

Phonological Repetition of Paul Laurence Dunbar's Selected Poems

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ABSTRAK

Studi stilistika melibatkan pemeriksaan bahasa, khususnya eksplorasi bahasa dalam kreativitas. Menganalisis karya sastra menggunakan stilistika dapat meningkatkan pemahaman bahasa. Tujuan dari penelitian ini adalah untuk mendeskripsikan jenis-jenis repetisi yang teridentifikasi dalam puisi-puisi pilihan Paul Laurence Dunbar dan juga untuk mendeskripsikan dan menemukan fungsi repetisi. Penelitian ini menggunakan metodologi penelitian kualitatif dengan pendekatan stilistika yang bertujuan untuk mengetahui jenis-jenis dan fungsi repetisi dalam puisi-puisi pilihan Paul Laurence Dunbar. Hasil penelitian ini menemukan semua jenis repetisi, terdapat sembilan puluh tujuh aliterasi, seratus dua puluh delapan asonansi, delapan puluh konsonan, delapan sajak feminin, tujuh puluh dua sajak maskulin, empat sajak internal, tiga belas sajak akhir, empat sajak dekat dan enam refrain. Setelah menganalisis dan mengidentifikasi data, peneliti juga menemukan keempat fungsi repetisi dalam puisi-puisi pilihan Dunbar. Fungsi repetisi yang ditemukan ialah, memperkuat makna, menekankan kata-kata tertentu, meniru tindakan tertentu, dan menghubungkan atau membedakan kata-kata. Asonansi adalah jenis repetisi yang paling umum digunakan oleh Dunbar. Sementara itu, fungsi yang paling umum ditemukan adalah untuk menekankan kata-kata tertentu. Asonansi memiliki peran dalam menciptakan musikalitas dan ritme, yang dapat meningkatkan kualitas liris dari bahasa. Selanjutnya, pengulangan bunyi vokal dapat meningkatkan penekanan makna. Fungsi asonansi adalah untuk menekankan kata-kata tertentu, yang memungkinkan penulis untuk berkomunikasi dan menyampaikan pesan melalui pilihan kata dalam puisinya. Oleh karena itu, hal ini dapat membantu pembaca memahami dan memperkuat gagasan yang ingin disampaikan.

Kata kunci: puisi, repetisi fonologi, repetisi, stilistika

ABSTRACT

The study of stylistics involves the examination of language, particularly the exploration of language in creativity. Analyzing literary works using stylistics can enhance the understanding of language in meaning-making. The purpose of this study is to describe the types of repetition identified in the selected poems of Paul Laurence Dunbar and to describe and find the function of repetition. This research utilized a qualitative research methodology with a stylistic approach that aims to identify the types and functions of repetition in Paul Laurence Dunbar's selected poems. The results of this research found all types of repetition; there are ninety-seven alliterations, one hundred and twenty-eight assonances, eighty consonants, eight feminine rhymes, seventy-two masculine rhymes, four internal rhymes, thirteen end rhymes, four near rhymes, and six refrains. After analyzing and identifying the data, the researchers also found all four functions of repetition in Dunbar's selected poems. The functions of repetition found are reinforcing meaning, emphasizing certain words, imitating certain actions, and connecting or contrasting words. Assonance was the most common type of repetition used by Dunbar. Meanwhile, the most common function found was emphasizing certain words. Assonance has the role of creating musicality and rhythm, which can enhance the lyrical quality of language. Furthermore, the repetition of vowel sounds can enhance the emphasis of meaning. The function of assonance is in certain words, which allows the writer to communicate and convey the message through the choice of words in poems. It can help readers understand and reinforce the ideas that are being conveyed.

Keywords: poem, phonological repetition, repetition, stylistics

A. INTRODUCTION

Style underscores how writing is presented. It encompasses the varied use of language within literature. Style is distinct and individualized. An author's style is an amalgamation of traits that sets them apart from their peers. Since each author employs a specific language style, it acts as a method for self-identification. Style can be analyzed using stylistics. Stylistic studies involve the examination of language as well as its exploration in the context of creativity (Simpson, 2004). Previously, it has been observed that the analysis of literary works utilizes stylistic devices to enhance our understanding of language, while the study of language development greatly contributes to our comprehension of literary works. In the realm of creative writing, stylistics often serves as a prominent element in various courses, particularly in language-focused ones that emphasize imaginative techniques and linguistic innovation (Simpson, 2004).

The purpose of stylistic studies is to demonstrate how a text 'works,' not only to identify the formal features of the text but also to illustrate its practical meaning to the reading of the text or to connect textual implications or subjects to linguistics (Wales, 2014). Literature is the primary focus of research on stylistics. It is structurally recognized as high literature, and the importance of language for stylistics is that the different types, patterns, and levels that comprise the language are the essential indices of the language's purpose (Simpson, 2004). The emphasis of stylistic work is on how this importance can be linked with the linguistic structure and basic features of the language.

Poetry, as contrasted to other genres of literature, involves the use of components such as sound patterns, verse and meter, rhetorical devices, style, stanza form, and imagery more often than other forms of literature (Lethbridge & Mildorf, 2003). Good poetry is the output of an excellent combination of the unique resources of words (meaning, association, rhythm, meter, order, and further) (Brooks and Warren, 1998). In this research, the researchers will analyze Paul Laurence Dunbar's selected poems and use stylistics that focus on the phonological level of the poem, especially alliteration, assonance, consonance, refrain, and rhyme. There are eight of Paul Laurence Dunbar's selected poems. The researchers chose *Lyrics of Love and Sorrow*, *Ere Sleep Comes Down to Soothe the Weary Eyes*, *The Poet and His Song*, *Sympathy*, *We Wear the Mask*, *Ode to Ethiopia*, *Life*, and *The Rising of the Storm*.

Paul Laurence Dunbar was born in Dayton on 27 June 1872. He was a poet, novelist, and playwright in the late 19th century and early 20th century. Paul Laurence Dunbar was one of the first African American literary figures to garner critical acclaim on a national scale. Dunbar's contributions to several genres have left a legacy that persists. He is one of the first influential black writers in American literature. Paul Laurence Dunbar stands out as the first poet of the Negro race in the United States to demonstrate mastery of both poetry content and technique, to demonstrate an intrinsic literary distinctiveness in his writing, and to sustain a high level of performance. The work of Paul Laurence Dunbar, with clever language structures, is known for its vibrant, conversational language and the use of dialect. Paul Dunbar's style is characterized by two powerful messages: the conventional English of the classical poet and the vivid dialect of America's turn-of-the-century black communities. Paul Laurence Dunbar made his poetry very meaningful through the choice of words he used.

The researchers use stylistics to analyze the poet's use of language because linguistic devices in the poetry can assist readers or listeners in better comprehending the message. Consequently, a greater appreciation for poetry can be achieved. The poem can be unpredictable at times, with

several hidden messages. Poetic style influences the meaning and significance of a poem, as may be shown through stylistic analysis. It may also be utilized to glean meaning from the poem by looking at how particular patterns are employed throughout the stanza. As a result, and using a stylistic study, the researchers can discover the true essence of a poem and learn from the poet's writing style while making a work of poetry.

Based on the considerations above, the researchers aim to identify the types of repetition identified in Paul Laurence Dunbar's selected poems and also discover the function of repetition.

B. LITERATURE REVIEW

1. Poetry

Poetry is the language that is structured in a style that focuses on the connections between words on both a sound and a sense level: this pattern is usually a rhythm or meter, which may be complemented by rhyme, alliteration, or both (Baldick, 2004). Poetry is one of the creative writings. According to Lethbridge and Mildorf, they define that "poetry is frequently connected with not only the specialized language but also with a deep use of that language (2003).

2. Style and Stylistics

Style may be considered a literary variance in the use of language. Style is included as distinct and unique: essentially, the sequence of linguistic characteristics that characterize the genre or time, etc. Style is a sequence of features that distinguishes or is unique to an author (Wales, 2014). The study of style is called stylistics. According to Verdonk, "stylistics is the study of distinctive expressions in language and the interpretation of the purpose and effect" (2013). He also states that "stylistics focuses on how this significance can be related to specific features of the language, to the linguistic texture of the literary text" (2013).

Stylistic studies include language examination and, most specifically, language exploration in creativity (Simpson, 2004). Stylistics is often used as a significant element of several creative writing courses, which consider the language to focus on techniques of imagination and ingenuity of language (Simpson, 2004).

3. Foregrounding

Foregrounding is a type of textual arrangement that serves literary and aesthetic objectives. It operates across all language levels and often entails a stylistic deviation from the linguistic norm or the highlighting of a particular aspect of the text through repetition or parallelism (Simpson, 2004). Through foregrounding, writers can create emphasis, evoke emotions, and imbue their writing with layers of meaning, contributing to the depth and complexity of literary expression.

4. Deviation

Deviation from the language code refers to either breaking a rule or convention of English or straying from the expected frequency (Leech & Short, 2015). This deviation could involve violating established linguistic norms or simply occurring less frequently than anticipated. When language deviates from its code, it can manifest in various forms. It might involve a violation of established rules or conventions within the English language. This could include grammatical errors, syntactical irregularities, or the misuse of vocabulary. For instance, using incorrect verb conjugation or punctuation marks would constitute a breach of the language code.

5. Phonological

Wales states phonology as “the expression or realization of language in its spoken form” (2014). Simpson also defines “phonology as the sound of the language spoken as words are spoken. Phonology includes the significant potential of language sounds” (2004). Phonology is concerned with the study of the sound systems of various languages. Only a few of the many sounds that may be produced by the human vocal apparatus and explored by phonetics are employed in any language (Crystal, 2011).

6. Phonological Parallelism

According to Leech and Short, phonological parallelism emphasizes the recurrence of similar sounds in a text, while parallelism itself is a literary tool involving the use of two or more syntactic structures that are parallel. Within phonological parallelism, a component known as repetition encompasses techniques such as alliteration, assonance, consonance, and rhyme (2015).

7. Repetition

Poets are permitted to repeat any sound unit, from the smallest to the greatest. Individual vowel and consonant sounds, entire syllables, words, phrases, lines, or groups of lines may be repeated in each situation (Perrine, 1977). Perrine also stated that repetition consists of alliteration, assonance, consonance, rhyme, and refrain.

a. Alliteration

According to Perrine, Alliteration is the repetition of initial consonant sounds, as in “tried and true,” “safe and sound,” “fish or fowl,” and “rhyme or reason” (1977). The term is mainly reserved for consonants and is only used when the repeated sound is the first letter of a word or the first stressed syllable of a phrase (1977).

b. Assonance

Assonance is a repetition of the same or similar vowels in stressed syllables, particularly throughout a sequence of words (Abrams, 2005). Perrine also states that assonance is the repetition of vowel sounds, as in “mad as a hatter,” “time out of mind,” “free and easy,” or “slap and dash” (1977).

c. Consonance

The repetition of final consonant sounds, as in “first and last,” “odds and ends,” “short and sweet,” “a stroke of luck,” or Shakespeare’s “struts and frets,” is consonant. Consonance is often reserved for words in which both the initial and final consonant sounds correspond (Perrine, 1977).

d. Rhymes

Abrams defines rhyme as “the repetition, in the rhyming words, of the last stressed vowel, and all the speech sounds following that vowel” (2005). Rhyme is the repetition of the accented vowel sound and any succeeding consonant sounds (Perrine, 1977). According to Perrine, rhyme is divided into five types of rhyme: feminine rhyme, masculine rhyme, internal rhyme, end rhyme, and near rhyme.

i. Feminine Rhyme

Feminine rhyme is when the rhyme sounds involve two or more syllables, as in rhyming and chiming or spitefully and delightfully (Perrine, 1977). A rhyme of two syllables, the first stressed and the second unstressed (trances/glances). It is also called double rhyme and has often been employed for light verse (Hirsch, 2014).

ii. Masculine Rhyme

Masculine rhyme is when the rhyme sounds involve only one syllable, as in bells and foretells or support and retort (Perrine, 1977). According to Hirsch, masculine rhyme is a rhyme on a terminal syllable (Pan/man). The most typical kind of rhyme, masculine or single-syllable rhyme, is contrasted with feminine or multisyllabic rhyme (2014).

iii. Internal Rhyme

Internal rhyme is a rhyme of two words that are not in end positions. An internal rhyme, also known as a cross rhyme, is a more elaborate form of medial rhyme that occurs in long rhyming couplets, especially the hexameter (Hirsch, 2014). Internal rhyme usually happens within a line or at the end of the same line, but it is conceivable to have a rhyming word in another line since it is within the line (Wales, 2014).

iv. End Rhyme

End rhyme is when the rhyming words are at the ends of lines. End rhyme is the most frequently used and most consciously sought sound repetition in English poetry. Because it occurs at the end of the line, it gets prominence as a musical impact. It may provide more than any other musical resource, except rhythm, to give poetry its musical effect and structure. (Perrine, 1977).

v. Near Rhyme

Near rhyme is a form of close rhyme. The final consonants of stressed syllables agree, but the preceding vowel sounds do not match. It is also called approximate, half, imperfect, oblique, partial, or slant rhyme. Some critics use near rhyme; others reserve it for double consonance, near rhymes in which the consonants are identical, but the vowels differ (Hirsch, 2015).

e. Refrain

According to Perrine, in a repetition of individual sounds and syllables, the poet may repeat whole words, phrases, lines, or groups of lines. When such repetition is done according to some fixed pattern, it is called a refrain (1977). A refrain can be as short as a single word; it can appear irregularly or as a partial rather than a complete repetition; it can be as long as an entire stanza (Hirsch, 2015).

8. Function of Repetition

The poet likewise repeats certain sounds in certain combinations and arrangements and thus adds musical meaning to the verse. Poets may repeat any unit of sound from the smallest to the largest. They may repeat individual vowel and consonant sounds, whole syllables, words, phrases, lines, or groups of lines. In a good poem, repetition will serve several purposes: it will please the ear, emphasize the words in which the repetition occurs, and give structure to the poem (Perrine, 1977). This research will examine four functions of repetition. The first reinforces meaning; the second emphasizes certain words; the third imitates action; and the fourth connects or contrasts words.

a. Reinforces Meaning

The function of reinforcing meaning refers to the aim to strengthen meaning through the employment of musical elements. The primary function of every repetition is to reinforce meaning, while all other functions contribute to developing the reinforcement of meaning. The poet can reinforce meaning through sound by selecting or grouping

sounds such that the impact is smooth and pleasant. The presence of internal rhyme and refrain indicates this function (Perrine, 1977).

b. Emphasizes Certain Words

Poets who employ repetition, particularly alliteration, assonance, and consonance, typically attempt to emphasize particular words. The poet can apply repetition to certain sounds, and those sounds emphasize the words where the repetition occurs. This can be done by highlighting such words through alliteration, assonance, consonance, or rhyme, placing them before a pause, or skillfully placing or displacing them in the metrical scheme (Perrine, 1977). All types of repetition can be used to represent this function.

c. Imitates Certain Action

Repetition indicates or imitates actions when it employs sounds that substantially reflect actions. There is no apparent connection between the sounds and the object or actions being represented. Still, when individuals hear them, they will correctly understand what is being communicated through the sounds. This function is expressed by the presence of words whose literal meaning relates to an action or kind of activity. As a result, the poet can achieve subtle or powerful emotional impacts (Perrine, 1977).

d. Connects or Contrasts Words

Connecting or contrasting words involves the actual sounds of the words. It will connect the words if the last word or syllable of a line rhymes with the initial syllable of the following line, and it will contrast if the vowel or consonant sounds of the words are comparable. It is the connection of related sounds. The presence of internal rhyme, end rhyme, and near rhyme indicates this function (Perrine, 1977).

C. METHOD

1. Research Design

This research used a qualitative research methodology. According to Miles and Huberman, “qualitative data are usually in the form of words rather than numbers” (2014). It can be concluded that this research can be classified as qualitative research because the data are described and discussed in the form of words rather than numbers. Furthermore, the approach that researchers used a stylistic approach. Stylistics is an approach used to analyze the creativity and the style of language works. As Leech and Short state, “stylistics is the linguistic study of style” (2014). They also state that “stylistics is the study of language as used in literary texts, to relate it to its artistic functions” (2014). Style can be found in every literary work, including the poem. The researchers used a stylistic approach to analyze the selected poems by Paul Laurence Dunbar.

2. Data and Source Data

In this research, the source of data is the poems by Paul Laurence Dunbar entitled *Lyrics of Love and Sorrow*, *Ere Sleep Comes Down to Soothe the Weary Eyes*, *The Poet and His Song*, *Sympathy*, *We Wear the Mask*, *Ode to Ethiopia*, *Life*, and *The Rising of the Storm*. The source of data is taken from the website Lit2Go. From this website, the researchers collected eight poems by Paul Laurence Dunbar. The data was the line and stanza in the selected poems that indicate types of repetition, such as alliteration, assonance, consonance, rhyme, and refrain, and also the function of repetition.

3. Data Collection Technique

In this research, the researchers used some procedures for collecting data. The first procedure is to read the poem thoughtfully to understand the poem profoundly. The second procedure was taking notes of the important lines and stanzas that were relevant to repetition issues. The third procedure is to put the data in the drawn table, followed by important notes that refer to repetition theory.

4. Data Analysis

The method of analyzing the data analysis the researchers used was Miles and Huberman's theory. According to Miles and Huberman, there are three processes to analyze data, which are data reduction, data display, and conclusion drawing or verification (2014). First, data reduction. Miles and Huberman refer to data reduction as the process of selecting, focusing, simplifying, abstracting, and transforming data that appears in written field notes. (2014). In this process, the researchers will select the types of repetition and find the function of repetition in Paul Laurence Dunbar's selected poems. The types of repetition are alliteration, assonance, consonance, rhyme, and refrain. The function of repetition is to reinforce meaning or ideas, emphasize certain words, imitate, or suggest an action, and connect or contrast words.

Second, data display. Based on Miles and Huberman, "data display is an organized, compressed assembly of information that permits conclusion drawing and action" (2014). In this research, the data display will be a form of descriptive text, as Miles and Huberman stated that display data can appear as a piece of text that makes the process of concluding easier. Last, conclusion drawing or verification. According to Miles and Huberman, conclusion drawing is also verified. Verification includes evaluating the data many times, as required, to verify that it emerges from the data (2014). Therefore, validity refers to the credibility, dependability, justification, and resistance to explanations of the conclusions reached from the evidence. In this last process, the researchers will examine the function of repetition that has been identified in the preceding process.

D. FINDINGS AND DISCUSSION

This study aimed to reveal the types and functions of repetition in Paul Laurence Dunbar's selected poems. The first is the findings, which present a detailed description of the occurrence of the types of repetition and the functions in Paul Laurence Dunbar's selected poems. Then, followed by a discussion, which contains the points made as a result of the findings and deep analysis of the study, which is based on the research purposes.

1. The Types of Repetition

a. Alliteration

Alliteration is the repetition of the same sound in the first consonant of the word in the same line and stanza (Perrine, 1977). This is an example of alliteration found in the poems:

1) *Ere Sleep Comes Down to Soothe the Weary Eyes*, stanza 6/lines 1,2, and 3

When sleep comes down to seal the weary eyes,
The last dear sleep whose soft embrace is balm,
And whom sad sorrow teaches us to prize

Based on the example, alliteration occurred when the initial consonant [s] was repeated in the stanza. The alliteration happened in the first, second, and third lines of

the stanza. The words featuring alliteration included /sli:p/, /si:l/, /sɒft/, /sæd/, and /sɒrəʊ/. This is referred to as the alliteration phenomenon since the initial consonant [s] was repeated throughout the stanza.

b. Assonance

Assonance is the repetition of similar vowels in the same line of a stanza in the poem (Perrine, 1977). This is an example of assonance found in the poems:

2) *Ode to Ethiopia*, stanza 3/line 1

On every hand in this fair land,

In the example, assonance occurred when the identical vowel [æ] was repeated in the stanza. The assonance happened in the first line of the stanza. The words featuring assonance included /hænd/ and /lænd/. This is referred to as the assonance phenomenon since the identical vowel [æ] was repeated throughout the stanza.

c. Consonance

Consonance is the repetition of initial final consonants or consonant clusters in stressed, unrhymed syllables in the same line of a stanza in poems (Perrine, 1977). This is an example of consonance found in the poems:

3) *His Poet and His Song*, stanza 1/line 1

A song is but a little thing,

Based on the example, consonance occurred when the initial consonant [ŋ] was repeated in the stanza. The consonance happened in the first line of the stanza. The words featuring consonance included /sɒŋ/ and /θɪŋ/. This is referred to as the consonance phenomenon since the initial consonant [ŋ] was repeated throughout the stanza.

d. Rhymes

Rhyme is the connection between two or more syllables that begin differently and finish identically (Perrine, 1977). There are five types of rhymes: feminine rhyme, masculine rhyme, internal rhyme, end rhyme, and near rhyme.

i. Feminine Rhyme

The words will be categorized as feminine rhymes when they have at least two syllables that rhyme, with the beginning syllables stressed and the last syllables being unstressed (Perrine, 1977). This is an example of feminine rhyme found in the poems:

4) *Life*, stanza 1/lines 3 and 4

A pint of joy to a peck of trouble,

And never a laugh but the moans come double;

Based on the example, feminine rhyme appeared throughout the third and sixth lines of the stanza. The highlighted words were /trʌbl/ and /dʌbl/. These two words contain two rhyming syllables, which is an indication of feminine rhyme. The word /trʌbl/, the first syllable /trʌ/ was stressed, and the following syllable /bl/ was not stressed. This also occurred with the word /dʌbl/; the first syllable /dʌ/ was stressed, and the next syllable /bl/ was not stressed.

ii. Masculine Rhyme

Masculine rhyme is when the rhyme sounds involve only one-syllable words and a stressed syllable in the one that rhymes (Perrine, 1977). This is an example of masculine rhyme found in the poems:

5) *We Wear the Mask*, stanza 1/lines 3 and 4

This debt we pay to human **guile**;
With torn and bleeding hearts we **smile**,

Through the example above, masculine rhyme appeared throughout the third and fourth lines of the stanza. The highlighted words were /gail/ and /smaɪl/. These two words only contain one syllable since masculine rhyme occurred on a single stressed rhyming syllable. These words /gail/ and /smaɪl/ perfectly rhymed with a single stressed syllable at the end of the line.

iii. Internal Rhyme

Internal rhyme occurred when rhyming sounds occurred within a line or between lines, rather than solely at the end of a line (Perrine, 1977). This is an example of internal rhyme found in the poems:

6) *The Rising of the Storm*, stanza 7/lines 4 and 5

The **lightning** rash
With **blinding** flash

Based on the example, internal rhyme appeared in the middle of the fourth and fifth lines of the stanza. The words featuring internal rhyme included /laɪtnɪŋ/ and /blaɪndɪŋ/. These words were perfectly rhyming with each other.

iv. End Rhyme

End rhyme occurred when the rhyming sounds happened at the end of a line (Perrine, 1977). This is an example of end rhyme found in the poems:

7) *Ode to Ethiopia*, stanza 2/lines 1 and 2

Sad days were those—ah, sad **indeed**!
But through the land, the fruitful **seed**

As seen in the example, end rhyme appeared throughout the first and second lines of the stanza. The words featuring end rhyme included /ɪn'di:d/ and /si:d/. These words were perfectly rhyming at the end of the line.

v. Near Rhyme

Near rhyme included words that sound similar, but not necessarily an exact match. The similarity can be close or fairly distant (Hirsch, 2014). This is an example of near rhyme found in the poems:

8) *The Rising of the Storm*, stanza 7/lines 3 and 6

And bellows down the **wind**.
The lightning rash
With blinding flash
Comes pricking on **behind**.

Through the example above, near rhyme appeared throughout the third and sixth lines of the stanza. The words featuring near rhyme included /wɪnd/ and /bɪ'haɪnd/. These rhyming words had certain similar sounds, but the words did not exactly match each other.

e. Refrain

Refrain is a repetition of a phrase, a line, or a group of lines. A refrain can appear irregularly or as a partial rather than a complete repetition; it can be as short as a single word, or as long as an entire stanza (Hirsch, 2014). This is an example of refrain found in the poems:

9) *Lyrics of Love and Sorrow*, stanzas 1, 2, and 3/line 1

Love is the light of the world, my dear,

Through the example above, the refrain occurred in the first, second, and third stanzas throughout the first line. This whole line pattern appeared in the first line of the first stanza and then repeated in the first line of the second and third stanzas. This pattern is perfectly repeated and is referred to as the refrain phenomenon.

2. The Function of Repetition

a. Reinforces Meaning

Meaning accrues through repetition. Paul Laurence Dunbar employed repetition in his poems to enhance the meaning. The presence of refrain and internal rhyme indicated this function (Perrine, 1977). This represents the function of repetition to reinforce meaning, as identified by the researchers:

10) Refrain from *Lyrics of Love and Sorrow*, stanzas 1, 2, and 3

Love is the light of the world, my dear,

Based on the example above, the occurrence of this refrain was representative of the function of reinforcing the meaning. Love is depicted as a source of enlightenment, rather than merely a sentiment, similar to the way sunlight brightens the world. Life was enriched by love, which offered clarity, warmth, direction, and purpose. The words "my dear" convey a sense of tenderness and implied intimacy, loss, or yearning. As the phrase was repeated, the emotional gravity intensified, evolving from declaration to contemplation to existential sorrow. It began as a pleasant fact transformed into a chilling resonance.

b. Emphasizes Certain Words

The repetition employed typically attempts to emphasize particular words. This function occurred for all types of repetition that appeared more than once at the same time (Perrine, 1977). This represents the function of repetition to emphasize certain action, as identified by the researchers:

11) *Life*, stanza 1

A crust of bread and a corner to sleep in,
A minute to smile and an hour to weep in,
A pint of joy to a peck of trouble,
And never a laugh but the moans come double;
And that is life!

From the example above, the function of emphasizing certain words was represented by the occurrence of some repetition, such as alliteration, assonance, and rhyme. This stanza was emphasized because almost all the types of repetition appeared, including alliteration with consonants [k], [m], [p], and [l], assonance with vowels [i:], [ʌ], [ɛ], [aɪ], and [ɪ], and feminine rhyme with "trouble" and "double". In the first and second lines, there was alliteration [k] from "crust" and "corner", and assonance [i:] from "sleep" and "weep", [ɪ] from "minute" and "in" and [aɪ] from smile, emphasized a life with just bare necessities enough to stay alive but not to grow, happiness did not last long but sadness did. In the third and fourth lines, there was alliteration [p] from "pint" and "peck", assonance [ʌ] from "trouble", "but", "come" and "double," and feminine rhyme with "trouble" and "double" emphasized that in life there were small amounts of happiness and big amounts of trouble. Even when people laughed, pain was close by and often louder. The following line emphasized that life was hard, unfair, and

bittersweet all at the same time. The recurrence of opposites—smile and weep, joy and trouble, and laugh and moans made the difference between short-lived happiness and long-lasting struggle.

c. **Imitates Certain Action**

This function indicated when it employed sounds that substantially reflected actions. There was no apparent connection between the sounds and the object or action being represented. This function expresses the presence of words whose literal meaning relates to an action or kind of activity (Perrine, 19774). This represents the function of repetition to imitate certain action, as identified by the researchers:

12) *Sympathy*, stanza 1/line 1

I know what the caged bird feels, **alas!**

From the example above, based on the Merriam-Webster Dictionary, *alas* was an old-fashioned exclamation word used as an expression of unhappiness, grief, pity, or concern. In this line, the speaker expressed, *alas*, as unhappiness or pity and longing for freedom. The speaker's understanding was painful and personal, not just an observation, but a lived, sorrowful experience.

d. **Connects or Contrasts Words**

Connecting or contrasting words involved the actual sounds of the words. If the vowel or consonant sounds of the words were similar or rhymed with each other, the words would be connected or contrasted (Perrine, 1977). This function was indicated by the presence of internal rhyme, end rhyme, and near rhyme. This represents the function of repetition to connect or contrast, as identified by the researchers:

13) *The Rising of the Storm*, stanza 7/lines 4 and 5

The **lightning** rash

With **blinding** flash

As seen in the example above, the occurrence of internal rhymes in the words "lightning" and "blinding." These words were connected as they rhymed with each other. As internal rhyme was an indication of this function, these rhyming words, "lightning" and "blinding" were tightly connected; these words emphasize the sudden, intense impact. The use of "lightning" as the cause and "blinding" as the effect made the storm feel strong.

3. **Discussion**

The researchers explained the previously discovered and analyzed data in this discussion. This discussion also answered the research question in the first chapter. After conducting the analysis, the researchers identified all the types of repetition and their functions in Paul Laurence Dunbar's selected poems. Based on the theories from Perrine (1997) and Arp and Johnson (2018), these were the types of repetition that have been discovered in Paul Laurence Dunbar's selected poems, such as alliteration, assonance, consonance, feminine rhyme, masculine rhyme, internal rhyme, end rhyme, near rhyme, and refrain. In this research, the researchers discovered four hundred and twelve of data from all the types of repetition. From four hundred and thirteen data, there are ninety-seven data for alliteration, one hundred and twenty-eight data for assonance, eighty data for consonance, eight data for feminine rhyme, seventy-two data for masculine rhyme, four data for internal rhyme, thirteen data for end rhyme, four data for near rhyme, and six data for refrain. The researchers also discovered four hundred and forty data on the function of repetition. There are ten data for reinforcing meaning, four hundred and six data for emphasizing certain words, three data for imitating

certain actions, and twenty-one for connecting or contrasting words. The most used repetition in Dunbar's selected poems was assonance, the second was rhyme, the third was alliteration, the fourth was consonance, and the last was refrain. The researchers also discovered all the functions of repetition in Dunbar's selected poems.

After the researchers analyzed and described Dunbar's selected poems, the researchers tried to figure out the writer's style. The researchers attempted to describe Dunbar's writing style based on the researchers' interpretation and understanding of the data the researchers analyzed. Based on the previously found data, assonance was the most common type of repetition used by the writer. Meanwhile, the most common function found was to emphasize certain words. This was achieved through sound patterns such as alliteration, assonance, consonance, and rhyme, which serve as forms of foregrounding by making the words stand out from the surrounding text and drawing the reader's attention to them.

Assonance has the role of creating musicality and rhythm, which can enhance the lyrical quality of language (Mirzayev, 2019). Furthermore, the repetition of vowel sounds can enhance the emphasis of meaning. The function of assonance is to emphasize certain words, which allows the writer to communicate and convey the message through the choice of words in his poems. Therefore, it can help readers understand and reinforce the ideas that are being conveyed. After assonance, rhyme is the second most common and is used by the writer. In these selected poems, the writer used rhyme in almost every line of the stanza. The use of rhyme can connect lines and ideas, making the words connected. Assonance and rhyme both serve the same purpose. Rhymes can provide a pleasing pattern of sounds, and words that rhyme are often more noticeable, highlighting and emphasizing the idea being conveyed (Benczes, 2019).

In the discussion, the researchers believe that Paul Laurence Dunbar is a masterful poet whose work blends several writing styles. Repetition is associated with the different styles of writing; in descriptive writing, it enchants the musical flow and emotional intensity. In narrative writing, it emphasizes the ideas; in persuasive writing, it enhances the speaker's perspective and impact, bringing rhythm, emphasis, and memorability to their work. He ensures that his main messages of struggle, identity, hope, and dignity resonate long after the poems are finished by using repetition to enhance the rhythm of his poems. The most used repetition in Dunbar's selected poems was assonance, the second was rhyme, the third was alliteration, the fourth was consonance, and the last was refrain. The researchers also discovered all the functions of repetition in Dunbar's selected poems.

From this study, the researchers can conclude that repetition in poems is used to help readers understand the message and meaning implied in the poem that the writer intends to convey. In particular, assonance and rhyme are important parts of poems that make them more musical, emotional, and powerful. The use of assonance and rhyme together can help writers create poems that are pleasing to the ear and have a powerful message, and it can help improve the reading experience and make the poems more meaningful, expressive, and interesting.

E. CONCLUSION

The researchers can conclude that several types of repetition are present in this study after examining and discussing Paul Laurence Dunbar's selected poems. From these selected poems,

the researchers found all types of repetition and also found all four functions of repetition. There are four hundred and twelve data of repetition found in this study. The repetitions found are alliteration, assonance, consonance, feminine rhyme, masculine rhyme, internal rhyme, end rhyme, near rhyme, and refrain. There are four hundred and forty functions of repetition found, and there are four types of functions found in selected poems. Data could have more than one type of repetition and function. Therefore, data can have different functions or more than one function. The most used repetition in Dunbar's selected poems is assonance, the second is rhyme, the third is alliteration, the fourth is consonance, and the last is refrain. The researchers also discovered all the functions of repetition in Dunbar's selected poems. Assonance is the most common type of repetition used by the writer. Meanwhile, the most common function found is to emphasize certain words.

The study of stylistics involves the examination of language, especially the exploration of language in creativity. Analysis of literary works using stylistics can enhance thinking and understanding of language. From this study, the researchers can conclude that repetition in poems is used to help readers understand the message and meaning implied in the poem that the writer intends to convey. The use of assonance and rhyme together can help writers create poems that are pleasing to the ear and have a powerful message, and it can help improve the reading experience be better and make the poems more meaningful, expressive, and interesting. Paul Laurence Dunbar uses repetition in his poems. The researchers consider that Paul Laurence Dunbar is a masterful poet whose work combines several writing styles through repetition. Repetition is associated with different styles of writing. In descriptive writing, it enhances the musical flow and emotional intensity. In narrative writing, it emphasizes the ideas. In persuasive writing, it enhances the speaker's perspective and impact, bringing rhythm, emphasis, and memorability to their works. He ensures that his main messages of struggle, identity, hope, and dignity resonate long afterward by using repetition to enhance the rhythm of his poems.

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