Teaching poetry in the relationship of phonetics and semantics

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Received November 9, 2009; revised December 10, 2009; accepted January 21, 2010

Abstract

Having the students do the studies related to phonetics and semantics on the couplets of the poems is significant to diagnose their emotions. If the students can comprehend the phoneme and semantic relations truly, they will perceive the feelings of the poems correctly. In the traditional poetry teaching, we used to recite the poems, find the meaning of the unknown words, explain and comment the lines of poetry. However the students should work on phonetics-semantics relations suitable for the constructive approach so as to comprehend the poems accurately. Through the teaching related to phonetics-semantics, the students will be able to realize the contributions of the value of the sound to the rhythm, music and meaning of the poems. By this way they will perceive the feelings of the poet and appropriate and enjoy the poems. When the poems cannot be appropriated, they have no meaning in the students’ minds. Therefore, teaching the relation between phonetics-semantics is very crucial in Turkish and Turkish Literature classes.

Keywords: Phonetics-semantics; poetry; teaching; Turkish; Turkish literature.

1. Introduction

Poetry is one of the most ancient literary works. Though it was defined in various definitions according to different art views. It was also stated that poetry cannot be defined. It is possible to define that poetry consists of the literary words of metrical or without metrical lines in rhyme arising wonderful feelings in the mankind and taking him / her from one spirit to another. Lyrical poems are the poems in which the common feelings like joy and grief related to all classes in the society and the individual feelings like passion and longing are mainly taken into the consideration. Lyrical poems have a peculiar reciting way with music and special sound are quite effective.

The folk poems, most of which are lyrical poems were able to come down to us from our ancestors through the centuries. Folk poetry is the original work that includes the characteristics of the poets, their observations on the lovers and combine these observations with the inspirations and rhythmical words within rich imaginations. Introducing the primary and secondary education students to these rich and original works enabling the improvement of the reflecting word will broaden their horizons. In the traditional teaching system, having these poems, the students cannot realize the contributions of the sound and the value of the sound to the rhythm of the
poem and the meaning of the poem; hence the students cannot comprehend the world’s of the poet and appropriate or enjoy the poem.

The words and sentences providing the great pleasure on the person and their use to create an enthusiasm and different emotions on the person, various meanings, events and the arts of word, the contribution of the sound and rhythm enable the folk poetry in the harmony of phonetics and semantics. The success in reciting and meaning in the lyrical samples reflecting the poets natural emotions and enthusiasm strengthen the power of the folk poetry more and more. Moreover, this power reaches the peak in the Works accompanied with the composed music (Aksan, 1999).

Folk poems are the poems that reflect the sincere natural feelings of the public in all over the world. There are alot of poems whose plot is passion, love, grief, jealousy, reproach among the folk poems. From this point of view, nearly all of the folk poems are lyrical poems. The main plot of the lyrical poems is the passion. There main plots of both poems we are studying on here is the passion.

The word and collective of the words that provide the meanings of the poems with their feelings and expressions are the sounds and tones of these unity of the words. That’s to say, the success of the poems are throughly due to the lines related to phonetics and semantics (Coşkun, 2008). Doubtlessly, the poets are the ones who can express their feelings the best and you can feel the lyricism more when you examine their lines of poetry one by one.

Poet’s nature and the perception of the love and its reflection is quite different. For instance, in his eye, the waterfall splashes in different way, the clouds are with violet tassels, from the day time to the night, from the twilight to the sunset, he is full of with passion (Karadağ, 1994). The folk poems, the Works due to the difference of the perception of the comparison of the life with the students will lead them to improve their life perception and imagination. The way of lyricism in folk poems will take the attention of the students very much. Lyricism defined as enthusiastic, emotional and effective way of expressing the lines is the common feature of almost all of the folk poets.

2. Method

The method of examining the poetry related to phonetics and semantics. The students will quit the traditional poetry teaching by the help of the poetry studying process related to the phonetics-semantics suitable for he reconstructive approach, which is the main process in the educated societies. By this way the students will realize the contributions of the value of the sound to the harmony and the meaning of the poem. As the poems are the Works which increase the students’ comprehension, contribute their reflections of the world and enable them to see the life in different view. This process should be very effective on them.

2.1. Karacaoğlan’s Poem

Fond of the hazel eyes of the beautiful woman
Resemled her a swan in the lake
Your back is neck, eyebrow is narrow and arched
Resemled you cypress among the branches

She is known by her coming
Her neat hands are of bunches of roses
The brave to love the beauties are also known
The grieved walks around the cities gloomily

Is the one passing through my darling ?
Is she in pain like me ?
Is my beloved beautiful
Among the creatures made by God ?

Karacaoğlan says : Lets get there
Lets see who the rivals are

1.2. Aşık Ömer’s Poem

Sacrificing for your hazel eyes
Not satisfied with looking at your face
It’s said to come to the world as an example
I couldn’t count your moles like dots

It’s the fire of your love that burns me
Is it possible to be affable for the one suffering
When your hands surrounded my neck
I have no heart to kiss you

I abondoned my friends and lords
I splash like unclear floods
I’m upset and crying for her
I couldn’t stand fort he fire of breaking up

My crazy heart is always in gloom
May the god help me to reache my aim
3. Results (Findings)

<table>
<thead>
<tr>
<th>Karacaoğlan’s poem</th>
<th>The rate of fluent consonants</th>
<th>The rate of stressed fricative consonants</th>
<th>The rate of stressed plosive consonants</th>
<th>The rate of unstressed fricative consonants</th>
<th>The rate of unstressed plosive consonants</th>
<th>The avarage points of the couplets</th>
<th>General average point of the poem: 71.43</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first couplet</td>
<td>46.15%</td>
<td>7.69%</td>
<td>21.53%</td>
<td>6.15%</td>
<td>16.92%</td>
<td>70.46</td>
<td></td>
</tr>
<tr>
<td>The second couplet</td>
<td>50%</td>
<td>6.06%</td>
<td>24.24%</td>
<td>9.09%</td>
<td>9.09%</td>
<td>69.37</td>
<td></td>
</tr>
<tr>
<td>The third couplet</td>
<td>53.96%</td>
<td>7.93%</td>
<td>19.04%</td>
<td>6.34%</td>
<td>11.11%</td>
<td>73.37</td>
<td></td>
</tr>
<tr>
<td>The fourth couplet</td>
<td>56.25%</td>
<td>4.68%</td>
<td>18.75%</td>
<td>9.37%</td>
<td>10.93%</td>
<td>72.53</td>
<td></td>
</tr>
</tbody>
</table>

The average points of the points of the couplets of the two poems examined was found out according to the table given in the footnote*, by the calculation of the sound value of the words in each line and having been divided by the number of the words in the line of the poetry.

It is very striking that Karacaoğlan continued his poem, in which he used 46.15% percent fluent consonant and started his lines with “I loved your hazel eyes sweety” resembling his darling to the beautiful things in the nature. In the second couplet, the poet, who used 50% percent fluent consonant, keeps on mentioning about his lover in the first two lines and then describes the general situation of the lovers. In his third couplet the poet, who used 53.96% percent fluent consonants, describes his own feelings about his love and points out that his darling is the unique one among the God’s creatures. In the fourth couplet, in which 56.35% percent fluent consonants used, the poet resembles his opponents as the dogs and urges to get to those opponents and wants to see his darling being taken around in the carriage and ask her how she is.

<table>
<thead>
<tr>
<th>Aşk Ömer’s Poem</th>
<th>The rate of fluent consonants</th>
<th>The rate of stressed fricative consonants</th>
<th>The rate of stressed plosive consonants</th>
<th>The rate of unstressed fricative consonants</th>
<th>The rate of unstressed plosive consonants</th>
<th>The avarage points of the couplets</th>
<th>General average point of the poem: 72.30</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first couplet</td>
<td>57.37%</td>
<td>3.27%</td>
<td>24.59%</td>
<td>4.91%</td>
<td>9.83%</td>
<td>76.92</td>
<td></td>
</tr>
<tr>
<td>The second couplet</td>
<td>58.18%</td>
<td>1.81%</td>
<td>10.90%</td>
<td>10.90%</td>
<td>18.18%</td>
<td>70.07</td>
<td></td>
</tr>
<tr>
<td>The third couplet</td>
<td>64.40%</td>
<td>1.69%</td>
<td>20.33%</td>
<td>3.38%</td>
<td>11.86%</td>
<td>75.47</td>
<td></td>
</tr>
<tr>
<td>The fourth couplet</td>
<td>45.90%</td>
<td>3.27%</td>
<td>24.59%</td>
<td>9.83%</td>
<td>8.19%</td>
<td>66.77</td>
<td></td>
</tr>
</tbody>
</table>

* Classification and points of the sounds were gathered from the book: “Türkçenin Ses Bilgisi” by Proffessor Dr. M. Volkan Coskun, printed by IQ yayncilik, İstanbul 2008, page 260.

In the first couplet in which 57.37% percent fluent consonants are used, the poet says he sacrificed for his darling’s hazel eyes and couldn’t be satisfied with watching her face. The poet, who thinks that his darling was born as the example, points out that she has numerous moles on her face by saying “I couldn’t count your moles as they
are like dots”. The poet also states that his heart is burnt by his passion, the one suffering from his love is interrogated whether he can reah to his darlings kindness, he has no heart to give her a kiss even he is with her. In the third couplet in which 64.40 % percent fluent consonants are used, the lover poet who abandons his hometown and home says he splashes like unclear floods, feels upset and cries for his love. He also admits that he is not unhappy due to being separated from his lover, That’s to say he is content with his love despite the worst conditions. In the fourth couplet in which 45.90 % percent fluent consonants are used, the poet says he is always in morning and begs the God for reaching his aim. The poet who sets off so as to look for remedy for his grief also suffers from leaving his beloved friend without saying goodbye.

4. Discussion

In fact, all of the vowels are fluent. Therefore it is important that consonants should be taken into the considerations (Jankovic, 1993). Hence the consonants were examined in the tables given above. The fact that the rate of the fluent consonants in the lines of the two poems examined is more is the main factor that increases the lyricism in the poetry. Fluent consonants, periodic, stressed fricative and stressed plosive consonants, periodic-aperiodic, unstressed fricative and unstressed plosive consonants are aperiodical sounds (Coşkun, 2008). The fact that poets use periodical consonants more but a-periodical consonants less makes their poems more lyrical.

There is an emotional world which is in harmony with the sound collective and sound world in the poems of both poets. These two worlds are in a good harmony with each other in the poems examined. Poetry involves to comprehend a passage when it is read and do the work accordance with the sample analysis more than its aesthetic pleasure in the secondary schools (Özbay, 2009). The searches related to phonetics-semantics could be taken as the sample analyses. As the result of Coşkun’s (2008) examination of the poem related to phonetics-semantics, it is considerable that we should absolutely use the phonetics while analysing the poetry. More over, Coşkun points out that the approaches related to semantics-phonetics should be used in every field of language and literature.

It is very essential in the poetry teaching that lyricism having an effective and enthusiastic way of expressing feelings through the personal inspirations should be taken into consideration. The intonations, pitches and pauses are very significant in reciting the sincere feelings consisting of indefinite imaginations, rhythmical words in a harmony with the sounds (Kavcar and Oğuzkan, 1999). The pauses and stresses are very essential to do the sense of transition accurately among thr lines while reciting the poems. Particularly, the sense of transition could be achieved properly through the pauses. That’s why, it is very crucial to recite the poem accordance with its pauses so as to make the lyricism of the poem felt. It is also essential to examine the poem for semantics and phonetics relations to recite it according to its pauses.

Folk poems are always natural, origional reflecting the people’s pure sincere feelings not artificial and through forsing in every country in the world (Aksan, 1999). So folk poems should be often used as the text materials in Turkish teaching in the classes. However we cannot see any samples of the folk poems in the text boks of the primary Education (see: the references). As it is observed in the samples examined, it is a big gap that these lyrical poems in which the rate of fluent consonants is quite high do not take part in the course books at schools. These poems are very beneficial for the students.

It is essential that we should record the words of poems truly according to their value of phonetics and semantics in order to have poetry teaching in good order in Turkish Classes. The students should be able to differentiate the sense of atmosphere and feelings reflected by the words and group of the words used in the poems so as to have a true recording. The students who have learnt the true phonetics-semantics relationship are able to recite the poems correctly according to their sense of atmosphere by the help of these studies held at Muğla University. Therefore phonetics should obviously be applied to in the analysis of the poetry to be done in Turkish and Turkish Literature Classes.

The analyses made before the poems are recited and the atmosphere of the poem are perceived cause the students inappropriate the folk poems. Hence the poem should be recited loudly by all students and perceived in their moods and sense of atmosphere in the classes during the poetry teaching. Besides this, the students should be provided with the poems whose value of sound is figured out and having lyrical features.
The pauses are extremely important so that the listeners can feel the lyricism of the poems. The students who have learnt the relationship between phonetics and semantics in the poems are able to recite the poems in conformity with the words and the sense of the group of the words making true stressed rhythmical pauses.

We should reflect the value of the sounds of the word suitably for their psychological world so that it will be easy for the students to perceive the poetry world while teaching the poetry in the classes. If the students can comprehend the relationship between semantics and phonetics truly, they will be able to interpret them in their own sense of world.

It is also very essential that we should take care of the perceptivity of the poets’ word choice and make the students realize the meaning of the words and word groups as well as the sense of the poems in teaching poetry. After all these studies, noticing the words and word groups in poems, the students will be able to recite them in a harmony.

Poetry has a great role in making the students gain the aesthetic feelings. It is possible to have the students gain the aesthetic feelings, which is one of the objectives of the Turkish Education through this kind of applied studies. Owing to the applied teaching which is suitable for the constructive approach connected with phonetics – semantics, the students will realize the contributions of the value of the sound to the rhythm, music and the meaning of the poem. By this way they will perceive the feelings of the poet and appropriate and like the poems.

The lyricism of the folk poetry should also be applied in order to make the students express their feelings and ideas, gain them aesthetic views and improve them. As the folk poems are convenient lyrical poems for the students’ level, they should definitely take part in the students’ course books.

5. Conclusion and Recommendation

As the result of the searches we have made on the poetry related with the phonetics-semantics, we have obtained the following results:

The fact that the poets use the fluent sounds more tells that their poems are lyrical. The value of the words point in lyrical poems goes up to 100. As it is seen in the grading tables of Karacaoğlan and Asık Ömer, their average points are 71.43 and 72.30. These ratios prove that their poems are lyrical.

Here among the samples of folk poetry, two poems having the eleven syllabic meters were examined. It is striking that the words used in the poems coincide with both phonetically and semantically. We have observed that both Karacaoğlan and Asık Ömer gave much importance to these two factors.

The lyricism in Karacaoğlan and Aşık Ömer’s poems proves that they had the true word choice. The fact that both poets chose the words in their poems after realizing the value of the sounds in the words reveals that they were the poets who were able to get the real sense of the words and collective words and perceive the emotions of the psychological structure of these collective words.

It was also observed that Karacaoğlan and Asık Ömer used periodic consonants more. It is a natural and true result that the poets who preferred the words containing periodic consonants more and reflect the lyricism.

There is an emotional atmosphere that sounds nice to hear and is harmony with the sound world and collective of the sounds in both of these poems examined. The fact that these two worlds are in harmony with one another proves that Karacaoğlan and Aşık Ömer were able to set up the true relationship of phonetics and semantics. The main reason why those two poets were favourite at that period of time and are still popular at the present time is that the semantics and phonetics relationship in their poems is completely true.

References


References of Turkish Text books:

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