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PHONOLOGICAL FEATURES IN BILLY COLLINS' POEM "INTRODUCTION TO POETRY": A STYLISTIC ANALYSIS

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ABSTRACT
The study sought to examine the phonological characteristics found in Billy Collins' poem "Introduction to Poetry," with a specific emphasis on the aspects of rhyme scheme, meter, alliteration, assonance, and consonance, and their impact on Collins' poetic style. The poem is a sixteen-line free verse divided into seven stanzas, and it does not have a predetermined rhyme scheme. Nevertheless, Collins skillfully integrates slant rhymes and sound repetition techniques throughout the stanzas. The meter in the poem exhibits uneven patterns in the couplets and tercets, while consistently keeping a casual and conversational tone. Alliteration, assonance, and consonance are employed to augment the melodic quality and cadence of the poetry. The use of repeated start and ending consonants in the poem enhances its lyrical nature, resulting in an interesting and memorable reading experience. The phonological aspects in Collins' writing enhance the auditory quality of the poem and also contribute to its informal and approachable nature. This allows readers to create a stronger connection with the poem through its melodic and emotional elements.

KEYWORDS: *phonology, phonological features, stylistics, Billy Collins, poem*

INTRODUCTION
Within the field of literary analysis, scholars have long been interested in studying the phonological features present in poetry works. These language elements can provide valuable insights into the artistic decisions and stylistic nuances used by renowned writers. An examination of the phonological elements in Billy Collins' renowned poem "Introduction to Poetry" provides a distinct chance to explore the poet's skill and how sound patterns enhance the overall significance and effect of the piece.

An in-depth examination of the entire text will show that the way a writer uses sound patterns in language affects their choice of words and the organization of those words into sound patterns (Traugott & Pratt, 1980). In order to achieve rhyme and alliteration, it is typically necessary for the consonant sounds to be exactly the same. The same principle applies to vowels; they are essential for the formation of syllables. Phonological coherence in poetry can be attained by employing rhymes, assonances, and alliteration to reinforce the arrangement of sounds (phonology). Nevertheless, although sounds lack fundamental meaning, they can still interact and align with each other due to phonological and semantic patterns. Put simply, there are multiple methods of integrating sound in order to study a poetry.

Poetic language is commonly seen as a unique form of communication that is distinguished by its inventive and innovative utilization of words. The study of the linguistic aspects that enhance the aesthetic and emotive qualities of poetry has been a continuous area of research in the science of stylistics. Billy Collins, an acclaimed American poet, has had his works extensively analyzed for their stylistic elements. One of his poems, "Introduction to Poetry," is particularly valuable for conducting such an inquiry. Collins, a renowned poet, presents an intriguing chance to examine the phonological aspects that influence the rhythmic and aural characteristics of his poetry. His style is both easy to understand and rich in detail.The use of poetry as a teaching tool in 2014.

The examination of the phonetic characteristics in poetry has been significantly enriched by the knowledge gained from cognitive linguistics. This field of study has provided valuable understanding of how the structural aspects of language, such as its patterns of sound and rhythm, can enhance the persuasive and evocative impact of poetic communication.The reference is from Hamilton's work published in 2005. Expanding upon this theoretical basis, the current research will investigate how Collins strategically utilizes certain phonological techniques, like alliteration, assonance, and rhyme, to amplify the experiential and emotional aspects of his poem "Introduction to Poetry".

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One noteworthy characteristic of Collins' poetic style is his skillful use of alliteration, which entails the repetition of initial consonant sounds. This literary technique is evident in lines such as "poke the soft underbelly" and "press an ear against its hive", where the repetition of the /p/ and /h/ sounds, respectively, establishes a rhythmic pattern that directs the reader's attention to the tactile and auditory qualities of the poetic imagery (Jeffries, 2006). Collins employs assonance, which is the recurrence of identical vowel sounds, in the lines "walk inside the poem's room / and feel the walls for a light switch" (Hashmi et al., 2019). By including musical elements, the language of the poetry is enriched and the sensory experience it promotes is heightened (Jeffries, 2006).

The importance of rhyme in Collins' work is remarkable, as the poet's intentional use of this technique highlights significant thematic and intellectual elements. Collins skillfully incorporates rhyme into his poetry, departing from a predictable and melodious tone. Instead, he utilizes it to accentuate and underscore moments of great comprehension or revelation.The referenced source is the publication of Kao and Jurafsky in 2012. An illustration of this may be seen in the rhyming couplet "You might as well jump into the poem / with both feet," which not only creates a pleasing auditory pattern but also captures the poem's primary directive to the reader to fully immerse themselves in the poetic experience.The referenced source is the publication of Kao and Jurafsky in 2012. The utilization of rhyme in "Introduction to Poetry" exerts a nuanced yet impactful influence on the reader. It increases the reader's receptiveness to the message of the poetry and intensifies the invitation to interact with the text, resulting in a more profound and intimate relationship (Kao & Jurafsky, 2012).

Collins' poetry voice is influenced by his deliberate utilization of rhythm and meter, in addition to the phonological strategies he employs. Although the poem mostly follows a free-verse format and avoids the strict rules of traditional poetic forms, Collins nonetheless shows a strong awareness of the rhythmic and prosodic aspects of language (Vivante, 1979). This is apparent in the manner in which he constructs lines that, although not exactly adhering to a regular meter, yet convey a feeling of rhythm and timing that reflects the experiential and emotional aspects of the subject matter.

The lines "But all they want to do / is restrain the poem with rope / and extract a confession through torture" exhibit a deliberate and somewhat disrupted rhythm that reflects the forceful and coercive actions portrayed in the poem. Conversely, the fluid and oscillating expression "You might as well jump into the poem / with both feet" evokes a sense of unbounded and euphoric immersion that aligns with the poem's primary enticement to the reader.Vivante's work was published in 1979.

Collins skillfully uses phonological strategies and rhythmic patterns in "Introduction to Poetry" to create a unique poetic voice that is both easy to understand and skillfully constructed. The deliberate utilization of alliteration, assonance, and rhyme not only produces an enjoyable auditory sensation for the reader, but also enhances the poem's thematic preoccupations and experiential aspects.The source cited is Cureton (2002).The source cited is Kao and Jurafsky's work from 2012.The source cited is Rickert's work from 1984. The poem urges the reader to approach the text with receptiveness and a readiness to use the senses. Collins' adept use of language reflects this invitation, captivating the audience and leading them to a more profound and personal experience with the poetry. The source cited is Rickert's work from 1984.

The interrelationship between the structure and content is also evident in Collins' skillful manipulation of the rhythmic and prosodic aspects of his free-verse composition. Although the poet refuses to adhere to the rigid regulations of conventional poetic meters, they yet demonstrate a keen sensitivity to the cadence and velocity of their language, crafting lines that reflect the emotional and philosophical dimensions of the subject matter. The deliberate and cautious rhythm in the lines "But all they want to do / is restrain the poem with rope / and extract a confession through torture" imitates the brutal and repressive actions being depicted. Gerber (2015) observed that this generates a perception of opposition and limitation. Conversely, the sentence "You might as well jump into the poem / with both feet" effectively conveys a sense of unbounded and joyful absorption that aligns with the poem's primary enticement to the reader (Gerber, 2015). Linguistic analysis of phonetics and semantics in the poem "Introduction to Poetry" is conducted.

Furthermore, an examination of Collins' "Introduction to Poetry" can explore the intricate relationship between sound and meaning, in addition to the previously mentioned phonological characteristics. Collins' deliberate choice of words not only creates a sound-based experience but also connects deeply with the underlying concepts and themes of the poem.

The poem's primary metaphor of perceiving a poem as an encounter rather than analyzing it is reflected in the phonetic components. The sensory stimulation produced by the use of alliteration, assonance, and rhyme corresponds to the poem's invitation to "enter the poem's space and search for a means to illuminate it." The incorporation of auditory elements in this manifestation of the poetic encounter emphasizes the poem's entreaty to connect with it on a profound and instinctive level, transcending simply intellectual examination.

Furthermore, the poem's rhythm and meter not only mirror the subject matter but also enhance the overall aesthetic and emotional effect. The intentional, deliberate rhythm in the lines, "But all they desire is to restrain the poem with rope and extract a confession through torture," portrays the act of coercion and forceful imposition on poetry. This reinforces the poem's

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resistance to strict interpretation and emphasizes the freedom it aims to embody.

The line "You might as well jump into the poem / with both feet" captures the lively and liberating rhythm, embodying the enthusiasm and freedom that the poem promotes, encouraging readers to fully embrace the poetic encounter.

Collins skillfully uses phonological traits and rhythmic aspects to enhance the auditory aspect of the poem and enhance its thematic and philosophical dimensions. The complex integration of sound and meaning emphasizes the comprehensive quality of poetic expression and reinforces Collins' skill in creating a poem that is both linguistically captivating and intellectually profound.

The term stylistics was derived from the notion of style. Stylistics has traditionally been associated with literary criticism. Building on this, the attention shifted from analyzing the author's style to examining the mechanisms through which texts create meanings and consequences. Consequently, there was a pressing necessity to separate literary criticism from its parent field and establish it as an independent discipline.

Stylistics is a specialized area within applied linguistics that focuses on the examination and evaluation of the distinctive manner in which various genres of content are presented. Stylistic study involves a methodical analysis of various writing or speaking styles. It aids individuals in determining the right usage of language in any written work. The primary objective of doing style analysis is to ascertain the influence that words and the emotions they communicate have on readers.

Levels of Stylistic Analysis

Batool, Kiran, and Azhar (2016) outline the essential style levels to consider while evaluating any text:

Phonetics is the field of study that focuses on analyzing the sounds produced in a language at the phonetic level. We analyze the attributes of sounds and their use at the phonetic level.

The phonological level refers to the examination of a language's sound system and the specific regulations that govern pronunciation. The graphological level involves analyzing the writing system of a language, including graphology, spelling, punctuation, capitalization, font style, paragraphing, and line spacing.

The grammatical level examines both the syntactic and morphological components. The goal is to unravel the fundamental organization of sentences in a language and the sequence in which their components operate inside it. In order to identify foregrounding and deviation, it is crucial to differentiate and examine clauses, phrases, words, nouns, and verbs in any particular language. The lexical level focuses on analyzing the usage of individual words and phrases in different language situations.

This analysis will assist the researcher in evaluating the accuracy of their initial interpretation of the poetry. Conducting a comprehensive study often leads to the identification of new viewpoints that may not have been first apparent. Stylistic analysis is a highly efficient method for examining works across several genres.

Phonetic Level

Phonological analysis in language studies examines the sound system of a language and includes the formal regulations that regulate pronunciation. Phonological analysis entails the examination of sound patterns, word pronunciation, and intentional use of sound in language to ascertain the meaning, concepts, focal points, and distinctive behaviors present in a text. Phonological devices such as rhyme, meter, alliteration, assonance, and consonance are acquired by practicing repetition. Rhyme is a literary technique that entails the recurrence of comparable sounds at the conclusion of words.

Rhyme, as defined by Wales (2014), is a type of phonetic recurrence found in poetry, specifically when there is a correspondence between phonemes. End rhyme is the most prevalent form of rhyme in the English language. This phenomenon entails two entities that possess identical sound patterns, commencing from the vowel (often emphasized) and continuing until the conclusion of the term. The sole variation arises in the initial sound, as demonstrated by terms like as "June" and "moon," or "rose" and "toes." Feminine rhyme, commonly referred to as double rhyme, is characterized by the repetition of unstressed or 'weak' syllables at the end of phrases, in contrast to stressed or 'strong' ends, which is known as masculine rhyme. During the twentieth century, other variants of the whole rhyme pattern gained popularity. These include half-rhyme, which entails the repetition of only the final consonants, vowel variation, exemplified by phrases like "bend" and "sand," and apophony or slant rhyme, which involves the repetition of both the initial and final consonants, as observed in the words "bend" and "band."

Meter is the structured organization of emphasized and unemphasized syllables in poetry, which accentuates the less predictable rhythm of everyday speech. All of these forms of expression, including poetry, songs, jingles, slogans, proverbs, and riddles, typically exhibit this particular trait (Wales, 2014). Meter is a predetermined pattern of stressed and unstressed syllables in a line of poetry. A specific pattern of stressed and unstressed syllables is referred to as a particular foot, which is a constituent of meter or regular rhythm. The meter of a verse-line is determined by the organization of emphasized and non-emphasized stresses in the syllables that form the words. Rhythm pertains to the organization of accented and unaccented syllables in a line of prose or poetry, leading to a melodious and aesthetically pleasing cadence of sounds. (Sharma, 2018).

Alliteration is the repetition of the first consonant sounds in a series of words or phrases. Alliteration, also referred to as 'initial

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rhyme,' is the deliberate repetition of the initial consonant sound in two or more words. Alliteration is frequently associated with literary language, particularly in poetry, as an intentional utilization of sound patterns. Additionally, it is included in frequently used idiomatic expressions (such as "rack and ruin" or "as dead as a doornail"), tongue twisters (such "Peter Piper picked a peck of pickled pepper"), and promotional language (such as "Guinness is beneficial for your health"). Placing the auditory stimuli in the forefront might enhance their accentuation and make them more memorable. Alliteration is frequently used in poetry to produce onomatopoeic effects, conveying the essence of the subject matter by repeating similar sounds (Wales, 2014).

Assonance is the recurrence of vowel sounds in words or syllables that are close to each other. A partial or flawed rhyme frequently used in poetic language to enhance auditory patterns and cohesion. A stressed vowel is duplicated with a distinct last consonant, as exemplified by "cough drop" and "fish 'n' chips". Assonance is a flexible technique that can be used to create many expressive effects (Wales, 2014).

Consonance is the recurrence of consonant sounds in a sequence of words or sentences. Consonance, as per the definition in literary criticism (Wales, 2014), refers to a type of rhyming that involves partial similarity in consonant sounds, end-alliteration, or consonantal assonance. It entails the recurrence of final consonants accompanied by different preceding vowels, as seen in instances like "sing" and "rang," or "sin" and "run." A half rhyme, also known as consonance, is a form of rhyme in which the final consonant sounds are repeated, but with distinct vowel sounds preceding each repetition (Huda, Ali, & Mahmood, 2014).

"Introduction to Poetry" expresses the poet's conviction that a poem is exceptional and should be approached cautiously to prevent emotional damage to both the poems themselves and the readers. Billy Collins demonstrates his affinity for poetry by regarding it as a vibrant creation formed from everyday language.

RESEARCH QUESTIONS

This study was undertaken to determine the phonological features that contributed to the poetic writing style of Billy Collins.

Specifically, it sought to answer the following questions:

1. What phonological features (rhyme scheme, meter, alliteration, assonance, consonance) are evident in Billy Collin's "Introduction to Poetry" poem?
2. How do these phonological features contributed to Billy Collin's poetic writing style?

METHODOLOGY

Corpus of the Study

Introduction to Poetry is a free verse poem comprising of seven stanzas and sixteen lines, written in free verse.

Introduction to Poetry
by Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.
I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

This study determined the phonological features such as rhyme scheme, meter, alliteration, assonance, and consonance, and its contribution to the author's poetic writing style through stylistics analysis.

Theoretical Framework

This study specifically examined the field of stylistics, with a particular emphasis on the phonological aspect. This study primarily examined the phonological attributes of the poem "Introduction to Poetry" and its impact on Billy Collins' poetic style. This study employed phonological stylistic analysis to investigate the phonological characteristics of the poem, including rhyme scheme, meter, alliteration, assonance, and consonance, and their impact on the author's poetic style. Furthermore, according to Wales (2014), phonology can be described as a linguistic level that pertains to the articulation or manifestation of language through speech. In poetic language, we often notice the intentional emphasis on phonology through consistent patterns of sound repetition, alliteration, assonance, rhyme, and meter, among others.

Data Gathering Procedures

This study utilized discourse analysis to examine the phonological characteristics found in Billy Collins' poem "Introduction to Poetry" and investigate how these characteristics impact Collins' writing style using a stylistic

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analysis. The research examined the poem's structure, rhyme scheme, meter, and different sound patterns such as alliteration, assonance, and consonance in order to reveal the subtleties of Collins' artistic expression. The data gathering process aimed to analyze the phonological elements present in the poem, including slant rhymes, irregular meters, and repeated sounds. Through rigorous examination, the study hoped to understand how these qualities influenced Collins' unique writing style.

The study sought to emphasize the role of phonological features in "Introduction to Poetry" by conducting discourse analysis. It tried to demonstrate how these aspects contribute to the overall tone, rhythm, and aesthetic appeal of Collins' work. The process entailed finding occurrences of sound repetition, examining their positioning, and assessing their impact on the reader's perception of the poem. The research aimed to clarify how Collins' intentional utilization of phonological subtleties in the poem increases its musicality, elicits emotions, and influences the reader's interaction with the text. The primary objective of the data gathering approach was to get insights into the stylistic decisions made by Collins. This process attempted to illuminate how phonological traits play a crucial role in defining his distinctive and appealing writing style.

RESULTS AND DISCUSSIONS

Phonological features utilized in Billy Collins' "Introduction to Poetry" poem.

Phonology is a linguistic discipline that specifically examines the arrangement and configuration of sounds in spoken communication. This study thoroughly investigates the phonological features of stylistics, encompassing rhyme scheme, meter, alliteration, assonance, and consonance.

Rhyme Scheme

Table 1. Rhyme Scheme of the poem.

STANZA	LINE		RHYME	SCHEME
1	1	I ask them to take a poem	/poʊə**m**/	A
	2	and hold it up to the light	/laɪ**t**/	B
	3	like a color slide	/slaɪ**d**/	C
2	1	or press an ear against its hive.	/haɪ**v**/	A
3	1	I say drop a mouse into a poem	/poʊə**m**/	A
	2	and watch him probe his way out,	/aʊ**t**/	B
4	1	or walk inside the poem's room	/ru**m**/	A
	2	and feel the walls for a light switch.	/swɪ**ʧ**/	B
5	1	I want them to waterski	/wətərski**ː**/	A
	2	across the surface of a poem	/poʊə**m**/	B
	3	waving at the author's name on the shore.	/ʃə**r**/	C
6	1	But all they want to do	/d**u**/	A
	2	is tie the poem to a chair with rope	/roʊ**p**/	B
	3	and torture a confession out of it.	/ɪ**t**/	C
7	1	They begin beating it with a hose	/hoʊ**z**/	A
	2	to find out what it really means.	/min**z**/	B

"Introduction to Poetry" is a free verse poem of sixteen lines made up of seven stanzas. There is no set rhyme scheme. According to Green (2020), in free verse poems, the lines are not rhymed one after the other. However, the author did include slant rhymes which are evident in the second and third lines of the first stanza, and the only line in the second stanza, the words are 'light,' 'slide,' and 'hive.'

Meter

Table 2. Metrical Pattern found in the poem.

STANZA	LINE	
2	1	˘ / ˘ / ˘ / ˘ / or press | an ear | against | its hive

The poem has seven stanzas, all of which are written in free verse. Three stanzas are composed of couplets, and three are composed of tercets, all of these have irregular meters. One stanza contains only one line, and it is distinguished even further by the fact that it is the only line written in iambic tetrameter. The words "or," "an," "a|gainst" (first syllable), and "its" are the unstressed syllables. On the other hand, the words "press," "ear," "a|gainst" (second syllable), and "hive" are the stressed

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ssyllables. An iamb is a unit of meter, tetrameter is a line of poetic verse that is made up of four metrical feet. According to Baldwin (2021), it occurs when a poet arranges words or uses two-syllable words with a stressed syllable following an unstressed syllable.

Alliteration

Table 3. Alliteration found in the first stanza.

STANZA	LINE	THE LINE FROM THE POEM	ALLITERATION
1	1	I ask them to take a poem /aɪ æsk ðɛm **t**u **t**eɪk ə poʊəm/	1. / **t**u/ - / **t**eɪk/ = /**t**/

In the first line of the first stanza, the alliteration sound occurred in the word 'to' and 'take' in which both of the words have the same initial stop voiceless alveolar consonant /t/ sound.

Table 4. Alliteration found in the third stanza.

STANZA	LINE	THE LINE FROM THE POEM	ALLITERATION
3	2	and watch him probe his way out / ænd **w**ɑʧ **h**ɪm proʊb **h**ɪz **w**eɪ aʊt /	1. / **w**ɑʧ / - / **w**eɪ / = /**w**/ 2. / **h**ɪm / - / **h**ɪz / = /**h**/

In the second line of the third stanza, the first alliteration sound occurred in the word 'watch' and 'way' in which both of the words have the same initial glide voiced bilabial consonant /w/ sound. Moreover, the second alliteration sound occurred in the word 'him' and 'his' in which both of the words have the same initial fricative voiceless glottal consonant /h/ sound.

Table 5. Alliteration found in the fifth stanza.

STANZA	LINE	THE LINE FROM THE POEM	ALLITERATION
5	1	I want them to waterski / aɪ **w**ɑnt ðɛm tu **w**ɔtərskiː /	1. / **w**ɑnt / - / **w**ɔtərskiː / = /**w**/

In the first line of the fifth stanza, the alliteration sound occurred in the word 'want' and 'waterski' in which both of the words have the same initial glide voiced bilabial consonant /w/ sound.

Table 6. Alliteration found in the sixth stanza.

STANZA	LINE	THE LINE FROM THE POEM	ALLITERATION
6	2	is tie the poem to a chair with rope / ɪz **t**aɪ ðə poʊəm **t**u ə ʧɛr wɪð roʊp /	1. / **t**aɪ / - / **t**u / = /**t**/

In the second line of the sixth stanza, the alliteration sound occurred in the word 'tie' and 'to' in which both of the words have the same initial stop voiceless alveolar consonant /t/ sound.

Table 7. Alliteration found in the seventh stanza.

STANZA	LINE	THE LINE FROM THE POEM	ALLITERATION
7	1	They begin beating it with a hose / ðeɪ **b**ɪgɪn **b**itɪŋ ɪt wɪð ə hoʊz /	1. / **b**ɪgɪn / - / **b**itɪŋ / = /**b**/

In the first line of the seventh stanza, the alliteration sound occurred in the word 'begin' and 'beating' in which both of the words have the same initial stop voiced bilabial consonant /b/ sound.

The most repeated alliteration sound in the poem is the sound /t/ which appeared twice. Baldwin (2020) mentioned that when a writer wants to call attention to a certain passage or section of text, he or she uses this strategy.

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Assonance

Table 8. Assonance found in the first stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
1	3	like a color slide / l**aɪ**k ə kʌlər sl**aɪ**d /	1. / l**aɪ**k / - / sl**aɪ**d / = /**aɪ**/

In the third line of the first stanza, the assonance sound occurred in the word 'like' and 'slide' in which both of the words have the same diphthong /aɪ/.

Table 9. Assonance found in the second stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
2	1	or press an ear against its hive / ɔr pr**ɛ**s ən ir əg**ɛ**nst ɪts haɪv /	1. / pr**ɛ**s / - / əg**ɛ**nst / = /**ɛ**/

In the only line of the second stanza, the assonance sound occurred in the word 'press' and 'against' in which both of the words have the same front mid lax vowel /ɛ/ sound.

Table 10. Assonance found in the third stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
3	2	and watch him probe his way out / ænd wɑʧ h**ɪ**m proʊb h**ɪ**z weɪ aʊt /	1. / h**ɪ**m / - / h**ɪ**z / = /**ɪ**/

In the only line of the third stanza, the assonance sound occurred in the word 'him' and 'his' in which both of the words have the same front high lax vowel /ɪ/ sound.

Table 11. Assonance found in the fourth stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
4	1	or walk inside the poem's room / **ɔ**r w**ɔ**k ɪnsaɪd ðə poʊəmz rum /	1. / **ɔ**r / - / w**ɔ**k / = /**ɔ**/
4	2	and feel the walls for a light switch / ænd fil ðə w**ɔ**lz f**ɔ**r ə laɪt swɪʧ /	2. / w**ɔ**lz / - / f**ɔ**r / = /**ɔ**/

In the first line of the fourth stanza, the assonance sound occurred in the word 'or' and 'walk' in which both of the words have the same back low tense vowel /ɔ/ sound. Moreover, in the second line of the fourth stanza, the assonance sound occurred in the word 'walls' and 'for' in which both of the words have the same back low tense vowel /ɔ/ sound.

Table 12. Assonance found in the fifth stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
5	2	across the surface of a poem / **ə**krɔs ð**ə** sɜrf**ə**s ʌv **ə** poʊ**ə**m /	1. / **ə**krɔs / - / ð**ə** / - / sɜrf**ə**s / - / **ə** / - / poʊ**ə**m / = /**ə**/
5	3	waving at the author's name on the shore / w**eɪ**vɪŋ æt ðɪ ɔθ**ə**rz n**eɪ**m ɔn ð**ə** ʃ**ɔ**r /	2. / w**eɪ**vɪŋ / - / n**eɪ**m / = /**eɪ**/ 3. / ɔθ**ə**rz / - / ð**ə** / = /**ə**/ 4. / **ɔ**n / - / ʃ**ɔ**r / = /**ɔ**/

In the second line of the fifth stanza, the assonance sound occurred in the word 'across,' 'the,' 'surface,' 'a,' and 'poem' in which all of the words have the same central mid lax vowel /ə/ sound. In the third line of the fifth stanza, the first assonance sound occurred in the word 'waving' and 'name' in which both of the words have the same diphthong /eɪ/. Moreover, the second assonance sound occurred in the word 'author's' and 'the' in which both of the words have the same central mid lax vowel /ə/ sound. Lastly, the third assonance sound occurred in the word 'on' and 'shore' in which both of the words have the same back low tense vowel /ɔ/ sound.

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Table 13. Assonance found in the sixth stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
6	1	But all they want to do / bʌt ɔl ðeɪ wɑnt t**u** d**u** /	1. / t**u** / - / d**u** / = /**u**/
6	2	is tie the poem to a chair with rope / **ɪ**z taɪ ðə poʊəm tu ə ʧɛr w**ɪ**ð roʊp /	2. / **ɪ**z / - / w**ɪ**ð / = /**ɪ**/ 3. / ðə / - / poʊəm / - / **ə** / = / **ə** /
6	3	and torture a confession out of it. / ænd tɔrʧ**ə**r **ə** kənfɛʃ**ə**n aʊt ʌv ɪt /	4. / tɔrʧ**ə**r / - / **ə** / - / kənfɛʃ**ə**n / = / **ə** /

In the first line of the sixth stanza, the assonance sound occurred in the word ‘to,’ and ‘do’ in which both of the words have the same back high tense vowel /u/ sound. Further, in the second line of the sixth stanza, the first assonance sound occurred in the word ‘is’ and ‘with’ in which both of the words have the same front high lax vowel /ɪ/ sound. Furthermore, the second assonance sound occurred in the word ‘the,’ ‘poem,’ and ‘a’ in which all of the words have the same central mid lax vowel /ə/ sound. Lastly, in the third line of the sixth stanza, the assonance sound occurred in the word ‘torture,’ ‘a,’ and ‘confession’ in which both of the words have the same central mid lax vowel /ə/ sound.

Table 14. Assonance found in the seventh stanza.

STANZA	LINE	THE LINE FROM THE POEM	ASSONANCE
7	1	They begin beating it with a hose / ðeɪ b**ɪ**g**ɪ**n bit**ɪ**ŋ **ɪ**t w**ɪ**ð ə hoʊz /	1. / b**ɪ**g**ɪ**n / - / bit**ɪ**ŋ / - / **ɪ**t / - / w**ɪ**ð / = /**ɪ**/
7	2	to find out what it really means. / tu faɪnd aʊt wʌt **ɪ**t r**ɪ**l**i** m**i**nz /	2. / **ɪ**t / - / r**ɪ**li / = / **ɪ** / 3. / r**ɪ**l**i** / - / m**i**nz / = / **i** /

In the first line of the seventh stanza, the assonance sound occurred in the word ‘begin,’ ‘biting,’ and ‘it’ in which all of the words have the same front high lax vowel /ɪ/ sound. Moreover, in the second line of the seventh stanza, the first assonance sound occurred in the word ‘it’ and ‘really’ in which both of the words have the same front high lax vowel /ɪ/ sound. Lastly, the second assonance sound occurred in the word ‘really’ and ‘means’ in which both of the words have the same front high tense vowel /i/ sound.

Consonance

Table 15. Consonance found in the first stanza.

STANZA	LINE	THE LINE FROM THE POEM	CONSONANCE
1	1	I ask them to take a poem / aɪ æs**k** ðɛ**m** tu teɪ**k** ə poʊə**m** /	1. / æs**k** / - / teɪ**k** / = /**k**/ 2. / ðɛ**m** / - / poʊə**m** / = /**m**/
1	2	and hold it up to the light / æn**d** hoʊl**d** **ɪ**t ʌp tu ðə laɪ**t** /	3. / æn**d** / - / hoʊl**d** / = /**d**/ 4. / **ɪ**t / - / laɪ**t** / = /**t**/

In the first line of the first stanza, the first consonance sound occurred in the word ‘ask’ and ‘take’ in which both of the words have the same final stop voiceless velar consonant /k/ sound. Moreover, the second consonance sound occurred in the word ‘them’ and ‘poem’ in which both of the words have the same final nasal voiced bilabial consonant /m/ sound. In the second line of the first stanza, the first consonance sound occurred in the word ‘and’ and ‘hold’ in which both of the words have the same final stop voiced alveolar consonant /d/ sound. Lastly, the second consonance sound occurred in the word ‘it’ and ‘light’ in which both of the words have the same final stop voiceless alveolar consonant /t/ sound.

Table 16. Consonance found in the second stanza.

STANZA	LINE	THE LINE FROM THE POEM	CONSONANCE
2	1	or press an ear against its hive / ɔ**r** prɛ**s** ən i**r** əgɛnst ɪt**s** haɪv /	1. / ɔ**r** / - / i**r** / = /**r**/ 2. / prɛ**s** / - / ɪt**s** / = /**s**/

In the first line of the second stanza, the first consonance sound occurred in the word ‘or’ and ‘ear’ in which both of the words have the same final liquid voiced central alveolar consonant /ɹ/ sound. Moreover, the second consonance sound occurred in the word ‘press’ and ‘its’ in which both of the words have the same final fricative voiceless alveolar consonant /s/ sound.

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Table 17. Consonance found in the fifth stanza.

STANZA	LINE	THE LINE FROM THE POEM	CONSONANCE
5	2	across the surface of a poem / əkrɔ**s** ðə sɜrfə**s** ʌv ə poʊəm /	1. / əkrɔ**s** / - / sɜrfə**s** / = /**d**/

In the second line of the fifth stanza, the consonance sound occurred in the word ‘across’ and ‘surface’ in which both of the words have the same final fricative voiceless alveolar consonant /s/ sound.

Table 18. Consonance found in the sixth stanza.

STANZA	LINE	THE LINE FROM THE POEM	CONSONANCE
6	1	But all they want to do / bʌ**t** ɔl ðeɪ wɑn**t** tu du /	1. / bʌ**t** / - / wɑn**t** / = /**t**/

In the first line of the sixth stanza, the consonance sound occurred in the word ‘but’ and ‘want’ in which both of the words have the same final stop voiceless alveolar consonant /t/ sound.

Contribution of phonological features to Billy Collin’s personal writing style.

"Introduction to Poetry" is composed in the form of free poetry. Free poetry is a type of literature that does not follow a specific rhythmic pattern. The speaker's diction appears relaxed, simple, and conversational in tone and delivery due to the absence of a predefined cadence in the phrases.

The absence of a structured rhyme system enables the poem to convey a sense of informality. Despite the absence of rhyme, the poem maintains a conversational tone that is easily understandable, as if the speaker is participating in a casual discourse with the audience. However, the poem does have slant rhymes, as evidenced by the rhyme in lines 2-4: "light, slide, hive."Collins' poem displayed numerous instances of sound repetition. Collins utilized a range of techniques in his poetry, such as alliteration, which entails the repetition of opening consonant sounds, assonance, which requires the repetition of closing vowel sounds, and consonance, which involves the repetition of concluding consonant sounds. The first four consonant sounds of this poem were repeated four times. The predominant initial consonant sounds in this poem are the sonorant bilabial glide /w/ and the voiceless glottal fricative /t/. The employment of alliteration in the poem enhances its proficient use of rhyme. The rhyme of the poem aids in effortless memorization. In addition, the vowel sounds in this poem were repeated a total of eight times. The dominant vowel sounds in this poem are the front high lax vowel /ɪ/ and the back low tense vowel /ɔ/. The poem employed assonance to create a harmonious effect. The recitation of the poem will augment its aesthetic appeal. The poem included six instances of consonance, wherein the concluding consonant sound was repeated. The predominant final consonant sounds in this poem are the voiceless alveolar /t/ and the voiced alveolar /d/ stops. The writer utilized consonance to create rhymes by prompting the audience to pause on particular words.

CONCLUSION AND RECOMMENDATION

This study analyzed the poem "Introduction to Poetry" by Billy Collins. Two phonological features were examined. Below is a compilation of segmental and supra-segmental sound attributes. Alliteration, assonance, and consonance are all features of segmental sound. Rhyme and meter are instances of supra-segmental characteristics. Initially, the poem does not possess a structured pattern of rhymes, but the writer has included instances of slant rhyme in the second and third lines of the initial stanza, as well as the concluding line of the subsequent stanza. Furthermore, the poem consisted solely of a single line according to an iambic tetrameter metrical structure. Ultimately, this poem employs sound repeats such as alliteration, assonance, and consonance.

The repetition of starting consonant sounds was dominated by the voiced bilabial glide /w/ and the voiceless glottal fricative /t/. The vowel sounds were primarily characterized by the front high lax vowel /i/ and the back low tense vowel /o/. The stop voiceless alveolar /t/ and stop voiced alveolar /d/ were the dominant final consonant sounds.Introduction to Poetry is a free verse poem composed of seven stanzas and sixteen lines, adhering to the structure of free verse.This poem does not adhere to a specific rhyme style. Despite its irregularity, one line established the renowned iambic tetrameter rhythm. In addition, this poem utilized alliteration, assonance, and consonance to establish a repetitive auditory pattern.

This exemplifies the speaker's overarching poetic style, as conveyed through his own words. The speaker desires his students to approach poetry with a sense of reverence and fondness, and the absence of meter in the poem mirrors the speaker's unrestricted investigation of the art form. The poem's nostalgic and daring atmosphere is intensified by the incorporation of connections that serve as a reminder to readers that poetry encompasses not just significance, but also the auditory quality of words. This serves as a reminder that one of the joys of poetry is in the auditory experience of the words. The selection of vocabulary is crucial since it needs to successfully articulate the poet's ideas, sentiments, and emotions, and effectively communicate the writer's intended message to the reader of the piece. This study conducted a stylistic analysis to

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investigate the phonological elements and their impact on the author's lyrical writing style. Other researchers have the ability to perform the same study on a range of literary works.

Furthermore, this study also allows for the analysis of the poetry at several stylistic levels, such as phonetic, graphological, grammatical, and lexical. In addition to its essential role in language structure, phonology can serve as a dependable method for interpreting and analyzing poetry.

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