2012 Published by Elsevier Ltd. Selection and/or peer review under responsibility of Prof. Dr. Hüseyin Uzunboylu
Open access under [CC BY-NC-ND license](https://creativecommons.org/licenses/by-nc-nd/4.0/).

Keywords: poems, phonetics, semantics, phonetics-semantics relationship, language development, lyricism

1. Introduction

Language which is a natural tool making it possible for humans to communicate is a living organism developing in line with its own specific rules and a social structure formed by sounds. Language is a multi-dimensional and developed system making use of phonetically and semantically common elements and rules of a society. It is used to convey one's thoughts, feelings and wishes to others (Aksan, 2003, p.55). Being a natural tool of communication among people, language is a wonderful structure maintaining its existence and development within its own specific rules (Ergin, 2002, p.13). This structure consisting of sounds includes many semantic richnesses for each society. For these richnesses to come into being, there is a need to examine phonetic structures. For the development of a language, phonetics-semantics relationships are of great importance. In 19th century, Germany was the pioneering country in phonetics studies with 40% of total research in the field. Germany was followed by French with 30% of the total research and then by England with 15%, America with 3.3%, Austria with 3.3%, Holland with 2.8%, Denmark with 2%, and Italy and Belgium with 0.8%. Today, German Linguists are taking the lead in phonetics research (Coşkun, 2008, p.25).

* Corresponding Author name. Tel.: 0.252.2111804; fax: 0.252.2111762
E-mail address: anilgun@mu.edu.tr

2. Phonetics-Semantics Relationships in Poetry

The most effective means of expressing feelings, thoughts and dreams is poetry. Poems are the reflections of life and they deal with various feelings in an effective and smooth way. Poetry is a magical world embracing the feeling and dreams of people in a different way from prose. Hence, it may have great contributions to the development of people in terms of emotions, values and vocabulary. Particularly, lyric poems should be introduced to pupils in langue courses, which may have positive influences on their emotional and linguistic development (Türkmen, 2010; Erkan, 2010).

The stages of phonetic examination of poems having great contributions to emotional and linguistic development of people are as follows: consonants of words are detected, and the types of these consonants are determined. Depending on the number and type of consonants found in a word, each phoneme is given a score according to “word scoring table”. In this way, mean score for the consonants in a word is found and in this way score of each word is calculated and then mean score for the words in a line is found. By summing the mean scores of the lines, mean score for each verse is found and finally by adding the mean scores of the verses, mean score for the whole poem is calculated. All vowels are fluent. Hence, it is important to evaluate consonants in the analysis of a poem (Coşkun, 2008: 264). Therefore, in the present study, consonants were under scrutiny. The table showing the types and scores of consonants is given below.

World Scoring Table (Coşkun, 2008: 260)

Type of consonant	The Number of The Sounds in The Word									
	1	2	3	4	5	6	7	8	9	10
Points										
Fluent lmnry	100	50	33.3	25	20	16.7	14.3	12.5	11.1	10
Stressed fricative jvz	70	35	23.3	17.5	14	11.7	10	8.8	7.8	7
Stressed plosive bcdg	60	30	20	15	12	10	8.6	7.5	6.7	6
Unstressed fricative fhşş	15	7.5	5	3.8	3	2.5	2.1	1.9	1.7	1.5
Unstressed plosive çkpt	10	5	3.3	2.5	2	1.7	1.4	1.3	1.1	1

1.1. Phonetics-Semantics Relations in Some Words

The raw material of a language is words. Words have power to express many things for those understanding them and thinking about the meanings embodied by them. They open the gate to magical worlds. The relationship between the writer and words is like the relationship between gold and goldsmith. Each word finds its viscosity in the hands of the writer. The writer establishes friendship with words and shares the secrets of his/her heart and this gives a spirit to the words. In the universe of language, each word gains special meaning in the hands of the writer. For a writer to have his/her own style, he/she needs to make explorations in this universe of meanings (Türkoğlu, 2005: 44). A word is a linguistic unit having a phonetic value and consisting of one or more closely integrated morphemes. Placing words properly in a sentence or line is of great importance to convey the meaning as desired. This requires a great deal of linguistic knowledge. In the book entitled as “This Country” by Cemil Meriç (1996: 257-259), the writer emphasizes the power of words by telling “Words are like birds, they come to your room one evening, yet you do not know where they come from. They are sometimes noisy and sometimes silent. They are like flowers in different colors. They all are blown by the same wind. Clouds are unreliable Yours stars are your words; tell them to dance in the limitless garden of your dreams. Words are like a beautiful woman sleeping in the forest; poet is a prince coming from far away. You will love words so much that they will suffice you. Words are my shadow in the water; I can not stroke and kiss them. They are like bridges stretching from age to age. Words are a river where I watch myself. Words are limitless; they are Adam..... Words are the things which give meaning to our longings, beloved ones, hatreds, what we see, hear and feel. A handful words separate continents from each other, they are like earthquake. If we use them properly, they are our heroes...” In light of what Cemil Meriç said, let’s score the consonants of a few words in several languages according to word scoring table. For instance, words

of Mother and Father. In Turkish language, score for anne is 100 and 60 for baba; in English, score for mother is 56.3 and 35.1 for father; in French, la mere 100, père 55; in German, mutter 55, vater 66.6/ mama 100, papa 10; in Hungarian, anya 100, apa 10; in Croatian, majka 59.9, otac 35; in Persian, mader 86.6, peder 56.6; in Flemish, moeder 86.6, vader 83.3; in Spain, madre 86.6, padre 56.6; in Portuguese, mãe 100, pai 10; in Estonian, ema 100, isa 15; in Norwegian, ann 100, far 57.5. According to word scoring table, in all language, the word mother has a higher score than father. The value and holiness attached to mother in all societies are apparent.

Tr.	an ne 50 50 (100)	ba ba 30 30 (60)	Eng.	mot her 25 2.5 3.8 25 (56.3)	fat her 3.8 2.5 3.8 25 (35.1)
Fr.	la me re 33.3 33.3 33.3 (100)	pè re 5 50 (55)	Ger.	mut ter 25 2.5 2.5 25 (55)	Va ter 30 3.3 33.3 (66.6)
				ma ma 50 50 (100)	pa pa 5 5 (10)
Hung.	an ya 50 50 (100)	apa 10 (10)	Croat.	maj ka 33.3 23.3 3.3 (59.9)	o tac 5 30 (35)
Pers.	ma der 33.3 20 33.3 (86.6)	pe der 3.3 20 33.3 (56.6)	Flem.	moe der 33.3 20 33.3 (86.6)	va der 30 20 33.3 (83.3)
Sp.	mad re 33.3 20 33.3 (86.6)	pad re 3.3 20 33.3 (56.6)	Por.	mãe 100 (100)	pai 10 (10)
Est.	ema 100 (100)	isa 15 (15)	Nor.	ann 50 50 (100)	far 7.5 50 (57.5)

Word samples scoring table for different languages

2. Tables

2.1. Phonetics-Semantics Relationships in Robert Burn's "A Red Red Rose"

First verse of the poem:

My luve is like a red, red rose,
That's newly sprung in June:
My luve is like the melodie,
That's sweetly play'd in tune.

Table 1. Scoring table for the first verse of the poem

My l v s l k r d r d r s	
50 50 50 45 15 50 5 50 30 50 30 50 7.5	
100 95 15 55 80 80 57.5	482.5/7=68.92
t h t s n w l y s p r n g n j n	
3.3 5 3.3 15 20 36 20 20 3 2 20 20 12 100 35 50	
11.6 15 96 57 100 85	346.6/6=60.76
m y l v s l k t h m l d	
50 50 50 45 15 50 5 5 7.5 33.3 33.3 20	
100 95 15 55 12.5 86.6	364.1/6=60.68
t h t s s w t l y p l y d n t n	
3.3 5 3.3 15 2.5 30 1.7 16.7 16.7 2.5 25 25 15 100 5 50	
11.6 15 67.6 67.5 100 55 316.7/6=52.78	
General average: 243.14/4=60.78	

Robert Burns expresses his impassioned emotions in love poem; A Red Red Rose. The poet resembles his love affair to a blossoming red rose in June and a sweet melody. The high scores for the consonants in the words *my love* and *red* are remarkable. As the vowels are fluent, they are not included in the evaluation. The poet owning his love by telling my love resembles his love to a red rose in this way he modifies his love with the color red and these words taking higher scores than the other words in the line is remarkable. The poet owning his love by telling my love resembles his love to a red rose in this way he modifies his love with the color red and these words taking higher scores than the other words in the line is remarkable.

Table 1.1. Consonant distribution of the first verse of the poem

Couplets	The rate of fluent consonants	The rate of V fluent consonants	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	50 %	7.14 %	0 %	14.28 %	21.42 %	7.14 %
The second	41.17 %	17.64 %	5.88 %	5.88 %	17.64 %	11.76 %
The third	46.15 %	7.69 %	0 %	7.69 %	23 %	15.38 %
The fourth	35.29 %	11.76 %	0 %	5.88 %	17.64 %	23.52 %

It is seen that the mean score for the first line of the first verse is 68.92 and the rate of fluent consonants is 50%. In the second line, the mean score is 60.76, and the rate of fluent consonants is 41.17%; in the third line, the mean score is 60.68 and the rate of fluent consonants is 46.15%; in the fourth line, the mean score is 52.78 and the rate of consonants is 35.29%. It is seen that the rate of fluent consonants is higher in lines for which the mean score is higher. Fluent consonants have always the highest rate in poems (Açık Önkaş; 2010, 2011). As the poems should be emotionally powerful works of art, they need to have higher rate of fluent consonants. In the first line, where the rate of fluent consonants is high, it is seen that the rate of stressed plosive consonants is 14.28%, the rate of unstressed fricative consonants is 21.42%, and the rate of unstressed plosive consonants is 7.14%. When we add the rate of stressed plosive consonants to the rate of unstressed plosive consonants, we find the value 21.42% and this is equal to the rate of unstressed fricative consonants. The high rate of stressed consonants is of great importance to convey the excitement. Fricative consonants are also important to make the reader feel the emotions of the poet. In the second line, the rate of fluent consonants is 41.17%. The rate of V fluent consonants is 17.64%, the total rate of these two types of consonants is 58.81%. This is an important indicator of the lyricism of a poem. The total rate of stressed fricative and stressed plosive consonants is equal to the rate of unstressed plosive consonants. The high rate of stressed consonants improves lyricism in a poem. It is apparent that plosive consonants are the sources of excitement. In the third line, the total rate of v fluent and stressed plosive consonants is 61.53%, and the total rate of unstressed fricative and unstressed plosive consonants is 38.38%. Higher rate of fluent and stressed consonants than unstressed consonants is an indication of lyricism. In the fourth line, the total rate of v fluent and stressed plosive consonants is 52.93% which is higher than the rate of the unstressed. But in this line, the rate of unstressed consonants is higher than those in the other lines and mean score of the line is 52.78% which is lower than those of the other lines.

Second Verse of the Poem:

As fair art thou, my bonie lass,
So deep in luv am I;
And I will luv thee still, my dear,
Till a' the seas gang dry.

Table 2. Scores table for the second verse of the poem

s	f	r	r	t	t	h	m	y	b	n	l	s	s			
15	7.5	50	50	5	7.5	50	50	30	50	33.3	5	5				
15	57.5	55	12.5	100	80	43.3										
363.3/7=51.9																
s	d	p	n	l	v	m										
15	30	5	100	50	45	100										
15	35	100	95	100												
345/5=69																
n	d	w	l	l	l	v	t	h	s	t	l	l	m	y	d	r
50	30	45	25	25	50	45	5	7.5	3.8	2.5	25	25	50	50	30	50
80	95	95	12.5	56.3	100	80										
518.8/7=74.11																
t	l	l	t	h	s	s	g	n	g	d	r	y				
3.3	33.3	33.3	5	7.5	7.5	7.5	20	33.3	20	33.3	33.3					
69.9	12.5	15	73.3	86.6												
257.3/5=51.46																
General average:246.47/4=61.61																

The scores taken by *My bonie, in luve, am I, my dear, gang, dry* comply with their meaning values. These words best describing the poet's sincere feelings lyrically have higher scores than the other words. Connectors such as *and, still, till* strengthen the continuity and sincerity of the love experienced by the poet and the scores taken by these words reflect this well. In the phrase *I will luve, will* expresses future and this indicates that the poet will love forever and in this regard, the score of this word is meaningful.

Table 2.1. Consonant distribution of the second verse

Couplets	The rate of fluent consonants	Rate of fluent consonants	V	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	42.85 %	0 %		0 %	7.14 %	35.71 %	14.28 %
The second	42.85 %	14.28 %		0 %	14.28 %	14.28 %	14.28 %
The third	50 %	16.66 %		0 %	11.11 %	11.11 %	11.11 %
The fourth	38.46 %	0 %		0 %	23.07 %	23.07 %	15.38 %

The rate of the fluent consonants in the first line of the second verse is 42.85%, the rate of stressed plosive consonants is 7.14%, and the total rate of both is 49.99%. In this line, the rate of unstressed consonants is higher and parallel to this, mean score of this line is 51.69% which is lower than the other lines. The reason why sound values of the words in this line are low is the lack of v fluent and stressed fricative consonants. In the second line, the rate of fluent consonants is 42.85% and the rate of v fluent consonants is 14.28%, and the rate of stressed plosive consonants is 14.8%. Total rate of these consonants is 71.41%. The mean score of the line is 69, which complies with the total rate. That is, when the rate of fluent and stressed consonants is high, the mean score of the line becomes high. The rate of fluent consonants in the third line is 50%, the rate of v fluent consonants is 16.66% and the rate of stressed plosive consonants is 11.11%. The total rate of these consonants is 77.77%. The total rate of unstressed consonants in this line is 22.22%. The total rate of fluent and stressed consonants is 77.77% in this line and parallel to this rate, mean score of the line is 74.11. In the whole verse, this line has the highest rate of fluent and stressed consonants and moreover, it has the highest mean score and this is not a coincidence. In the fourth line, the rate of fluent consonants drops to 38.46%. The rate of stressed plosive is 23.07%. The total rate of these two types of consonants is 61.53%. The rate of unstressed consonants in this line is 38.45%. The mean score of this line drops to 51.46%. Here, with the increasing rate of unstressed consonants, mean score of the line drops and this is not a coincidence.

The third verse of the poem:

Till a' the seas gang dry, my dear,
 And the rocks melt wi' the sun;
 And I will luvè thee still, my dear,
 While the sands o' life shall run.

Table 3. Scores for the third verse of the poem

t	l	l	t	h	s	s	g	n	g	d	r	y	m	y	d	r
3.3	33.3	33.3	5	7.5	7.5	7.5	20	33.3	20	33.3	33.3	50	50	30	50	
69.9			12.5		15		73.3		86.6		100		80		437.3/6=72.88	
n	d	t	h	r	c	k	s	m	l	t	w	t	h	s	n	
50	30	5	7.5	25	15	2.5	3.8	33.3	33.3	3.3	90	5	7.5	7.5	50	
80			12.5		46.3		69.9		90		12.5		57.5		368.7/7=52.67	
n	d	w	l	l	l	v	t	h	s	t	l	l	m	y	d	r
50	30	45	25	25	50	45	5	7.5	3.8	2.5	25	25	50	50	30	50
80			95		95		12.5		56.3		100		80		518.8/7=74.11	
w	h	l	t	h	s	n	d	s	l	f	s	h	l	l	r	n
45	3.8	25	5	7.5	3.8	25	15	3.8	50	7.5	3.8	3.8	25	25	50	50
73.8			12.5		47.6		57.5		57.6		100		349/6=58.16			
General average:257.82/4=64.45																

The phrase *My dear* has the scores of 100 and 80 and the words *dry*, *gang*, and *till* have scores higher than 70, which indicates that with the increasing scores, the excitement and lyricism expressed in the poem also increase. Here the word *and* emphasizes the continuity and draws the emphasis on itself. The word *rock* represents hardness and it is impossible for sun to melt this hard subject, all these indicate the eternity of the love. As sun can never melt the rock, the love of the poet will never cease. In this respect, the scores of the words concur with their meanings. In the third line, except for the words *the* and *still*, all the words have high scores. When the whole meaning of the line is considered, it is seen that there is compliance between the score and meaning. In the last line of the verse, it is seen that the word *run* has the score 100. This shows that the excitement of the poet made a peak and lyricism in the poem increased.

Table 3.1. Consonants distribution in the third verse of the poem

Couplets	The rate of fluent consonants	The rate of V fluent consonants	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	47.05 %	0 %	0 %	23.52 %	17.64 %	11.76 %
The second	29.41 %	11.76 %	0 %	11.76 %	23.52 %	23.52 %
The third	50 %	16.66 %	0 %	11.11 %	11.11 %	11.11 %
The fourth	43.75 %	12.5 %	0 %	6.25 %	31.25 %	6.25 %

The total rate of fluent consonants and stressed fricative consonants in the first line is 70.57%. Here, this total rate is getting closer to 100 and parallel to this, the mean score of the line is 72.88% which is close to 100. In the second line, the rate of fluent consonants is 29.41% and the rate of v fluent consonants is 11.76%, and the rate of stressed plosive consonants is 11.76%. Sum of these rates is 52.93%. That is, the rate of fluent and stressed consonants is lower than it is in the first line. This drop finds a reflection in the mean score of the line which is 52.67. The rate of fluent consonants in the third line is 50%, the rate of v fluent consonants is 16.66%, and the rate of stressed plosive consonants is 11.11%. The total rate of these three types of consonants is 77.77% and the mean score of the line is 74.11, close to the total rate. The total rate of unstressed consonants is 22.22%. The rate of fluent consonants in the fourth line is 43.75%, the rate of v fluent consonants is 12.5%, and the rate of stressed plosive

consonants is 6.25%. The total rate of these three types of consonants is 62.5%. The mean score of the line is 58.16, close to the total rate. This closeness is not a coincidence. This can only be explained by the linguistic knowledge and capacities of the poet.

Fourth verse of the poem:

And fare thee weel, my only luv
 And fare thee weel a while!
 And I will come again, my luv,
 Tho' it were ten thousand mile!

Table 4. Scores for the fourth verse of the poem

n	d	f	r	t	h	w	l	m	y	n	l	y	l	v
50	30	7.5	50	5	7.5	60	33.3	50	50	33.3	33.3	33.3	50	45
80	57.5	12.5	93.3	100	100	95								538.3/7=76.9
n	d	f	r	t	h	w	l	w	h	l				
50	30	7.5	50	5	7.5	60	33.3	45	3.8	25				
80	57.5	12.5	93.3			73.8								317.1/5=63.42
n	d	w	l	l	c	m	g	n	m	y	l	v		
50	30	45	25	25	30	50	30	50	50	50	45			
80	95			80	80	100	95							530/6=88.33
t	h	t	w	r	t	n	t	h	s	n	d	m	l	
5	7.5	10	60	33.3	5	50	3	2	3	20	12	50	50	
12.5	10	93.3	55			40	100							310.8/6=51.82
General average:280.45/4=70.11														
General Average of the Poem: 256.95/4=64.23														

In the first line, the scores taken by the words *my* and *only* are remarkable. The word *only* has 100 and the words *my* and *luv* have 100 and 95, respectively. The score 100 taken by the word *only* shows that the poet wants to put the emphasis on the fact that she is his only love and this helps to enhance the lyricism of the poem. Words scores of the other words in the first line are relatively lower because for a lover it is never something desirable to leave the lover. In the second line, this is apparent from the phrase *fare thee weel a while*. *A while* phrase takes a high point. In third line, the sentence *I will come again, my luv*, all the words have positive meanings, the poet has positive feelings as a result of the excitement of the love and this is well-indicated by the selected words with high points. In the last line of this verse, in the phrase *Tho' it were ten thousand mile!* the total score obtained by the words *ten thousand* is 95 and the score obtained by the word *mile* is 100. These scores indicate that no matter how far away the poet is from his lover, he will meet with his lover anyway, as the scores indicate meeting again, they concur with the meanings.

Table 4.1. Consonant distribution of the fourth verse of the poem

Couplets	The rate of fluent consonants	The rate of V fluent consonants	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	56.26 %	18.75 %	0 %	6.25 %	12.5 %	6.25 %
The second	30.76 %	30.76 %	0 %	7.69 %	23.07 %	7.69 %
The third	57.14 %	21.42 %	0 %	21.42 %	0 %	0 %
The fourth	26.66 %	13.33 %	13.33 %	6.66 %	20 %	20 %

In the first line of the last verse, the rate of fluent consonants is 56.26% and the rate of v fluent consonants is 18.75%, the rate of stressed plosive consonants is 6.25%. The total rate of these three types of consonants is 81.26%.

The mean score of the line is 76.9, in compliance with the rate of the consonants. In the second line, the rate of fluent consonants dropped to 30.76%. The rate of v fluent consonants is 30.76%. The rate of stressed plosive consonants is 7.69%. The total rate of them is 69.21%. The mean score of the line is 63.42. When we compare the total rate of fluent and stressed consonants with the mean score of the line, we can see that the scores have become highly lower. In the third line, there is no unstressed consonant. The rate of both v fluent consonants and stressed plosive consonants is 21.42%. The total rate of them is 42.84%. The rate of fluent consonants is 57.14%. The mean score of the line where there is no unstressed consonants is 88.33. If the rate of stressed consonants were lower, the score would be closer to 100. Yet, stressed consonants are important to reflect the positive excitement in a poem. Unlike the third line, in the fourth line, the rate of the fluent consonants considerably dropped. The rate of fluent consonants dropped to 26.66%, and it is followed by the rate of v fluent consonants and stressed fricative consonants with 13.33% for each. The rate of stressed plosive is 6.66%. In this line, the rate of unstressed consonants is 40%. The mean score of this line whose total rate of fluent and stressed consonants is 60% dropped to 51.82, and this is not a coincidence.

2.2. Phonetics-Semantics Relationships in the Poem “The Lamb” by William Blake

First part of the poem

Little lamb, who made thee?
 Dost thou know who made thee?
 Gave thee life, and bid thee feed
 By the stream and o’er the mead;
 Gave thee clothing of delight,
 Softest clothing, woolly, bright;
 Gave thee such a tender voice,
 Making all the vales rejoice?
 Little lamb, who made thee?
 Dost thou know who made thee?

Table 5. Score values for the first part of the poem

L	t	t	l	l	m	b	w	h	m	d	t	h							
25	2.5	2.5	25	33.3	33.3	20	60	5	50	30	5	7.5							
55				86.6			65		80		12.5								
299.1/5=59.82																			
D	s	t	t	h	k	n	w	w	h	m	d	t	h						
20	5	3.3	5	7.5	2.5	25	45	60	5	50	30	5	7.5						
28.3		12.5			72.5			65		80		12.5							
270.8/6=45.13																			
G	v	t	h	l	f	n	d	b	d	t	h	f	d						
30	45	5	7.5	50	7.5	50	30	30	30	5	7.5	7.5	30						
75		12.5		57.5		80		60		12.5		37.5							
335/7=47.85																			
B	y	t	h	s	t	r	m	n	d	r	t	h	m	d					
30	50	5	7.5	3.8	2.5	25	25	50	30	100	5	7.5	50	30					
80		12.5		56.3				80		100		12.5	80						
421.3/7=60.18																			
G	v	t	h	c	l	t	h	n	g	f	d	l	g	h	t				
30	45	5	7.5	10	16.7	1.7	2.5	16.7	10	15	12	20	12	3	2				
75		12.5			57.6					15		49							
209.1/5=41.82																			
S	f	t	s	t	c	l	t	h	n	g	w	l	l	y	b	r	g	h	t
3	3	2	3	2	10	16.7	1.7	2.5	16.7	10	36	20	20	20	12	20	12	3	2
13					57.6						96			49					
215.6/4=53.9																			
G	v	t	h	s	c	h	t	n	d	r	v	c							
30	45	5	7.5	5	20	5	2.5	25	15	25	45	30							
75		12.5		30				67.5		75									
260/5=52																			
M	k	n	g	l	l	t	h	v	l	s	r	j	c						
25	2.5	25	15	50	50	5	7.5	30	33.3	5	33.3	23.3	20						
67.5			100		12.5			68.3			76.6								
324.9/5=64.98																			
L	t	t	l	l	m	b	w	h	m	d	t	h							

25	2.5	2.5	25	33.3	33.3	20	60	5	50	30	5	7.5		
			55	86.6			65	80		12.5		299.1/5=59.82		
D	s	t	t	h	k	n	w	w	h	m	d	t	h	
20	5	3.3	5	7.5	2.5	25	45	60	5	50	30	5	7.5	
			28.3	12.5	72.5		65	80		12.5		270.8/6=45.13		
General average: 530.63/10=53.063														

In the first part of the poem “The Lamb” by William Blake, the word *lamb* gets 86.6 and the verb *made* gets 80 points. The adjective *little* gets 55 and the question word *who* gets 65 and these scores taken by these words comply with the meaning. As seen in this line, with the question “Little lamb, who made thee?”, the poet shows its love for the lamb, by emphasizing the creator to whom the lamb owes its existence. In the second line, among the words in the question “Dost thou know who made thee?”, the highest scores are obtained by these words *know* 72.5, *who* 65 and *made* 80. When the meaning conveyed by the line is considered, it is seen that phonetic scores of the words comply with the meaning. In the third line, in the sentence “Gave thee life, and bid thee feed”, the score value of the word *gave* is 75, *life* is 57.5, *and* is 80, *bid* is 60, and *feed* is 37.5. Here, it is seen that the words having the stress on themselves have higher scores. In the fourth line, the scores for the words except for *the* are high. In line with this, the mean score of the line is high. In the fifth line, the score of the word *gave* is 75, *clothing* is 57.6 and *delight* is 49.

In the question “Little lamb, who made thee?”, the emphasis is again on the creator within the context of love for the lamb, hence, the scores of the words are in compliance with their meanings. In the sixth line, in the sentence “Softest clothing, woolly, bright”, the word *wolly* gets 96, *bright* gets 49, *clothing* gets 57.6. The scores of the adjectives used to describe the lamb such as *bright*, *wolly* have higher scores and this is in compliance with the meaning. In the seventh line, in the sentence “Gave thee such a tender voice”, the scores obtained by the words are as follows; *gave* 75, *tender* 67.5, *voice* 75. In the eighth line except for the word *the*, all the words have high scores and this is in compliance with the meaning. Here the meaning focuses on the lamb’s making all the vales rejoice, that is, the narration focuses on the word *all*. In line with the emphasis put on the word, the word *all* has 100. The emphasis put in the first and second lines on who created and gave birth to the lamb is repeated in the ninth and tenth lines. This repetition strengthens the emphasis on meaning. This poem including pastoral approaches and a religious-philosophical discussion draws attention to the creator through the love for the lamb.

Table 5.1. Consonant distribution of the first line of the poem

Couplets	The rate of fluent consonants	The Rate of V fluent consonants	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	35.71 %	14.28 %	0 %	14.28 %	14.28 %	21.42 %
The second	12.5 %	25 %	0 %	12.5 %	25 %	25 %
The third	14.28 %	7.14 %	0 %	35.71 %	28.57 %	14.28 %
The fourth	40 %	0 %	0 %	20 %	20 %	20 %
The fifth	18.75 %	6.25 %	0 %	31.25 %	25 %	18.75 %
The sixth	28.57 %	9.52 %	0 %	19.04 %	23.80 %	19.04 %
The seventh	15.38 %	15.38 %	0 %	30.76 %	23.07 %	15.38 %
The eighth	42.85 %	7.14 %	7.14 %	14.28 %	14.28 %	14.28 %
The ninth	35.71 %	14.28 %	0 %	14.28 %	14.28 %	21.42 %
The tenth	12.5 %	25 %	0 %	12.5 %	25 %	25 %

In the first line of the poem, the rate of fluent consonants is 35.71%, the rate of v fluent consonants is 14.28%, and the rate of stressed plosive consonants is 14.28%. The total rate of fluent and plosive consonants is 64.27% and the mean score of the line is 59.82, so they are parallel to each other. In the second line, the total rate of fluent and v fluent and stressed plosive consonants is 50%. The mean score of the line having equal rates of stressed and unstressed consonants is 45.13. In the third line, the total rate of fluent and stressed consonants is 57.13%. The mean score of the line is 47.85. In the fourth line, the total rate of fluent and plosive consonants is 60% and the mean score of the line is 60.18. The rate of fluent consonant is 60.18% which is higher than those of the other lines in the poem and this is not a coincidence. In the fifth line, the total rate of fluent and plosive consonants is 56.25% and the rate of unstressed consonants is 43.75%. In the line, depending on the increase seen in the rate of unstressed consonants, the mean score drops to 41.82%. In the sixth line, the total rate of fluent and stressed is 57.13%. The mean score of the line is 53.9. Here, the total rate of the unstressed consonants is 42.84%. With the increasing rate of the unstressed consonants,

the mean score of the line drops. In the seventh line, the mean score is 52 and the total rate of fluent and stressed plosive consonants is 61.52%. In the eighth line, the rate of fluent consonants is 71.41% and the mean score of the line increases parallel to this rate. This line has the highest mean score in the first part of the poem with 64.98. Ninth and tenth lines are the repetitions of first and second lines.

Second part of the poem:

Little lamb, I'll tell thee,
 Little lamb, I'll tell thee:
 He is called by thy name,
 For He calls Himself a Lamb.
 He is meek, and He is mild;
 He became a little child.
 I a child, and thou a lamb,
 We are called by His name.
 Little lamb, God bless thee!
 Little lamb, God bless thee!

Table 6. Score values for the second part of the poem

L	t	t	l	l	m	b	l	l	t	l	l	t	h	
25	2.5	2.5	25	33.3	33.3	20	50	50	3.3	33.3	33.3	5	7.5	
55		86.6		100		69.9		12.5		324/5=64.8				
L	t	t	l	l	m	b	l	l	t	l	l	t	h	
25	2.5	2.5	25	33.3	33.3	20	50	50	3.3	33.3	33.3	5	7.5	
55		86.6		100		69.9		12.5		324/5=64.8				
H	s	c	l	l	d	b	y	t	h	n	m			
15	15	15	25	25	15	30	50	5	7.5	50	50			
15		80		80		12.5		100		302.5/6=50.41				
F	r	h	c	l	l	s	h	m	s	l	f	l	m	b
7.5	50	15	15	25	25	3.8	3	20	3	20	3	33.3	33.3	20
57.5		15		68.8		49		86.6		276.9/5=55.38				
H	s	m	k	n	d	h	s	m	l	d				
15	15	50	5	50	30	15	15	33.3	33.3	20				
15		55		80		15		86.6		281.6/7=40.22				
H	b	c	m	l	t	t	l	c	h	l	d			
15	20	20	33.3	25	2.5	2.5	25	15	3.8	25	15			
15		73.3		55		58.8		217.1/4=54.27						
C	h	l	d	n	d	t	h	l	m	b				
15	3.8	25	15	50	30	5	7.5	33.3	33.3	20				
58.8		80		12.5		86.6		237.9/4=59.47						
W	r	c	l	l	d	b	y	h	s	n	m			
90	100	15	25	25	15	30	50	7.5	7.5	50	50			
90		100		80		80		15		100		465/6=77.5		
L	t	t	l	l	m	b	g	d	b	l	s	s	t	h
25	2.5	2.5	25	33.3	33.3	20	30	30	15	25	3.8	3.8	5	7.5
55		86.6		60		47.6		12.5		261.7/5=52.34				
L	t	t	l	l	m	b	g	d	b	l	s	s	t	h
25	2.5	2.5	25	33.3	33.3	20	30	30	15	25	3.8	3.8	5	7.5
55		86.6		60		47.6		12.5		261.7/5=52.34				
General average: 571.53/10=57.153														
General average of the poem : 110.216/2= 55.108														

In the second part of the poem, the words *little* and *lamb* get 55 and 86.6, respectively. When the sentence “I’ll tell thee“ in the first line is analyzed, it is found that the word *will* gets 100, *tell* gets 69.9 and *thee* gets 12.5 points. In the second line, the poet repeats the same sentence from the first line to emphasize the love. In the third line, in the sentence „he is called by thy name“, *name* gets 100, *called* gets 80 and *by* gets 80 points. The fourth line is connected with the meaning conveyed in the third line and

here the word *calls* gets 68.8, *himself* gets 49 and they are the words having the highest scores. In these two lines, a little child seems to be likened to the lamb. The scores obtained by the words expressing state in this line where a child is likened to a lamb are high and this indicates phonetics-semantics correlation. In the fifth line, the meaning mainly focus on the words *meek* and *mild*. Here the score of *meek* is 55, *mild* is 86.6 and the connector *and* is 80 and this shows that sound values increase for the words on which meaning focuses. In the sixth line, the verb *became* gets 73.3, *little* gets 55 and *child* gets 58.88. The phonetic value of the phrase “became a little child“ is over 50, and this is in compliance with the density of the phrase’s meaning. In the sentence “I child and thou a lamb“, the poet resembles himself to a child and the child to a lamb. The word *lamb* gets higher score than the word *child*, and this is highly meaningful when the whole meaning of the sentence is considered. It is highly common practice among people to liken their children and babies to a lamb. Hence, the word *lamb* having a higher score than the word *child* is meaningful. In the eighth line where we see the sentence „We are called by His name“, the poet identifies himself with a child. Here, the word *we* gets 90, *are* gets 100, *called* gets 80, *by* gets 80 and *name* gets 100. Here the phonetic scores of the words comply with the meaning. In the sentence „Little lamb, God bless thee“, the poet wants the lamb to be blessed by the god. Repetition of the same sentence in the next line is of importance to emphasize the meaning. In this line, *little* gets 55, *lamb* gets 86.6, *God* gets 60 and *bless* gets 47.6. Here, the phrase *little lamb* has the highest score because the phrase *little lamb* is the main pillar of the poem. In whole of the poem, it is remarkable that the poet resembles the child to the lamb. Moreover, in the poem, the creator and creation are emphasized and for this purpose, simple and thought-provoking answers are given to the intricate questions directed to the lamb.

Table 6.1. Constant distribution of the second part of the poem

Couplets	The rate of fluent consonants	The rate of V fluent consonants	The rate of stressed fricative consonants	The rate of stressed plosive consonants	The rate of unstressed fricative consonants	The rate of unstressed plosive consonants
The first	57.14 %	0 %	0 %	7.14 %	7.14 %	28.57 %
The second	57.14 %	0 %	0 %	7.14 %	7.14 %	28.57 %
The third	46.15 %	0 %	0 %	23.07 %	23.07 %	7.69 %
The fourth	46.66 %	0 %	0 %	13.33 %	40 %	0 %
The fifth	36.36 %	0 %	0 %	18.18 %	36.36 %	9.09 %
The sixth	33.33 %	0 %	0 %	33.33 %	16.66 %	16.66 %
The seventh	36.36 %	0 %	0 %	36.36 %	18.18 %	9.09 %
The eighth	46.15 %	15.38 %	0 %	23.07 %	15.38 %	0 %
The ninth	33.33 %	0 %	0 %	26.66 %	20 %	20 %
The tenth	33.33 %	0 %	0 %	26.66 %	20 %	20 %

In the first and second lines of the second part of the poem, the rate of fluent consonants is 57.14% and the rate of stressed plosive consonants is 7.14%, so their total rate is 64.28%. The total mean score of these two lines is 64.8 which is in compliance with the total rate of fluent and stressed plosive consonants. The mean score of the third line is 50.41 and the rate of fluent consonants is 46.15%. The rate of fluent consonants is lower in this line when compared to those of the first and second lines; accordingly, its mean score also declined. The total rate of fluent and stressed plosive consonants is 59.99% and the mean score of the line is 55.38. In the fifth line, the rate of fluent consonants drops to 36.36%, and the rate of stressed plosive consonants is 18.18%. The sum of these two rates is 54.54% and the mean score of the line is 40.22. In this line parallel to decreasing rate of fluent consonants, the mean score of the line also dropped. In the sixth line, the rate of fluent consonants drops to 33.33%, yet, the rate of stressed and unstressed plosive consonants becomes 49.99%. In the poem, in line with the increasing excitement resulting from increasing rate of plosives, the mean score of the line also increases to 54.27%. The rate of fluent consonants is this line is 36.36% and its mean score is 59.47 and the total rate of fluent and stressed plosive consonants is 72.72%. Higher number of fluent and plosive consonants increases the mean score of the poem (Açık Önkaş, 2011). In the eighth line where the rate of fluent consonants becomes 46.15%, the rate of v fluent consonants is 15.38% and the rate of stressed plosives is 23.07%. The total rate of these rates is 84.6% and in line with this increase, the mean score of the line also increases and becomes 77.5. In the ninth and tenth lines, the rate of fluent consonants drops to 33.33%, parallel to this, mean scores of the lines also decrease.

The mean score of the first part of the poem is 53.063, and the mean score of the second part of the poem is 57.153 and general mean score of the poem is 55.108. This poem including pastoral approaches and religious-philosophical discussions has lower mean score than the poems filled with emotions and excitement and this indicates that the emphasis in this poem is on thinking.

Acknowledgements

Among the samples of Turkish Folk Poetry we have analyzed before, the poem “Ala Gözlerini Sevdiğim Dilber” by Karacaoğlan has the mean score of 71.43, the poem “Ela Gözlerine Kurban Olduğum” by Aşık Ömer has the mean score of 72.30 (Açık Önkaş, 2010: 4957), and the poem „Dedim dilber“ by Erzurumlu Emrah has the mean score of 68.44 (Açık Önkaş, 2011: 133). Almost all of the poems analyzed have mean scores close to or more than 70 and hence they can be considered lyric poems as stated by Coşkun. Moreover, in a study, Türkmen analyzed poems of famous Turkish poets such as Aşık Veysel Şatıroğlu, Yunus Emre, Karacaoğlan and Pir Sultan Abdal and scored them according to word-scoring table. When the general mean scores of the poems are examined, it is seen that the poem “Sen Bir Çiçek Olsan” by Aşık Veysel gets 72.09, the poem “Gel Gör Beni Aşk Neyledi” by Yunus Emre gets 74.66 and another poem by Yunus Emre “Aşkın Aldı Benden Beni” gets 68.72, the same poet’s other poems ““Haber Eylen Aşıklara” gets 74.32 and “Aşk Ver Bana” gets 74.07, the poem ““Var Git Ölüm” by Karacaoğlan gets 69.95, his another poem “Evvel Allah Ahir Allah” gets 66.71, the poem “Hak Bizi Yoktan Var Etti” by Pir Sultan Abdal gets 68.22. Among the samples of contemporary poetry, the poem „Liseli Gençler Sordu Şiirde Üslup Nedir Diye“ gets 69.76, and his another poem „Yeşil Şiir“ gets 69.19, and his another poem „Başka Türü Birşey“ gets 72.72 (Açık Önkaş, 2011). The poem „Her Gün Yeni Doğarız“ by Nüzhet Erman gets 68.13, and another poem by him „İsimsiz“ gets 66.19. Among the classical Turkish poems, the poem „yok mu“ by Hoca Dehhani gets 73.13, the poem „yandum elinden“ by Ahmed Paşa gets 79.58, and the poem „değilim“ by Yenişehirli Avni gets 70.4.

Theses analyses show that the mean scores of romantic poems are 70 or higher. This is because the human-emotions-based excitement expressed for love finds reflection in these poems. Intellectual poems on the other hand gets scores lower than 70, usually ranging from 50 to 60. This is because of the lack of excitement in such poems.

Conclusion

The success of poems is mostly dependent on phonetics-semantics relationships (Coşkun, 2008: 263); in this regard, when the results for the two poems are analyzed in line with the method proposed by Coşkun, it is seen that the poem by Robert Burns “A Red Red Rose” has high rate of fluent and stressed consonants in general with 64.23 general mean score and the mean scores of the lines are higher. In lines where the rates of unstressed consonants increase, the means scores decrease. The poem by Robert Burns is a romantic poem; hence, this lyric poem has an epic atmosphere through some specific expressions. Lack of enough plosives in an epic poem and lack of enough fluent consonants in a lyric poem may distort the unity of phonetics-semantics-harmony. Each vowel and consonant has a soul. Without recognizing this soul, it is impossible to create a poem in harmony (Coşkun, 2008: 263). Probably, poets do not have phonetic courses before or while writing their poems, this phonetic awareness is naturally possessed by most of poets. When poems get about 100 points, this shows that they are lyric poems, and when poems get about 50 points, this means that they are epic poems (Coşkun, 2008: 267). The poem by Robert Burns analyzed here gets 64.23 points. As this is a poem of romance, the emotions are in the front hence this is a lyric poem. Yet, the rate of unstressed plosives is higher in this poem than a lyric poem, when the meaning analysis of the poem is carried out, it can be seen that as the poet wants to emphasize every risk can be taken for love, epic expressions are used in the poem. For instance, expression such as “Till a’ the seas gang dry”, “ the rocks melt wi’ the sun”, “While the sands o’ life shall run”, “fare thee weel, my only luve”, “I will come again, my luve, Tho’ it were ten thousand mile” are the expressions of bravery and this complies with the general mean score of the poem. In the lines where epic expressions are dominant, the rate of fluent consonants is relatively low and the rate of unstressed consonants is relatively higher. The higher rate of stressed plosive and unstressed plosive consonants than stressed fricative and unstressed fricative consonants adds an epic atmosphere to the poem, the excitement of the poet is felt by readers.

The poem “The Lamb” by William Blake is not like Robert Burns’ in terms of expressing the poet’s personal feelings in an exciting way. It is a thought-provoking poem open to religious – philosophical discussions. The warmth in the phrase *little lamb* helps to create a sympathetic lyric expression but the only purpose of the poet is not to create a lyric expression. This poem believed to have been written to give a simple answer to an intricate question promotes people to think and when compared to the poem by Robert Burns, its mean score for sound values is 55.108. While the score of Burns’ poem is 64.23, the score obtained by Blake’s poem is 55.108. This is because the poem by Blake is mostly in intellectual domain and accordingly sound values match

with the meaning. The writers of songs and poems should follow the works dealing with phonetics-semantics relationships. The sound values of the words to be used in romantic poems should be different from the sound values of the words to be used in epic poems. Lack of enough plosives in an epic poem and lack of enough fluent consonants in a lyric poem may distort the unity of phonetics-semantics-harmony (Coşkun, 2008: 263).

References

- Açık Önkaş, N. (2010). Teaching Poetry in the Relationship of Phonetics and Semantics, *World Conference on Educational Sciences*, Volume 2, Issue 2, pp. 4955-4960.
- Açık Önkaş, N. (2010). Türkçe Eğitiminde Fonetik-Semantik İlişkili Şiir Öğretimi”, *Elektronik Sosyal Bilimler Dergisi*, S.34.
- Açık Önkaş, N. (2011). Türk Halk Şiiri Örneklerinde Fonetik-Semantik İlişkisi ve Türkçe Eğitiminde Halk Şiirinden Yararlanma, *Turkish Studies - International Periodical For The Languages, Literature and History of Turkish or Turkic*, Volume 6/2 Spring, p. 129-140, Turkey. ISSN: 1308-2140.
- Açık Önkaş, N. (2011). Can Yücel Şiirinde Ses-Anlam İlişkisi, *Konferans*, Datça.
- Aksan, D. (2003). *Her Yönüyle Dil-Ana Çizgileriyle Dil Bilim*, Ankara.
- Coşkun, M. V. (2008). *Türkçenin Ses Bilgisi*, ISBN 978-975-255-229-6, İstanbul.
- Çer, E. (2010). Şiirde Fonetik-Semantik İlişkisinin İncelenmesi, Basılmamış Yüksek Lisans Tezi, Muğla.
- Ergin, M. (2002). *Üniversiteler İçin Türk Dili*, İstanbul.
- Meriç, Cemil. (1996). *Bu Ülke*. ISBN:9754702810, İstanbul.
- Türkmen, Y. (2010). Lirik Şiirlerdeki Sözcük ve Söz Gruplarının Anlamlarıyla Sesleri Arasındaki İlişkinin ve Kavramlaştırmanın Türkçe Eğitimindeki Yeri, Basılmamış Yüksek Lisans Tezi, Muğla.
- Türkoğlu, S. (2005). *Yazarlık Ağacı*. ISBN 975-9089-03-3, İstanbul.
- www.edebiyatkafe.com, şiir arşivi.