A critical analysis of the semantic dimension of sound patterns in the language of selected Shakespearean works and Elizabethan lyrics

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It all starts here ™

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PREFACE

The work described in this dissertation was carried out at the School of Languages, North-West University, from January 2015 to October 2016 under the supervision of Prof NCT Meihuizen and Prof I Bekker.

This study represents original work by the author and has not otherwise been submitted in any form for any degree or diploma to any tertiary institution. Where use has been made of the work of others, it is duly acknowledged in the text.



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ABSTRACT

William Shakespeare's poetry and language have appealed to our deepest emotions across the centuries. This universal appeal of Shakespeare's language has been an intriguing aspect of critical enquiry. Various general analyses have been done on his poetry to determine meaning and imagery. However, the analysis of sound and sound patterns has been neglected. This dissertation will thus attempt to analyse his poetry with regard to sound and how sound and sound patterns contribute to the meaning and mood. It argues that sound and sense are interwoven and play a crucial role in the interpretation of Shakespeare's poetry. The analyses will be based on the theories and ideas offered by Reuven Tsur (1992; 2008) on the expressiveness of sound patterns, the association between sounds and the meaning and emotions evoked. On the premise that sound contributes to contextual meaning, this dissertation will analyse Shakespeare's Sonnet 64, two Elizabethan[1] lyrics and an extract from *Macbeth* to determine the effect of sounds, sound patterns and rhythmic elements on meaning and mood.

Key Concepts

Sonnets, lyrics, drama, sound, tone, mood, emotions, sense, meaning, rhythm, metre, prosodic features, plosives, fricatives, nasals, sibilants, liquids, back~front vowels, long~short vowels, open~closed vowels, segmental and suprasegmental aspects of sound

[1] Elizabethan in the sense that the 'Elizabethan' character of the poetry continued after Queen Elizabeth's death.

OPSOMMING

Deur die eeue heen spreek William Shakespeare se digkuns en taal tot ons diepste emosies. Die universele aantrekkingskrag van Shakespeare se taal is ’n interessante aspek van kritiese ondersoek. Verskeie algemene analises is al uitgevoer van sy digkuns om betekenis en beeldspraak te bepaal. Die analise van klank en klankpatrone is egter verwaarloos. Hierdie verhandeling sal derhalwe poog om sy digkuns te analiseer met betrekking tot klank en hoe klank en klankpatrone bydra tot die betekenis en stemming. Daar word aangevoer dat klank en begrip verweef is en ’n beslissende rol speel in die interpretasie van Shakespeare se digkuns. Die analises sal gebaseer word op die teorieë en idees aangebied deur Reuven Tsur (1992; 2008) oor die ekspressiwiteit van klankpatrone, die assosiasie tussen klanke en die betekenis en emosies wat opgewek word. Met die vooronderstelling dat klank bydra tot kontekstuele betekenis, sal hierdie verhandeling Shakespeare se Sonnet 64, twee Elizabethaanse lirieke en ’n uittreksel uit *Macbeth* analiseer om die effek van klanke, klankpatrone en ritmiese elemente op betekenis en stemming te bepaal.

Sleutelbegrippe

Sonnette, lirieke, drama, klank, toon, stemming, emosies, begrip, betekenis, ritme, metrum, prosodiese eienskappe, eksplosiewe, frikatiewe, nasale, sisklanke, vloeiende letters, agter-voor vokale, lang-kort vokale, oop-toe vokale, segmentele en suprasegmentele aspekte van klank

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INTRODUCTION

"All sounds… evoke indefinable and yet precise emotions…and when sound, and colour, and form are in a musical relation, a beautiful relation to one another, they become as it were one sound, one colour, one form and evoke an emotion that is made out of their distinct evocations and yet is one emotion…" (Yeats, 1900; Masson, 1953:219)

1.1 "Musicality" of sound and poetry

In order to appreciate the sounds of poetry and specifically Shakespeare's poetry, a brief overview of the interrelationship between music, sound and meaning in poetry is necessary. This chapter will give a concise theoretical background to the theories related to the manifestation of sound effects in speech and oral poetry. Since sounds in speech and poetry have a similar influence on the listener and reader as music has, it is important to examine this interrelationship. It is known that "the relationship of music to language is an enormously broad area of research" (Feld & Fox, 1994:101). I will, therefore, not endeavour to give a general overview of the entire field of research but will solely provide critical summaries of the theories that pertain to this study.

At this point, it is important to explain the word "music" in the sense that it will be used in this dissertation. Whenever the words "music" or "musical sounds" are being used in connection with the sounds in poetry, the literal printed music signs or music sounds are not being referred to. Rather, a musical quality is being referred to. Additionally, sounds generally have semantic and atmospheric attributes which can be used in both music and poetry. These attributes will be discussed extensively within this dissertation.

According to Reuven Tsur, "musicality seems to be the most salient – if not the distinctive – property of poetry" (Tsur, 1992:52). It is therefore necessary to understand poetry's sound

properties in order to be able to fully appreciate a text. According to Thomas Arp and Greg Johnson, "poetry obviously makes a greater use of the 'music' of language than does language that is not poetry". The poet achieves musical quality in two broad ways, that is, "by the choice and arrangement of sounds and by the arrangement of accents[2]" (Arp & Johnson, 2008:181). Catherine Mills Ing (1969:227) also agrees that music is supplied to poetry by the arrangement of vowel and consonant sounds in the text. In this dissertation, I will therefore examine the choice and arrangement of sounds and how they contribute towards the contextual[3] mood and meaning of the text. It is the aim of this dissertation to determine the extent of the influence of sound on meaning in specific poetry by doing a close stylistic analysis of a Shakespeare sonnet, song lyric and play extract.

Since sound and music are so closely related, we first have to go back in time and study their interrelationship. If we go back in history, we see a connection between sound in language and poetry and sound in music. It is known that "Greek prosody…originated in systems of vocal music" (Hollander, 1956:234). Therefore Cecil Maurice Bowra argues that poetry "is in its beginnings intimately welded with music" (Winn, 1981:1). They are inseparable, as the "rhythmic and melodic qualities we associate with music are also present in poetry, accounting for some of its power and meaning…" (Winn, 1981:2). I take this observation further, by saying that in most cases one cannot appreciate the full meaning of a poem if one does not factor in the contribution made by sound quality. It is the musical nature and quality of the words and sounds in the poem as a whole that contribute to its meaning and that have given it the power to stand the test of time. Even though certain poems might not have been directly destined for musical setting (Lindley, 2010:271), the speech sounds in poems have many similarities to music in evoking emotions and contributing towards meaning, atmosphere and mood.

[2] In this context, accents refers to metre and rhythm and will be discussed later in this chapter.
[3] "contextual" signifies that sound is analysis keeping the context of the text in mind.

This study thus aims to show the close link between sound and meaning in oral[4] poetry. According to the quotation below, associations between music, sound and prosody in poetry are fundamental to analysis in poetic research:

> Comparisons between music and language have traditionally been couched in terms of syntax or rhetoric...; more substantive parallels, however, are those between musical structures, on the one hand, and phonological and prosodic structures, on the other, and derive from the fact that both music and language consist of sounds organized in time (Lerdahl, 2001:337).

Thus, this study will endeavour to look at segmental phonetic aspects (the physical characteristics of individual sounds), prosodic or suprasegmental structures (properties of syllables and larger units of speech that contribute towards intonation, stress and rhythm) and aspects of alliteration, assonance and rhyme to determine sounds' contribution to meaning in Shakespearean poetry.

There are different stylistic aspects that should be analysed in order to establish the synergism of sound and meaning. One obvious aspect is rhythmic patterns. According to Arp and Johnson (2008:224), "rhythm and sound cooperate to produce what we call the music of poetry". It is important to analyse these rhythmic patterns to determine how they affect the meaning of the text within its context. As Winn states, "the claim that rhythmic patterns could have specific emotional effects…may strike us as metaphysical, but we should realize that there was a simple, practical way in which the rhythmic reforms of the humanists did make music more expressive: a simple, homophonic rhythm obviously increased the audibility of the text" (Winn, 1981:173). Audibility conveys a crucial element of its appeal where the "beat" of verse is associated with muscular, kinaesthetic and bodily response, inevitably creating an emotional effect. Rhythm impinges upon our senses and "in turn affects the rate of internal processes such as heartbeat and respiration" (Frey, 1999:42).

[4] "Oral poetry" in the context of this dissertation refers to poetry read or performed aloud.

Additionally, a study done by Louise Schleiner (1986:254) emphasises that "the importance of musically shaped stanzas and of the musically defined, metrically non-standard phrase as a rhythmic unit" is what taught poets metrical virtuosity. We can, therefore, agree with Caroline Palmer and Michael Kelly (1992:539) that "the primary finding of agreement between musical and linguistic accent structures in song corresponds well with facilitative effects of coinciding accent structures on perception and comprehension". These accent structures will then be taken up into the broader metrically-based rhythms of poetry. This aspect of rhythm and metre will be discussed in more detail later in the chapter[5].

Another aspect of my research relates to individual sounds and how these sounds link to tone, meaning and mood. Tone refers to the attitude of the speaker towards the audience implied in the poem, and would include admiring, hilarious, commanding, questioning, light, and abhorring tones, while mood is the atmosphere of a piece of writing and involves the emotions aroused in the reader when a certain word or words are read. Sound is fundamentally linked to music, where sound effects and sound-play in poetry can arouse the same emotions in a person as do sounds played on a musical instrument. Thus, when analysing poetry and lyrics, one must take various phonetic aspects into consideration. Though it is difficult to categorise in precise terms all the aspects, a few will be mentioned. Alliteration and assonance will be examined, in the way they deal with the repetition of individual segments; and different groups of sounds will be analysed according to how they contribute to the creation of particular moods. These various aspects are crucial to an analysis of the synergism of sound and meaning in Shakespearean works.

The way we respond to a poem or to language in general is through "the rapid accumulation of responses to the individual words and the syntax of the phrases" (Pattison, 1933:74). It is

[5] See p20 for a detailed explanation of metre vs rhythm.

therefore important that those individual words are analysed according to their individual component sounds as well as the larger context of metre and rhythm. Dylan Thomas, according to Louise Baughan Murdy (1966:12), emphasises that sound is an important component of the total meaning of a poem, especially when poetry is read aloud. Sounds play an important role in Shakespeare's works. In the English language there are various sounds, including consonants such as sibilants, plosives, fricatives and liquids, as well as vowels such as front and back vowels, which are each correlated with connotational differences of meaning because of the various sounds having quasi-universal associations. Furthermore, by determining the patterns these sounds make and analysing the function of the repetition of sounds, one can determine semantic intention as well as specific moods.

1.2 Sound in language and poetry

Sound is a very important aspect in poetry as well as in language. According to Marjorie Perloff and Craig Dworkin (2009:2), there has been a "large-scale indifference to sound structure in the current discourse on poetry". This indifference is based on the difficulty of analysing sound and associating it with meaning. According to Kunio Shimane (1983:66), "sound effect, including metre and rhythm, is [Gerard Manley] Hopkins' iron principle". This principle is one of the pillars of this study. Since "in everyday speech, emotions are reflected in the rate of speech, in intonation, in unusual pauses, in the shift of stress, the emphatic lengthening of vowels or consonants or the expressive modification of articulation and the corresponding shift in the sound spectrum…", why not also in poetry (Cabri, 2007:2)? Hence, sound in poetry cannot simply be seen as a phonetic matter: "It cannot be separated from the semantic dimension" (Waldrop, 2009:60).

Therefore, I want to argue that "poetic language is language…somehow made extraordinary by the use of verbal and sound repetition, visual configuration, and syntactic deformation" (Perloff &

Dworkin, 2009:7). Furthermore, I argue that "sound is perhaps of all subjects the most intimately connected with poetic feeling", and likewise in poetry itself there is an interplay between sounds (Perloff & Dworkin, 2009:15). Though it is impossible "to fathom the bottom of sound" (Parker, 2009:360), this study will endeavour to highlight how sound enhances the meaning of Shakespeare's poetry and thus adds to our understanding of it.

The reader or interpreter will mobilise "the sound effects of the poetic text to reinforce his argument on the poem's meaning" (Hrushovski, 1980:39). In agreeing with this observation, I thus also agree with Kreuzer (1955:67) who states that "…the major importance of sound must always be realized in terms of content. Merely to discover alliteration or assonance…is but a small part of the total process of dealing with sound; the larger part is discovering precisely what the function of the sound pattern is in terms of the poem as a whole". When doing this, sound patterns will be seen as expressive of a certain "meaning, tone, or mood" (Hrushovski, 1980:42). Booth (1976:245) claims that, "alliteration is endemic in song lines. It is sometimes a pleasant sound in itself, but it also contributes to redundancy". This indicates that alliteration, though "pleasant" sounding at times, bears no meaning. This is debatable. Hopkins (Masson, 1953:213), for instance, states that decoration is the "principal function of such patterns [as alliterative ones]", contributing to style; and that "the intermittent repetition…of alliteration, rhyme, etc., gives more brilliancy, [and] starriness". A superficial reading of this passage in Hopkins might suggest he is in agreement with Booth, but the brilliancy of sound in his own poetry, however "decorative", certainly contributed to its meaning in profound ways[6]. Thus, it can be argued that "first, certain meanings are transferred to a sound pattern, and then the tone of this sound pattern, coloured by such meanings, is transferred back to the level of meaning" (Hrushovski, 1980:42). Hence, the study of rhythm and sound in poetry "is most centrally focused at the point where sound and meaning converge" (Rickert, 1976:250).

[6] On page 11 we see an example of how sounds contribute to meaning in Hopkins' poetry.

At this point, I would like to differentiate between meaning and connotation as they will be used in this dissertation. Meaning refers to the literal meaning of a word, whereas the connotation is a "series of qualities, contexts, and emotional responses" commonly associated with it other than its literal dictionary meaning (The Oxford dictionary of literary terms, 2008:68). Therefore, a sound "combination is grasped as expressive of the tone[7], mood or some general quality of meaning" (Tsur, 1992:2).

Sound can express or accentuate meaning where sounds attempt to encapsulate the logic of the poetic (Perloff & Dworkin, 2009:10). After all, "making, form giving and attention to facture [the act of making] is the poetic act…" (Drucker, 2009:243). Thus, the formation of patterns within sound can contribute to the contextual meaning of the poem. They can help in the creation of the mood and atmosphere. "Where lyrical feeling or sensuous description occurs in European poetry, there will usually be found patterns of vowels and consonants" (Masson, 1953:213). These patterns should be analysed to determine their effect on the reader and the contribution they have towards mood and meaning in the texts. We, as readers, therefore, "add to our imaginations a remembrance of sound that we silently evoke in the letters" (Cabri, 2007:9). Thus, each sound impacts on our imagination in a certain way, which will arouse specific emotions. When we come across the sound again, those same emotions will often be appealed to. Hence, each sound has a certain characteristic, which will signal to the reader in a certain way and will, within a specific context, contribute to a specific emotion experienced by the reader.

Sounds are "bundles of features on the acoustic, phonetic, and phonological levels. The various features may have different expressive potentialities" (Tsur, 1992:2). Each sound will have a tone colour, a term which refers to a "property of sounds…that characteristic quality of sound,

[7] See definition of tone on p4, second paragraph.

independent of pitch and loudness, from which its source or manner of production can be inferred" (Tsur, 1992:6). For example, when we hear something fall, we will infer from the sound quality that it is a piece of wood or a piece of metal. Various speech sounds in poetry will contribute towards a certain meaning, mood and emotion in the reader. The bundle of features that characterises speech sounds will be experienced differently in contexts where we may attend to different features of the same sound (Tsur, 2008:228). Therefore, we may observe that in different contexts, different potentials of the voiceless velar plosive [k] may be actualised. For example, in some poetic contexts it may contribute to the expression of an aggressive mood; in other texts it might imitate metallic noises as in "click" and in some contexts it may suggest an abrupt onset as in "kuku" (Tsur, 2008:229) where it functions as the initial sound with a harsh beginning. Thus, according to Tsur various poets associate sounds with an "emotional quality". As sounds recur, an "emotional quality accrues to them according to their emotional contexts" (Tsur, 1992:30). For example, Tsur refers to the following two Shakespearean lines:

When to the crux of crucial quiet thought
I crave and call remembrance of things past[.]

Tsur mentions that the repetition of the [k] sound creates a network of sounds. This sound pattern will then make it plausible for the reader to impute to the text "something strong and harsh, reinforced by the sound pattern" (Tsur, 1992:30). Furthermore, where "sound pattern coexists with a number of semantic elements, the sound pattern may contribute to shifting the center of gravity from one direction of meaning to another" (Tsur, 1992:30-31). Tsur furthermore explains that if the speech sounds had no "expressive potential of their own, the network of sounds based on /k/ would have readily assumed the emotional quality of quietness, which it does not" (Tsur, 1992:31). It is suggested here that within a specific context, speech sounds do contribute towards the meaning of the text, which ultimately assists in creating the contextual meaning of the poem.

According to Tsur, Sieburth (2009) follows a similar approach when analysing sound. He uses the following line of a French sonnet by Amadis Jamyn:

Leuth resonnant, & le doulx son des cordes.

This is the first line of the poem “Blame not my lute”, translated into French by Wyatt. According to Sieburth, the lute delicately “attunes the vibrating sibilance of the *s*’s to the more guttural pluckings of the hard *c*’s, both of which resonate across the nasalized sequence of vowels” (Sieburth, 2009:74). Sounds will, therefore, enhance the imagery and enhance the meaning of what the poet is saying.

Furthermore, Fónagy’s article on communication in poetry (1961:194) shows how statistical methods are applied to the expressive correspondence between mood and sound quality in poetry. He states that Macdermott, “through a statistical analysing of English poems, found that dark vowels are more frequent in lines referring to dark colours, mystic obscurity, or slow and heavy movement, or depicting hatred and struggle” (Fónagy, 1961:194). This emphasises the argument I want to posit that sounds are often, in Pope’s words, “an echo to the sense” (Shimane, 1983:51), expressing meaning and mood by using different features in different contexts.

Analysing and exploring the meaning of sound is not always easy. “In the past, a few philologists or linguists took an interest in this exploration and embarked upon a study seeking to clarify the meaning, implication, or suggestion of each English sound” (Shimane, 1983:51). I will not endeavour to go into such detail, but a basic foundation for analysis is necessary for this study. Since “each sound has a distinct quality or character just as each colour has a distinction of its own”, it is important that we have a look at some distinctive sound qualities (Shimane, 1983:51). It is equally important, though, to remember that the distinctive sound qualities do change depending on context. Thus, no universal generalisations can be drawn. But based on various

theories, including Fónagy's statistical study (1961), some trends are discernible. For example, a certain sound may suggest darkness and depression or the opposite of light and happiness. Sounds will, therefore, show a relatively distinct and consistent character which we can infer when we hear them.

Rhyming is another important aspect of sound in poetry. Devices like rhyme will not only emphasise line endings but also set up "patterns between lines, particularly satisfying because the repeated rhyme sound echoes a previous sound already just out of working memory but available for swift recall and reinspection" (Boyd, 2012:19). Therefore "the perfect agreement of sound and sense in rhyme chains…encouraged belief that words alike in sound naturally agree in sense, or that sound originates sense[8] much as noise begets an echo" (Ferry, 2002:173), as mentioned earlier.

Additionally, in poetry, we could get the effect of "augmentation by first giving two consonants in juxtaposition and then repeating them in the same order but separated by the length of a vowel" (Tsur, 1992:39). Moreover, the same consonants can be repeated in the same order with one vowel separating them in the first instance and more vowels in the second instance. In the following, we find an example of augmentation in *The Rhyme of the Ancient Mariner* by Coleridge, where two consonants are in the second instance separated by one vowel sound:

She sent the gentle sleep from Heaven,
That slid into my soul

[8] Connotation of a word.

Here <sl> in “sleep” and “slid” is extended into a longer sound with “soul”. This augmentation slows down the reading speed as there is a vowel sound between the [s] and [l] and it therefore takes longer to pronounce the word.

Furthermore, another important aspect of sound in poetry occurs “when a sound is used in contrast with another [sound] possessing opposite characteristics. It will then reveal its own characteristics even more, often arousing a sense of intensity and tension” (Shimane, 1983:81). Here is an example from *No worst, there is none* by Hopkins’:

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed…

Here we see that the <cl> sound in “cliffs” is brought closer to match “sheer”. That is, the <sh> is a fricative. The fricative quality of the [l] in the context of the preceding [k] bring the <cl> and <sh> closer together. Additionally, the [f] in “fall”, “frightful” and “fathomed” opposes the [m] in “mind and “mountains”. Thus, the fricative quality of [ʃ], [f] and [s] stand in contrast to the [m] and [n] in “no-man-fathomed”. Therefore the heaviness of the “mind” and the massiveness of the “mountains” are emphasised while the depth and steepness of the “cliffs” are also stressed (Shimane, 1983:81).

So, whether we experience “sounds as low or high, thick or thin, we need not have recourse to mediated associations [brought about through an intervening agency such as an outside source] as an explanation. Good perceptual reasons, deeply rooted in the organization of the human perceptual apparatus, account for this phenomenon” (Tsur, 1992:96). Thus, there are inherent perceptions in the human mind that account for associations being made. These, however, are actively linked to the context that the sounds are found in. This assumption will be used in this study when analysing sounds.

In conclusion, the analysis of sound must take into consideration the semantic context of the words – my interpretation of sound is inevitably guided by my understanding of the poem's meaning. Though sounds do signify, the same sounds can signify in different ways, depending on the context, thus the context is obviously important. The significatory potential of sound needs to be carefully and contextually evaluated and harnessed.

1.3 Theory: Aspects of Sounds

When poetry is read aloud, there are various features that stand out. These include "durational, intonational, pitch, stress and loudness variation" (Cabri, 2007:1). I will not look at all these aspects, but there are a few features of sound that I will endeavour to examine in this dissertation. Some of the important features that will be examined are segmental and suprasegmental phonetic phenomena. Segmental phonetics refers to the individual segments or units of sounds (phonemes), including their repetition as in alliteration and assonance, while suprasegmental aspects refer to intonation, stress and rhythm that occur across many segments. Rhyme will also be dealt with.

Below is an overview of the English phonemic inventory for consonants. Only the consonants that are mentioned in this dissertation have been included in this table.

Table 1-1: Phonemic inventory for English consonants

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Palatal	Velar	Glottal
Plosive	p b			t d			k g	
Nasal	M			n			ŋ	
Fricative		f v	θ ð	s z		ʃ ʒ		h
Affricate					ʧ ʤ			
Glides **Approximant**	W			r		j		
Liquids **Lateral approximant**				l				

(adapted from International Phonetic Association, 2015)

Plosives are speech sounds produced by the complete closure of the oral passage and subsequent release accompanied by a burst of air. The basic plosives in English are [t], [k], and [p] (voiceless) and [d], [g], and [b] (voiced). There are strong and weak plosives, the voiceless (fortis) ones being strong and the voiced (lenis) being weak. Plosives often create sharp, abrupt and shocking effects. “The plosive produces an unusual effect; it becomes even stronger when stressed” (Shimane, 1983:64). “We have, then, some fairly unanimous intuitions that the consonants /b, d, g/ constitute a sequence of increasing metallicness” (Tsur, 1992:15). “Metallic” in this sense refers to having a harsh, grating resonance. Similarly, the sequence /p, t, k/ is the voiceless analogue of the sequence /b, d, g/ where /p/ is the least metallic phoneme of the sequence (Tsur, 1992:18).

The nasal sounds are [m], [n] and [ŋ]. An interesting study, involving participants from Germany and Brazil (and therefore not limited to a single language family) has revealed a significant difference for “nasal (m, n) and plosive (p, b, t, and d) sounds. Most of the participants assessed nasal sounds as being more appropriate for the expression of sad feelings, on the one hand, and

plosive sounds as being better suited to the expression of happy feelings…" (Auracher, 2010:3). Furthermore, a study has been done which concluded that the phonemes [k], [t] and [r] predominate in poems of "aggressive tone". These sounds therefore seem to be mostly correlated with aggression (Tsur, 1992:3). The opposite is the case with the liquid and nasals [l], [m] and [n], which are more frequently found in tender poems (Tsur, 1992:3).

Fricatives are consonants produced by forcing air through a narrow channel made by placing two articulators close together. Some examples include [f], [v], [s], [ʃ] and [θ]. Voiceless fricatives can create an airy effect as in 'flag, 'fluttering' and 'unfurled'. Their nature is "symbolized by the very name fricatives. Their oscillograms indicate they have…irregular, complex, full and long waves. When stressed, these features stand out" (Shimane, 1983:70).

Sibilants are a subset of fricatives. The sibilant [s] often has the effect of producing a hissing sound or creating an insidious, soft or sinister atmosphere. On the other hand the [s] can also be a "very noisy, shrill sound" (Shimane, 1983:74). For example, in the first line in the Old English epic *Beowulf*, translated by Seamus Heaney, we encounter the [s] as follows:

So. The Spear-Danes in days gone by

Here the [s] in "So" and "Spear-Danes" has a shrill harsh sound since the speaker is trying to get an important point across which tends to linger in our minds. It is a penetrating sound. However, in the following instance in Shakespeare's *Hamlet*, the occurrence of the [s] has a different effect.

HAMLET: To die – to sleep – No more; and by a sleep to say we end
The heart-ache…

Here the [s] in “sleep” and “say”, has a softer, more calming quality, related to the way we experience the act of sleeping. Its effect, therefore, depends on where the [s] is situated within the word as well as the combination with other sounds and the context of the words that contain the [s].

Liquids are a class of consonants consisting of lateral consonants and rhotics. English has two liquid sounds, one lateral, [l], and one rhotic, [r], exemplified in the words *led* and *red*. The [l] will often create a sense of lightness when at the beginning of a syllable, or sound thick and heavy when situated in the middle or end of a word, such as in *fall* and *paddle.* Since a liquid is a semi-consonant sound produced without friction and thus capable of being sounded continuously in the manner of a vowel, this will enhance the flow of the line and therefore increase the reading speed. Liquid sounds tend to be experienced as soft and will often soften the tone of speech. The [l] can, however be pronounced differently, as mentioned earlier, depending on the position in the word, combination with other letters, or the English accent used. Generally, in many English dialects, one has the dark [l] at the end of a syllable, where it is associated with dark, dull and dreary sounds, while the light [l] is often at the beginning of a syllable and creates a sense of light movement.

With regard to vowels and diphthongs, sound colour (the combination of qualities of a sound that distinguishes it from other sounds of the same pitch and volume) also has an effect on the reception of sound. This can be based on the aspect of “sensory consonance” which refers to the “immediate perceptual impression of a sound as being pleasant or unpleasant” (Wilson, 2011:17). The investigation into the “music and the tone-colour of vowel sounds in poetry was the unexpected outcome of an earlier and more elementary examination of the music of poetry” (Macdermott, 1940:9). It is the quality of a musical note or sound that distinguishes different types of vowel or diphthong sound productions. It indicates or points to certain moods, meanings and connotations.

Below is the IPA chart of vowels. This is the notational standard for the phonetic representation of vowels worldwide i.e. in all languages.

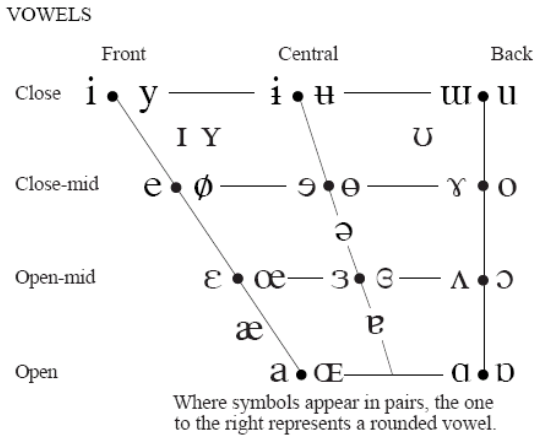

Figure 1-1: IPA chart for vowels (International Phonetic Association, 2015)

In this dissertation, the SAE values of sounds will be used, which, though they are very close to Received Pronunciation, do differ at times. Below is a table of the English vowel phonemes and diphthongs adjusted to reflect SAE values.

Table 1-2: English vowels, diphthongs and phonemes

Received Pronunciation	South African Pronunciation	Examples of sounds
ɪ	ə ~ ɪ	kit, lip, sing
ɛ	e	dress
æ	æ	trap
ɒ	ɒ	lot
ʌ	ʌ	strut
ʊ	ʊ	foot
iː	iː	feet
uː	uː	goose
ɜː	øː	nurse
ɑː	ɑː	bath
ɔː	oː	force, thought
ɛə	eː	square, fair
ɑʊ	aʊ	mouth, south
eɪ	eɪ	face
aɪ	aɪ ~ ɑɪ	price, nice
ɔɪ	oɪ	choice
əʊ	əʊ	goat, moat
ɪə	ɪə	near, fear
ʊə	ʊə	poor, sure

(Bekker, 2016)

The vowels and diphthongs mentioned in the table and figure above will be used in conjunction with the following descriptions:

Table 1-3: Description of types of vowels

Types of vowels	Description
Back vowels	The position of the tongue is as far back as possible in the mouth, yet does not create a constriction.
Front vowels	The position of the tongue is as far in front as possible in the mouth, yet does not create a constriction.
Open vowels	The position of the tongue is as far as possible from the roof of the mouth, sometimes called low vowels because of the low position of the tongue.
Closed vowels	The position of the tongue is as close as possible to the roof of the mouth, yet does not create a constriction, sometimes called high vowels because the tongue is positioned high in the mouth.
Long vowels	Long sound
Short vowels	Short sound

(adapted from O'Connor, s.a.)

There is a difference in sound colour between the individual vowels. The position of various organs of the mouth cavity as well as vowel length have an effect on this sound quality. For example, long vowels suggest length of space and time, slowness, solemnity and deep thought, while short vowels have the power to suggest shortness of time or space, speed, gaiety and light-heartedness (Macdermott, 1940:17). There are also other properties of vowels. The opposition front vowels ~ back vowels is associated with the opposition bright~dark, for example (Tsur, 1992:5). Darker sounds like [ɒ] and [u:] as in "on" and "shoot" respectively, might show a darker,

more depressing picture and lighter sounds, like [ɪ] and [i:] as in “ship” and “sheep”, might paint a happier image. Their rich, sensory information becomes readily available to the reader and amplifies the emotional appeal. Tsur (1992:20) mentions a set of experiments done at the Haskins Laboratories in the early fifties by Jakobson and Waugh where it was determined that our basic intuitions show that back vowels are dark and front vowels are light. It has been proven and explained. Certain physical qualities of the “acoustic signal enter consciousness…when we perceive back vowels as dark and front vowels as bright” (Tsur, 1992:20). Additionally, there is also a closed~open relationship where according to Gimson, “prominence increases as the vowel becomes more open” (Van der Walt, 1982:48).

Therefore, as seen in the above few paragraphs, “each vowel suggests something in itself” (Shimane, 1983:57). These suggestions will then contribute to the mood and meaning of the poem within its given context.

Sounds can also be found in specific patterns, placed consciously or unconsciously by the writer. These patterns can then contribute to the meaning of the poem. Consonance and assonance are common examples, where consonant and vowel sounds are repeated respectively, while alliteration involves the repetition of the same letter or sound at the beginning of words. In addition to consonance, assonance, and alliteration, the “nonformal phonetic patterns that operate in the poem are probably literally innumerable” (Schoenfeldt, 2010:19). The nonformal phonetic patterns are the sequences of sounds that were not consciously intended in a specific sequence but still contribute towards mood and meaning. They tend to interrelate with the other patterning systems like alliteration and assonance, where “an informal sound pattern will link elements that are divided, or divide elements that are linked, by…formal or logical or syntactical or rhythmic patterns” (Schoenfeldt, 2010:19). For example, we find an instance of alliteration in the following line, which is interacting with nonformal phonetic patterns in Shakespeare’s sonnet 64.

And the firm soil win of the wat'ry main,

The [w] as repeated in "win" and "wat'ry" contributes to a subdued tone of voice. The consonance of other sounds, such as [n] in "And", "win" and "main" complement the effect of the alliteration. There are also formal rhythmical units gathered around the competing "soil" and "main", and these set up an opposition between land and sea: "And the firm soil win" is set against "of the wat'ry main". But within these formal elements are informal vowel patterns, such as: "**A**nd th**e** f**i**rm s**oi**l w**i**n", where the final [i] is a more prominent sound than the others (coinciding with the ictus[9]), and thus emphasises the fact of the land's victory.

These sound patterns all contribute to creating the atmosphere, including meaning and mood, of this sonnet. This question of patterned relationships between sound and meaning in the sonnets is an area that has not been dealt with extensively yet, "partly because no method of uncovering such correspondences was available" (Shapiro, 1998:81). But in this study I want to endeavour to analyse sound in order to "uncover" the meaning these features convey. To do so, we need to remember that, "all it takes to make sense of Shakespeare's musical sounds is a willingness to slow down, to observe, to notice, to care that these words have these sounds in this order" (Frey, 1999). Sonnets portray a "cornucopia of intellectual and emotional subtleties and their accomplished interplay of standard iambic versification and metric variation[10] creating their particular fusion of thought and sound" (Ingham, 2013:223). This abundance of sound-play and metrical versification gives us ample material to analyse.

At this point, it is important to note the symbols that will be used in the analysis. The square brackets [ ] will be used for the International Phonetic Alphabet (IPA) symbols (sounds) and the

[9] Ictus is the rhythmical or metrical stress.
[10] Iambic versification and metric variation correspond to metre and rhythm respectively as used in this dissertation. This distinction will be dealt with in more detail in the following section.

angle brackets <> will be used for graphemes (letters). Quotation marks will be used when I am quoting directly from the texts.

To conclude, vowels and consonants and their combinations have been shown to be vital to the effect and contribution of sound in poetry (Macdermott, 1940:18). We as readers therefore interpret the sounds that we hear and integrate them to form a complete image involving all our senses. And as poetry is read and the sounds analysed, the reader will unconsciously evoke certain meanings and emotions which are similar to those aroused through music.

1.4 Poetic Rhythm

Rhythm in poetry is what gives it its momentum (impetus, strength or driving force) and movement (how the line moves or flows). What is distinctive about poetry is its movement – movements of "meaning and emotion at the same time as movements of sound" (Attridge, 1995:1). Thus, if one analyses sound and the repetition and patterns of sound, one will perceive a rhythm that contributes toward the meaning of the poem. "A poetic or musical meter exists when the perceiver infers conceptually regular…beats from the signal." (Lerdahl, 2001:341) In poetry, therefore, the words and sounds will contribute towards rhythmic properties, which in turn will add towards the meaning of the poem.

At this point, I would like to differentiate between metre and rhythm. I define metre as the regular pattern of beats or basic rhythmic structure of poetry. I use Ing's (1969:74) definition of rhythm as the "arousal and satisfaction…of an expectation of events by means of speech sounds…[and] by certain repetitions in the use of speech sounds". Rhythm is the way different qualities of sound are combined to produce patterns. We can therefore differentiate between the two in the following way: metre is the skeleton while rhythm is the body, and metre is the map while rhythm is the land

(Hobsbaum, 1996:7). The poet begins with a metrical plan which is then realised in terms of variations on the metrical norm in order to develop the rhythm or flow of the poetry. One therefore finds variegation of verse movement in the sense of different rhythmic structures across metrically identical verse patterns. Furthermore, "the rhythmic organisation of song reflects the integration of prosodic structure in language with principles of musical rhythm" (Palmer & Kelly, 1992:525). Since the English language is permeated by stresses and rhythms as used by poets, the movement created by these will lend itself to rhythmical qualities similar to those found in music.

According to Attridge (1995:4), in the English language, rhythm is "fundamentally a matter of *syllables* and stresses". Poems harness that rhythmic drive to their own ends, exploiting the language's own potential. This idea implies that rhythms are what make a physical medium seem to move with deliberateness through time (Attridge, 1995:4). Metre is the "organizing principle which turns the general tendency toward regularity in rhythm into a strictly-patterned regularity that can be counted and named" (Attridge, 1995:7). For example, consider the following lines from *Never Seek to Tell Thy Love* by Blake:

> *Never pain to tell thy love,*
> *Love that never told can be;*
> *For the gentle wind does move*
> *Silently, invisibly.*

These words have been chosen by the poet so that the rhythm which is produced when they are read falls into a pattern of repeating units, a metre. Here we see that there is a pattern of four feet or stresses in a line, making the line a tetrameter. Each foot is a trochee, where the first syllable is stressed and the second is unstressed, so the line is a trochaic tetrameter. In this case the rhythm is strictly adhered to with no exception, enhancing the flow of the lines. In the case of Shakespeare's sonnets, the metre is the iambic pentameter. It is the rhythm linked to the iambic

pentameter that gives the sonnets movement. One will often find that the freer natural rhythm plays against the mechanical iambic pentameter, even though its presence is in the background, where it functions as the necessary structure and foundation for the rhythm to take shape.

The iambic pentameter is known as one of the most "flexible and richly exploitable meters in the language" (Attridge, 1995:102). A crucial feature of the pentameter is the absence of any strong rhythmic hierarchy. Since it is hard to divide a line of five beats into half-lines, the five-beat lines are consequently more self-sufficient than four-beat lines and therefore bring across a stronger sense of finality and emotional intensity (Attridge, 1995:162). The reason for a poet to use the iambic pentameter is the freedom it offers, because of its relatively weak architecture, to invest the language with emotional power without being inhibited by the demands of the metre. The metre is, nevertheless, still being observed. The lines can be read with just enough rhythmic emphasis to bring out the organisation of the metre. For example, here are some lines from *To Augustus* by Alexander Pope:

> *Of little use the man you may suppose,*
> *Who says in verse what others say in prose;*
> *Yet let me show, a poet's of some weight,*
> *And (though no soldier), useful to the state.*

"May" in line 1, "of" in line 3 and "to" in line 4 are all examples of usually insignificant syllables which are now stressed according to metre. These syllables are therefore foregrounded, and consequently the meaning of the poem is influenced by this foregrounding. Stress is laid on otherwise insignificant words. Thus, within the iambic pentameter, syllables can be used in a way that deviates from the normal usage. This deviation can have a fundamental effect on the meaning of the poem and progression of the sonnet, as it contributes towards meaning and mood.

By analysing in detail the metre and rhythm of the sonnet, play extract and song lyrics proposed for this dissertation, I hope to determine the extent to which the sounds found in them contribute towards contextual denotation, connotation and mood of the text. Scansions, therefore, will be done of the sonnet, play extract and song lyrics in question to determine to what extent their rhythms contribute to the meaning and mood of the text. The scansions will give a visual representation of some aspects of the sonnet and songs' rhythmic movement.

1.5 Reader Response Theory

At this point, it is important to note that I will be analysing the texts according to my personal pronunciation of the sounds, using Reader Response theory.

I have chosen Reader Response theory since it is based on the conceptual framework and interpretation of the individual reader, which will differ with each person. Reader Response critics would argue that a "poem cannot be understood apart from its results" (Tompkins, 1980:iv). There is therefore a focus on the reader and the relation of reader towards textual interpretation, where there is a substantial interaction between reader and text (Tompkins, 1980:iv). This is emphasised by Rosenblatt (Salami, 2009:272), who asserts that the "reading process involves a reader and a text", where they will actively interact, and where the text acts as a stimulus for eliciting various responses from the reader. These responses will emanate from the reader's past experiences, thoughts and ideas shared with others through common daily experience (Salami, 2009:272). Therefore, each reader will interpret a poem based on the reader's own personal experiences. Thus, a poem is created anew each time a different reader interacts with the text. Although there are certain universals which will be integrated and mentioned as such, I will interpret the sounds of Shakespeare's poetry according to my own, personal experiences, thoughts and ideas.

But how do we know what the quality of the specific word or syllable written by Shakespeare was, since language has changed so much over time? Was the sound in the English language in Shakespeare's time the same as now? The English language has changed to a certain extent, as have certain sounds. But this study will endeavour to analyse his works according to the way we as the modern reader would read them, demonstrating, again, a Reader Response perspective. Although the texts that will be used will be as close as possible to the original, we need to remember, as stated by Hussey (1982:8), that "our modern texts… represent a reasonable *approximation* to what Shakespeare wrote" (my emphasis).

The pronunciation of the sounds that will be used will be quite similar to Received Pronunciation, but in some places it might differ, since there are many different ways to pronounce words depending on dialect, mine being South African English (SAE). Received Pronunciation will be used. Received Pronunciation (RP) is the standard form of British English pronunciation, based on educated speech in Southern England and widely accepted as a standard across the world. RP differs only slightly from South African English. According to Esteves (2009), there are three main groups within South African English, cultivated, general and broad English. The first, cultivated English, is very close to Received Pronunciation. Where my SAE differs from RP it will be indicated.

Thus, I as the reader in this dissertation will use South African English to interpret Shakespeare's works according to my own personal, conceptual framework.

1.6 Music and songs in the Renaissance Period

As seen above, music, sound and poetry are interrelated. Hence, sounds in poetry can be analysed to determine the effect they have on meaning. Since music and poetry are so closely

related, it would be helpful to have a look at the music during that time to be able to better understand the way sounds function in poetry.

"Music was very commonly enjoyed in London and in the countryside of Elizabethan England." (Budd, 1976:3) It was commonplace "on all levels of Elizabethan society" (Budd, 1976:4). Basically, musical life in England "reached its highest peak during Elizabethan times" (Greenberg *et al.*, 1955:xxv). Since most of the music composed at that time consisted of literary music, music written for drama and poetry, it would be short-sighted for anyone to discuss poetry without being consciously aware that the lives of the authors of that period were filled with music of different kinds. There has always been a "lively symbiosis between literary texts and musical/vocal settings" (Ingham, 2013:220), especially during the Renaissance period. This symbiosis was apparent in composers and writers such as Campion, Dowland, Herrick, Jonson and Dryden, where the "interface between songwriter and poets, and song and poem, was more dynamic and the boundaries more fluid" as opposed to today (Ingham, 2013:222).

As mentioned earlier, Dowland is one of the best-known lute composers of the Renaissance period. Newton (1938:64) argues that because "the lute was the most serious solo instrument of its period", surely it "may be expected to have called forth music that demands something more than blank neglect". It is, therefore, that the need arises to study Dowland's music to see the similarities between it and Shakespeare's works. Even though Shakespeare wrote lyrics to music by such composers as Robert Johnson, Antony Holborne and Thomas Greaves, though not Dowland, Dowland was highly influential at the time, and so is representative. Dowland's "early lute songs are…influenced by a variety of musical and poetic forms" (Brown, 1968:25). In his music "the musical forms relate closely to the poetic forms of the texts, and constructions within stanzas are closely observed, appearing as sectional divisions and repetitive passages in the musical setting" (Brown, 1968:26). Dowland's musical interest, then, "was in the realm of art music, and his ayres assumed a musically educated performer and audience" (Brown, 1968:22). An example of the way that Dowland might have influenced Shakespeare in terms of dramatic

content is the following: Dowland wrote *Tarleton's Resurrection* in homage to Richard Tarleton, a 16th-century actor, who was Queen Elizabeth I's favourite stand-up comedian. It has been suggested that Tarleton was the inspiration for Shakespeare's soliloquy in honour of Yorick, the deceased court jester, in *Hamlet*: "Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy." (Act 5, Sc. 1). This particular case aside, we can more confidently assume Shakespeare's knowledge and appreciation of Dowland's works. Thus, if as Duffin says, Dowland was a dominant figure amongst the composers whose songs were used in plays (Duffin, 2016:759), when analysing one of Dowland's songs, I would like to examine the similarities to Shakespeare with regard to imagery, metrical variation, as well as shared phonetic qualities. Because of the link between music and words, this would lead, I propose, to a valid insight into the contribution of sounds towards meaning in Shakespeare.

With the rise of Shakespeare, we come upon the first great figure in the development of song in the English drama. He himself was a playwright, an actor and a lyric poet who was intimately acquainted with music. He combined "qualities not previously found together in any one dramatist: a keen sense of dramatic structure; a love of song-words and song-music, with a consummate skill in writing the former; and skill and experience in the actual production of a play before an audience" (Moore, 1929:181). Shakespeare's "most characteristic songs have a supernal beauty and fitness of feeling and expression which few of his contemporaries and successors ever approached" (Moore, 1929:183). With this tremendous influence in the realm of song writing and music, it cannot be otherwise than the sounds in Shakespeare's works play an important role.

As mentioned earlier, composers and poets were intricately related in their similar approaches to writing song lyrics or plain poetry. At this stage, it is appropriate to define the term, "lyric", which I will be using extensively. The meaning of the term comes from the Elizabethans, who according to Ing (1969:70) used the word in its etymological connotation as a poem "suitable for singing to the accompaniment of a…musical instrument". According to Greenberg et al (1955:xiv), if the

"lyrics of the Elizabethan poets are rhythmically more interesting than those of other periods, it is difficult to escape the conclusion that the close association of poets with musicians of high caliber was largely responsible". Music, therefore, had a profound influence upon verse where this influence affected not only the rhythms of the latter but also its style and content. "While listening to a song, the verses of which were written…in iambics, one hears not only iambics, but any number of other feet…which can suggest to the poet all kinds of rhythmical possibilities for spoken verse." (Greenberg *et al.*, 1955:xiv) This shows how song had an effect on the interpretation of poetry. Lyrics of songs opened up a score of possibilities regarding the poetical rhythm.

At this stage, the sonnet form should be briefly discussed as related to the lyric. "Lyric poetry and the sonnet are often connected through their association with music…" (Dubrow, 2011:26), especially during the Renaissance period. If one adopts the common definition of a lyric as encompassing many genres, the sonnet is not "merely an instance but also a textbook example, even a prototype, of the lyric mode" (Dubrow, 2011:25). Although "the power of these poems does not reside in lyrical utterance[,] the vision they present is an individual's, and to that extent [is] like lyric…" (Hunter, 1953:154). The sonnet is therefore a good place to start when analysing sounds.

In drama, song was also often integral. In the drama which preceded Shakespeare, "song was a recognized and popular device for entertaining spectators at plays. It made little difference whether the songs contributed directly to the atmosphere and action of the plays; they were provided, among other bits of entertainment, to amuse audiences" (Wright, 1927:262). So, at that time, song was often merely for entertainment and did not always contribute to the connotation and meaning of poetry.

As stated by Moore (1929:166),

> Under the influence of the Renaissance, in the second half of the sixteenth century dramatic songs became more poetic in manner and in feeling; and in the high tide of English polyphonic music, their musical settings achieved an elaborate artistry.

Thus, the importance remains of analysing the sounds of Shakespeare's poetry. It is logical that sounds in poetry contribute to meaning, especially in the Renaissance period, where music and poetry, composers and poets, were walking hand in hand.

Shakespeare's songs play an important role in his plays. Songs have intricate metrical and sound patterns that contribute to the meaning and mood experienced by the reader. This brings us to sound and music in Shakespearean poetry.

1.7 Sound and Music in Shakespearean Poetry

Shakespeare infused his plays and poetry with musical sounds. "The music of Shakespeare's poetry – meaning matters of meter and rhythm, rhyme, assonance, and the like – tell a good deal, sometimes, about poetry" (Carpenter, 1976:245). According to Ing (1969:219), "Shakespeare's lyrics…were intended for music". This will explain why the sounds in his lyrics and other works have a very similar effect on the reader as music has on the listener. Furthermore, Ing (1969:227) states that Shakespeare's "poems are clearly 'music' lyrics". When paying close attention to Shakespeare's dramas one sees that at this stage music is not just present for the purpose of dramatic punctuation or emotional emphasis but functions as integral to the thematics of drama by underscoring emotions and mood. Therefore, the "significance of music to understanding the history of Shakespeare…proves not only inescapable but vital" (Sanders, 2007:29). It is,

therefore, that this study puts so much emphasis on music in helping us to understand the use of sounds in Shakespeare's works.

Shakespeare used many sound effects to create the meaning and atmosphere he intended. "Shakespeare's acute sense of the individual sounds" (Wilson, 2011:187) shows us that the sounds he used were not based on a random selection but each had a purpose. Therefore, by analysing these sounds and examining to what extent they contribute to meaning, one can unfold Shakespeare's works in more detail. As stated by Parker (2009:361), "Shakespearean sound effects…depend not only on hearing with the eye…but also on seeing with the ear". Seeing with the ear occurs when the reader pronounces and enunciates the sounds of the words, and these sounds help him/her to visualise the image that is being put into words. Reading his poetry, and in particular his sonnets, materialises the sounds in one's mind. This contradicts Smith's (1945:67) claim that "we find at first in Shakespeare little more than a delight in verbal experiment and an unusual sensibility to the expressive and musical qualities of words". Although there is a sense of delight in reading Shakespeare's works, there is a much deeper musical quality in the sounds that transcends all literal and superficial meaning, even in the early works alluded to by Smith, a quality of his verse that opens "a renewed interest in the study of aesthetics and style of Shakespeare…stimulated by recent tendencies in the study of style and language of Shakespeare's works" (Stanivukovic, 2013:142). Shakespeare's sounds that are internalised and concretised in our minds help provide a deeper understanding of this great poet.

The sounds and language Shakespeare uses in his poetry are unparalleled. The "brilliance of the language makes the context of these emotions so vivid that the reader naturally supplies from his imagination a complete dramatic situation" (Hunter, 1953:155). In Shakespeare, as in other poetry, "alliteration is one of the most familiar forms of sound-patterning" (Skinner, 1939:286). Among the numerous features of form, "Shakespeare's use of alliteration and assonance in the sonnets has been given very little attention by scholars" (Goldsmith, 1950:33). Though Goldsmith

is not a very recent source, the situation is still very much the same today. According to Shapiro (1998:81), Shakespeare's verse is "studded with alliteration…[but] the more fundamental question of a patterned relationship between sound and meaning in his Sonnets has not been answered". Shakespeare's sonnets have been analysed mainly in terms of theme, imagery and various other literary aspects, but not much has been done on the effect of individual sounds and sound patterns, which would invariably include alliteration and assonance. The "principal stresses in a line are often marked by alliteration or assonance or both" (Norwood, 1952:218), which compels us to analyse them in detail since stress is an important contributing factor towards contextual meaning and mood. Additionally, nonformal phonetic patterning is a very important aspect which together with alliteration and assonance will be analysed in detail in what follows.

As discussed earlier, rhythm and metre play a crucial role in poetry because of the way they contribute to the meaning. According to Frey (1999:46), it is "unnecessary to decide degrees to which Shakespeare's rhythms may support semantic meaning or may produce significant responses independent of semantic meaning". Frey sees it as obvious that Shakespeare's rhythms serve both functions (Frey, 1999:46), whether related to semantic meaning or bodily responses. Therefore, according to Frey, any close reading of Shakespeare's metre and sound-play will disclose new connotations. "Constantly, the sounds close and enclose, providing deeper, sensuous workings of the sense" (Frey, 1999:50).

A sampling of Shakespeare's works, including a sonnet, a play extract and a lyric will be the focus of this study. Emphasis will be placed on the sonnet since "today the sonnet is probably the most widely read, taught, practiced and written-about of lyric forms" (Cousins & Howarth, 2011:4). Shakespeare's sonnets express his language most beautifully and have thus been extensively analysed in the past. It would therefore be effective to start with the analysis of Sonnet 64 according to sound, to have a better understanding of this remarkable masterpiece. Additionally,

an extract from Macbeth as well as two song lyrics by Shakespeare and Dowland respectively will also be analysed, giving us a broader scope from which to draw conclusions.

As we have seen, the study of the effect that sound has on meaning in Shakespeare's poetry has been largely neglected over the years. Various features such as segmental aspects (sounds, alliteration and assonance), suprasegmental aspects (stress and rhythm) and poetic aspects such as rhyme should be taken into consideration, to see how they enhance and contribute to the contextual meaning of Shakespeare's poetry.

An avenue of exploration has presented itself through all the research on sound and poetry reviewed, and that is the synergism between sound and meaning in Shakespeare's works. According to a study done by Ingham, "fresh directions in appreciating the verbal and musical poetry of Shakespearean sonnets, not as discrete or hierarchical elements, but as reciprocal and interdependent cultural entities" (Ingham, 2013:238) should be undertaken. By investigating the effect of sounds on meaning and mood in Shakespeare's works, one can delve deeper into the brilliance of Shakespearean language. Though we might "never get at the ultimate mystère…our continuing explorations, with music as touchstone, will inevitably lead us closer to the essence of Shakespeare" (Carpenter, 1976:255).

ANALYSIS OF SONNET 64

When I have seen by Time's fell hand defaced
The rich proud cost of outworn buried age,
When sometime lofty towers I see down razed,
And brass eternal slave to mortal rage;

When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss, and loss with store;

When I have seen such interchange of state,
Or state itself confounded to decay,
Ruin hath taught me thus to ruminate:
That Time will come and take my love away.

This thought is as a death which cannot choose
But weep to have that which it fears to lose[11]*. (Shakespeare, 1997)*

2.1 Introduction

In this chapter, I shall closely analyse Sonnet 64 with regard to sound in order to determine how sounds and rhythms complement and contribute towards the meaning of the sonnet. Universal connotations with regard to sounds will be used that are commonly accepted, as stated by Perloff

[11] The phonetic transcription of Sonnet 64 is in the Annexure on p116.

and Dworkin (2009) and Tsur (1992), as reviewed in the previous chapter. These universals should, however, always be interpreted in the relevant context since certain sounds will have different effects according to their context. The interpretation will be based on Reader Response theory, where, as discussed, personal interpretation and analysis of the text is important. Perceptions will differ with regard to various readers, interpretations and contexts. Yet, since "sound… encapsulates the operation of meaning…and is thought to 'have a semantic nature' in itself" (Perloff & Dworkin, 2009:10), and, according to Tsur, readers do have "vague intuitions that the sound patterns of…lines are somehow expressive of their atmosphere" (Tsur, 2008:219), we can endeavour to determine the meaning of sound and sound patterns in order to uncover this "semantic nature" through a close critical analysis. As mentioned in Chapter 1, I have chosen Reader Response theory since it is based on the conceptual framework and interpretation of the individual reader, which will ultimately differ with each person[12].

The pronunciation used in this study is quite similar to Received Pronunciation but in some places it might differ, since there are many different ways to pronounce words, depending on dialect, mine being South African English. Therefore, I as the reader in this dissertation, will use South African English to interpret according to my own conceptual framework and interpretation of Shakespeare's works[13].

The sounds that will be analysed consist of consonants, vowels and diphthongs. The consonants are those mentioned in Chapter 1, namely, plosives, fricatives, sibilants, nasals and liquids. Vowels will be analysed according to long and short vowels, front (light) and back (dark) vowels as well as open and closed vowels. Other aspects such as assonance, alliteration and rhyme will also be taken into consideration. Additionally, aspects of metre and rhythm will be analysed in detail since they contribute to the meaning as well.

[12] Reader Response theory is explained in more detail in Section 1.5.
[13] The argument for the specific pronunciation used is explained in more detail in Section 1.5.

The above-mentioned approach to analysing Shakespeare's poetry will demonstrate how Shakespeare manages to personalise his poetry and how this can apply in each person's individual conceptual framework of interpretation while still maintaining a more general sense.

2.2 Analysis of sound

The sonnet chosen focuses on a common theme found in many Shakespearean sonnets, which is the inevitability and the relentless power of time to destroy and take away what is dearest to us. Line 1 focuses on "Time's fell hand" that seemingly defaces everything in the world. Time is personified and is seen as a destroyer and an enemy that ruins everything, including that which we count dear in our lives. Even the "lofty towers" are not exempt from this malignant influence of time. The speaker seems concerned that the mortal destruction being experienced is due to fate, where changes occur "without purpose or end" (Vendler, 1997:300).

Throughout the first twelve lines, the "ruin" pertains more to the inanimate world. In contrast, the "couplet departs from this to the true concern of the speaker", the death of his loved one (Vendler, 1997:301). In other words, it seems as if the speaker is contriving to think of inanimate things in order to push away the realisation of the reality of the death of his beloved. Shakespeare's dread of time and age taking away his beloved alarms him exceedingly and drives him to despair, which is added to by the fact that it is beyond his control.

Thus, this sonnet is a portrayal of the inevitability of the destructive effects of time. This realisation draws the speaker to despair of losing that which he loves most.

2.2.1 First quatrain, lines 1-4

When I have seen by Time's fell hand defaced

The rich proud cost of outworn buried age,

When sometime lofty towers I see down razed,

And brass eternal slave to mortal rage;

The first line starts with the word "When". All three quatrains start with the same word. The [w] is a soft sound. This results in a smooth entry into the sonnet. The [w] is followed by the short front vowel [e] which is often associated with 'light' as discussed in Chapter 1. Thus, the first quatrain is introduced with a relatively positive attitude, accompanied by smooth-flowing direction. The ensuing short vowel has an impact on duration, speeding the reader to what is important later in the line. "When" is followed directly by "I", which contributes to personalising this line. The [aɪ] in "I" is a diphthong. A diphthong sound is formed by the combination of two vowels in a single syllable, in which the sound begins as one specific vowel sound and then changes into another vowel sound. It is a prominent sound owing to its being an open, back sound. The reader is drawn into the sonnet by this evocation of selfhood, which personalises what is going to be said, making it relevant and direct. "Have seen" still consists of front vowels, namely the [æ] and the [iː], keeping the mood relatively bright and airy with not too much depth as yet. "Seen" consists of a longer, front vowel which increases duration. This prepares the ground for deeper thought as the reader lingers on the word. The speaker is reflecting on something, where the longer vowel sounds help to slow down the speed for this deep reflection. Therefore we sense that it is not just a superficial thought or idea that the speaker has proffered, but it is a premeditated thought.

In line 1 the focus lies on "time's fell hand" that seemingly defaces everything in the world. Time is personified and is seen as a destroyer and an enemy that ruins everything, including that which we count dear in our lives. In the phrase [baɪ taɪmz fæl hænd], "by Time's" changes the tone of the quatrain from a smooth reflective entry to one of frustration. Although the [aɪ] in "by" and the

[aɪ] in “Time’s” are front diphthongs which usually depict light-heartedness, in this case they go hand-in-hand with hard consonants, contributing to a somewhat harsher tone. Hence we see that the phonetic context effects the meaning that the sounds portray, as mentioned earlier. The [b] in “by” is a plosive; although still relatively “happy” since it is a voiced or weak plosive, it prepares the way for the next sound, namely the [t] in “Time’s”. The [t] is a strong, voiceless plosive. It indicates abruptness and a sharp realisation of some or other shocking reality. The previous [s] in “seen” was soft and smooth; the sense of contrast is increased by means of two sudden, consecutive plosives, first a weak one and then a strong plosive. The atmosphere becomes more intense with the adding of stronger plosives, stirring an emotional expectation about something we have not yet been told. Clearly, the speaker is upset or at the least stirred by something. “Time’s” is followed by “fell hand defaced”, ending the first line, and indicating a principal area of concern of the sonnet, even though the initial main clause of the first quatrain continues. The context for the deployment of sounds is thus expressed early. In [fæl hænd dəfeɪst], we see the repetition of the [f] which is a fricative. The friction needed to pronounce and enunciate this fricative appropriately is indicative of the friction or tension the speaker is experiencing. It also gives a forceful effect since the sound is created by forcing air through the teeth and lower lip. In the same way, the speaker is building up tension or forcefulness with regard to some great matter. Though the vowel sounds are still front vowels, instead of reading into them a light-heartedness, we read them neutrally in this particular context because of the fricative sounds and the preceding hard consonants. In that short phrase, one finds, by means of the <d>, three repeated plosives where the final <d> in “defaced” is pronounced as a [t] which is a strong plosive. In the phrase [fæl hænd dəfeɪst], the <d> is a weak, voiced plosive but because of being repeated twice and the third time being pronounced as a strong plosive [t], it enhances the attitude of sheer forcefulness and determination in the speaker’s perception of “Time”, as the tension builds up.

An enjambment from the first to second line contributes towards the flow of the train of thought, increasing intensity. The following words, “The rich proud cost of outworn buried age” (line 2),

continue to convey the intenseness and forceful attitude that is apparent at this stage. [rɪʧ praʊd] consists of prominent liquids, namely the repeated <r>. As seen in Chapter 1, liquids promote the movement of lines because of being approximants, although in this case the <r> in "proud" is fricated and thus contributes to a slight indication of friction. The speaker here implies that "rich" and "proud" are contiguous, all that is rich will be proud. Since in the second instance the liquid [r] is fricated because of its combination with the [p], which is a strong voiceless plosive, it contributes to a thick and heavy texture. The diphthong in "proud" also adds to the heaviness being experienced here.

These thick and heavy sounds are immediately followed by [kɒst] which begins with a [k] and ends with a [t], both voiceless, strong plosives. This repetition of harsh plosives helps to emphasise the sharp irony of these seemingly invincible monuments which are now "defaced" by time. The short vowel in "cost" cuts through the pretentions of wealth and pride. The price or "cost" paid to Time is being emphasised. We encounter another back vowel, namely the [ɒ]. As previously seen, back vowels are often associated with dark emotions. According to Tsur, when a back vowel is prominent, the reader "may tend to perceive in it some sad quality…depending on the thematic and semantic context" (Tsur, 1992:43). Thus, the overall mood of the poem seems to become darker and more brooding.

The short preposition "of" leads us all too effortlessly into "outworn buried age". The assonance of the [ɒ] in "of" and "cost" enhances the flow of the line. Furthermore, in the following phrase [ɒv aʊtwoːn beriːd eɪʤ], the fricative [v] is preceded by the short vowel [ɒ] and followed by the [aʊ]. This pattern increases the flow and reading speed of the sonnet as the speaker emphasises relentless Time. The [aʊ] in "outworn" is an open vowel, and though it is formed in the back of the mouth, because it is an open vowel it has more prominence (Gimson, 1970:224), which is made even more emphatic by being closed, through the strong, voiceless plosive [t]. It contributes towards the image of something which was open or alive which has abruptly been closed or

stopped; something that was there, is there no longer. Time has taken that life away. Furthermore, “outworn” ends with the [oː] which is a long, back vowel closed by a nasal sound, [n]. Nasal sounds often suggest sadness and in this case the emphatic opening brilliancy of the word, followed by an abrupt ending, gives way to a brooding sadness.

“Buried age” consists of two words that flow into one another. The weak, voiced plosives [b] and [d] encompass sounds that seem to blend with one another because of the central, liquid [r] that enhances the integration of the vowels before and after itself. The blending continues into the following word, “age” where we have an instance of resyllabification where the [d] in “buried” is attached to “age”. This contributes towards the flow of the line. The initial prominent [aʊ], followed by the plosive [t] in “outworn” is now contrasted with the rather blunt plosives in “buried”. This contributes towards a certain sense of resignation. Sheer brilliancy has been buried, time has left nothing undone. Something that has been buried is dead, there is no hope left; time has no reserves. The last word of this phrase is the first word that connects with “time”. Time is the cause of ageing, time is the cause of death and the fall of wealth.

The next clause, still within the first quatrain (line 3), again starts with “when”. The repetition, or anaphora, tells of the inevitable work of Time, repeating itself age after age, a process mirrored in the repeated perceptions of the speaker. The mood has been set by the first two lines; we are left with a depressing, brooding mood. Our emotions were aroused within the course of these lines, but now the speaker has become meditative. Another example is mentioned of the infallibility of time. “When sometime” has a relatively calming effect. “Sometime” meaning “formerly”, indicates that the towers were formerly “lofty” or high but are now level with the ground. It helps to bring across the idea of wondering, reflecting or meditating. The word “time” is encompassed in “sometime”. The passing of time is emphasised, where “sometime” is in the deep past, and yet the element of “Time” within it is still present, continuing its endless march. The word starts with an [s] which is a sibilant and creates a soft, yet, in this context, a sinister effect. The

repetition of the nasal [m] conveys a brooding and sad atmosphere. It is as if we linger on the word “sometime”.

“Lofty towers” can be compared to the “rich proud cost” mentioned earlier. “[R]ich proud cost” was harsh and abrupt, shocking us into the reality that time will come to get us too. The stone “towers” that stand high and strong are levelled. Even the “lofty towers” are not exempt from this malignant influence of time. The repetition of the [t], which is a harsh plosive, adds to the intensity. The two <t’s> are only separated by one sound, namely the [i:]. The liquid [l], together with the consecutive plosives, increase the reading speed, suggesting that pride cannot stand for a long time. Time will devour it.

“I see down razed” is a strong statement, being made personal by using the “I” as well as the present tense in “see”, showing that no debate is possible. We are being caught in a melancholy strain, where our continued brooding is inevitably linked to Time and its destructiveness. The movement is from structure to ruin, in each case a positive structure is followed by a negative ruin, each with its associated sounds. Thus, the “rich proud” monuments of the past are reduced to things that are “outworn” and “buried”, high “towers” are reduced to “down razed” ruins, “brass” (supposedly “eternal”) is implicitly reduced to scrap, being subject to the death-dealing, “mortal” “rage” of Time. Those monuments have been brought to utter ruin. This is the second time that we encounter the “I”. It transports us right into the sonnet, making it personal, showing that we all are vulnerable to time. It also indicates that no debate is possible, in that it tells of first-hand information that the speaker has seen with his own eyes. The [i:] in “see” is a long, front vowel. Its length slows down the speed once again. Though the [i:] is a front vowel which usually conveys a light and happy mood, because of the context at this point being heavy and depressed, it hardly contributes any positivity but rather tends toward being neutral. The long [i:] puts emphasis on the word “see” since the pronunciation time is longer. This emphasises the subjectivity of the phrase “I see”, as sound and sense combine. But, nevertheless, all that stood has been “down

razed". Interestingly, these two words are encompassed by the same consonant, the weak plosive [d]. This plosive, adding to the imagery of the finality of destruction, gives no room for further brooding. Time has done what it had to do. The diphthongs [aʊ] in [daʊn] as well as the [eɪ] in [reɪzd] interestingly contribute towards the imagery. The [aʊ] starts with an open, prominent sound and then changes to a closed, darker and more obscure sound, enhancing the imagery of impending dread and something great which is degraded to nothing because of time. These diphthongs increase the duration of the reading. As the reading speed slows down, it helps to emphasise the finality of desolation and ruin. The sounds linger in our minds.

After these "lofty towers" have been "razed" to the ground, the speaker tries to drive the nail even deeper into the wood. "Brass eternal slave" (line 4) contains harsh sounds. In [brɑːs], the [b] is a weak plosive which becomes heavier because it is being followed by the [r]. The [br] contributes to power and tension followed by the long, back vowel [ɑː] which is a dark, brooding sound. As this long vowel is closed by a sibilant, it creates a sinister and dark atmosphere, evoking the initial emotions of pent-up fear. The sibilant helps to bring across a sinister and scary mood, which accompanies the fear of the dark and unexpected. "Eternal" has been put between the two words "brass" and "slave". It joins the words and unites their meaning. That which is eternal, in a sense, brass, which is steadfast and apparently unchangeable, has become like a slave, low and subject to higher authority. It is subjected to the task-master of time. It is also interesting to note that "eternal" connects two words which on either side have the sibilant [s]. This makes the association between "brass" and "slave" even stronger. It is under the power of "mortal rage". "[M]ortal rage" is death-dealing violent action. "Mortal" means being subjected to death; it balances with "eternal" in terms of opposite meanings, and yet the end-stopped line along with the semantic content puts an end to the "eternal" pretensions of "brass". "Mortal rage" with its <r's> undermines the <r's> in "brass eternal" further, because it rhymes with "buried age" from line 2. This involves a strong semantic conflation: the past is "buried" because of the "rage" of time. The repetition of the liquid [l] in "eternal slave" contributes to the movement of time as "brass" becomes enslaved by time.

Time, therefore, has victory over what is considered timeless. Humanity, thus, has no hope against Time.

[tu: mo:təl reɪʤ] is a harsh ending with the repetition of the strong plosive [t] in the first two words. The first [t] followed by the long, dark back vowel, [u:], portrays harshness and finality, leading us toward the "mortal rage", indicating the personal, inherent anger and violence in Time. "Rage" involves the thick and heavy sound of consonants encompassing a diphthong, which stretches the sound, making the reader linger on this concept. The harshness of the sounds in "brass", has culminated in the violence of "rage". Furthermore, we see an instance of assonance within "slave" and "rage". This adds even more to the interconnectedness between the two, where "brass" has become a "slave" to "rage", or violence and destruction. The link to time is once again promoted, through rhyme, by the hidden "age" in "rage". This emphasises what Vendler (1997:300) states, that "what disturbs Shakespeare even more than [the] … jolts of cultural decline and mortal destruction is the [fact] that Fate makes these changes without purpose or end". That is, Time seems to do what it pleases with no reason.

This first quatrain, therefore, ends on a note of fury which seemingly cannot be resolved. The reality of time which has been avoided can be avoided no longer. Liquids and weak plosives have given way to strong plosives combined with sibilants and dark vowels contributing to the speaker's sense of Time's implacability and power.

2.2.2 Second quatrain, lines 5-8

When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss, and loss with store;

The second quatrain commences with the same phrase (“When I have seen”) as found in the first quatrain. Thus the brooding meditation of the speaker continues, with more examples of Time’s strength. “When” is immediately followed by the “I” which again adds to the personal nature of this sonnet. As with this phrase in the previous quatrain, the longer vowel sounds help to slow down the meditation on Time.

Now the speaker turns to nature. “The hungry ocean” (line 5) is a very strong and effective image. [hʌŋgriː] consists of an initial consonant which is just a burst of air. It is relatively hushed and soft, initialising stronger sounds. The sounds intensify as the guttural [g] is heard. [g] is a plosive which is repeated in “hungry” and “gain”. This suggests relentless power, because of its repetition, and adds to the imagery of the repeated pounding of waves on the shore. The ocean is like an advancing army, gaining land by pushing its forces forward. We sense this in the word “hungry”, where the initial sounds are soft, then become bright and harsh at the end with a guttural, metallic sound combined with a liquid. The liquid [r] contributes to the waves’ movement, seemingly slow at first, and then with tremendous power and speed, devouring the soil as they crash on the beach.

The [əʊ] in [əʊʃən] is a diphthong indicative of the huge expanse of ocean because of its long drawn-out sound. The ensuing [ʃ] helps to impinge on our senses and strengthens the sound effect of waves and water. It has a softer effect than just the [s]. It creates an eerie atmosphere where the ocean seems to be in perpetual conflict with the shore. This “hungry ocean” comes like a silent army; the huge expanse seems quiet, and then suddenly it makes its advance on the soil. Because of the tides, the ocean advances and retreats. It seems to have a life of its own which gives it its eerie effect. Time also has an autonomous life force: it slows down and speeds up according to our perception, but whether fast or slow, it takes its toll. “Ocean” ends with the relatively dead schwa or [ə] followed by a nasal [n]. It all ends, implicitly, in the stark reality of death. Time steals up on us and leaves us with nothing.

"Gain" is the last word of the line, although not of the clause. It should be seen in combination with "advantage". The ocean gains "advantage". [geɪn] starts with a harsh guttural [g]. This guttural sound contributes to how the ocean forces its way; it doesn't ask or request but forcefully takes. Since "gain" is the last word of the line and also has a long drawn-out diphthong [eɪ], it makes us pause on the word to make it sink deep into our minds. The ocean is just concerned about taking; similarly, time takes without asking. Though "gain advantage" continues over two lines, there is still a certain flow from "gain" into "advantage". The two words flow into one another to form one single idea. "Advantage" (line 6) blends with the concluding nasal sound of [n] in "gain". The blending of the two words helps to increase the flow and speed of the reading, embodying, to an extent, the rolling of the waves of the ocean in succession. "Advantage" has the repetition of the letter <a> but encompasses three different sounds. The first [æ] is a bright sound being followed by the darker [ɑː] and ending with the schwa sound. Since the emphasis of the word is on the [ɑː], which is the darker vowel, the gloomier side is emphasised. Usually, the word "advantage" has a positive connotation but in this case a negative advantage is being given to the ocean and ultimately to time.

The advantage gained by the ocean is followed by two short prepositional phrases: "on the kingdom" and "of the shore" (line 6). "On the kingdom" has the [ɒ] in "on" which is a short, open back sound. The [ɒ] is a round sound contributing to a sense of fullness and completeness. The ocean completes its mission when it crashes on the shore. The two short consecutive words, "on the" have an impact on the duration, speeding the reader on as the waves increase their speed closer to shore. It also helps to convince the reader that the speaker is trying to get an idea across and is hurrying towards the real issue at hand. "Kingdom" starts with the [k], a strong plosive which suggests strength. The weaker plosive [d] followed by the nasal [m] is an instant retraction from the initial outburst. The emphasis is, therefore, placed on the [k] of "kingdom" underlining the fact that the ocean is gaining on the "kingdom", the highest authority that the land can have. Time will devour anything in its wake. This is followed by the phrase [ɒv ðə ʃoː]. Here again we see the

repetition of the letter <o>, first as [ɒ] in “of” and then as [oː] in “shore”. “Of” is again a short preposition, but this time it ends with a fricative. The fricative has a more airy effect compared to the nasal sound in “on”. The mood seems to lighten and the emotions are not as deep and demanding although the two back vowels [ɒ] and [oː] still contribute towards a sense of darkness in this phrase. “The shore” consists of soft sounds. “[T]he kingdom of the shore” suggests a stable place; the “shore” is a ‘sure’ substance, or so we would like to think. The soft sounds help to reinforce this sense of false security.

The image of the shore and the ocean continues throughout this quatrain. In the first two lines of the second quatrain, we perceive the ocean as having gained advantage of and taken over the shore. In the second half, we see the contrary taking place, where the soil wins back land from the ocean (line 7). The sounds help us to appreciate this endless physical battle between tidal ebb and flow; endless giving and taking. The third line of this second quatrain begins with the word “And”, similar to the beginning of line 4 of the first quatrain. The speaker is not finished with the idea yet and still wants to add another image to emphasise the strength of Time, extending his argument from man-made structures and substances to extensive natural features, which also reflect the elements underlying all creation. [ðə føːm soɪl] consists of some clear and pronounced consonants. The [f] in “firm” is a fricative which is a voiceless and rather weak fricative. The [øː][14] is a long vowel, putting emphasis on the word. The word ends with a nasal, namely the [m] which rounds it off nicely. When you close your lips you seem to say, “This is the end of the story, I’m not saying any more”. The [f] and the [m] are not as harsh as plosives, yet because of having a longer pronunciation time, they contribute to constancy, indicating the stability of the land. “Soil” is also a short word, although the diphthong [oɪ] tends to prolong its length. The [s] is a sibilant which increases the harshness after the previous word, “firm”. Though it is still a fricative, the sound is more intense and shriller than the [f] in “firm”. The ensuing diphthong [oɪ] allows the

[14] The [øː] is the SAE realisation (Bekker, 2016). In RP it would be [ɜː].

reader to linger on the word a bit longer than the previous word. It also contributes to the image of the great expanse of beach or sand on the shoreline.

Immediately after the rather shrill and harsh sibilant in “soil”, in juxtaposition, we find the soft and smooth [w] in “win” (line 7). The opposition is emphasised by being in juxtaposition. Whereas the ocean “gained advantage” by using harsh, guttural sounds, the “firm soil” wins over the relatively insubstantial ocean. No harshness is necessary. There is a cyclical process of loss and gain. In its phase of triumph over the ocean, it is firm in relation to the now insubstantial ocean, with its [w]’s, [r], [n]’s and [m]. The conflict between ocean and land is based on Time; Time is never absent. This seeming ‘constancy’ is just another aspect of Time’s destructiveness. The “firm soil” as a constant paints the picture of time even clearer as it stands in juxtaposition to the image of time which is abrupt and senseless. “Of the wat’ry main” continues this calming and constant image. It is as if the speaker has calmed down and though he compares nature to the cruelty of time, a glimmer of the beauty of nature shimmers through. “Of the” are two short words with relatively soft fricative sounds. In the phrase [ɒv ðə], the [ð] is even softer than the [v]. “Wat’ry” consists of alliteration with “win”, namely the repetition of the [w]. This helps to emphasise the subdued tone of voice that we find here. Has the beauty of nature overcome the cruelty of time? Though “wat’ry” consists of a strong plosive, its harshness is dissolved in its combination with the liquid [r]. This intermingling of sounds impresses us with the imagery of water, flowing to and fro. The line ends with [meɪn] where a long, front diphthong is embedded between two nasal sounds. The long sound once more contributes to a lingering effect on the word, indicating the vastness of the ocean, which is surrounded by soft nasal sounds. Since nasal sounds are known to be associated with sad feelings (Tsur, 1992:74; Auracher, 2010:3), we can surmise that the previously foregrounded harshness attributed to Time has given way to an emphasis on the intense sadness of the speaker. He is experiencing deep emotions, an intensification of the original melancholic brooding found in the sonnet. This entire line consists of five nasal sounds, a fact which shows the increase of the level of his emotions.

The last line of this quatrain is basically a summary of the first three lines. The line starts with the word “Increasing” (line 8). Due to this line starting with an open front vowel, it contributes towards a smooth entry into the line. This is immediately followed by a conglomeration of three consonants. The nasal [ŋ] seems to be swallowed by the [kr] combination. The [k] is a strong plosive followed by the liquid [r] resulting in a flowing harshness, the sound being scratchy and harsh. So while the previous line ended in soft sounds, we now have some return to harshness. This is immediately followed by the [iː] which is a long, front vowel sound. The harshness, therefore, does not go together with darkness but stays light, more like a piercing sound. The length of the vowel sound increases the duration, decreasing reading speed, making us wonder what *is* “increasing”?

After the initial word of the line, we get a play on words: “store with loss, and loss with store”. This chiasmus (inverted repetition) illustrates a process of infinite switchbacks, a bleak prospect, though not yet specifically registered as such. It shows the interchangeability of the sand and the water. In the phrase [stoː wəθ lɒs, ænd lɒs wəθ stoː], we furthermore see the repetition of the [oː] as well as the [ɒ], enhancing the flow of the line, reinforcing the sense of inevitability. The sibilant [s] is also used four times in this one phrase. Since, according to Tsur, the [s] lasts “considerably longer [than other consonants] and without interruption” (Tsur, 1992), it can cause emotional intensity to escalate. With the occurrence of the [t] increasing, the tone becomes harder as well. This effect has been mentioned in Chapter 1, where the occurrence of the [t] is more prominent in aggressive poems and the occurrence of the [l] is more prominent in tender poems (Tsur, 1992:3). Thus, the liquid [l] in “loss” and the [w] in “with” contribute to the destructiveness of Time, and since it is set against the hard sound of the <t>, cannot overcome it. This fact is reinforced by the [s] before the final <t>, a long consonant which draws out the effect of the [t], and the fact that the final “store” rhymes with “shore”, from the second line, which is defeated by the “hungry ocean”. The interchangeability of these words also emphasises the uselessness of trying to counteract the effects of Time. According to Vendler, in this line we see that it is “impossible to

increase abundance with loss, and equally impossible to increase loss by adding abundance" (Vendler, 1997:301). Therefore, loss wins in both cases. There is no solution and no way out. The consequence of Time is always loss. And behind such a line one sees "Time's purposeless playing at ruin" (Vendler, 1997:301). Life is unpredictable; Time will do its work irrespective of being expected to or not.

2.2.3 Third quatrain, lines 9-12

When I have seen such interchange of state,

Or state itself confounded to decay,

Ruin hath taught me thus to ruminate:

That Time will come and take my love away.

The third quatrain starts with exactly the same phrase as the first two quatrains, "When I have seen" (line 9), and with the same effect. In the second half of this line we see the phrase [sʌʧ ɪntə ʧeɪnʤ ɒv steɪt]. The initial sibilant, the [s], is carried through by alliteration into "seen", "such" and "state". This enhances the flow of reading, since through it our eye immediately catches the "state" at the end of the phrase. Furthermore, there are two instances of consonance, with the [ʧ] in "such" and in "interchange", and there is almost a third instance which has just a slight variation in sound, namely the [ʤ], which is the voiced equivalent of the voiceless [ʧ]. These three sounds contribute to muddling the enunciation and pronunciation of the words. Because of these consonants being so similar, the reader's tongue tends to knot around these sounds. This relates to the image the speaker is trying to portray: the interchangeability of state, of different kingdoms that rise and fall (where the sea and the shore are both literal and symbolic), as well as the corruptibility and ruin of kingdoms and states due to time. The line thus enacts, because of our difficulty in reading it, a sense of the complications it tells of.

"[I]nterchange of state" exhibits assonance with the repetition of the [eɪ], emphasising the change that time has wrought. The repeated sound helps show the cyclical nature inherent in "interchange". The [eɪ] is a long, front vowel, therefore not really depicting any dark and sinister moods. The tone is thus quite neutral at this stage, as if the speaker is simply relating facts. Furthermore, the "repetition of the same sound makes for a monotonous, melancholy [mood]" (Waldrop, 2009:62), which embodies the endless movement of the ocean as the tides ebb and swell, symbolising the seeming monotony of life, as death comes and goes in the same pattern. "State" itself consists of a sibilant and two strong plosives, eliminating, to a certain extent, the neutrality or brightness indicated by the [eɪ]. "State" is a condition (the condition of being land, the condition of being sea), usually fixed, but here subject to "interchange". There is a seeming finality apparent in the word, but this is undermined by the previous word, "interchange". Nevertheless, the final [t] indicates a tension in the speaker. This continues in the next line (line 10) where "state" is repeated after just a small conjunction. Here, "state" refers to a political entity, a kingdom, once considered everlasting, now brought to "decay". Line 9 starts with the word "Or" which has an open, long [oː]. This increases the speed at which the line commences. The repetition of "state", right at the beginning of the line already sets a tense tone from the start. The following word "itself" uses two of the same letters as "state" (as far as pronunciation goes). Interestingly, the previous <st> in "state" is now inverted, namely <ts> in "itself". This apparent play on letters and the interchange of them can relate to the "interchange of state" mentioned earlier. The <ts> is followed by a relatively darker sound, the [ʌ][15]. This sound strengthens the sense of tension mentioned above.

"Confounded to decay" creates a sense of harshness due to the strong plosive sounds as seen in the phonetic transcription, [kɒnfaʊndəd tuː dəkeɪ]. "Confounded" starts with a plosive immediately followed by a short vowel and nasal sound, giving it a brisk pace. The longer

[15] In SAE this vowel tends to be quite dark as opposed to RP where it would be an [e].

diphthong, [aʊ], following the fricative is a partially open sound. This sound helps to enhance the idea of bringing something to ruin. The increase of duration makes one linger on the word, where it has time to sink in. The repetition of the weak plosive [d] at the end of “confounded” as well as in “decay” also helps emphasise the fact that time will bring everything to utter ruin. Time is determined to ruin everything that comes its way. The [t] in “to” is another strong plosive followed by a dark, back vowel, increasing the bleak quality of the situation. In “decay” we have some more plosives ending with a long diphthong. This longer, open sound which does not have an ensuing consonant gives the impression of ongoing “decay” with no end in sight.

In line 11 we see an interesting play on letters and sounds. The statement “Ruin hath taught me thus to ruminate” consists of the word “ruin” at its beginning, and when the <m> is deleted in “ruminate”, we end with *ruinate* (Vendler, 1997:301). Thus the line begins and ends with almost the same word, emphasising the climax of the sonnet where time produces utter ruin. In the phrase [ruːən hæθ toːt miː ðʌs tuː ruːməneɪt], “ruin” starts with a liquid and is followed by a dark diphthong which creates a thick, heavy and dark mood. The nasal sound at the end complements this dark tone, creating a pessimistic mood at this stage in the sonnet. “Hath” conveys a formal tone of voice, as if the speaker must respect such a hard teacher. This is followed by “taught” which begins and ends with a strong plosive. The number of strong plosives increases as the speaker reaches a climax of <t> sounds, culminating in the all-important word, “Time”, in the next line. The plosives enclose the [oː], which again is a long, back vowel sound complementing the already dark atmosphere. There seems to be no way out as the vowels are enclosed on both sides with the [t]. No escape is possible.

“To” starts with a strong plosive, yet it seems to melt into “ruminate” with its liquid [r] and two nasal sounds. The nasal sounds in “ruminate” contribute towards an intense sadness as mentioned earlier and help to increase the emotional impact that the speaker is bringing across. We therefore see an increase in nasal sounds in this line, which according to Tsur (1992:74)

increases the emotional effectiveness and amplifies emotional appeal. This personalises the poem even more, drawing on the emotions of the reader. This feeling of heaviness corresponds with what Tsur mentions: that "there seems…to be some sort of equivalence between word length and phonetic darkness, determined by their greater load on the cognitive apparatus" (Tsur, 1992:25). Especially since the word is situated at the end of a line, there will be more emphasis on its heaviness. In this case, to draw on Tsur's more general perception, the back vowel [uː] "occup[ies] more mental processing space and [is] perceived as heavier…or, at any rate, relatively marked" (Tsur, 1992:25). The ruin that the speaker sees evidence of everywhere leads him to ponder or "ruminate", and come to the conclusion that "Time" will "take away" something intensely personal and valued, "his love", the point of climax in the list of all its victims, as far as the speaker is concerned.

Furthermore, we have an interesting occurrence of Shakespeare's helpless, yet poignant monosyllables which follow the Latinate phrase of "ruin hath taught me thus to ruminate". The monosyllabic phrase (except for the last word) that follows, namely, "That Time will come and take my love away" (line 12) reveals the intense simplicity and unprotected vulnerability which make us come face to face with the stark reality of death. Instead of continuing with complex Latinate words as seen in the previous lines, such as "interchange", "confounded" and "ruminate", the speaker now reverts to simple monosyllabic words which underlie the brutal harshness of the reality. This collapse, into simplicity and "unprotected vulnerability", underlines the brutal harshness of the reality that time will take away that which is dearest to us (Vendler, 1997:301). The phonetic transcription would be [ðæt taɪm wəl kʌm ænd teɪk maɪ lʌv əweɪ]. Here we see that "That Time" consists of strong plosives, which endeavour to state the point clearly. The brighter vowel and diphthong, namely the [æ] and [aɪ] are now apparent and stand in opposition to the heavy, dark sounds of the previous line. The speaker seems to have set his emotions aside and in a matter of fact way states the obvious, that his love will be taken away, too, by time. "Will" has a soft sound with an unobtrusive short vowel and liquid. The liquids help to increase the movement

towards the words “come”. “Come” starts with a strong plosive, indicating the time will definitely come; it won’t pass us by. It will “come” and “take”. Both words have the same harsh, plosive sound, the [k]. We even see an increase in harshness, where “come” only has one plosive and “take” has two plosives. We also see an increase of intensity, as “come” consists of a short vowel and “take” of a long vowel. The reader therefore spends more time in reading “take”, giving it longer to sink in so that we can fully grasp hold of the fact.

After these harsh sounds, the tone immediately changes to the opposite. It is as if the speaker has given in to the harsh reality of the destruction caused by Time. He has nothing left to fight. The phrase “my love away” consists of soft liquid sounds. The initial nasal [m] embraces an intense sadness and helps in making it personal. It is not anyone’s “love” but “**my** love”. “Love” consists of a liquid [l] blending into the [ʌ] and the soft consonant [v]. The words “love away” also seem to melt into one another, enhancing the sense of the complete brokenness of the speaker. Time’s effect has become intensely personal, not just involving the destruction of buildings and kingdoms, but of his own “love”. The [w] also contributes to the softness and tenderness found in this phrase. The soft sounds in these three words indicate the tenderness and love the speaker feels towards his “loved one”. His attitude seems to change dramatically as the truth hits home.

2.2.4 Couplet, lines 13-14

This thought is as a death which cannot choose

But weep to have that which it fears to lose.

In the couplet, Shakespeare refers to the “thought” from the previous line, “That Time will come and take my love away”. In the simile in the first line of the couplet, where this “thought” is compared to “death”, the sense of sad melancholy which permeates the poem is highlighted. This couplet stands out in its personal simplicity. The initial sounds in [ðəs θo:t] are [ð] and [θ] where the [ð] is softer than the [θ], though both characterise a subdued quality. There is no strife or

friction left on account of Time's actions, but rather a sad, thoughtful contemplation with soft soothing sounds. The two following short words, "is as", both end with the sibilant [z], which has a calmer, more soothing effect in comparison with the harshness in words that start with the [s]. The "is" and "as" also tend to flow into one another, enhancing the flow of the line towards the word "death". "Death" comes in stark contrast to the previously stated softer sounds. We again have a plosive, but this time it is a weak, voiced plosive. But due to the fact that it stands in juxtaposition to the softer sounds, it comes as a surprise. The vowel sound in "death" is also a short sound, helping to make the word short, abrupt and to the point. Everything the speaker has been pondering on is as "death", where this one word encapsulates the sense of Time's endless victory over existence. The following word, "which", starts with a soft sound and ends with a somewhat harsher [ʧ], emphasising the depressing thought of death. The final two words of this line, "cannot choose" show an increase in harshness. "Cannot" starts with a harsh, strong plosive followed by two short vowels and finally ending with another strong plosive. This emphasises that there is no possible way out, we do not have a choice when it comes to the outcome of Time. We can do no other than to "weep". Usually "choose" has a positive connotation, because we still have an option, but the harsh sounds in "cannot" eradicate the possibility of freedom of choice and the long, dark [uː] accepts this calamity in a depressed mood.

This line runs on into the final line of the sonnet. We "cannot choose/ But weep" (lines 13 to 14). The short word "but", and the ending of line 13, separates the supposed option to "choose" from utter misery. "But" consists of a short vowel encompassed by two plosives, first a weak one and then a strong one, contributing to an increase in intensity and seriousness. "Weep" is a sad word. It starts with a soft sound followed by a long vowel sound. The vowel sound is a front sound, but it is neutralised by the effect of the other sounds. The plosive at the end is a voiceless stop plosive, indicative of the hardness of the realisation. "To have that" has a few plosives, which emphasise the paradox that we see here. There is a paradox in loving: you have what you love and want, knowing you will lose it. The repetition of [æ], which is a front vowel, acts as a neutraliser and

shows that only the cool, empty facts remain. “That” ends with a strong plosive, emphasising the feeling that no matter what we count dear to ourselves, “that” will be conquered by time. The speaker “fears to lose” that which he or she loves dearly. [fɪəz] starts with a fricative where some friction is still apparent but ends with a sibilant [z] which is a relatively soft sound. All strife has ended, only the fear of loss remains. [tu: lu:z] has the repetition of the dark [u:]. Therefore, the darkness has returned, but this time without the accompanying strife. The speaker is only left with the bleak thought that time will claim his beloved. We also see the repetition of the sibilant [z]. In this case, the [z] has a hushing quality which is embodied as the speaker emphasises death.

Throughout the first twelve lines, the “ruin” pertains more to the inanimate world. In contrast, the “couplet departs from this to the true concern of the speaker”, the *death* of the one he really loves (Vendler, 1997:301). In other words, it seems as if the speaker is contriving to think of inanimate things in order to push away the realisation of the reality of the death of his beloved.

Thus, this sonnet is a portrayal of the inevitability of the destructive nature of time. This realisation makes the speaker feel despair at losing that which he loves most. Sounds are used to enhance this meaning and to help create the atmosphere of despair and sadness. Sound, therefore, plays an important role in the interpretation of meaning, tone and mood of the poetry.

2.3 Analysis of metre and rhythm

I will start off with a preliminary scansion of the sonnet.

x / x / x / x / x /
When I have seen by Time’s fell hand defaced

x / x / x / x / x /
The rich proud cost of outworn buried age,

x / x / x / x / x /
When sometime lofty towers I see down razed,

x / x / x / x / x /
And brass eternal slave to mortal rage;

x / x / x / x / x /
When I have seen the hungry ocean gain

x / x / x / x / x /
Advantage on the kingdom of the shore,

x / x / x / x / x /
And the firm soil win of the wat'ry main,

x / x / x / x / x /
Increasing store with loss, and loss with store;

x / x / x / x / x /
When I have seen such interchange of state,

x / x / x / x / x /
Or state itself confounded to decay,

x / x / x / x / x /
Ruin hath taught me thus to ruminate:

x / x / x / x / x /
That Time will come and take my love away.

x / x / x / x / x /
This thought is as a death which cannot choose

x / x / x / x / x /
But weep to have that which it fears to lose.

As seen in the scansion above, the sonnet is in iambic pentameter. It is the rhythm linked to the iambic pentameter that gives the sonnet its quality and smooth movement. One will often find that the freer, natural rhythm of words plays against the iambic pentameter, even though its presence is in the background, and is necessary for the rhythm to take shape. For example, in the line below, natural verbal rhythm will not usually stress "the" and "of", but the pattern of the iambic

pentameter (borne in mind, but not mechanically chanted out loud) puts the stress on those two unobtrusive words. This subtly foregrounds the words and adds to the contextual mood and meaning.

x / x / x / x / x /
And the firm soil win of the wat'ry main,

Shakespeare's reason for using the iambic pentameter is the freedom it offers to invest the language with emotional power without being too inhibited by the demands of the metre, because of its relatively weak architecture. It cannot be divided into half lines because of its uneven number of beats, and therefore accommodates the caesura, for example, after the third or second iamb, offering a more subtle pause than that between two stressed feet. It is thus ideal for the portrayal of speech and meditations. Despite this relative freedom which it affords, its underlying architecture is, nevertheless, still observed. The lines can be read with just enough rhythmic emphasis to bring out the organisation of the metre without giving any additional stress to the normally unstressed syllables, now functioning as beats (Attridge, 1995:161).

The first quatrain is in strict iambic pentameter. The rhythm flows at a constant steady pace. In the first line the stress falls, notably, on "Time's" and "defaced". The stress emphasises the lengthened vowel. Therefore "Time's" is emphasised even more, as well as the key verb "defaced". The harsh fricative [t] and [f] respectively become more intense in emotion as the stress falls on them. This emphasises the main theme of this poem where "time" defaces everything, destroys anything that comes its way. We see a similar occurrence at the end of line 2 where the stress falls on "age". Again, stress is added to vowel duration, which frequently has the function of being emotive or rhythmic (Tsur, 2008:174).

In the third line of the second quatrain we encounter our first exception regarding the usual stress distribution in syllables. The strong beat of the metre falls on the weak article "the" and preposition

"of", whereas normally they would be unstressed. Therefore, the "unnatural" highlighting of these words will have some kind of significance. The word "the" is thus foregrounded where it changes from [ðə] to [ðiː][16]. The emphasis on "the" could emphasise that it is **the** "firm soil" that wins and not the "wat'ry main". The emphasis on "of" has a similar connotation. The soil "win[s]" over the water. The metre here emphasises that the battle is between the water and the soil. In the same way, the principal struggle in our lives is against time. In the last line of the second quatrain, the strong beats fall on "store" and "loss", underlining the battle between the two opposites.

In the third quatrain, in the second line, we see the stress falling on the preposition "to". Again, this is unusual, since the word is most often insignificant and would normally not possess any stress in this particular syntactic configuration. This intensifies the harsh [t] which is a strong plosive followed by a dark vowel. It also ensures that the vowel is not reduced to the schwa [ə] or a short [u] but will be a long [uː] thus enhancing the mood of dark anger which is furthermore placed between the words "confounded" and "decay" which are both negative and dark words.

Furthermore, the third line starts with a stressed syllable, namely the word "Ruin". This is quite significant since the speaker uses the word "ruminate" at the end of the line. Placing the emphasis on "Ruin" emphasises the word, which enables us to make a clearer link to "ruminate" at the end of the line, revealing the similarity between the two words and emphasising the theme of ruination, as discussed in the previous section. The weak stress on the <mi> in the final "ruminate" also makes one swallow the <mi>, easily eliminating the [m] to change the word to *ruinate*. The last line of the first quatrain has the stress on "time", "come", "take" and "love", the most important words and the core of the entire sonnet. The emphasis is therefore on the strong plosives, [t], [k] and another [t]. This intensifies the harshness and anger felt at this time in the sonnet. Interestingly, immediately after, we see the stress falling on "love" and on the second syllable of

[16] This is according to my personal response, since Reader's Response theory is being used.

"away". The stark contrast between frustration and the smooth sound of the [l] in "love" shows the tenderness that the speaker feels towards the person he loves. There is sadness and softness, although at times it is covered with frustration. The stress on the "-way" of "away" also draws attention to the vowel sound, which increases the sense of the distance his loved one will be taken away from him. It is far away indeed, and there is no return. Time will come and take what he loves most dearly.

In the couplet, the stress falls on the word "as" which is also an exception to the metrical rule.

x / x / x / x / x /
This thought is as a death which cannot choose

x / x / x / x / x /
But weep to have that which it fears to lose.

As seen above, this accentuates the comparison the speaker is making, where the "thought" is compared to "death". Even just thinking of time taking his loved one away is too much to bear. The thought has become "death" itself.

Additionally, as mentioned earlier, vowel duration has an effect on the emotions and mood of a text. For example, in the last line below, the word "weep" has a long vowel duration and is also found on the stressed beat. Therefore, the emotive quality of endless tears as well as the development of the rhythmic flow is enhanced.

x / x / x / x / x /
But weep to have that which it fears to lose.

Therefore, the overall use of iambic pentameter gives freedom, energy and flow to the sonnet in terms of line length and natural pauses, for example; being aware of it (without overemphasising it at the expense of more subtle rhythms) enables the speaker to foreground certain important

words. As mentioned earlier, the iambic pentameter gives enough freedom for emotional expression within the boundaries of the metre.

2.4 Conclusion

In this chapter, I have endeavoured to analyse the sonnet according to sound and rhythm in order to distinguish the sound and metre aspects that effect contextual mood and meaning. My own, personal pronunciation and interpretation has been used based on Reader Response theory. It is clear that the smallest sound and rhythm features and variations influence the contextual meaning as well as the atmosphere and mood of the sonnet. As we saw in line 10, for example, in “Confounded to decay”, the [t] in “to” is a strong plosive followed by a dark, back vowel, adding to the mood associated with destruction. Thus, just a small two letter word can contribute to the meaning that the writer is trying to convey. Focussing on the details in this way helps indicate Shakespeare’s care with the sound or “music” of his poetry.

ANALYSIS OF *"FEAR NO MORE THE HEAT O' THE SUN",* FROM *CYMBELINE,* AND *"FLOW NOT SO FAST, YE FOUNTAINS"* BY DOWLAND

Fear no more the heat o' the sun,

Nor the furious winter's rages;

Thou thy worldly task hast done,

Home art gone, and ta'en thy wages:

Golden lads and girls all must,

As chimney-sweepers, come to dust.

Fear no more the frown o' the great;

Thou art past the tyrant's stroke;

Care no more to clothe and eat;

To thee the reed is as the oak:

The sceptre, learning, physic, must

All follow this, and come to dust[17]*. (Shakespeare, 1608 or 1609)*

3.1 Introduction

In this chapter I analyse a section of a song by Shakespeare according to sound to, once again, determine how sound contributes towards the contextual mood and meaning of the text. The song is taken from Shakespeare's play *Cymbeline*. Following this, there will be an analysis of a song by Dowland. He certainly influenced Shakespeare's writing, and by analysing one of his songs, we can begin to determine how sounds similarly contribute towards meaning in his works. We will

[17] The phonetic transcription of "Fear no more the heat o' the sun" is in the Annexure, p117

examine aspects of imagery and metrical variation, as well as shared phonetic qualities in Dowland and Shakespeare.

3.2 Analysis of Sound

I will now endeavour to analyse the sounds according to my pronunciation of SAE, as in the previous chapter, following the individualist rationale of Reader Response theory.

3.2.1 Fist stanza, lines 1-6

Fear no more the heat o' the sun,

Nor the furious winter's rages;

Thou thy worldly task hast done,

Home art gone, and ta'en thy wages:

Golden lads and girls all must,

As chimney-sweepers, come to dust.

The first phrase, [fɪə nəʊ moː], is an imperative. "Fear" (line 1) has an initial fricative followed by a long diphthong, namely the [ɪə]. Although the initial, fricative [f] often enhances friction or frustration, in this case it has a softer connotation, as the word "fear" evokes anxiety rather than anger or friction. The diphthong, [ɪə] is a long sound which seems to draw out the sad and fearful tone of this lyric. A minor chord is struck, in the sense that this lyric starts with fear and suspense. The two words in "no more" both begin with a nasal sound followed by the long [əʊ] and [oː] respectively. As mentioned in Chapter 1, nasal sounds are often linked with sadness, as suggested by their high frequency in sad and pensive poems. Thus sadness seems to set the tone right from the beginning. Additionally, the long [əʊ] and [oː] are back vowels which also contribute towards darkness or, in this context, sadness. Therefore, these two words tend to

enhance the sad, pensive mood of this lyric. The context has not been clearly set yet, but since the word "Fear" sounds relatively harsh due to its initial fricative, it stands in stark contrast to the next two words, whose nasals integrate an aspect of sadness. This is because something that need "fear" "no more" the elements of life is most probably dead; the sounds enhance the sense of death or someone close to death. "The" has a soft, fricative sound, the [ð], which helps to connect the image of death with the "heat o' the sun". "Heat" starts with soft sounds but ends with a voiceless, strong plosive. The abrupt ending adds a negative tone to "heat" which otherwise can have a positive connotation. Additionally, the back diphthong in "O'" and the sinister [s] in "sun" also contribute to the harshness associated with death. "'O' the sun" is a phrase whose sounds flow into one another, increasing the reading speed, and so creating a swift passage to the following line, with its linked content.

The second line is, then, a continuation of the first line: "Nor the furious winter's rages". Again we encounter the initial nasal sound, indicating sadness, in "Nor". "Furious winter's rages" consists of many strong and harsh sounds which we can analyse in the phonetic transcription, [fjʊərɪəs wəntəz reɪʤəz]. "Furious" has the initial fricative [f]. It has the [s] at the end of the word. Since the [s] takes longer to pronounce, it enhances the prolonged effect of the word, and it lingers in the reader's mind. "Winter's" has a softer sound but also has the strong, plosive [t], which helps to bring across the sharpness of winter. It strengthens the connotations of "furious", helping to portray a bleak picture of nature. The following two words also have an <s>, though pronounced slightly differently. We, therefore, see a climactic progression here, with the repetition of the <s> sounds and with the combined effect of underlining the intensity of wintery discomfort. The diphthong, [eɪ] in "Rages" stretches the time used to read and puts more emphasis on the following <g>, a harsh sound involving a strong expulsion of air. "Rages" also ends with a [z], resulting in three words in succession having the same letter in their endings although slightly different in sound. The [s] and [z] are penetrating sounds, which help to increase the tension and

harshness of the imagery invoked by these words. These words remain in our minds, evoking the harshness of winter, and they underline the fact that once you are dead you no longer have to "fear".

The beginning of the third line, "Thou thy worldly task hast done", contributes towards a different atmosphere. The phonetic transcription of this sentence is as follows: [ðəʊ ðaɪ wø:ldi: tɑ:sk hæst dʌn]. The first two words are written in archaic English, "Thou thy". The soft [ð] fricative in [ðəʊ ðaɪ] together with the diphthongs [əʊ], a partly back sound and [aɪ], a front sound, create a soothing, yet eerie mood, helping to make a link to the dead or something beyond mortality. Both diphthongs start with an open sound and move towards closure, which intensifies the sense of life coming to an end. Something which was open and alive eventually closes. But at the same time, the soft [ð] takes away the harshness of death, as soft comfort is being offered. "Worldly" has a conglomeration of consonants, namely [ldl]. This has the result of making the word sound thick, heavy and burdensome. The tasks of the world can be seen as burdensome but can now be laid down. The following "task" has the strong plosive [t] as well as the sibilant [s] and it ends with another strong plosive, the [k]. The word is therefore loaded with sharp, abrupt sounds, underscoring the sense of life on earth as being hard, oppressive and troublesome. "Hast" contains the [s] which associates with winter in the previous line and is now contained by the [t], which segues into the [d] which is the initial letter of the ensuing word, "done". The interchange of the words "Thou, thy…hast" with the interjected "worldly task" stresses the profound opposition between the oppressive life, with the almost peaceful image of death. The final word in this line, namely, "done", consists of a weak plosive, short vowel and nasal ending. It assists in neutralising the emotions conveyed earlier by the strong plosives, and gives a peaceful ending to the line and so assists the notion that death is the solution to all our problems.

The image of this line carries on into line 4, where we see that the person is going "Home". Death has come. "Home" has an initial soft, sad sound with a sad nasal ending. Home usually has a positive connotation; a place where we can relax, feel at peace and forget about our troubles. Death is thus seen as leading to a positive resolution. "Art", another archaic word, links with the previous words, almost, through its formality, sanctifying death. However, it ends with a firm plosive, namely, the [t], which emphasises that this person has indeed gone home. It is a fact not to be negotiated with. "Gone" has an initial harsh sound ending with a nasal sound. Thus, initial harshness is balanced by sadness in the nasal [n], helping suggest the aspects of death, destruction and ensuing sorrow.

"And" is a neutral conjunction, connecting the two phrases in line 4. "Ta'en" has the harsh [k] removed. This increases the flow of the word, mingling the two vowels. The initial [t] is firm and direct, stressing that the person has received what he deserves. The final [n] links with that of "gone" and so reinforces the sense of closure – life's accounts have been settled, the hard work associated with "wages" is over. "Thy", which has a soft fricative, is followed by "wages". [weɪʤəz] starts with a soft [w] followed by a long vowel and the rather harsh [ʤ]. Though this word is generally soft, the [ʤ] and final [z] enhance the aforementioned harshness of life which we saw in the sounds associated with winter. Thus, the fact that death is all-powerful is accentuated by the imagery in lines 3 and 4.

The last two lines take up an almost nonchalant attitude towards the inevitability of death, and yet they suggest a great deal in their laconic compression: the preciousness of life in the conflation of "gold" with youth ("lads and girls"); the range of life experiences and conditions in the contrast between the privileged "golden" youths and the poor "chimney-sweepers" covered in black soot; and the levelling "dust" to which all must be reduced by death. This binds everything together. This is very similar to the role of the couplet seen in Shakespeare's sonnets. The main fact is

stated and not many emotions are being shown. "Golden" consists of the weak, voiced plosive [g] combined with a liquid and another weak plosive, the [d] following later in the word. The word ends with the sad, nasal [n]. This word seems to flow into the following word, "lads", which has mainly the same consonants, namely the [l] and [d] sounds. Though the initial [g] is often connected to increased metallicness, in this case it helps to bring the point across that even young people, "Golden" and not grey yet, will eventually succumb to death. It is also ironic in the sense that the sharp, guttural [g] helps to indicate, in the present context of the supposed death of a young person in the play, that death does not consider age or beauty; thus even the usual positive connotations of youth and beauty are as nothing in the sight of death. The ensuing [ld] combination gives a dull sound and serves to soften the tone of the speech. This increases the sorrowful mood and enhances the image that time does not wait for age but can take anyone at its own pleasure. Again we see alliteration, this time of the [g] in "girls" and "golden". The speaker shows a sad recognition of the truth. The [g] of "golden" and "girls" amounts to a firm recognition of preciousness: the [g] and [l] of "golden" are transferred to youthful "girls", and the [l] and [d] within "golden" are transferred to "lads". The speaker sees that this preciousness must "come to dust". "Gold" is an incorruptible substance; "golden", however, an adjective, not a noun, tells of a transient appearance; "dust" can be seen as a ubiquitous but valueless substance which is the opposite of gold. "Girls" also has the final penetrating [z], making this harsh reality linger in our minds.

"All" (line 5) consists of a dark, back vowel sound, the [o:]; for the first time indicating an impending sense of depression. This dark vowel sound, together with the [l] makes this word dull and depressing. No one can escape death; "all" will be found by it. The last word in this line is a strong word. "Must" starts with the initial sad nasal, followed by an open short vowel which increases its effect, and ending with the [st] combination, which is a strong, abrupt, yet forceful sound that helps to indicate the force of death. There is no way out; death will come. This line flows into the last

line, which starts with "As" (line 6). It is as if the writer tries to break the harshness of "must" by using the word "As". The repeated <s>, whether [s] or [z] enhances the flow. The [z] carries the force of the final sounds in "lads" and "girls" into the next line, and is picked up in "sweepers" and "dust", helping to reduce all to the last word, where "must" and "dust", through rhyme, tell of the inevitability of being reduced to this final substance. Here we see a depiction of pessimism. "Chimney-sweepers" are looked down on. They are dirty and degraded as compared to the earlier "Golden lads and girls". This stark opposition is enhanced by the sounds used in these two words. [ʧəmni:] has the initial harsh spurt of air, the [ʧ] followed by two nasals and ending with a long vowel sound which is slightly shortened due to not having any stress on the relevant syllable. There is harshness mixed with melancholy and sadness due to the nasal sounds. [swi:pəz] starts with the sibilant [s] and ends with the [z] and has a long vowel sound which extends the length of the word. Though normally the [i:] is a bright or clear sound, in this case it has a negative connotation because of the association with the profession of poor "chimney-sweepers".

The final phrase, "come to dust" (line 6), brings the entire stanza to its climax. The single syllable words [kʌm tu: dʌst] all start with a plosive, the first two being strong, voiceless plosives and the last one a weaker, voiced plosive. The first and last words also have the same short vowel, making all three words short and effective; there is no beating around the bush. "Dust", at the end of the line, emphasises the uselessness of everything. The closing [st] is a strong combination which is usually used to stress and clinch a point that someone is trying to make. There is, thus, no debate possible. Death will come, whether we want it or not and all human beings will come to dust, nothingness. These last two lines thus embody in brief the heartsore that the writer is feeling, and he uses their sounds to enhance the imagery, tone and mood of this stanza.

3.2.2 Second stanza, lines 7-12

Fear no more the frown o' the great;

Thou art past the tyrant's stroke;

Care no more to clothe and eat;

To thee the reed is as the oak:

The sceptre, learning, physic, must

All follow this, and come to dust.

The second stanza begins in the same way as the first stanza with "Fear no more" (line 7). It continues with "the frown o' the great". [fraʊn] starts with a fricative followed by the [r]. These initial sounds indicate the friction experienced under tyranny, which the dead person is now free of. Universally, "frown" has a negative connotation and the fricative sound contributes towards this impression. The ensuing [aʊ] is an open diphthong that in this case helps to amplify the negative atmosphere of the denotation of the word as well as the fricative sound. The diphthong starts with an open sound that changes to a darker, closed back sound, namely the [ʊ], enhancing the negative atmosphere which is becoming darker and more depressed. The nasal [n] that concludes the word enhances the negative comfort that the speaker offers in the face of death. In other words, since the person sung about is dead, "he" (a "girl" disguised as a "lad") is not subject anymore to all the trials and tribulations of earthly existence. The image of death and dying is greatly augmented with these sounds. "O' the great" flows easily as the line draws to an end. The deletion of the [f] in [əʊ] increases the reading speed as the vowel merges with "the". The removal of the [f] also changes the sound of the <o>. If the [f] was included one would have the [ɒ] sound but by removing the [f], the <o> tends to become longer and changes towards an [əʊ] sound. It is also interesting to note that the [f], which when present indicates friction and frustration, deleted gives more leeway to sadness. The final word in this line, namely "great", starts with a strong guttural sound and ends with a strong plosive. The "great", now in death, can no longer harm the person. Thus, we see the interplay between sadness in death and the power

of the "great" as the speaker tries to come to terms with the sorrow he is experiencing because of a friend's death.

"Thou art past" (line 8) has two strong plosives in the ending of [ɑ:t] and [pɑ:st] as well as the assonance of the [ɑ:] which is a dark, open vowel. So though the line starts softly with the [ð], this soft atmosphere quickly disperses as the speaker refers to the power of tyrants. [pɑ:st] starts with a plosive and is quickly followed by a [t] at the end of the word, conveying the harshness of the "tyrant's" nature. "Tyrant's stroke" consists of the plosive [t] which repeats itself three times. The final [t]'s of "tyrant's" followed by the initial [st] of "stroke" shows an interesting play on sounds. We see a type of chiasmus, where the letters that "stroke" starts with are those with which "tyrant's" ends, repeated in reverse order. This conglomeration of the [s] and [t] make enunciating the words more difficult and heavier. This contributes towards our impression of the "tyrant's" nature and the power he yields over a person. The final [k] in "stroke" brings a sense of finality, as the tyrant cannot strike anymore, that was his last stroke.

"Care" is the first word of line 9. The tone is becoming softer. The [k] is a plosive but does not come across as harsh since it is followed by the vowel [e:] as well as the long vowels in the following "no more". We see the same letter, yet hear different sounds in the two consecutive words "no more", "no" consisting of the diphthong [əʊ] and "more" having the [o:] vowel. The diphthong and long vowels decrease the reading speed and contribute towards a sad, pensive spirit. The nasals [n] and [m] enhance this sad spirit as they encompass the dark, back vowels. [ke: nəʊ mo: tu:] all have an open ending with no consonant to stop the sound. This leaves a lingering effect of sadness with the reader. The person that is dead can "care no more". She cares no more about clothing or food. The everyday things of life are meaningless. We see alliteration of the [k] in "clothe" and "care" but this is immediately followed by a liquid, a dark diphthong and the [ð] which is soft and endearing. The three words "clothe and eat" merge into one another. The

[iː] just before the stoppage of the [t] is a front vowel which is a more penetrating sound as opposed to the darker round vowel sounds earlier on, and gives ironic emphasis to this final word of the line, usually associated with the nourishment of life.

The tenth line says, "To thee the reed is as the oak". In phonetic transcription the line would be as follows: [tuː ðiː ðə riːd ɪz æz ðiː əʊk]. The sounds in this line are softer and smoother than in line 9. Although the initial [t] is a strong plosive, it is immediately followed by the dark [uː] vowel. This dark vowel intensifies the speaker's sadness and his sense that for a dead person something as soft and flexible as a reed is indistinguishable from something as hard and inflexible as an oak. Death levels not only people from different classes, but also the experience of different substances. But these sounds quickly give way to softer consonant sounds such as the [ð] in "thee" and "the". Again "thee" points to a feeling of soft, tender deference. We see an example of assonance in "thee" and "reed". This assonance of the [iː] adds to the understanding of there being no difference between the two for the dead. The "reed" and the "oak" symbolise weakness and strength. Death will come and take all, irrespective of strength or weakness. Though the [iː] usually indicates a bright and happy sound, in this case because of being enveloped by the softer consonant sound [ð], it tends to work together with it to create a softer and more tender atmosphere. "Is as" has the consonance of the final [z]. Since the [z] is a soft sound it helps to contribute towards the image of slumber and death. The line does, however, end with a plosive, the [k], which, together with the initial plosive in the line, enhances our sense of the solidity and stability of the "oak" tree. We find another plosive, the [d], exactly in the middle of the line, which helps to emphasise the comparison between the two things that are being compared, the "reed" and the "oak". The [d] is a softer plosive and thus does not divide the line too much. Thus, it helps enhance the comparison between the "reed" and the "oak". Following, we find a list of things. "The sceptre, learning, physic" (line 11) are all commandeered by death. In other words, the king, scholar and doctor all have to die. In the phrase, [ðə septə, løːnɪŋ, fəzɪk], "sceptre" has an initial

[s] which, as we have seen, is a sibilant that is a strong, piercing sound. This is followed by a short vowel, [e], which is immediately followed by the [p] and [t], a strong plosive. The strong sounds convey the power of kingship where the speaker indicates that no matter how strong or weak or how high in society you have reached, death will catch you eventually. We see the sibilant repeated in "physic". This time, it is a [z] which is softer than the previous [s] in [septə]. The [k] at the end of the word results in an abrupt stop. The consequences of death are thus emphasised. The final word in this line "must" is stressed because of being at the end of the line. Though its initial sound is a nasal, the [ʌ] is an open sound which therefore has more prominence, a short vowel which quickly dissipates into the finality of the [st]. Everyone must die. There is no way out. Additionally, because there is no punctuation mark after "must", there is an instance of enjambment here, where the idea carries on into the final line. The seeming contraction between the finality of the [st] and the following enjambment heightens the tension that we experience at this point. This increases the speed, enhancing the image of the swiftness of time and the onset of death.

The final line of this stanza provides the answer. "All follow this, and come to dust" (line 12). The line starts with the [o:], a back vowel, which contributes towards a dark and brooding atmosphere, signifying the finality of death. We see the consonance of the liquid [l] in "all" and "follow". The [l] specifically in "all" is dark and therefore contributes towards the dark atmosphere of death that surrounds us. The first half of this line has soft sounds compared to the second half, which consists of harsher sounds. The final phrase ends with "come to dust". These three words all start with a plosive, the first two being strong, voiceless plosives and the last one a weaker, voiced plosive. The first and last words have short vowels that assonate, which makes this phrase even more effective. The final "dust" emphasises the fact that we will all die, emphasising that everything is useless. The [st] at the end is a strong combination which helps to emphasise the point that the speaker is trying to make. It is interesting to note that "must" and "dust" are repeated

at the end of the first and the second stanza, having the same effect. This repetition is significant since it emphasises that everything will, sooner or later, die.

Thus, we are all headed for death. This pessimistic outlook on life is emphasised by the sounds used and effectively brings across the sense of doom and despair, with its lingering sadness that does not want to give way.

The analysis of these first two stanzas gives us ample material to reflect on and to see the way that Shakespeare uses sound to enhance the meaning, mood and imagery of the song. As in the previous chapter, the metre and rhythm will now be analysed, to see how they also add towards the meaning of the song.

3.3 Analysis of Metre and Rhythm

I will start with a preliminary scansion of the first two stanzas of the song.

/ x / x / x x /
Fear no more the heat o' the sun, 1

/ x / x / x / x
Nor the furious winter's rages; 2

/ x / x / x /
Thou thy worldly task hast done, 3

/ x / x / x / x
Home art gone, and ta'en thy wages: 4

/ x / x / x /
Golden lads and girls all must, 5

x / x / x / x /
As chimney-sweepers, come to dust. 6

/ x / x / x x /
Fear no more the frown o' the great; 7

/ x / x / x /
Thou art past the tyrant's stroke; 8

/ x / x / x /
Care no more to clothe and eat; 9

x / x / x / x /
To thee the reed is as the oak: 10

x / x / x / x /
The sceptre, learning, physic, must 11

x / x / x / x /
All follow this, and come to dust. 12

This song of Shakespeare has a very interesting rhythm and metre. It deviates from the iambic pentameter that Shakespeare uses so often. This song is based on the trochaic tetrameter and iambic tetrameter, with a few catalectics (as at the end of line 8), and a possible amphibrach in the first three syllables of line 11, where the pause after "sceptre" breaks the iambic pattern.

The first line though, already deviates from this metre where, at the end, the stressed syllable is on "sun" and not on the article "the". We thus see either an anapaest at the end of the first line, or a trochee followed by an iamb over the last four syllables of the line. As noted before, the [f] is removed from "of" in the [əʊ], so that the flow of the phrase "o' the" is enhanced, making it easier to say it faster. This places even more stress on the "sun" at the end of the line.

Line 2 consists of simple trochaic tetrameter (which could be complicated if "furious" were pronounced with three syllables), which assists in emphasising the important words, namely, "Nor…furious winter's rages". The third line misses the final unstressed syllable resulting in a catalectic ending, where the single stressed syllable at the end of the line is not linked to the previous metrical pattern, a fact which nevertheless accords with the rule of substitution. This

places more emphasis on "done", underlining the point that all is finished; there is nothing more to be said or done. We see a similar instance in the following line:

/ x / x / x /
Golden lads and girls all must, 5

Here, the final unstressed syllable is also missing, placing the emphasis on "must". Because of the intense, persistent conclusive [st] with no other syllable following, "must" becomes a strong penetrating word, expressing the hopelessness of any equivocation.

Interestingly, the last line of this stanza reverts to iambic tetrameter, therefore making it prominent. This places the emphasis on the culminating (and punningly linked) "chimney-sweepers", who come to "dust". The line, as stated before, conveys the crux of the matter that we will all one day come to dust and our physical bodies will revert back to nothingness.

The second stanza is split, mainly, between iambic and trochaic metre, and contains a possible anapaestic foot as well as a catalectic ending. The second half (lines 10 to 12) seemingly reverts back to the iambic tetrameter as seen in the final line of the first stanza. The iambic rhythm helps to increase the flow and speed of the song. This contributes to the image that time and death are hurrying along and before we realise it, will have come upon us. Furthermore, it is important to note that those initial, unstressed syllables are in a weak position, so that the overriding rhythm of the poem still follows the trochaic pattern, ending on a catalectic syllable. This is an example of where metre and rhythm differ, and where the overall rhythm overrides the metre. This stress pattern places the emphasis, once more, on the final "must", with the same consequences as in the previous stanza.

Line 12, however, is more complicated. "All follow this (caesura) and come to dust" which will thus be iamb, iamb, caesura, iamb, iamb. This rhythmic repetition gives salience where the caesura places emphasis on the final "dust", highlighting again the word's connotations.

Again we see how stress patterns can contribute towards the meaning and mood of a text and work together with the sounds to enhance the imagery used and to bring across the message more effectively.

The critical explication of how sound is used in Dowland's "Flow not so fast, ye fountains", which follows, might also shed some light on the use of sound in Shakespeare's works.

3.4 Analysis of "Flow not so fast, ye fountains", stanza 1, by Dowland

Flow not so fast, ye fountains;
What needeth all this haste?
Swell not above your mountains,
Nor spend your time in waste.
Gentle springs, freshly your salt tears
Must still fall dropping from their spheres[18]*. (Dowland, 1603)*

John Dowland was an English composer, lutanist and singer who lived during the same era as William Shakespeare. During the age of Shakespeare, there were various leading composers who influenced his works and poetry. Among the many were Thomas Morley, Thomas Weelkes, John Wilbye, John Dowland and Thomas Campion. In this chapter, a song by Dowland will be

[18] The phonetic transcription of "Flow not so fast, ye fountains" is in the Annexure, p117.

analysed according to sound and metre. John Dowland as well as Thomas Campion were the leading composers of songs with lute and viol accompaniment. Dowland's *First Book of Songes or Ayres*, first published in 1597 and the most widely reprinted of all Elizabethan works, was one of many such collections (Grout, 1973:248). The "ayres", especially those of Dowland, are "remarkable for sensitive text-declamation and melodic subtlety" (Grout, 1973:250). The words are thus delivered in a rhetorical or impassioned way to elicit a response from the audience. The lute accompaniments are carefully subordinated to the voice and have rhythmic and melodic independence from the voice. The voice and lute parts were usually printed on the same page in vertical alignment so that the singer could accompany himself. We therefore see that the lute played an important role in the rapid development of instrumental music as well as in the accompaniment of Dowland's music, enhancing their rhythmic and melodic independence (Parrish & Ohl, 2001:74). It is important to note that for this study only the words or prosodic features will be taken into consideration. Although song lyrics when sung change quite a bit with regard to sounds and sound lengths, it would be too much to also include the music within the scope of this study. Therefore, this analysis is limited to a poetic *reading* of the first stanza of the song.

3.5 Analysis of Sound

This song portrays the anguish experienced in England in the year of Queen Elizabeth's death and is in perfect consonance with the spirit of gloom which was darkening all expressions of English thought as the Elizabethan age drew to a close.

The form itself depicts poetic anguish, where each verse begins by swiftly dispatching the strophic text (the first four lines) in a few measures, as if the speaker wants to quickly forget what has happened. In other words, the lines are short, increasing speed, building up towards the last two

lines, which in a sense are more tender because of softer sounds used, indicating the release of the tension build-up in the first four lines. In this way, Dowland indicates the importance of time, stating that only time can abate the intense grief and heal wounds that otherwise would have remained unhealed. Here we already see a similarity with Shakespeare's sonnet 64 and his song analysed above, with regard to the theme of time, although time now serves an opposite function. In this analysis we will see how Dowland uses similar phonetic qualities and metrical variation in order for the sounds to contribute towards the imagery, meaning and mood of his song.

The lines of this first stanza address the tears falling down someone's face, using the metaphor of natural springs (fountains) among the mountains. The "haste" of the falling tears suggests their copiousness, especially as they are in danger of "swelling" past the peaks of the mountains in which they originate. Such an effusion of tears tells of sorrow, which takes up too much "time" and so "wastes" it (so space and time are implicated—i.e. a person's existence, premised on materiality and time). There is a change in tone with "gentle springs", which suggests the emotional connection that the speaker/ singer has to his own tears, while "salt tears" provides the clue as to the nature of the fountains, as does "spheres". The final line observes that the tears always fall and does not resolve the situation in any way. The lyric as a whole, is a self-address and refers to inconsolable sorrow, which neither "reason" nor "time" can reduce.

3.5.1 First stanza, lines 1-2

Flow not so fast, ye fountains;

What needeth all this haste?

The first word "Flow" (line 1) is loaded with sound and meaning. In [fləʊ], the [f] is a fricative. In this case it does not bring across friction or frustration but rather helps to produce a flowing and effective start at the beginning of the song. It is followed by a liquid. The combination [fl] is quite

effective, as the air which is expelled when the fricative is formed induces movement and combines with the [l], introducing a thick and heavy undertone along with the movement. Thus, something is moving but in a downhearted, heavy way. The diphthong which follows it, namely the [əʊ] is a back diphthong which indicates darkness and heaviness. It is also a long, open sound, which is not closed by a consonant, enhancing the feeling of the lengthening of time. The ensuing [nɒt] is a short word, which seems to stand in opposition to the drawn out [fləʊ]. The nasal [n] is known for often having a sad connotation, as mentioned earlier, and is followed by the short vowel [ɒ] which ends with the [t], a strong voiceless plosive. The short word, ending with the strong plosive indicates agitation, embedded in sadness. That which *is* flowing should *not* be flowing. The movement should stop. The downheartedness should not be drawing us to despair. The ensuing "so" consists of a sibilant and a longer vowel. The sibilant softens the previous plosive [t] in "not" and lengthens the short, back vowel [ɒ] to a longer [əʊ] which links with the diphthong in [fləʊ]. This case of assonance of the [əʊ] in "flow" and "so" seems to apologise for the previous harshness. The ensuing "ye" has a soft sound, coupled with the lighter front [iː], adding to a sense of tenderness throughout this sadness. The speaker seems to be in two minds: he is in conflict with himself, trying to fight the sadness, yet being unable to stop the feeling of intense despondency.

"Fountains" alliterates with "flow" through its initial fricative, and, followed by the open back diphthong [aʊ], becomes more forceful and intense. This diphthong has a penetrating effect. A sense of frustration is coming to the surface, interspersed by the sad, nasal [n] and yet followed by a strong plosive [t]. As mentioned earlier, we see an intermingling of sorrow and distress, yet he is still trying to reason with himself as to what is happening, but to no avail. In the extended alliteration of this line, where the [f] is repeated three times in "flow", "fast" and "fountains", the fricative in each instance becomes more forceful. In "flow" the diphthong is still long and soft, yet sad. In "fast", the vowel, although still long, is slightly shortened and more abrupt with a final,

harsh plosive. In "fountains", the initial diphthong and ensuing sounds are bright, yet harsh, with the strong, voiceless [t] in the middle. This is counteracted by the two nasal sounds, namely, the [n], which helps link the sadness with the speaker's reasoning.

The second line brings across a completely different tone. The initial "What" has a soft sound. The [w] in [wɒt] corresponds to the sound of water or in this case, the flowing of tears. The short [ɒ] is a deep, back sound indicating sadness and solemnity. Surprisingly, the word ends with a sudden [t]. The voiceless, strong plosive intensifies the effect that a certain extent of frustration and agitation is still present within this sadness. "Needeth" consists of soft sounds that lie easily on the tongue and ear. [niːdəθ] starts with the initial sad, nasal sound followed by the long front vowel, [iː]. Though, as mentioned before, the [iː] often has happy connotations, in this case it basically enhances the flow of the words as it is followed by a weak plosive and afterwards an even weaker [θ], a soft, fricative sound. This word seems to increase the reading speed and flow of the line, being imbedded in soft sounds on both sides. "All" connects "needeth" and "this" where both words end and start with a similar sound, the [θ] and [ð] respectively. This enhances the flow of the line, increasing the movement. The [θ] and [ð] are soft sounds, evoking the sense of intense sadness. The sibilant [s] in "this" lingers in our minds as a soft, yet penetrating sound, helping to pierce the truth deep within our souls. The last word of this line, "haste" has the [s] and [t], which refer back to the reasoning and questioning that the speaker is experiencing. The repeated [s], first in "this" and then in "haste", helps to accentuate the sad reality of life. It is a sound that tends to linger in our minds. It is combined with the strong plosive [t], which emphasises the encompassing sadness and reasoning within the reader. Why such haste? Why do tears flow so fast?

3.5.2 First stanza, lines 3-4

Swell not above your mountains,

Nor spend your time in waste.

The third line starts with the word "Swell". Again, the initial sibilant combined with the [w] enriches the meaning and sense of "swell". The [w] is a soft sound which has a soothing, flowing quality. The [sw] combination enhances the imagery of the flowing of water, the sound of waters moving. The [ʌ][19] is an open, central vowel which ends with the [l]. The liquid [l] also enhances the aspect of movement. Therefore, all the consonants in this word enrich the image of the movement and flow or rise of water, giving a liquid, rolling sense. "Swell" is followed by the short word "not". Yet again we encounter the initial nasal [n] which indicates sadness, but this is followed by the short vowel [ɒ] which is a back vowel and therefore darker than the previous [ʌ] in "swell". The mood is therefore becoming darker and more pessimistic. The final [t] which is a strong, voiceless plosive emphasises the frustration the speaker is feeling with regard to the flow of tears that seems to be limitless. The tears should "not" flow. Time is too precious to waste it with the flow of tears.

"Above" consists of softer sounds. The [b] is a voiced, weak plosive and the [v] a fricative which is relatively soft and contributes to a more airy effect compared to the initial [b]. The vowel is more prominent, stressing that the "tears" should never become more than we can handle. The tears should not become an overflow that is unstoppable. They should not "swell" "above" the "mountains" of the eyes. "Your" has soft sounds indicating the sorrow of the person. [maʊntənz] consists of three nasal sounds, evoking again his sorrowful mood. The long [aʊ] is a back, though open diphthong, which seems to be somewhat harsher and brighter than the previous [o:] in "your". The open [aʊ] places emphasis on the "mountains", showing, indirectly, the immensity of the problems the speaker is experiencing (streams flowing *above* their mountainous source are

[19] [ʌ] in SAE; [æ] in RP

figurative of the intensity of the sorrow). This is further accentuated with the plosive [t] and finalised with the [z]. These mountains metaphorically create a parallel between the material on which the springs are located and the speaker's features; by implication, his own tears are threatening to drown him. Reason tells him that all this sorrow is a waste of time, yet he cannot help but be sorrowful.

"Nor" (line 4), yet again, starts with a sad, nasal sound, which carries throughout the sorrowful condition experienced at that time. The [oː] is a dark, back vowel which is lengthened. This stands in opposition to "spend", which consists of a penetrating sibilant followed by a plosive that often indicates happiness, as well as an ensuing short, front vowel, stressing the shortness and abruptness of time. Only at the end, the weak, voiced plosive gives an abrupt closure to the happiness that seems to want to penetrate the gloom. The speaker seems to suggest that there is hope, there is light at the end of the tunnel amidst all this gloom and despair, if we can only not waste time. The following "your" has the same soft sounds as indicated previously that transmits the sorrow of the reader but this is immediately followed by the harsh, sharp voiceless plosive [t] in "time". The [t] is followed by the diphthong [aɪ] and the nasal [m]. The word "time" stands in stark contrast to the softer sounding "your", helping to emphasise even more the presence of time and that we as the reader should use the time we have constructively. "Time" is a locus, an apparently stable commodity, as indicated by its initial [t], yet this dwindles into the softness of 'ime', an indication that it might start out in our awareness as something constant, but is certainly not, as we gain more experience of life.

"In" is a short connecting preposition that enhances the flow between "time" and "waste", increasing the reading speed and also enriching the imagery of the movement of flowing water or tears. "Waste" has the initial soft [w] as in water, followed by a long [eɪ], stretching the time that it takes to pronounce the word and therefore giving an indication as to the length of time that the

tears are flowing. The [st] at the end contributes towards an abrupt end where the plosive together with the sibilant help to indicate that shedding tears, irrespective of the passing of time, is a "waste". Time and lives are wasted unnecessarily. This is emphasised with the [st]. The speaker indicates that time is precious. It should not be wasted by sadness, gloom and despair. To "spend" is to use up a limited commodity, and if this is done "in waste" the sense of using up something valuable is doubled. This is something the speaker's reason can tell him, but the sorrow cannot be stopped.

3.5.3 First stanza, lines 5-6

Gentle springs, freshly your salt tears

Must still fall dropping from their spheres.

The stanza ends with a refrain (lines 5-6). This refrain belies hope by asserting that the springs must continue to flow. It is interesting to note that the refrain is extended beyond all proportion, so that the last two lines are nearly twice as long as the previous lines. This enhances the endlessness of the speaker's true and heartfelt grief. This phenomenon will be discussed in more detail in the metre section. These two lines seem to be standing on their own, in a way that is similar to the couplet at the end of a sonnet. "Gentle springs" (line 5) consists mostly of soft sounds as seen in the phonetic transcription, [ʤentəl sprɪŋz]. The [ʤ] followed by the short vowel [e] and the nasal [n] gives a soothing impression of quietness. Though there is a strong plosive, namely the [t], it does not seem to be harsh since it is enveloped by the nasal [n] and the liquid [l]. The open, front vowel contributes to a positive connotation. The speaker seems to sooth the reader's sadness with these gentle, soft sounds. "Springs" begins and ends with the sibilants [s] and [z]. The time taken to pronounce the [s] and [z] is longer than with other sounds, therefore beginning and ending with the [s] and [z] stretches the time to say the word and decreases the reading speed so that the meaning can sink in deeper. The short, front vowel [ɪ] is in the middle of the

word, with three consonants on the one side and two on the other side. The short vowel increases the reading speed, which enhances the impression of the continual flow of tears.

"Freshly" (line 5) has an initial fricative sound that is combined with the [r] and the short, front vowel [e]. The short vowel quickly moves us towards the "tears", the crux of the matter. [jo:] again has soft sounds but this word is immediately followed by the harsh reality of "salt tears". These two words begin and end with the sibilants [s] and [z], which have the same effect as discussed previously. They soften the quality of the words. "Salt" often has a harsh, stinging connotation, which in this case is softened by the [s] and [z]. "Salt" ends with a strong plosive and "tears" starts with the same plosive. The repetition of the same strong consonant forces the reader to stop and start again with the next word. It thus forces the reader to enunciate each word separately, making each letter and the meaning of each word sink in deeper. Interestingly, "salt" stands in contrast to "freshly" which is the opposite in meaning. The soothing sounds of the earlier fresh springs now stand in stark contrast to the harsh reality of "salt tears". Though one can try to soothe the wound, the harsh reality remains.

The last line of this quatrain is loaded with sound symbolism. "Must" (line 6) again has the initial sad, nasal sound, reminding us of the gloom we still find ourselves in. The ensuing short vowel is a central, yet penetrating sound that becomes even more adamant, with the final [st] helping to indicate the finality of the issue at hand. Though soothing can help, the reality remains that the tears and sorrow cannot stop. Interestingly, the next word starts with the same sounds, namely [st]. The repetition of this sibilant and strong plosive help to emphasise that though time carries on, sorrow is relentless. The tears must "fall". The fricative [f] contributes towards bitterness, added to by the dark [o:]. The liquid [l] that follows enhances our sense of the continual movement and flow of tears. They "must" continue to fall till time has run its course.

"Dropping" consists of a weak, voiced [d] combined with the liquid [r], followed by the short vowel [ɒ]. Because of the shortness of the vowel, the image of the "dropping" motion of one tear at a time is enhanced, which, though it contrasts with the initial flowing of a fountain, suggests another image, that of rain falling from the "spheres" of the heavens. Here the [p] reinforces the effect of a drop of water, "popping" out of the eyes, one at a time and dropping on the floor. "From" again has the initial fricative combined with the liquid [r]. The frequent combination with [r] or [l] depicts and enhances the movement of the tears and increases the movement and reading speed of the song. "Their" starts with the soft and soothing [ð]. This line and verse ends with "spheres", where once again the [s] and [z] are the beginning and ending of the word, increasing the time to pronounce the word and making the meaning sink deeper. The [f] is a fricative and also helps to lengthen the pronunciation time. Eyes as "spheres" also draw metaphorically on planetary influence, indicated by the tears, a sad influence, like the influence of Saturn on human life (as the Elizabethans thought).

The above analysis once again demonstrates that sounds play a crucial role in the interpretation of the meaning, tone and mood of poetry. Dowland's use of sound certainly echoes the way Shakespeare used sounds to add to contextual significance.

3.6 Analysis of Metre and Rhythm

I will start off with a preliminary scansion of the song.

x / x / x / x
Flow not so fast, ye fountains; *1*

x / x / x /
What needeth all this haste? *2*

x / x / x / x
Swell not above your mountains, *3*

x / x / x /
Nor spend your time in waste. *4*

/ x / / x / x /
Gentle springs, freshly your salt tears *5*

/ x / / x / x /
Must still fall dropping from their spheres. *6*

As seen in the scansion above, the first four lines of this song can be read as conforming mostly to iambic trimeter (though lines 1 and 3 might also be read as beginning with trochees), but the refrain is a bit more complicated. In line 5, there is a caesura after the first two syllables; this pattern should be repeated in line 6, making the two lines metrically identical five-stress lines. Line 5 reads:

/ x / / x / x /
Gentle springs, freshly your salt tears *5*

Line 6 reads:

/ x / / x / x /
Must still fall[,] dropping from their spheres. *6*

So the feet in lines 5 and 6 can be presented as follows: cretic (/ x /), trochee (/ x), cretic (/ x /). The concluding cretic might also be read as a trochee / catalectic combination, or the line as a whole as comprising two cretics followed by an iamb; but I will assume the first-named pattern. This is the same for the refrain of each verse.

The trimeter rhythm, as seen in the verse, is often used to create heightened emotional experience because of its shorter lines. It lends itself to a sense of formality and drama in a poetic text. Furthermore, the two cretic feet combined with the trochee form an extended version of the trimeter: cretic (first foot), trochee (second foot), cretic (third foot). The extension of the pattern has an impact on the meaning. The extension draws out the emotions, indicating the extension of grief, which does not end in just a short period of time. This song, therefore, becomes more intense and dramatic, emotionally.

We see in lines 1 and 3 a common departure from any strict application of iambic patterning. There is an extra unstressed syllable at the end of these lines, giving them a feminine ending. For example:

x / x / x / x
Flow not so fast, ye fountains; *1*

This line has three beats with an initial unstressed syllable followed by a stressed syllable (an iamb). The second syllable of "fountains" is an extra unstressed syllable (alternatively, the final three syllables can be read as comprising an amphibrach). This extra syllable at the end is extra-metrical and is used to enhance the sense of contemplation. In this case, the reader is drawn into contemplating, elongating and lengthening the line, making the reader pause and reflect more deeply about what is being said.

This second line reads as follows:

x / x / x /
What needeth all this haste? *2*

Here we encounter a regular iambic trimeter with a stressed masculine ending, which obviously places more emphasis on the last word, "haste". The speaker wants to emphasise that there should not be any "haste"; it is completely unnecessary. This also makes the line shorter than the one with the extra syllable and therefore increases the brevity, shortness and strength of the line, as it is more to the point and focused.

As mentioned earlier, the last two lines of every stanza are written in the following pattern: cretic, trochaic, cretic. This results in an interesting pattern of emphasis on the words.

/ x / / x / x /
Gentle springs, freshly your salt tears *5*

The changed metrical pattern is significant: the important word "springs" is doubly qualified (adjectively and through stress) by "gentle". Moreover, we see that there is more emphasis on "Gentle" since it is the first word of the line. The initial letters of "Gentle" have softer sounds than the later [t], which begins the unstressed syllable, as well as the [s] and [p] in "springs". Therefore, the softness, tenderness and sadness is emphasised. That "fresh" is emphasised, denotes something pure in the sorrow or "tears" of the person spoken about (referent of the stressed "your"). Therefore, "true grief" is conveyed to the reader.

The final emphasis in the line is on "tears". "Tears" symbolises the sadness experienced in this lyric. It has a long diphthong that helps to extend the impression of the length of time of sadness.

The rhythm is used to emphasise the long, unrelieved period of sadness experienced by the speaker.

The second line of the refrain also has a changed metrical pattern, which is significant.

/ x / / x / x /
Must still fall dropping from their spheres. 2

In this line, the inevitability of the tears is emphasised by the metrical pattern in

/ x / / x
"Must still fall" while the trochee "*dropping"* gives impetus to the downward motion of the 'falling' tears. With the above instances in mind, one can again see that the stressed and unstressed syllables are used to enhance the meaning that the speaker is trying to convey.

3.7 Conclusion

As seen in the analyses above of the two songs by Shakespeare and Dowland, sound greatly contributes to the mood and tone of what has been written. It often works together with the meaning, enriching the specific sense even more. For example, in "Fear no more the heat o' the sun", in line 3, we see the word "worldly" where the sound works together with the meaning. "Worldly" has a conglomeration of consonants, namely [ldl]. A conglomeration of consonants, especially including the [l], tends to make the sound thick, heavy and burdensome.

Rhythm and metre also play a large role in enhancing mood and meaning. We see an instance of this in line 5 of "Flow not so fast, ye fountains". The emphasis is on the "Gentle" with less emphasis on "springs". The initial letters of "Gentle" have softer sounds than the later [t], which

begins the unstressed syllable, as well as the [s] and [p] in "springs". Therefore, the softness, tenderness and sadness are emphasised.

Sound, rhythm and metre combine to contribute towards the contextual meaning and mood of the text. Dowland uses sound in much the same way as Shakespeare does, where the sounds contribute to the meaning of the texts.

ANALYSIS OF "TOMORROW, AND TOMORROW, AND TOMORROW", FROM *MACBETH*

Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day,

To the last syllable of recorded time;

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player,

That struts and frets his hour upon the stage,

And then is heard no more. It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing[20]*. (Shakespeare, 1606)*

4.1 Introduction

In this chapter, I analyse a speech by Macbeth from the eponymous play, in the light of sound and metre, in accordance with the similar analyses in previous chapters, and to ratify their findings, that sound and metre consistently contribute towards the contextual mood and meaning of the text. I will show how even in a dialogue from a play, the words themselves contain musical aspects similar to those seen in the analyses done in the earlier chapters.

[20] The phonetic transcription of "Tomorrow, and tomorrow, and tomorrow" is in the Annexure, p118.

4.2 Analysis

4.2.1 Lines 1-3

Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day,

To the last syllable of recorded time;

The first line, "Tomorrow, and tomorrow, and tomorrow", shows a reduplication of words, thus we also find repeated sounds. Though repetition is sometimes incidental, in this case it is deliberate (Guggenheimer, 1972:32). Repetition is usually an indication of emphasis. This specific instance of repetition contributes to the imagery of humdrum activities, a continuous round of apparently unending existence. Because of the metrical repetition of the same amphibrach, which involves a drawn-out series of sounds, it tends to create a drone-like effect, contributing to the feel of the dull round of "petty" existence.

The sounds of the letters in "tomorrow" open a realm of meaning. The first [ʊ] in [tʊmɒrəʊ] is a dark, back vowel. It thus contributes to a brooding quality combined with suspense. This suspense is extended with the repetition of the word and the repetition of the [ʊ]. Since this first [ʊ] (part of the first syllable, [tʊ]) is unstressed, it does not carry the same strength or length as the next syllable, with its vowel. However, since it is the first syllable of the word and is repeated three times, it carries a certain degree of strength. The mind hovers over these repeated sounds for a fraction of a second, because of the repetition. Shakespeare uses the technique of repetition to give the darker sounds more strength and emphasis. The plosive [t] in [ʊ] contributes (in this context) to a determined, implacable sound. The [t] therefore introduces us to the dark [ʊ] for three consecutive times. The implacable nature of the repetition, embedded to an extent in the sounds, tells of the continuing round of existence that is being endured by Macbeth. The sequence of the explosive [t] also increases the tension. Therefore, as the reader reads the first

line, with each repetition she[21] becomes more and more convinced that a harsh outcome is awaiting.

The second half of the word "tomorrow" – i.e. "morrow" has emphasis on the [mɒ] contrasting with the [tʊ]. The phoneme [m] is a nasal sound and sadder than the previous plosive [t]. Additionally, the [ʊ] is a back sound, but since it falls on an unstressed syllable it is shortened. The [ɑ] in [mɒ] is an open, back vowel which is stressed. An open vowel already carries more prominence, as mentioned in the first chapter. Therefore the [mɒ] has prominence which foregrounds the nasal sound accompanied by a dark sound, enhancing the sad and despairing mood.

The repetition of the "and" is significant. Shakespeare could have written, "tomorrow, tomorrow and tomorrow" which would have been grammatically correct, but he chose to write "tomorrow, **and** tomorrow, **and** tomorrow". This repetitive scheme is called polysyndeton, which is a stylistic device where several coordinating conjunctions are used in quick succession in order to achieve some stylistic effect. Firstly, it indicates different stages in succession. Everything is taken step by step, tediously. Every single day, hour and minute is taken into consideration, nothing is left out. It also creates a despairing mood. The future is not seen as bright, but as a never-ending process, which does not lead in any direction but carries on indefinitely. It portrays a hopeless state of mind. The "tomorrows" never end. As the reader reads the repetition, the repetitious dark sound of the first [ʊ] in "tomorrow" starts to create a creepiness and hints towards a state of depression because of the repetition of dark sounds. There is no goal. The sounds in this first line therefore generate a depressing mood. There could be some glimmer of hope, linked to the promise of a new tomorrow, yet the overriding depressed and cynical mood gives us a negative and uncomfortable feeling about what is going to happen next. The reader has therefore already constructed a dark image with no definite outlines of what the future will hold. A despair has taken

[21] "She" is used to refer to the reader. It is used as a general pronoun, referring to male or female.

hold with the repetition of the dark sounds as well as the sounds in tension with - and overriding – the "light" sounds.

The last "tomorrow" is followed by "Creeps in this petty pace from day to day" (line 2). The phonetic transcription would be, [kriːps ɪn ðəs petiː peɪs frɒm deɪ tuː deɪ]. This line starts with a plosive, [k]. The initial [k] phoneme, a harsh explosive, creates a forcible, severe or abrupt effect. This forceful, explosive effect is often associated with "masculinity", where "masculinity" refers to the idea of the male being dominant, short-tempered and forceful[22]. The combination of the [k] and [r] makes the sound tend more towards an affricate. Plosion and friction are both apparent. Therefore "creeps" is particularly impressive because the initial plosive makes it especially forcible as it is combined with the friction of the [r] giving it an onomatopoeic effect (Shimane, 1983:62). This sound effect resembles a grating sound, which suggests frustration. The [iː] is a front vowel and thus, within this context, is lighter. It does not come across as dark as the [ʊ] in "tomorrow". It, however, still inclines the reader towards suspicion and unexpectedness since the [iː] has an eerie effect, promoting increase in emotional intensity. That is, it is a one syllable word, therefore the stress is on the [iː]. This places emphasis on the word, stressing the suspicion felt at this stage. Additionally, the [s] in "creeps" also adds to the eeriness found in this line. Therefore the harshness and forcefulness of "to" is continued in "creeps". The tension that was building up in the repetitions of "tomorrow" has therefore reached a climax in "creeps"; the frustration has built up to an early explosion. The reader is still kept in suspense concerning who or what creeps every single moment of every single day. This heightens the suspense as we come closer to the answer.

"Petty pace", line 2, is how "tomorrow" "creeps in" every single moment of every single day. The abrupt sounds of the plosive [p] in [petiː peɪs] enhance the climax. The limit of tediousness has been met. To emphasise this limit, the [p] is repeated. This alliteration can be seen as "formal strengthening" (Skinner, 1939:287). Although we cannot assert that any instance of alliteration is

[22] This image will differ with regard to culture and the background of the reader. This is, therefore, just one interpretation.

due to a special process in the behaviour of the writer (Skinner, 1939:267), in this case it seems to have been done deliberately. "Petty", meaning trivial or of little importance, stands in stark opposition to the mood that was created earlier on. The build-up of frustration and anger associated with a perception of the tediousness of existence now stands in stark contrast to something that is of little importance. The vowel sound and diphthong in [peti: peɪs] are short, front sounds contributing to lightness. They enhance the sense of nothingness or triviality since short, light sounds lack concrete and solid connotations.

So, why is there this rise in sadness and despair followed by an anti-climax? This interplay between high and low points in tension actually strengthens the overall tension of the passage. We thus see a tension between sound and meaning. The vowel sound and diphthong in [peti: peɪs], although light, contribute towards a self-referential, sarcastic mood, which enhances the slight ironic atmosphere in this line. There is another instance of repetition in the phrase "from day to day" in line 2. The emphasis here is on minute detail, the everyday drudgery. The long diphthong [eɪ] is an extended drawn-out sound. Because it is located at the end of a word, it is open-ended, indicating no closure or finality. This creates a drawn-out, tiresome, never-ending effect. Combined with the one-syllable words, a wearisome attitude is created. The [eɪ] is neutral in this case. It is not necessarily dark or light. It lends itself to resignation. There is no reason to argue or to become frustrated. The pace of life will always continue, every single day, hour and minute. The phoneme [d] is a weak plosive and not a strong plosive, as the initial [t] and [k] are. It thus has a less forceful effect. This weakened forcefulness gives the impression that the speakers is compelling himself to come to terms with the drudgery of life. The acute anger is busy dissipating. In these two lines we see an interplay between frustration and resignation; the dark sounds portend a dark and depressing future, while the lighter sounds show the inevitability of the passing of time and the inevitability of an unending process of life. The initial anger and aggression is starting to give way to resignation.

Line 3, "To the last syllable of recorded time", is the concluding phrase of the first section. The initial [tuː] is a repetition of the [tʊ] in "tomorrow", just slightly different and longer. It therefore brings back the harshness experienced in the first line. The strong plosive [t] initiates a sense of frustration and is followed by a dark [uː], indicating doom and despair.

In the "last syllable", the sibilant sound shows persistence since the [s] is a penetrating sound. The [st] in [lɑːst] especially gives a tone of finality, since the [t] is a "stop" sound where the stream of air is forceful and abruptly pronounced. This gives the impression that one cannot argue or dissuade. It shows that no one can change this last syllable of our lives. We are not in control. The [s] is immediately repeated in "syllable" with only the [t] in between. The quick succession of similar sounds shows the urgency of the speaker. There is no turning back. This negative cycle cannot be stopped. Additionally, the [l] and [s] in "last" and "syllable" have been reversed. There is therefore a scrambling of consonants. In the first instance, the [l] comes first and in the second instance, the [s] comes first and occurs earlier in the word. Since the [l] is a liquid and a softer sound than the [s], this reversal shows growing intensity: an increase in urgency, force and harshness. Reality becomes more urgent and inevitable. It is as if there is a clenching of teeth in "la**s**t **s**yllable", as if the speaker forces himself to say it with extreme effort. There is a sense of finality that appears to come at extreme cost to the speaker. The [s] in "last" is coupled with a [t] in a syllable coda, making it more penetrating than the [s] in "syllable" which is all alone; it is more forcible and piercing (Shimane, 1983:74).

Another aspect of the [s] is also apparent. As mentioned earlier, we perceive a double-edgedness in sibilants (Tsur, 1992:44). On the one hand the [s] invokes creepiness, persistence and to a certain extent harshness, but on the other hand it also has a tender and hushing quality. The "last syllable" can refer to the final breath of an individual's life, where life has stopped, but it can also refer to the final Judgement, where everything will come to a complete end, a thought which tends to evoke an uncanny silence that will indicate the end of all time (Shakespeare, explained by Clark

and Mason, 2015:287). There is a feeling of being suspended before an abyss, as one anticipates the endless cycle of time being forced to give way to infinity. The [ɑː] in "last" again contributes towards the despondency and moodiness seen earlier. It is dark and brooding; it gives the impression of one being in a hopeless situation.

This desperate situation dissolves in "recorded time". The vowel sounds here are not as domineering and prominent as earlier on. In [rəkoːdəd taɪm], the vowels, except for the [oː] are more open and light, thus they are more prominent, opposing the otherwise harsher plosives and neutralising the desperate emotions that were so apparent earlier on. The [d] is also softer, lending itself to relief and relaxation. The [d] is a relatively weak plosive. Its repetition, however, increases its effectiveness. This emphasis merely underlines the importance of what has just been said. It emphasises that the wheel of life will continue turning till the very last second of time; till time as we know it has ended. No escape is possible.

These first three lines thus disclose a contained and sealed fury, showing a façade of resignation, hidden anger, frustration and desperation. Although the speaker tries to hide his frustration with apparent passivity, the sound of the lines helps the reader to become intricately involved in this desperate situation. The reader experiences this accumulation of pent-up frustration. The sounds evoke the speaker's desperation and depressed state in the reader as every minute, hour and day seem to roll on in endless cycles. The harsh consonants with the dark vowels paint a dark picture of the reality that we as human beings face.

4.2.2 Lines 4-5

And all our yesterdays have lighted fools

The way to dusty death…

This train of thought in lines 1 to 3 is concluded with the following phrase, "And all our yesterdays have lighted fools/ The way to dusty death". The first three words in line 4, [ænd oːl aʊə] start with vowels. Since all the syllables have no onsets, there is an increase of speed of word flow, thus increasing the reading speed and hurrying the reader along to what is coming. These words are also indicative of how quickly time passes. The [j] in "yesterdays" complements the previous vowels, giving this phrase a fluid consistency. The vowels, including the semi-vowel [j] have a soft tone colour. The speaker is not as intense as earlier on, as there is no trace of anger left, just a passive resignation. The [e] and [eɪ] in "yesterdays" are also soft and not as prominent as the earlier sounds, thus tending towards being background sounds. These background sounds give the reader some leeway to relax before the next section.

[laɪtəd] brings back some of the austerity that was seen in the sibilants in the third line. Since the [aɪ] is an open diphthong, it attains more prominence than some of the previous closed vowels. The prominence enhances a brighter quality, giving it more intensity. It is fully stressed, a long diphthong in an accented position, which strengthens its prominence even more. Semantically, "lighted" usually has a positive connotation, as in the sense of dispelling literal and figurative darkness. The dark, of course, usually symbolises danger, pessimism and negativity. Here, the intensity of the [l] and the harshness of the next few words gives the word "lighted" a darker undertone and helps to create a gloomier and a more intense atmosphere, increasing the tension. [fuːlz] stands in stark opposition to "lighted". The [f] is a fricative and in relation to the rush of air when the [f] is pronounced, a rush of intensity and sarcasm is apparent. The previous soft, vowel sounds stand in stark contrast to this sudden expulsion of pessimism and mockery. The [f] is immediately followed by the dark [uː] which reinforces the sense of pessimism. The [uː] is fully

stressed, being a long vowel in an accented position. This emphasises the word even more. Additionally, in its present position the [l] is also a dark [l] in opposition to the [l] in "lighted". The seemingly positive "lighted" standing next to the particularly negative "fools" paints a picture of negating opposites that tell of the speaker's being resigned to the inevitability of death: only "fools" cling to the positive elements of "light", because the "light" leads to "death".

This thought ends with [dʌsti: deθ]. Here we have a clear case of intentional alliteration. The repeated [d] is a prominent voiced plosive. Since it is repeated, this determinacy is intensified even more. The [ʌ] contributes to the sense of finality even more since it is a prominent open vowel. There is a harsh reality that needs to be faced. Everything leads to death. The reference to death is ironic in this context, reflective of the speaker's embittered state of mind, since "lighted" would normally refer to light and life. Usually when something is lighted, it gives hope; there is at least some light at the end of the tunnel. But in this case the light that is there leads us all to death. And it is our "yesterdays" that have brought us to death. That seems to be the extent of our whole life: yesterday leading the way to future death. The extreme emotions exhibited in "dusty death" – both in its sounds and in the sense the phrase communicates – convey utter hopelessness and doom.

4.2.3 Lines 5-8

…Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more…

This doom is introduced in the clause "Out, out brief candle!" in line 5. The candle, which had been lit is now blown out. [aʊt, aʊt] uses back, yet open sounds that increase the prominence of these words. These sounds start with a diphthong, which has a shrillness to it and is repeated

twice. It is interesting to note that the diphthong starts with an open sound and then closes, which contributes to the image of light dimming and changing to darkness. The diphthong together with the explosiveness of the final [t] enhances this intensity. The harshness and shrillness of these sounds are likely to provoke an intense reaction in the reader. The ending [t] is a strong plosive, but this time it is situated at the end of the word. The sharp suddenness of the consecutive plosives and the way they are produced by stopping the airflow, the brevity of the [t] as well as the terminal position of these sounds, give the syllables in which the [t] appears here a biting edge. It mimics or evokes the sense of finality that the words allude to. This could suggest aggression and finality, emphasising the previous sarcastic appraisal of life's being conditioned by doom and death. The repetition emphasises the idea of finality even further; there is no way of going back, the wheel keeps on turning in the direction of eventual hopeless despair. This shortness of the sentence gives the reader the impression that there is no debate possible. It is a command. The shortness and brevity of life emphasises its futility and that it is doomed to be extinguished. The harsh phoneme [k] in "candle" is a plosive and has a severe quality. This sudden burst of air and extreme terseness in sound is suggestive of forcefulness in this context. The forcefulness implies a powerful, masculine authority. More than just frustration in the reader is aroused by this short sentence. It practically evokes hatred, the feeling of not being in control, but rather being controlled by a higher fate. The repetition, harsh plosives and short words evoke rising resentment, suggesting the pent-up anger of feelings barely under control, of having to submit to awaiting doom, despair and destruction. This is the climax of the pent-up feelings elaborately displayed in all the previous lines.

The next section sets an entirely different tone. The sounds are not as intense, harsh and fierce. The speaker has presumably wearied himself and has forced himself to resign to life's endless and useless cycle. In the first half of the line, "Life's but a walking shadow, a poor player", the sounds contain a softer tone of acceptance. The phonetic transcription would be as follows, [laɪfs bʌt ə woːkɪŋ ʃædəʊ]. The liquid [l] with which this sentence begins, softens the tone of the speech

at this point, and this softening indicates a reduction in the frustration levels of the speaker. This combines with the [w] in "walking" which evokes an almost tender feeling since the liquid sound combined with the [w]'s hushed quality creates a muted effect. The [ʃ] in "shadow" also enhances this emotion. It has the same calming and hushing effect. The almost subtle sweetness of this image and the sounds through which it is expressed stand in stark contrast with the previous excitement and sarcasm. The previous line ended with the reference to the candle that has been snuffed, life that has been ended. This line and its sounds therefore evoke the stillness and hushed silence after life has been extinguished. But life is not necessarily just a "walking shadow". It is also a "poor player". The plosive [p] which is repeated here suggests more energy. But this plosive does not evoke anger in the reader as the previous plosive sounds did. This specific combination of sounds rather suggests a resigned acceptance. Whether we try or not, we are all poor players, and this emphasises that there seems to be no initiative in life. A player just acts; there is no real life, and everything has been predetermined. Furthermore, we are not just players but "poor" ones at that. The energy that the speaker previously had is slowly dissipating. Anger and frustration are giving way to discouragement and despondency as this passage develops.

This idea of the player continues in "That struts and frets his hour upon the stage, and then is heard no more" (line 7). In line 6, with [pʊə pleɪə], and line 7, with [strʌts ænd frets], we have many consonants grouped together. The sibilant [s] gives a persistent sound, but together with the unvoiced, plosive [t], its effect doubles. It gives rise to a forceful action since the [s] is a persistent, forceful sound, needing a greater length of time to pronounce it. It is interesting to note that "struts" begins and ends with the same consonants, but in reversed order. The [s], in this context, serves as a sound imitation of the natural noise of "strutting" or walking with feet being lifted and then shoving against the ground (Tsur, 1992:22). "Frets" again uses the [ts]. This persistent use of the [st] and [ts] suggests the fretful, irritated mood of the "poor player" who cannot make sense of the world but is bound by a persistent turning cycle of life towards an inevitable end. The inverted order of the [st] in [ts] contributes towards the movement of one pole

to the next pole, the inevitable turning and twisting of life. Again we see a speeding of events in [hɪz aʊə əpɒn]. The sounds tend to flow into one another because of the short vowels in "his" and "upon", speeding the reading along. The increased reading speed evokes the feeling of the brevity of the "hour", namely the brevity of life, since very little time is spent on each separate word. Life is but a fleeting moment filled with worrying and fretting. "And then is heard no more", line 8, is a denouement. The vowel sounds are mostly closed, therefore they are less prominent. The consonant sounds are softer and less explicit. The [ð] in [ðen] is also a soft sound, indicating a more peaceful atmosphere. The [n] and [m] in "no more" are nasals that also have a sad, calming effect. The worrying has passed away and once again we are given the sense of being at the brink of death. They have the effect of a lullaby; the motion becomes slower. Life, which was speeding to death has now reached its perimeter and time has stopped since the player is "heard" no more.

4.2.4 Lines 8-10

…It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

The speaker now sums up what he has been saying in lines 8-9: "It is a tale told by an idiot". The tone once again becomes harsher as he reflects on the life of a human being. The frustration and anger once again come to the fore when we look at the sounds. The hard plosive [t] is used four times in this short phrase. The alliteration in [teɪl tɒld] places emphasis on the plosive [t] which portrays harshness and suggests a harsh reality. Both words have a [t] at the beginning of the word and an [l] in the coda of the syllable, and one vowel in the middle. This suggests life being merely a "tale", nothing more than words. Furthermore, [tɒld] ends with a consonant which has a harsher and more final quality than the [l] in [teɪl], showing the build-up of frustration towards finality. The [b] in [baɪ] is also a plosive, which intensifies the rising tension, together with the [d]

in "idiot". The plosive finality of the final [t] hits the nail on the head and sets the tone that supports the semantic sense of us being human fools and idiots. It suggests that we are part of a "tale" or story, being actors without any human initiative. Thus, life is a poor player and a tale told by an idiot; it is both actor and script, deed and word. The vowels are not necessarily prominent in this part since the consonants play the overriding role.

This section concludes with the following: "full of sound and fury,/ Signifying nothing." Here we see a repetition of the fricative [f]. [fʊl], [ɒv] and [fjʊəriː] have the fricative [f], whereas [fʊl] and [fjʊəriː] have the <u>, with just a slight variation in pronunciation, [ʊ] and [uː] respectively. The fricative [f] is produced by slowly forcing out air and therefore suggests forcefulness and persistence. The [ʊ] and [uː] which sound very similar, combined with the persistent fricative, in this context, increase the tension and the feeling that a climax is soon to be reached. They thus contribute towards the perception that "fury" has reached its limit. [fʊl] and [fjʊəriː] "Signifying nothing" is a resilient, concluding statement. The [s] in "signifying", together with the [s] in "sound" as well as all the fricatives in the line, compel the reader to take note and adhere to everything that has been said. The guttural [g] in [sɪgnəfaɪɪŋ], together with the [f], contributes to the harshness. The [ŋ] at the end of the word together with the [n] and [ŋ] in "nothing" seem to neutralise the harshness and introduced sadness. We thus see a combination of sadness and underlying frustration in the speaker. "Nothing" starts and ends with a nasal, emphasising this sadness and dejection.

4.3 Analysis of Metre and Rhythm

I will start this section with a preliminary scansion of the speech.

x / x / x / x / x / x
Tomorrow, and tomorrow, and tomorrow, *1*

x / x / x / x / x /
Creeps in this petty pace from day to day, *2*

x / x / x / x x / x /
To the last syllable of recorded time; *3*

x / x / x / x / x /
And all our yesterdays have lighted fools *4*

x / x / x / x / x / x
The way to dusty death. Out, out, brief candle! *5*

x / x / x / x / x / x
Life's but a walking shadow, a poor player, *6*

x / x / x / x / x /
That struts and frets his hour upon the stage, *7*

x / x / x / x / x /
And then is heard no more. It is a tale *8*

x / x / x / x / x / x
Told by an idiot, full of sound and fury, *9*

/ x / x / x
Signifying nothing. *10*

As seen in the scansion above, this speech mostly conforms to iambic pentameter which Shakespeare is so well-known for. But here we see that Shakespeare uses a feminine ending in many of his lines. The first instance is in line 1:

x / x / x / x / x / x
Tomorrow, and tomorrow, and tomorrow, *1*

Instead of ending on a strong beat as is the usual case with iambic feet, this line ends with an unstressed beat. This lends to continual movement. Even though we find a comma at the end of the line, the unstressed beat at the end increases the flow from the first line to the second line. This could contribute to the image of ongoing time, the never-ending cycle of time.

It is interesting to note that in this first line (if we want to read it as a pentameter) there is an emphasis on every "and". This stresses the passing of time; time is not limited to just one day, but the next AND the next AND the next.

In line 2 we encounter another interesting aspect, where the stress falls on the word "in" which would usually be unstressed.

x / x / x / x / x /
Creeps in this petty pace from day to day, *2*

Consequently, the word "in" is foregrounded. The stress on "in" emphasises the fact that time "creeps" right in. This makes the movement of time more personal; it doesn't just stay on the outside but comes right into our own personal lives. In this line, it is also interesting to note that the stress is on "p**e**tty p**a**ce" and "day…day". Thus the repetition of the [p] and the [d] is emphasised. Although the [d] is a plosive, it is a weak plosive. The repetition of the [d] however, places emphasis on this sound, marking the movement of time which is worrying the speaker.

In line 3, some words, which usually would be unstressed, are given stress and are thus foregrounded.

x / x / x / x x / x /
To the last syllable of recorded time; *3*

Here we see stress on "the" pronounced as [ði:], foregrounding this article and emphasising it is "**the** last syllable". Time will be present right up till the last minute; there is no way possible to escape time. Line 8 has a similar instance where "is" is foregrounded.

x / x / x / x / x /
And then is heard no more. It is a tale *8*

The usually unobtrusive word "is" is placed in a stressed position, emphasising that "it **is** a tale told by an idiot". It is emphatic, as in this case there is no doubt in Macbeth's mind about the nature of life. It *is* a madman's story that doesn't make sense.

Furthermore, we see the repetition of "out" in the following line:

x / x / x / x / x / x
The way to dusty death. Out, out, brief candle! *5*

The second "out" has the emphasis. This contributes to an increase of tension, where the first "out" is emphasised a bit less than the second one. Consequently, the tension builds up to the final plosive [k] in "candle".

The final line has a different metrical rhythm.

/ x / x / x
Signifying nothing. *10*

Here we have an example of trochaic trimeter. The line thus starts with a stressed beat followed by an unstressed beat. This emphasises the point he is making, that all of life signifies nothing, all is in vain. The trimeter stresses the words even more, with fewer words in one line, there will be more emphasis on each word. His final statement is strong and forceful.

4.4 Conclusion

In the analysis above of the speech from *Macbeth*, we once more see how sound greatly contributes to the sense, mood and tone of what has been written. For example, "struts" begins and ends with the same consonants, but in reversed order. "Frets" again uses the [ts]. This persistent use of the [st] and [ts] suggests the fretful, irritated mood of the "poor player" who cannot make sense of the world but is bound by a persistent turning cycle of life towards an inevitable end. The inverted order of the [st] in [ts] contributes towards the movement of one pole to the next pole, the inevitable turning and twisting of life. Thus, we see how the sounds can work together with the meaning, thus enriching the specific meaning and atmosphere.

Rhythm and metre also play a large role in enhancing mood and meaning. In line 2 we see an interesting aspect, where the stress falls on the word "in" which would usually be unstressed. Consequently, the word "in" is foregrounded. The stress on "in" emphasises the fact that time "creeps" right in. This makes the movement of time more personal; it doesn't just stay on the outside but comes right into our own personal lives. Thus, sound, rhythm and metre combine to contribute towards the contextual meaning and mood of the text.

CONCLUSION

This dissertation explored how the sounds in Shakespeare's works contribute towards and enhance the meaning of selected Shakespearean texts. Only a few texts have been analysed, namely Sonnet 64, a lyric, "Fear no more the heat o' the sun" from *Cymbeline*, a lyric from Dowland (a close contemporary of Shakespeare), "Flow not so fast ye fountains", and an extract from *Macbeth*, "Tomorrow, and tomorrow, and tomorrow". I analysed the sounds in these texts using Reader Response theory to inform my basic stance, and South African English Pronunciation, which is very similar to Received Pronunciation, as my guide to pronunciation. The dissertation is further based on the strong theoretical background discussed below, formulated by previous critics, which I then applied to Shakespearean texts and Elizabethan lyrics. To conclude the dissertation, this Chapter will comment on how the theoretical concepts discussed in Chapter 1 were applied in Sonnet 64 in Chapter 2, as well as in two lyrics by Shakespeare and Dowland respectively in Chapter 3, and an extract from *Macbeth* in Chapter 4.

Chapter 1 of this dissertation gave a brief literary overview of the theoretical background underpinning this study. The importance of the interrelationship between music, sound and meaning was stated. The theories underlying the manifestation of sound effects in speech and oral poetry were also touched on.

The theorist, Reuven Tsur, who laid the groundwork for the expressiveness of sound patterns and the musicality of verse, argues that sound is expressive of tone, mood or some quality of meaning. He furthermore states that sounds are "bundles of features" that may have "different expressive potentialities" within a specific context (Tsur, 1992:2). Furthermore, Perloff and Dworkin support Tsur's theory, stating that sound can express or accentuate meaning, where sounds attempt to encapsulate the semantic logic of the poetic expression (Perloff & Dworkin, 2009:10). Additionally, Hrushovski argues that the "meanings are transferred to a sound pattern, and then the tone of

this sound pattern…is transferred back to the level of meaning" (Hrushovski, 1980:42). Shimane also argues that sound effect, including metre and rhythm, is an important aspect within poetry. Hence, these were the main theories and perceptions that my analyses in Chapters 2 to 4 were based on.

Furthermore, certain aspects of sounds were examined. A few consonants were highlighted, such as plosives, nasals, fricatives, sibilants and liquids, and the quasi-universal connotations connected with each sound were considered. Vowels were also discussed, using Shimane's statement that "each vowel suggests something in itself" (Shimane, 1983:57) as the underpinning idea in my analyses. Important too are the patterns that sounds create: formal phonetic patterns like alliteration and assonance, as well as nonformal patterns where the sounds are not intentionally placed but where these patterns still operate in a poem together with the formal patterning to add to contextual meaning.

Rhythm and metre were also briefly touched on in Chapter 1. The sounds of words add to the rhythmic properties, which in turn contribute towards the meaning of the poem. Thus the poet begins with a metrical plan, which is then realised in terms of variations on the metrical norm in order to develop the rhythm or flow of the poetry. Stress patterns then foreground certain words or sounds, which will thus work together and enrich the meaning of the text.

The theoretical approach on which the study is premised is Reader Response Theory, where the focus is on the individual reader and the relation of the reader towards textual interpretation. This, together with SAE pronunciation (very similar to RP, as stated above), has been used throughout this dissertation to analyse the above-mentioned texts.

These theoretical approaches and elements were then applied in Chapters 2 to 4, using selected Shakespearean and Elizabethan texts.

Chapter 2 in this dissertation involves an application of the above-mentioned theories to Sonnet 64. I endeavoured to analyse the sonnet according to sound and rhythm in order to distinguish how these features influence contextual mood and meaning. I found that even the smallest sound and rhythm features contribute towards the meaning of the sonnet. For example, the plosives found in “Confounded to decay”, namely the [k] and [d] as well as the fricative [f], all add to the terseness and supressed anger found in this instance. As seen in Chapter 2, Sonnet 64 is loaded with sounds adding to its meaning, helping us to become more involved emotionally in the sonnet.

Chapter 3 offers analyses of two lyrics, namely “Fear no more the heat o’ the sun” by Shakespeare and “Flow not so fast, ye fountains” by Dowland. In Shakespeare’s lyric, we see how sounds can work together with the meaning, enriching the specific sense. For example, “worldly” in line 3 has a conglomeration of consonants which tend to make the sound thick, heavy and burdensome, which contributes towards the mood of the speaker, who feels that the tasks of the world are heavy and oppressive. In “care” in line 9 there is a strong initial plosive, the [k] which is immediately softened by the ensuing soft vowels and nasals in “no more”. The soft vowel and nasals are emphasised, contributing to the softness and tenderness experienced.

The contextual analysis of “Flow not so fast, ye fountains” has shown us that the sounds, sound patterning and rhythm Dowland uses have a very similar effect on the meaning of his lyric to what has been seen in Shakespeare’s works. In line 5, the emphasis of the metre falls on “gentle” with less emphasis on “springs”. The initial letters of “gentle” have softer sounds than the sounds in “springs”, therefore emphasising the tenderness and sadness which the speaker is experiencing at that stage. We see the same in Shakespeare’s lyric, where in lines 5 and 6 the words “must” and “dust” receive the stress and are thus foregrounded. The plosives in these words thus emphasise the stark reality of the fact that death will take everything from us. Thus, sound, rhythm and metre combine to enhance the contextual meaning of the texts.

Chapter 4 was devoted to an analysis on the extract “Tomorrow, and tomorrow, and tomorrow” from Shakespeare’s *Macbeth*. In this extract there was an interesting play on sounds which also adds to the meaning. In line 3, we find the words, “last syllable”. The [l] and [s] in these two words have been reversed, resulting in a scrambling of consonants. In the first instance, the [l] comes first and in the second instance, the [s] comes first. Since the [l] is a liquid and a softer sound than the [s], this reversal shows increasing intensity, where the reality of death or the end of time is emphasised.

As seen in the analyses done in Chapters 2 through 4, we can appreciate how the sound of the phonemes as well as metre can contribute towards the meaning and mood of Shakespearean texts. Although Shakespeare’s works have been extensively analysed in the past, there has been a gap when it comes to the analysis of sound.

It is important to note that there have been limitations to this study. Because of the intense detail involved in analysing the sounds, only a few selected texts could be chosen. Though these texts were chosen in the light of a broad background knowledge of Shakespeare’s works, further studies would benefit from the analysis of a wider range of Shakespearean texts, to determine whether or not sounds contribute to meaning in the same way, or similar ways, as has been argued in this necessarily limited study.

Thus, future research on the synergism between sound and meaning might benefit a deeper understanding of Shakespeare’s works in general. An avenue of exploration based on this relation between sound and meaning in Shakespeare’s works has presented itself to me, which I have tried to briefly examine in this dissertation. Through my endeavour to investigate the effect of sounds on meaning and mood in Shakespeare’s works, I have attempted to touch the hem of the brilliancy of his language.

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CHECKING OF BIBLIOGRAPHY

Hereby I declare that I have checked the technical correctness of the Bibliography of Ms Inge Jacobs according to the prescribed format of the Senate of the North-West University.

Yours sincerely



Prof CJH LESSING

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ANNEXURES

Phonetic transcriptions of the texts

Sonnet 64

wen aɪ hæv siːn baɪ taɪmz fæl hænd dəfeɪst

ðə rɪʧ praʊd kɒst ɒv aʊtwoːn beriːd eɪʤ,

wen sʌmtaɪm lɒftiː taʊəz aɪ siː daʊn reɪzd,

ænd brɑːs iːtøːnəl sleɪv tuː moːtəl reɪʤ;

wen aɪ hæv siːn ðə hʌŋgriː əʊʃən geɪn

ædvɑːntɪʤ ɒn ðə kɪŋdəm ɒv ðə ʃoː,

ænd ðə føːm soɪl wən ɒv ðə woːtriː meɪn,

ɪnkriːsɪŋ stoː wəθ lɒs, ænd lɒs wəθ stoː;

wen aɪ hæv siːn sʌʧ ɪntəʧeɪnʤ ɒv steɪt,

oː steɪt ɪtsælf kɒnfaʊndəd tuː dəkeɪ,

ruːən hæθ toːt miː ðʌs tuː ruːməneɪt:

ðæt taɪm wəl kʌm ænd teɪk maɪ lʌv əweɪ.

ðəs θoːt ɪz æz ə deθ wɪʧ kænɒt ʧuːz

bʌt wiːp tuː hæv ðæt wɪʧ ɪt fɪəz tuː luːz.

Fear no more the heat o' the sun from *Cymbeline*

fɪə nəʊ moː ðə hiːt əʊ ðə sʌn,

noː ðə fjʊərɪəs wəntəz reɪʤəz;

ðəʊ ðaɪ wøːldliː tɑːsk hæst dʌn,

həʊm ɑːt gɒn ænd teɪn ðaɪ weɪʤəzː

gɒldən lædz ænd gøːlz oːl mʌst,

æz ʧəmniː swiːpəz, kʌm tuː dʌst.

fɪə nəʊ moː ðə fraʊn əʊ ðə greɪt;

ðaʊ ɑːt pɑːst ðə taɪrənts strəʊk;

keː nəʊ moː tuː kləʊð ænd iːt;

tuː ðiː ðə riːd ɪz æz ðiː əʊkː

ðə septə, løːnɪŋ, fəzɪk, mʌst

oːl fɒləʊ ðəs ænd kʌm tuː dʌst.

Flow not so fast, ye fountains by Dowland

fləʊ nɒt səʊ fɑːst, jiː faʊntənz;

wɒt niːdəθ oːl ðəs heɪst?

swʌl nɒt əbʌv joː maʊntənz,

noː spend joː taɪm ɪn weɪst.

ʤentəl sprɪŋz freʃliː joː sɒlt tɪəz

mʌst stəl foːl drɒpɪŋ frɒm ðeː sfɪəz.

Tomorrow, and tomorrow, and tomorrow from *Macbeth*

tʊmɒrəʊ, ænd tʊmɒrəʊ, ænd tʊmɒrəʊ,

kriːps ɪn ðəs petiː peɪs frɒm deɪ tuː deɪ,

tuː ðə lɑːst sələbəl ɒv rəkoːdəd taɪm;

ænd oːl aʊə jestədeɪz hæv laɪtəd fuːlz

ðə weɪ tuː dʌstiː deθ. aʊt, aʊt briːf kændəl

laɪfs bʌt ə woːkɪŋ ʃædəʊ, ə pʊə pleɪə,

ðæt strʌts ænd frets hɪz aʊə əpɒn ðə steɪʤ,

ænd ðen ɪz høːd nəʊ moː ɪt ɪz ə teɪl

tɒld baɪ ən ɪdiət, fʊl ɒv saʊnd ænd fjʊəriː,

sɪgnəfaɪɪŋ nʌθɪŋ