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The Application of Stylistic Devices on the Selected Poem "Life Is Fine" by Langston Hughes

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Abstract

This study deals with the phonological stylistic devices and their impact on the selected poem "Life is Fine" by Langston Hughes. Poetry can be mentioned as the leading genre in all the literary genres. Most of the times poetry is understood as an art of rhythm. This rhythm is made by the use of a specific language suggested by the situation and capacity of the poet according to the understanding of language, situation, skill and passions. In the language of poetry sounds play a vital role. These sounds are classified and discussed in the area of literary stylistics by the approach of sound devices. The model of Stylistic Analysis by Leech and Short is selected for the study which deals with the levels of Phonological, Grammatical and Figure of Speech. In this study only Phonological Stylistics Analysis is applied with different categories of Rhyming, Alliteration, Assonance, Consonance, Voice and Voiceless sounds, Long, Short Vowels and Diphthongs and the Analysis of the Most Repeated Sounds is made. In the last an impact of these sounds on the poem is also analyzed. A list of results is mentioned in the end.

Keywords: *Poem, Stylistic, Review, Application, Life.*

Introduction

Literature has language as a tool to transform multiple kind of information, ideas and aspects of the world. Poetry in the form of verses is a kind of writing turned into in the tool of language. On the other hand understanding and reading of poetry needs awareness of many literary in comparison to the non-literary devices. A poet who composes poetry is also aware about the musicality of the poetry and the sound patterns he uses. The given study is also a discussion about the sound patterns applied in a poem.

Background of the Study

Stylistics is a kind of approach that is critical and which analyses the literary texts and their sounds by applying different methods and its findings on the bases of science of language. The given research is an analysis of phonological stylistics of the poem, LIFE IS FINE composed by LONGSTON HUGES. The poem is analyzed by its phonological features.

Research Approach

The analysis of the phonological features is conducted by applying the model given by Leech and Short (2007). Basically it is classified into four further categories i.e. Lexical Analysis, Grammatical Analysis, Analysis of the Figures of Speech, and Cohesion in the text with its Context. This research concludes that the text through the peculiar, simple and sometimes a vague style is able to effectively tackle with a subject without being too open. The basic purpose of this research is to find out the figurative use of the language (only phonological figures are analyzed) through the language and sound choice to comprehend its effect on the critics and readers. This research is a theoretical as well as analytical along descriptive to some extent in nature.

Focus of the Study

The reason to discuss only phonological elements in style is not by choice but to some way compulsion. The poem is a bit long having many verses and the required study can be managed only to discuss one element in detail. Furthermore, basically poems are read and what they say is considered more than it is said due to their intensity (Arp and Johnson, 2009, p. 633).

Stylistics also deals with language and its style, either it is literary or it is non-literary. It is perceived that style is related to the personality of a person. A style reappears the thoughts in a person's mind. It elaborates the style of person's speaking and as well as writing (Aslam, Aslam, Mukhtar, & Sarfaraz, 2014). By analyzing a language user's style, at the same time, we can figure out the message of ideologies extracted by the language user.

In a literary text, stylistics purposes at finding how style of a language can build meanings, so that admiration of literary text is not only based on supposition. It needs analysis of language of the texts. Stylistics is also suggests a way of textual explanation in which initial place is given to language (Simpson, 2004). Barry also argues the previous thing that stylistics is a critical approach having the methods and results of the science of linguistics (Barry, 1995).

Study on the language style in literary texts has been published on large scale and a large quantity. One of the delicate area is the style analysis of the language of poems. Stylistic analysis of poetry can show how poetic style and sound system creates meanings as well as effects (Bradford, 2005). Langston Hughes's 'Life is Fine' is a lighthearted tune. The poem is about a guy who is suffering and considering suicide but can still recognize the beauty in life. This is why the poem is titled 'Life is Fine,' with the key word being fine. By using stylistics, this technique presents students with a systematic and logical approach. The study of style and technique that an author or writer employs in his work is referred to as stylistician. Stylistics varies from linguistics in that it focuses on how an author creates his writings and work. Literature is primarily dependent on language; language cannot exist without literature, but literature cannot exist without language. The examination of stylistics clearly specifies ideas and an explicit vocabulary that are formed inside writing.

Stylistics analysis has two fundamental goals: the first is to assist readers in developing meaningful interpretations of the text, and the second is to broaden readers' knowledge and awareness of language in general. These goals will help pupils read and study literature while also improving their language skills.

The word function is employed at two very different stages in the explanation of language, in two separate but related connotations. First, that is used in the sense of "grammatical" (or "syntactic") function, to refer to language structural parts such as actor and purpose, subject and object, theme and rhyme. These "functions" are the roles that classes of words, sentences, and the like play in the hierarchy of higher units. Second, it is used to refer to the "functions" of language as a whole: for example, in Karl Buhler's (1934) well-known work, in which he suggests a three-way split of language function into the representational, conative, and expressive (Chapter 2 of Vachek 1966).

The term "function" is used in the broadest sense here, referring not to Buhler's theory, but to the broader concept of "language functions" the functional theory of language is one that aims to explain linguistic structure and phenomena by referring to the idea that language performs a specific role in our lives, that it is necessary to service certain universal sorts of demand. This technique is useful in general for the insight it provides into the nature and use of language, but it is especially useful in the context of stylistic studies. For example, if we adopt a wide psychological perspective and evaluate the purposes that language fulfills in an individual's life, we can arrive at a system like the one mentioned above by Buhler. If, on the other hand, we addressed a broader sociological inquiry about the roles of language in communal life, we need presumably build some framework, such as Malinowski's (1935) difference between pragmatic and magical functions. There are other more that may be mentioned.

A poet's language differs from a prose writer's language in that a poet use uncommon vocabulary, such as deviation and foregrounding, while a prose writer employs conventional language. As a result, in order to get aesthetic pleasure as well as total satisfaction from knowing the intricacies of language in the text under study, one must explore the usages of lexical items and unusual sentence structures. Linguistics has supplied essential modes and procedures for the objective and precise examination of literary style. The study of style in linguistics is more than just putting literature into mathematics; it factualizes flair and imagination. It is intended to augment the standard study of literature and literary style. Stylistics serves as a link between literature, criticism, and linguistics. It is feasible to organize items in a logically convincing sequence, and to link these together into an argument that may achieve, if not certainty, a very high level of persuasiveness.

Problem Statement

The problem of concern in this study is to find out and compare the phonological devices in the poem "Life is Fine" by Langston Hughes. The research attempts to figure out the use of phonological devices in both of the poems.

Aims and Objectives

i. To find out the phonological stylistic devices used in the “LIFE IS FINE”.
ii. To find out the concept of the text through phonological stylistic devices.

Research Questions

i. What kind of phonological stylistic devices are used in the “LIFE IS FINE”?
ii. What is the influence of the phonological stylistic devices on text?

Literature Review

What is a Style?

Most writing teachers associate the word "style" with Strunk and White's well-known work, Elements of Style. The manual is widely regarded as the most authoritative treatment of style in English, and it includes

multiple usage and grammar rules, as well as exhortations to avoid "all devices that are popularly believed to indicate style—all mannerisms, tricks, adornments" and instead focus on "plainness, simplicity, orderliness, and sincerity" (p.l55). The manual continues by defining plainness of style as the avoidance of "fancy" or foreign terminology, metaphorical language, and any non-standard usage of phrases. To summarize, writers should always take the fewest risks possible and write in the most objective, safest version of Standard English. They should mix in. Authors should strive for accurate, detailed, and concrete language above everything.

This style viewpoint serves a purpose in particular communication circumstances; yet, it restricts a multitude of alternate possibilities while also maintaining a binary between simple and ornamented styles. Many writing teachers today find it difficult to think outside of the Strunk and White box. They regard style to be a matter of conformity, the domain of manuals and handbooks, and they reject viewing style as a means of expression, experimentation, and risk.

In the new edited collection The Centrality of Style, Nora Bacon (author of the textbook The Well Crafted Sentence) faces this problem front on, stating that "you can teach academic writing or you can teach style, but you can't teach both" (176). Bacon questions the common perception of academic writing as straightforward and literal, and recasts it as open to artistic experimentation. The premise of Bacon is based on Kate Ronald's 1999 paper "Style: The Hidden Agenda in Composition Classrooms," in which Ronald describes academic language as "objective, impersonal, formal, explicit, and structured around assertions, claims, and arguments that demonstrate or support those claims" (175). Ronald argues that academic speech necessitates an almost blank or simple style that reflects as little of the writer's personality as possible, which implies no excess or pleasure via literary style or the idioms and spontaneity that characterize informal talk.

Most of the people, strangely, do not necessarily believe what they preach when it comes to style. As Bacon notes in her piece, teachers may promote a stale type of academic discourse while secretly wishing to see some sense of voice or beauty in student work. Teachers often criticize students who slavishly stick to academic style material rather than skillfully subverting the rules. Both Bacon and Ronald agree that the mismatch between style-as-taught and style-as-graded is detrimental to students' performance.

Many teachers today, in addition to what they learned about style as students, may rely extensively on handbooks as crutches. They may correct errors in student papers, as well as overuse of conversational or subjective language and idioms, humor, personal experiences, or the dreaded "I," "you," and "we."

They may establish a "proper" academic writing style that prohibits certain syntactical choices, such as beginning sentences with conjunctions or using sentence fragments and run-ons. They may also need "proper" language conformity to "academic" or "slang" registers. Most academics agree that they are sometimes essential, but they are not sufficient nor universal; still, we follow them.

Stylistics

Stylistics is the study of linguistic style. Language style is described as "a set of conscious or unconscious expressive choices impacted or formed by a specific environment" (Verdonk, 2002, p.21). According to Verdonk (2002), stylistics is "the investigation of distinctive expression in language and the interpretation of its purpose and effect" (p.4). Stylistics, according to Leech and Short, who agree with Verdonk, describes how language is employed to explain something (2007, p.11). Simpson (2004, p.2) backs it up, defining stylistics as "a system of textual interpretation in which priority of position is ascribed to language. "Language is the most important element to explore in stylistics since it contains numerous forms, patterns, and levels that show linguistic structures and allow for the entrance of interpretation.

Stylistics, according to Short (1996, p.5), is concerned with linguistic description and meaning (interpretation), and they must be publicly related. The goal of stylistics is to relate linguistic descriptors to interpretation. He also claims that "analyzing linguistic structure at many levels (grammar, sounds, words, textual structure) aids in understanding the sentences of the text and their relationships" (p.5).

Furthermore, when it comes to interpretation, linguistic description is an essential component of good criticism. Short contends that "arguing for one interpretation as opposed to another forms a major portion of what is involved, example, in sustaining a specific perspective of a poem" (1996, p.5).A unified knowledge of the structure of English and the common inference techniques used to evaluate utterances.

Aside from the duty of good criticism, conducting stylistics has other purposes. The earliest application of stylistics is "discovering authorial styles, textual styles, and other forms of styles and understanding that style and meaning are inextricably linked" (Short, 1996, p.27). Second, stylistics is used to research language and innovation in language use, as well as to enhance techniques of thinking about language to help in text comprehension (Simpson, 2004, p.3).

Although the scopes of stylistics are so extensive that it includes numerous types of texts such as advertisements, slogans, and newspaper articles, literary text is the most often dealt with in stylistics, which is known as literary stylistics. Literary stylistics is the study of the link between language and aesthetic function (Leech & Short, 2007, p.11). According to Leech (1985), as cited by Costa (2015), stylistics is the study of language usage in literature in which broad linguistic elements, particularly in the English language, are investigated as a form of literary expression.

Finally, while stylistics requires some level of analysis to detect it, stylistics may propose the subjects of the literary work in broad strokes. Depending on the level of research, stylistics may identify grammar, words, textual structure, and sound. The phonological level of stylistic observation, for example, examines the phonological aspects of literary works, notably poetry.

The Function of Phonology and Stylistics

Phonology is the study of sound patterns in human languages. Learning phonetics has the benefit of demonstrating the distinctions between languages by utilizing the numerous sounds that the languages in issue have. Certain sounds are shared by all languages, but the difference lies in the ones that are not (Dohlus, 2008). It's also important to note that phonology helps with language learning and understanding. The more one learns about the many sounds used in a language, the more one understands its pronunciation and how it affects other languages. This is an important tool in forensic linguistics. Phonetics at a crime site may assist criminal investigators in determining where the perpetrator was coming from (Avery, Dresher & Rice, 2008).

Phonology is also important since it helps in other professions like as singing. Singing demands the use of a wide range of language sounds. Certain songs include sounds from two or more languages. Understanding the sound patterns of these languages is essential for developing a melody and song. Phonology is linked to other linguistic subfields. Theoretical linguistics, forensic linguistics, and applied linguistics are the three primary subfields of linguistics. Forensic linguistics is by far the most closely related area of linguistics to phonology. One way phonology assists forensic linguistics is by supplying criminal investigators with information about the offender's origins. This is a possibility if the perpetrator was filmed saying anything. His linguistic pattern has an impact on any language's pronunciation. If the criminal is heard or recorded uttering anything, his pronunciation will indicate his linguistic pattern as well as the culture or place from where the criminal belongs. Phonology is also connected to applied linguistics. Language development and second language acquisition are two applications of linguistics. Due to phonetics, individuals from South America speak English differently from those from the United States. It's also possible to come across

people from the same country that pronounce similar things differently depending of where they're from. Some phrases, for example, are pronounced differently by black and white Americans.

Sound quality is frequently affected by a variety of factors, such as the length of the voice recording. The length of the vocal tract corresponds to the length of the region where sound is produced. It might comprise a variety of variables. The length of the vocal tract has a range of effects on sound quality. As an example, the shorter the vocal tract, the worse the sound quality. This is particularly obvious while speaking in a high voice. A vowel is a sound generated by the vocal tract while it is open in the English language. There are five vowels in the English language. They are the letters 'a, e, I, o, and u.' In human languages, vowels may be categorised in a number of ways. Three of the most significant characteristics for determining vowels are height, backness, and roundedness (Gussmann, 2002).

The term "height" refers to the tongue's vertical size in proportion to the roof of the mouth or the jaw. This category includes a wide range of vowels. They are made up of both high and low vowels. High vowels are also known as close vowels in the IPA, while low vowels are known as open vowels. For near vowels, the tongue is placed on top of the mouth. The sound 'u,' for example, lifts the tongue and closes the jaw. High vowels are also known as close vowels because they are usually spoken with the lips closed. The backness of the vowel refers to the location of the tongue in respect to the tip of the tongue. There are various types of vowels in this category. They are the front vowel, middle vowel, and back vowel. Front vowels are spoken with the tongue pointing forward in the mouth.

This vowel is represented by the letter I. This, however, is not always the case. According to the IPA, the difference in backness is attributed to the frequency of the second format. Roundedness is the third important criteria for classifying vowels. This is the curving of the lips while saying a vowel. Vowels may be either rounded or flat. Rounded vowels are produced by forming the lips into a round shape. Nasal consonants are thought to be the weakest of all consonants since they are totally acoustic in origin. Nasal consonants allow breath to leave the body via the nose rather than the mouth. Voiced consonants and voiceless consonants are the two forms of nasal consonants.

The acoustic features of nasal consonants make them weaker for three reasons. The first is that nasal resonance weakens the consonants. Consonants are weaker because nasal resonance is weaker than oral resonance. The second reason these consonants are weak is because they completely close the oral tract, resulting in damping. As a result, the consonants lose power and become weak (Maddieson, 2008). For example, the letter'm' is a nasal consonant. The vibrations are felt in the lips and brain as they are spoken. The 'h' sound, on the other hand, is an open consonant expelled from the lips. This makes it sound louder than the nasal consonant.

Background information about the poem "Life is Fine"

'Life is Fine,' by Langston Hughes, is a joyous song. The poem is all about a man who is in pain and thinking about suicide yet can still see the beauty in life. This is why the poem is named 'Life is Fine,' with the important word fine as the key word.

The speaker goes down to the river and sits on the bank to think. He can't concentrate, so he jumps into the ocean and drowns. He returns and shouts twice more. He would not have died if the water had not been so chilly, he believes. "But it was frigid in the water!" he exclaims.

He takes the elevator to his building's sixteenth floor, where he considers jumping and thinks about his "baby." He screams and rises, and if it hadn't been so high, he may have leaped over and killed himself. "But that was rather high up there!" "It was insane!" he says.

He observes that while he is still alive, he may as well keep living. He died for the sake of love, but he was born to live. He informs his infant that if she sees him die, he will be "dogged." "Life is fantastic!" he exclaims. It's just like wine! "Everything is in order!"

The Influence of Sound on Poetry

Poets may compose their poems using a number of ways. The sound effect is perhaps the one you're most familiar with. When words are spoken aloud, they provide a wide range of fascinating sound qualities that poets may employ in their writing. The most well-known sound effect in poetry is rhyme. When two words rhyme, they end on the same note. Words that end in almost the same letters, like "take" and "made," rhyme, as do words that end in different letters but sound the same, like "cane" and "pain." Close rhymes (or slant rhymes) are words that almost rhyme but do not quite rhyme — for example, "bear" and "far."

Other sounds are created by repeating letters or letter combinations. The repeating of the same consonants in words that are close together is referred to as consonance. The sentence "mummy's mother was no ordinary moron" is an example of consonance since the letter m is repeated. When the repeated letters appear primarily at the beginning of the words, this is referred to be alliteration. Because many words begin with the letter b, "The enormous brown bear bit into a blueberry" is an example of alliteration.

Assonance occurs when the repeated letters or sounds are vowels rather than consonants, as in "I may wish to face nine pirates at once." Assonance is more subtle and difficult to detect than consonance or alliteration.

Research Methodology

The qualitative approach has been carried to investigate this study. Text of the poems “LIFE IS FINE” is analyzed through stylistic devices. Phonological devices are being enlisted from the texts proposed by Leech and Short model. This model is not strictly followed some further discussion is also made but it carries the basic approach from this model.

Data Collection

Data is collected from the poems "Life is Fine" on the basis of required analysis. Basically seven kinds of data are discussed. Alliteration, Assonance, Consonance, Voice and Voiceless Consonants, Long, short vowels and diphthongs and in the end repeated sounds are taken from the poems.

Tool for Analysis

Tables are made to figure out the devices. The elements of sound devices and their role in the given context is discussed one by one. A conceptual discussion is made in the end on the base of these discussions.

Presentation of Sample

Data is presented in different tables. For every section a table is drawn which carries different sound symbols. Some lines of original text are also given to understand the sounds of the poem into original written form.

Discussion

This portion of the study deals with the discussion of different sounds of consonants and vowels. Basically the discussion of the sounds is divided into seven phases. The poem is discussed first in the pattern of their rhyming scheme then alliteration, assonance, consonance, voiced and voiceless consonants, long and short

vowels, in the end most and less repeated sounds are discussed. After the separate discussion a comparison is drawn of every part of one the same part of next poem. Having drawn this comparison similarities and contrast is found out so that the sound patterns and their impacts vowel be judged.

Table No 1

Poem Text + Rhyme Scheme		Alliteration	Assonance	Consonance
1. I went down to the river,	**a**			**/t/**
2. I set down on the bank.	**b**			**/n/**
3. I ***t***ried ***t****O* think but cOUldn't,	**c**	**/t/**	**/ʊ/**	**/t/**
4. ***S***o I jumped in and ***s***ank.	**b**	**/s/**		**/d/**
5. I came up once and hollered!	**d**			**/d/**
6. I ***c***ame up twIce and ***c***rIed!	**e**	**/k/**	**/aɪ/**	**/d/**
7. If th*A*t water h*A*dn't a-been s*O* c*O*ld	**f**		/æ/ /ɔː/	**/t/**
8. I mIght've sunk and dIed.	**e**		**/aɪ/**	**/d/**
9. But it ***w****A*s *CO*ld in that ***w****A*ter! It ***w****A*s c*O*ld!	**f**	**/w/**	/aː/ /ɔː/	**/t/**
10. I took the elevator	**a**			**/t/**
11. Sixteen floors above the ground.	**b**			
12. *I* thought about m*Y* baby	**c**		**/aɪ/**	**/t/, /b/**
13. And thought I would jump down.	**b**			**/n/**
14. I stood there and I hollered!	**d**			**/d/**
15. *I* stood there and I cr*I*ed!	**e**		**/aɪ/**	**/d/**
16. *I*f *I*t ***h****a*dn't a-b*EE*n so ***h***igh	**f**	**/h/**	**/ɪ/**	**/n/, /t/**
17. I m*I*ght've jumped and d*I*ed.	**e**		**/aɪ/**	**/d/**
18. But *I*t was ***hI***gh up there! *I*t was ***hI***gh!	**f**	**/h/**	**/aɪ/,/ɪ/**	**/t/**
19. ***S***o ***sI***nce I'm ***st****I*ll here l*I*v*I*n',	**a**	**/s/**	**/ɪ/**	
20. I guess I w*I*ll l*I*ve on.	**b**		**/aɪ/**	**/l/**
21. I could've died for love--	**c**			**/d/**
22. ***B***ut for livin' I was ***b***orn	**b**	**/b/**	**/ɔː/**	**/n/**
23. Th*O*ugh you may hear me h*O*ller,	**d**	**/h/**	**/e/**	
24. And you may s*EE* m*E* cry--	**e**		**/ɪ/**	
25. I'll ***bE*** dogged, sweet ***b***ab*Y*,	**f**	**/b/**	**/ɪ/**	
26. *I*f you gonna s*EE* me die.	**e**		**/ɪ/**	
27. ***L***ife is *f*ine! *F*ine as wine! ***L***ife is *f*ine!	**g**	**/l/ /f/**	**/aɪ/**	**/n/**

Firstly, the poem "life is fine" is analyzed phonetically. Basically the poem consists of 30 lines. These 30 lines are divided into three different parts of the poem. Most of the words are single and disyllabic.

Rhyming

Table No 2

A	B	C	B	D	E	F	E	F
A	B	C	B	D	E	F	E	F
A	B	C	B	D	E	F	E	G

In the poem Life is Fine we find total 3 stanzas are there. All these stanzas are having 9 lines each with a regular rhyming scheme. But in the last stanza there is a change in the last sound of the word as the scheme in the last two stanzas is ending as .....FEF, ...FEF but the last stanza contains .....FEG.

Alliteration

In the selection of alliteration sounds are found, in the poem. In the line 4 sound /s/ is repeated in the words “so” and “same”. In the line number 6 consonant. /k/ is there in the words of “came” and “cried”. Line number 9 carries. Semi vowel /w/ in “was” and “water”. Round about 7 further lines have no alliteration. In the line number 16 /h/ is found in “hadn’t” and “high”.

In the line number 18 sound /h/is repeated in the words high! and high. In the line number 19 /s/ is repeated in three words still, so and since. In the line 22 “but” and “born” are there carrying /b/. In the line number 23 /h/ is repeated again in the words “hear” and “holler”. in the line number 25 /b/ is repeated in "be" and "baby". In the last line 2 same words “fine” and “fine” have /f/ common in them and /l/ is common in "life" and "life".

Next words “That, had” carried /re/ sound in the line and another vowel /i: / is also used. Further in “so” and “cold”. A long vowel /a: /is mentioned. In “water” and “was” in the line number 9 of the poem gain the vowel /I: / is used in the words “though, holler.” In the next three verses of 26, 27 and 28 a long vowel /i: / is used in the words of “see, me, be, sweet”. In this 30 lines poem vowel about ever second line has minimum 1 vowel sound as assonance.

Assonance

In the poem “Life is Fine” there are 21 times assonance plays its part. In the line number 3 /ʊ/ sound is used in the words “to” and “could”. In the line numbers 6 vowel /aɪ/ in the words "cried" and 'twice". In the line number 7 sounds /æ/ /ɔ:/ are used in two different pairs of words. The sound /aɪ/ is used in the lines of 8, 12,15,18,20 and 27 in the words of *“twice, cried, might, died, I, my, life, fine and wine.”* This diphthong is used in more than two words in line number 27 in this line we find the very sound in *“Fine, life, fine and wine.”* On the arrival of long vowels and diphthongs the tone and stress level of the verses are changed for example in the line 6 the verse, “I came up *twice* and *cried*”. If we try to pronounce this line in true English accent we find comparatively more stress on the words “twice” and “cried”. On the other hand other words carry the short vowels like the words “came”, “up” etc. Because we are discussing the assonance means repeated vowels same sound in the same verse, we find many lines, in 10 lines the consonance of diphthongs and long vowels is used while in 7 lines short vowels Assonance is used in this way the stress and length of much verses remain maximum.

Consonance

Although some consonants are judged in alliteration yet. There is more discussion about some repeated consonants. The difference is here that now not necessarily beginning sounds are judged. The repetition of consonant sounds in a verse create a kind of music. The phoneme /t/ is existed in line numbers 1,3,7,9, 10, 12, 16 and 18 in different words like, “went, to, tried, but, met, took, thought, about and repeatedly in “it”. Moreover, lines 4,5,6,8,14,15,17 and 21 have another voiced/d/ phoneme /d/ in many words: “jumped and hollered, cried, would stood, died and could” which gives a hard impact of sound. In line number19 and 20 /l/ is used in the "still, live" and "will".

Besides these repeated sounds some sounds are used just ones or two as consonance, in line 16, 22, 27 /n/ is the used in “down” 'been" “on” "in" and “fine”. Consonant /b/ is used as consonance in the line number 12 in the words "about" and "baby". The sounds which discussed in consonance are not of Alliteration. There are some sounds can be added in consonance but are discussed in Alliteration. They are not included in this section.

Voiced and Voiceless Sounds

Table No 3

Voiced Sounds	Voiceless Sounds
/n/	/f/
/b/	/t/
/w/	/s/
/l/	/h/
/d/	/k/
/r/	

Voiced and voice less using sounds of voiced and voice less creates very beautiful features in reading poetry. Voiced sounds give soft image, voiceless sounds are used in lines, 1,3,4,6, 7,9,10,12,16,18, 19, 23 and 27 in the words "want, to, try, but, mat, that, water, took, elevator, thought. The sounds are used in consonance and alliteration. In the lines 2, 4,5,6,8, 12, 13, 14, 15, 17, 21, 22, 25 and 27 voiced sounds are used. Only the repeated sounds are judged to check the musicality of the sounds in the verses.

Short and Long Vowel

Table No 4

Short Vowels	Long Vowels and Diphthongs
/æ/	**/aɪ/**
/ɪ/	**/iː/**
/ʊ/	**/ɔː/**
	/ɑː/

Under this heading the vowels sounds are discussed with reference to their short and long behavior while uttering a word. In number total three short vowels sounds /æ/, /ɪ/ and /ʊ/ are used in the lines of 3, 16, 18, 19, 23, 24, 25 and 26 in the different words. Three long vowels /iː/, /ɔː/ , /ɑː/ and one diphthong /aɪ/ is used in the lines 6, 7, 8, 9, 12, 15, 17, 18, 20 and 27 in different words. These are the sounds which are found in assonance. So, this discussion is about only repeated sounds.

Most Repeated Sounds

Table No 5

Sounds (Consonants)	How Many Times	Sounds (Vowels)	How Many Times
/d/	8	**/aɪ/**	8
/t/	8	**/I/**	6
/l/	2	**/ɔː/**	3
/n/	2	**/æ/**	2
/r/	1	**/iː/**	1
/f/	1	**/ɑː/**	1
		/ʊ/	1

Under this heading those sounds are discussed which are repeated whether they consonants or vowels. The purpose to discussed them to judge three major things; first what are the repeated sounds in the poem, secondly the repeated sounds are less or more comparatively to each other and the third reason is that what

impression is created by them. By discussing this heading it is cleared that in consonants only Alliteration and consonance are discussed. There may be other sounds but they are not part of this study.

By binding consonants three main sounds are repeated in which |t| is repeated 8 times in the poem. |t| is a voiceless sounds means when |t| is repeated the tone of the verses may lose their stress. The |d| is a voiced sound which is also repeated 8 times in the repeating process |d| is an Alveolar sound which is a stop sound in its manner most of the time if |d| is not used in the end, it carries stress like the "died", "down" when it is used at the end of the word sometime it loses stress as in the words "end", "jumped" etc. The next repeated sound is /n/ repeated two times. /l/ is lateral Alveolar. It doesn't always carry same features and sometimes create confusion. It is repeated two times.

Three much repeated vowel is /æ/, /ɪ/ /aɪ/. The sound/aɪ/ is used 8 times. /aɪ/ is a diphthong almost always carries a pause or lengthy sound. /I/ is a short vowel used 6 times. It is mostly unstressed. Further /ɔ:/ is a long vowel repeated 3 times. **/æ/** is another short vowel used 1 time. In the end there are some sounds /i:/, /ɑ:/ and /ʊ/ repeated once.

Conclusion

In the section of conclusion the observational results are discussed. This observation can also be helpful in getting the information about the sound patterns and their role on each poem. This comparative analysis is helpful in getting the information about the sounds that how they work in given scenario, how they create expression, as well as how they can change the meaning by putting or releasing stress. This analysis is pomp show of the phonological devices and their role in the poems. It provides the findings of the preceding chapter's analysis. The research seeks to recognize how the function of style via distinct sound levels contributes to revealing the message of each section of the poem. Although each reader may interpret a poem differently, the most essential thing is to convey the author's message to the reader. After all, the purpose of a poem is to convey certain meaning to the reader.

The poet's choice of words is crucial in the construction of meaning. It aids the reader in comprehending the message that the poet is attempting to convey. This poem's stylistic study revealed that there is a distinction between poetic and non-poetic language as a method of identifying literature. The primary goal of this study is to determine how language usage with the sound patterns has been blended in the poetry. This relates to the writer's consistent stylistic qualities. In other words, this study will be focused with the poem's striking and distinct use of words in order to improve the effective passage of information. The study will look at the consequences and functions of the stylistic components in relation to the poem.

It is data that has been altered via stylistic analysis of the chosen poetry. The poems Life is Fine by LANGSTON HUGHES was chosen. This article is also well-organized in terms of stylistic techniques and other figurative elements. The research has grasped the main goal and attempted to finish with its framing successes. This research may pave the way for future researchers to meet similar requirements. Those who are willing to complete their job on stylistics analysis will benefit from it. The use of poet's diction and other figurative elements has received special attention. This article contributes to the devices of assonance, consonance, rhyme, and alliteration. The poem goes into the poet's writing method and its relevance.

Throughout the research, an effort has been made to describe the nature of the poem and to provide a method of comprehending them through the sound pattern used in the poem. The purpose for selecting this poem is to demonstrate that phonological stylistic analysis may be explained by using diverse styles since each artist has his or her own unique style that distinguishes him or her from the rest. As a result, stylistic analysis would be more obvious.

Phonological Stylistics may teach us how to recognize the component pieces of a literary work and how to record their activities, but it must do so using the vocabulary and methods of other disciplines that

concentrate on language in the actual world. Linguistics, sociolinguistics, semiotics, and other disciplines concerned with the context and pragmatic aim of communication may fall into this category because poetry is meant to be read and spoken and sound patterns help to build such concepts.. The study concludes that using stylistic methods, even if no previous knowledge of the literary work exists, one may arrive at the correct reading of the poem. Not to mention that words are the keys to the door that goes straight to the meaning and interpretation of any literary genre. As a result, from the perspective of a modest scholar, stylistics allows us to appreciate the originality of English literature, particularly English poetry. Stylistics, on the other hand, employs the scientific and objective approach of language study.

It should not be confusing with the heading of “rhyming” as we have already came to know that “Life is fine” has a proper rhyme scheme of ABCBDEFEGF (except the last sound which is H instead of F))on the other hand. For example these four lines are creating a beautiful impact from "Life is Fine";

I went down to the river, **a**
I set down on the bank. **b**
I ***t***ried ***tO*** think but c*OU*ldn't, **c**
So I jumped in and ***s***ank. **b**
I came up once and hollered! **d**
I ***c***ame up twIce and ***c***rIed! **e**
If th*A*t water h*A*dn't a-been s*O* c*O*ld **f**
I mIght've sunk and dIed. **e**
But it ***w****A*s *CO*ld in that ***w****A*ter! It ***w****A*s c*O*ld! **f**

In the first 9 lines we may find out the impact of phonological stylistic devices and their impact. By noticing the rhyming scheme we may some repeated rhymes words. b, e, f rhyming covers 6 lines which create a fluency. By checking the repetition of the sounds in the first 9 lines 13 consonants are repeated out of which 7 voice less sound /t/, /h/, /s/ and /k/ are repeated which means most of the time a soft impact is created which makes a flow. 6 voiced sound /d/, /n/ and /w/ are repeated out of which /d/ is repeated 4 times. /d/ and /n/ are voiced as well as Alveolar and previously discussed voiceless /t/ is also the same positioned. But difference can be found while pronouncing the verses in flow these voiced sounds create a harsh impact. If we talk about Vowel sounds in assonance, we find two main features of length and place. Generally short vowels in English language lose stress (Peter Roach). By analyzing short vowels in the given poem æ/, /ɪ / and /ʊ/ are used and they cause fall of meter like in the following line:

If **i**t hadn't a-b**EE**n so high

/I/ is used in the words "if", "it" and "been". The words are less stressed. For the further discussion of the short vowel /**ʊ**/ is used in the following verse and here also the sound is losing the stress of the verse:

I tried t**O** think but c**OU**ldn't,

By continuing the discussion on vowels, when we focus on long vowels and diphthongs there is a bit prolonged pronunciation comparatively than those of short vowels. In the following lines,

If that water hadn't a-been s**O** c**O**ld

I m**I**ght've sunk and d**I**ed.

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