Phonetic Analysis of Kalim Poem

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Abstract

Phonemes have a pivotal and deserving role in the creation of a poem as well as its meaning. In fact, the poet tries to put together phonemes (sounds) which are a combination of vowels and consonants, based on syntagmatic axis and paradigmatic axis in order to make a poem in such a way that attracts the audience attention. Mourice Grammont had a completely different point of view to the phonemes and their consequent inductions. According to his theory every phonemes is followed by a particular induction and based on drawn phonetic diagram, in which there is two main classifications of explosive and non-explosive, nonexplosive sounds (1-labiodental, 2-velar, 3- sibilant, 4-semi vowel) have the most usage and among them velar sounds (س/s), (ز/z) have the most frequency. These sounds are the expressive of feelings like regret, rancor, fear, and discomfort. We by study of poet's life, realize that the use of this sounds is correlated to the conditions of poet's life.

Keywords: Phonetic analysis, Mourice Grammont, Particular induction, Kalim poem.

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Introduction

Phonemes have a pivotal and deserving role in the creation of a poem as well as its meaning. In fact, the poet tries to put together phonemes (sounds) which are a combination of vowels and consonants, based on syntagmatic axis and syntagmatic axis in order to make a poem in such a way that attract the audience attention. And this eye-catching is the most simple definition of defamiliarization, because in accord with Jacobson's opinion automatic or every day language is unseen as a result of being ordinary.

Poem creation is the ultimate limit of language. The beauty of a poem comes of the resonance and consonance among the poetic elements and certainly the phonetic structure is the important one of them. In the 20th century critics specially formalist concluded that the value of poem is not in delivering sermon and to expressing morality, politics or repetition of social problems even his/her duty is not dealing with out of text issues but the poet has to be concentrated on poetic language for being capable of revealing beauty in his/her poem. Ann Pou says, "the poet has nothing to do with good, bad or actual. The poet solely deals with beauty and his/her initial responsibility is reaching to sublime beauty (Pournamdarian, 2002: 20). Formalist emphasize that the poem is worthy if it has beautiful form. The form of poem is included all poetic elements which can be visible. Kerrdige about the poem's beauty says the beauty of the poem is the result of various sakes (Dichez, 1994: 173).

In other words the beauty of poem is the resultant of objective and subjective structure of poem text. Such as a building which its beauty and worth is in the combination of exterior and interior beauty, in poem we deal with deep structure and surface structure. Structural units of surface structure are: Phonemes, terms, syntactical forms and spiritual, exterior, interior and side music and also simulacrums. Deep structure is consisted of sympathy, idea and theme (Sahba, 2005: 93).

Methodology

In this essay Kalim's poems are analyzed focused on the phonetic function. For this purpose, the study implements Grammont's theory that only onomatopoetic and Repetitions but also phonemes can conditionally be inductive

The question of this research is: Whether or not Kalim could utilize the phonetic function effectively? And why yes or no?

The scope of the research is 200 sonnets randomly selected from 590 sonnets composed by Kalim.

Literature review

In analysis of phonetic function and poetic aesthetic several essays are written for instance Masud Rouhani and Mohammad Enayati who have studied the aesthetic in Gheysar Aminpour poem and at last, they have concluded that phonetic structure in his poems, is obviously seen at 3 levels of harmony included: phonetic, lexical and syntactic. In addition Leila Hashemian and Fardin Sharifnia (2014) in their essay -Analysis of the phonetic harmony in Manoochehr Atashi poems- in the context of prosodic, traditional and Nimaee (related to Nima Yooshij) rhythms and phonetic consonance, have a look at both vowels and consonants. Hossein Aghazamani and Zeinab Zare (2017) have provided an essay in analysis of aesthetic of poetic language in Ahmad Azizi poems and came to the conclusion that the poet reveals his various form of stylistic innovation at 3 levels included phonetic, lexical and syntactic. Thus the studies demonstrate that no research has been done about phonetic analysis in Kalim's poem. So the present essay is innovative one. Thus the Kalim's poem is valuable from this point of view. Besides the recognition of poem in this way leads to artistic appreciation of his poem.

Defamiliarization

Defamiliarization, one of the ways of personification and creation of art is regarded as one of the most initial proposed concepts of Russian formalists. But this term was used by Victor Shklovsky for the first time (Safavi, 2005: 120). Defamiliarization means the usage of language elements in such a manner that causes a distinction between poetic and practical (every day and automatically spoken) language. Defamiliarization is toward language foregrounding. Foregrounding – the deviation from standard language – occurs when a linguistic elements is used unfamiliarly to draw the audience attention. Leech asserted that there are 2 main type of foregrounding: Deviation and Parallelism (Safavi, 2004: 43). Deviation has different types which are: phonetic, archaism stylistics, dialectal, semantic, lexical graphological (Alavi Moghaddam, 1998: 54).

Parallelism (Extra linguistic patterning) in fact is equal to the augmentation of every day and automatic (practical) language and ultimately it is nothing except harmony which is created by repetition. It means that the repetition of phonemes, words and grammatical structures makes a harmony causes a kind of music. Therefore enhances the pleasure of audience and the impressiveness of the poem (Rouhani & Ghadikalani, 2012).

Jakobson claims that parallelism is just harmony in its widest concept and this harmony is generated from verbal repetition (Safavi, 2004: 150).

As a subset of deviation we can discuss about Phonemes and Inductions because we are dealt with a topic named phonetic deviation in which we talk about phonemes that lead to defamiliarization or convey a specific message. In reality the repetition of phonemes induces a special meaning that its equivalent in traditional rhetoric is Assonance or Alliteration.

Though in Persian literature there are samples and instances on the topic of Phonemes and Inductions that are used consciously or unconsciously, knowingly or unknowingly in poetry or prose of authors but it is specially and scientifically more considered in European literature.

A group of French poets in 19th century, attempted to show the connection and relevance between these audio flourishes and the other natural phenomena. They concentrated on mysterious aspects of the universe and whatever happens beyond the perceptions world and believed that the mortal world is a symbol of immortal world and the poet's mission is achieving to that impalpable and transcendental world to have intuition about its mysteries. Charles Pierre Baudelaire who was known as the leading member of Symbolist and had a great knowledge obtained from different literary and philosophical schools, declared that not only all things of this perceptible world have a wondrous but secret and ambiguous relation with the impalpable world's components but also there are observable connections which relate phenomena, components and things of this world to each other. Baudelaire propounded such a insight into the universe by composing the poem "Connections" and afforded the opportunity to creation a type of Allegoric Poetics and the other poets of 19th and 20th century were impressed by him. Arthur Rimbaund with the inspiration of Baudelaire thoughts, went beyond and created close similarities between vowels and colors. He in his famous poem wrote: *A/Black, E/white, I/ Red, U/ Green, O/ Blue. I will speak of your secret creation.*

Rimbaund in this mysterious and throughout ambiguous poem followed by critics' various and contradictory interpretations, shows the images and feelings that every vowel awakes in his mind and thought. As the conclusion of this introductory topic can be said that although the former poets, probably applied phonemes repetition unconsciously, only for giving the poems music and harmony, since 19th century. Particularly after the age of symbolists, the French great poets and authors, found a different attitude to this subject. Many of poets regarded phonemes as inductive ones that impart form, volume, smell, color and motion. But their theories have never been systematically collected and written therefore everything remained ambiguous and mystery (Ghavimi, 2004: 6-8).

Grammont's theory

Mahvash Ghavimi in her book "Phonemes and Inductions" describes the Grammont's theory which is summarized here: Grammont as a linguist who knew many dead and living

languages of the world, had a different point of view to the subject (phonemes and inductions). He benefited from his theories specially those in the Phonetics treatise – a short treatise about the French poetry and its regulations – in order to declare his new outlook. Grammont's theories roots in the researches about a number of words which are Synchronoiqe and Diachrinique and so far comparative. In other words, Grammont compares some words of a specific language to each other, besides pays attention to their equivalent in other languages and looks at the some words' evaluation occurs during the language history (Ghavimi, 2004: 7-10). On the mentioned subject, in foresaid books, whatever first of all catches Grammont's attention is onomatopoetic. In fact onomatopoetic are a kind of words that we attribute them to some animals and things. Onomatopoetic by their phonemes imitate the sounds created in nature more or less, or makes a mention of them. Several of onomatopoetic are intentional means that the talker him/herself tries to exactly repeat the sound of nature. But some other are called by this name unintentionally. It means that the phonetic evolution of word have caused them to exist and be imitated. It's obvious that onomatopoetic never can convey sounds' of nature completely. For instance Shor Shor (imitation of water sound) and Pech Pech (imitation of whispering) or sounds that the animal /insect is named by, such as Jirjirak (cricket) or Koo Koo (a bird). Another issue which drew Grammont's attention was the repetitions consisted of repetition of a word in one sentence, a syllable in a word. He believes that this kind of repetition is in reality and nearly the sign of emphasis and intensity. This point in words like Hamhameh (commotion / hullaballoo), Daghdagheh (worries), Koorkooraneh (koor: blind _ koorkooraneh: thoughtless) is completely perceptible. On Grammont's opinion the words have this sort of repetition -the repetition of all syllables and consonant, etc- anyhow if such a words express a voice or a motion they will show the meaning of being duplicate and associates a motion that continues and will be repeated. It's true about a number of words in Persian language. For example Zemzemeh (murmur) and Ghahghahe (loud laugh) are the voices that not once but continuously and prolongedly are heard. It indicates that these words have an echo which their external resources contain it too. But we should know that all the words with continuous phoneme or syllable, essentially would not express emphasis or intensity of voice and motion if they are attributed to thing, ingredient or phenomenon that does not convey similar idea to our mind. For example words like Marmar (marble) and Felfel (pepper).

As a consequence we can say that all sounds and syllables are potentially inductive and they will be worthy when there is a correlation and accordance between this repetition and expressed idea.

Besides the onomatopoetic, every language has many words that show a reaction and state not to voice but to behavior, emotion and a moral, inherent and objective existence and include sounds (phonemes) that play a role in representation of these phenomena. Such a words can be called Expressive words. But there is a question: How phonemes can be utilized to description of a feeling or thought that are not concrete at all? Grammont replies: Human's brain permanently associates and simulates the phenomena. It classifies thoughts and put them in order and classifies totally mental concepts and the impressions we get from our 5 senses – sight, touch, smell, taste and hearing, in the same group. The result is that the most spiritual and immaterial thoughts continuously connect to an image of colors and scents with the sensations like hardness, softness, rigidity and etc. But it does not mean that Grammont is the creator of aforesaid issue in language because we in Persian language have also compounds like (bitter smile/لبخند تلخ) (far wishes/آرزوهای دور) and etc. Actually we relate mental conceptions to audiovisual senses and by use of literary technique - Simile - we try to beautify the language and eventually influence on audience.

As a matter of fact Grammont has given a scientific form to this idea and has scientifically explained it. Briefly according to Grammont's theory not only onomatopoetic and Repetitions but also phonemes can conditionally be inductive.

The harmony of inductive

What is now a days titled Harmony of inductive, is in practice a literary flourish that poet obtained from selection of terms that their phonemes correlate to his / her mental illusions or thoughts. The poet by recourse to this flourish and without need to exact and detailed explanation can associate his/her mental images and thoughts and evoke them in audience mind. Both vowels and consonants are effective on the creation of Induction harmony. In the analysis of a literary work following points have to be focused on:

1-) A phoneme will be inductive because of its conspicuous frequency in a verse or line of a poet. In simple words a phoneme catches attentions by repetition and being seen.

2) Intended phoneme position, in both word and verse is significant because place of word repetition in a sentence for instance at the beginning acts as an alarm.

3) A phoneme will be inductive if its alternative frequency happens in short time and place intervals, maximum in a verse. Although in some cases the frequency of a phoneme or a term can causes Defamiliarization. This semantic induction is discoverable merely by literati. Otherwise audience with inadequate language knowledge only realizes the repetitions (frequency) and doesn't achieve induction.

Vowel classification based on Grammont's theory

Mahvash Ghavimi (2004) classifies vowels in her book "Phonemes and Inductions" as such:

1) Bright vowels: (ئی / I) and (○ /e) that their place of articulation is back of hard palate and at the middle are more close (close – mid) and articulated in front of tongue so are more high-pitch (close high vowel).

2) Low-pitch vowels: (ᵆ/ a), (ɑː/ a), (ɒ/o), (ᵿː/ u), are closer and articulated in back part of hard palate or in soft palate. This vowels (ɒ), (ᵿː) at the middle are closer so are dark, but vowels (ɑː), (ᵆ) are bright. We in this research concentrate merely on the phonemes and don't deal with vowels for the reason that phonemes frequency is more effective and visible.

Consonants' inductions

Consonants have a fundamental role in conveying the poet's feelings and illusions thus we pay a special attention to them. Consonants based on articulation are divided to some groups: 1- Explosive, 2- Fricative, 3- Nasal, 4- Liquid, 5- Semi-vowel, 6- Vibrant, 7- Close fricative.

Explosive consonants

Explosive consonants are unvoiced: (ک / k), (پ / P) and voiced (ب/b), (د /d), (گ /g), (q). The articulation of these sounds requires the suddenly bursting out of airflow.

The style seems articulate because of the successiveness of this consonants therefore they are used to express repetitious, husky sounds. These sounds remind the real and natural, husky and plosive sounds in addition describe movements with intense or mild motions. Explosive consonants are applied to express a rough and poignant irony too.

Continuant (continuous consonants)

All the non-explosive consonants are named continuant. Continuants' articulation can be prolonged. They are suitable for making onomatopoeia. But in a poem we can rarely find a continuant alone and separated from the others because the poets mostly apply some continuants simultaneously for representing a single purpose. Nevertheless, related to their manner of articulation, the value of consonants in various classes can be determined.

Nasal consonants

Nasal consonants (م/ m), (ن/n) in Persian language are the sounds that during their articulation airflow exits from nose. Hence these phonemes most of the time impart the sounds similar to a quite gripe, in reality the sounds reasoned by displeasure and dissatisfaction.

Liquid consonants

Two consonants (ل / L), (ر /r) which considered Vibrant are included in liquids class. This phonemes associate the sound of a quietly pouring liquid.

Fricative consonants

The common ground between these phonemes is that along their articulation the airflow channel become extremely narrow as far as during air passing from this narrow passage friction and vibration sound of (گ/g) is heard. Open and close fricative consonants number is the most among the others in Persian language.

Labiodental fricatives

Phoneme (ف/ f), (و/ v) in Persian language impart a quiet, soft and windless aspiration.

Fricative velars

The frequency of these phonemes (س/s), (ز/z) is generally expressive of an aspiration along with sibilation as if it's an imitation of wind blast. As a whole they show emotions like regret, jealousy, rancor, curse, hating, fear and contempt.

Fricative sibilants

Phonemes (ʒ/ژ), (ج/dʒ), (چ / ʧ) in Persian language express a quick and mostly quiet motion. For instance silent and rapid fluttering and passing of a butterfly can help to impart these sounds. They are utilized to declare the emotion of complain and grumble.

These phonemes and the other fricatives such as (ʃ/ ش), (f / ف), (خ/), (h /ه) convey the meaning of a deep trouble and suffering, and the voice of whimper and groan.
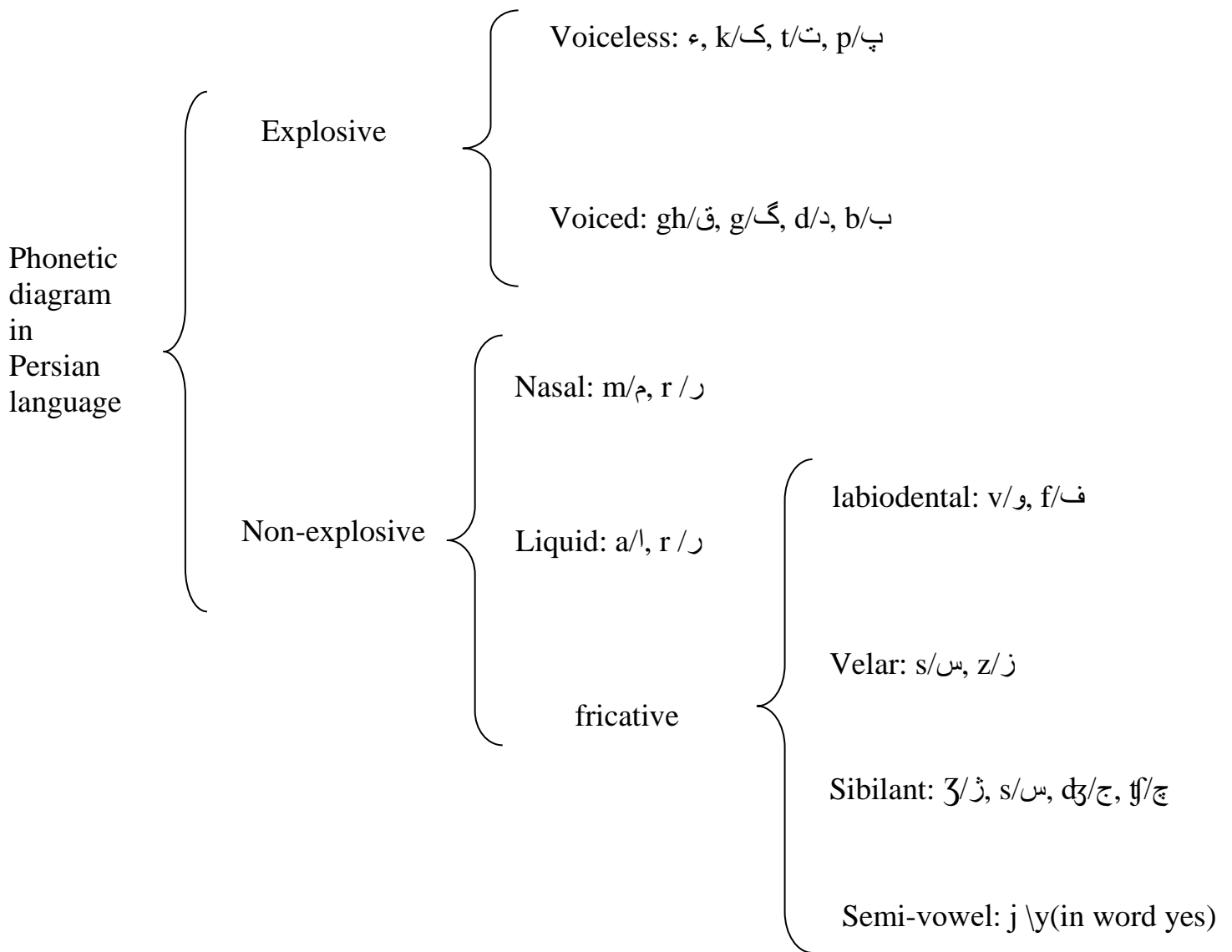
Semi-vowel (j / y)

Among the fricatives the sound (j/y) like in word (yes) has a particular position because this fricative voiced is differently articulated. It has both the resonance of a vowel and the friction of a consonant. Furthermore its frequency in Persian language is a high number which in general express a sort of continuous value and associate the idea of permanence and unending.

Concept conveying

Thus one of the most basic functions of phonemes is conveying the concepts that is emphasized in this part although Bahadory and Shiri (2012: 87-114) believe that following functions are noticeable. Phonemes utilization has five major functions in Hafez poem:

1- Conveying the concept

2- Emphesis on main concept or theme

3- Conveyng the sensation

4- Increase music

5- Giving coherence

Phonetic diagram in Persian language

- Explosive
  - Voiceless: ء, ک/k, ت/t, پ/p
  - Voiced: ق/gh, گ/g, د/d, ب/b
- Non-explosive
  - Nasal: م/m, ر/ r
  - Liquid: ا/a, ر/ r
  - fricative
    - labiodental: و/v, ف/f
    - Velar: س/s, ز/z
    - Sibilant: ژ/ʒ, س/s, ج/dʒ, چ/tʃ
    - Semi-vowel: j \y(in word yes)

According to above diagram and statistical society of present research, the following frequency is achieved:

Explosive		Non-explosive					
Voiced	Voiceless	Nasal	Liquid	Fricative			
47	14	17	38	Labiodental	Velar	Sibilant	Semi-

							vowel
				5	78	21	1

Drawing on the table it's obvious that the poet has made the most use of the explosive sounds and among them velar sounds (س /s), (ز / z) have had the most frequency of 78.

Conclusion

The frequency of these phonemes (س /s), (ز /z) is generally expressive of an aspiration along with sibilation as if it's an imitation of wind blast. As a whole they show emotions like regret, jealousy, rancor, curse, hating, fear and contempt.

By study of the poet's personal life we understand that he's obliged to travel a lot in order to find purchasers of his poems. He deals with troubles because the shortage of travel facilities causes him many suffering occasions. He regrets for that nobody knows his capability and science of composing poem or curses the social conditions which forced him to be vagrant to obtain a scant wealth. He's afraid of death everywhere he goes because people usually whispers about poets for the kings and this can cause the poet's death.

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