

**MINISTRY OF EDUCATION AND TRAINING  
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**AN INVESTIGATION INTO STYLISTIC  
DEVICES COMMONLY USED  
IN ENGLISH AND VIETNAMESE POEMS**

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**M.A. THESIS IN THE ENGLISH LANGUAGE  
(A SUMMARY)**

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## CHAPTER 1

### INTRODUCTION

#### 1.1. RATIONALE

Language is an indispensable material source in literature creativity process, especially poetry because any literature work must be at first language work. Poetry is considered as a reliable and diversified source thanks to which we can see the people, country through time. Verses of poems show really sincere emotions and profound minds of the composers. It can not be denied that poetry plays an important role in our life.

Besides, stylistic devices have a great expressive value. Therefore, they have attracted much attention of many linguists so far. As a result, we have to combine the investigation of stylistic devices into the one of poems, which creates perfect effectiveness.

However, as far as I know, more and more collections and analysis of poems are made every year but not a considerable in-depth study of comparison between English and Vietnamese poems in terms of stylistic devices.

For all above reasons, I would like to choose *An investigation into stylistic devices commonly used in English and Vietnamese poems* for the thesis topic in order to obtain a more overall look on this topic and furthermore and to draw out comparison between these stylistic devices used in the two languages, with the hope that the theory can give an insight into our way of teaching and learning English as a foreign language.

#### 1.2. AIMS AND OBJECTIVES

##### 1.2.1. Aims

- helping English learners understand more about the way English and Vietnamese poems are composed basing on phonetic,

syntactic and semantic linguistic devices as well as how they work in each culture.

- helping teachers deal with a rather straightforward use of poems for practice and other activities in teaching English.

##### 1.2.2. Objectives

- to identify stylistic devices used to compose poems in English and Vietnamese;
- to analyze in details phonetic, syntactic and semantic stylistic devices commonly used in numerous English and Vietnamese poems;
- to give the comparison between English and Vietnamese poems in terms of phonetic, syntactic and semantic stylistic devices used;
- to suggest some implications for poem teaching and learning of poems.

#### 1.3. SIGNIFICANCE OF THE STUDY

When investigating this study, I am always aware that this will be deep and extensive work. It is of great significance to linguistic theory and practice. That is to say the study is intended to:

- help English learners as well as readers to attain better knowledge about the phonetic, syntactic and semantic linguistic devices.
- promote the effectiveness of poems teaching both in English and in Vietnamese.

#### 1.4. SCOPE OF THE STUDY

As we all know, poetry is a very large field, there is a variety of areas that are worth investigating. However, this study only focuses on describing, analyzing and contrasting stylistic devices commonly used in English and in Vietnamese poems. The contrastive

analysis is based on the material sources taken from publications, especially from printed newspapers, magazines and poem collections in English and Vietnamese in the twentieth and twenty-first centuries. By doing so, data analysis is easier and more systematic.

### **1.5. RESEARCH QUESTIONS**

1. What are stylistic devices commonly used in English and Vietnamese poems in terms of phonetic, syntactic and semantic?
2. What are similarities and differences of stylistic devices in terms of phonetic, syntactic and semantic features between English and Vietnamese poems?
3. What are the applications for teaching English and Vietnamese poems in terms of stylistic devices?

### **1.6. DEFINITION OF TERMS**

### **1.7. ORGANIZATION OF THE STUDY**

Chapter 1: Introduction

Chapter 2: Literature Review & Theoretical Background

Chapter 3: Method and Procedure

Chapter 4: Results and Discussions

Chapter 5: Conclusions, Application, Limitations, Recommendations.

## **CHAPTER 2**

### **LITERATURE REVIEW & THEORETICAL BACKGROUND**

#### **2.1. PREVIOUS STUDIES RELATED TO THE STUDY**

Up to now, there have been many English and Vietnamese writers investigating various stylistic devices assisting to create poems. We can mention some books written by famous authors in both English and Vietnamese such as Galperin [37], Đinh Trọng Lạc [14], Cù Đình Tú [21], Nguyễn Thái Hòa [17], Trần Ngọc Thêm [23]... These authors have key contributions to the background theory of this study.

The main source for my presented thesis is “*Stylistics*” by Galperin [37] which I adopted stylistic classification of vocabulary, lexical and phonetic expressive means and devices. He stated that belles-lettres in general or poems in particular have certain purely linguistic features which must always be taken account in order to distinguish from ordinary sentences. According to him “a functional style of language is a system of interrelated language means which serves a definite aim in communication.”

In view of Vietnamese studies, it appears Vietnamese scholars have special interests in this field resulting in a great many works. Đinh Trọng Lạc [14] mentioned stylistic devices and art language. Mr. Bùi Văn Nguyên and Hà Minh Đức [12] presented and analyzed Vietnamese poetry in the term of syntactic stylistic devices.

Recently there have been a few articles in the magazines “*Ngôn ngữ*” and “*Ngôn ngữ và đời sống*” concerning with the field of research. Mai Ngọc Chừ [4] has much contributed through the investigation into Vietnamese poetry, especially syllables and rhyme in poetic language. Next, Phan Cảnh Ngôn [11] showed the

pragmatic effects of various cohesive devices for different semantic relations with specific examples.

In addition, there are some master theses carried out basing on stylistics such as Phan Thị Uyên Uyên [43] whose thesis investigated some common stylistic devices in advertising language in English and Vietnamese, Nguyễn Hải Nhung [41] investigated inversion in English and Vietnamese literature.

In summary, the above works present many aspects related to poems including definition, form, meaning, content, style, structure, yet none gives fully detailed analysis of the stylistic devices of English and Vietnamese poems. Some are written about stylistic in poetry English by foreign authors, the others are written by Vietnamese authors who mentioned stylistic devices in Vietnamese poetry only. This inspires me to devote myself to the study in which I hope there has been a systematic and thorough investigation into the phonetic, semantic and syntactic stylistic devices.

The above theories give understanding about stylistic devices in English and Vietnamese on which the researcher is going to base to analyze examples in the thesis.

## **2.2. THEORETICAL BACKGROUND**

### **2.2.1. Poems**

#### **2.2.1.1. Definition of Poems**

#### **2.2.1.2. Elements of poetry**

*a. Title*

*b. Speaker*

*c. Rhythm & Beat*

*e. Rhyme*

*f. Rhyme scheme*

*g. Meter*

*h. Stanza*

*i. Poetic forms*

### **2.2.2. Stylistic devices**

#### **2.2.2.1. Definition of Stylistic Devices**

#### **2.2.2.2. Functions of Stylistic Devices**

#### **2.2.2.3. Classification of Stylistic Devices**

#### **2.2.2.4. Common Stylistic Devices in English and Vietnamese**

#### **2.2.2.5. Primary Logical and Derivational Logical Meaning**

## **CHAPTER 3**

### **METHODS AND PROCEDURES**

### **3.1. RESEARCH METHODOLOGY**

#### **3.1.1. Description of Samples**

To conduct this study, I collected 400 of poems in English and Vietnamese. Moreover, the collected poems are composed in the twentieth and twenty-first centuries.

#### **3.1.2. Data Collection and Analysis**

The 400 of poems were employed not only to get the quantitative evidence for the study, but also employed as illustrations to clarify the study.

### **3.2. PROCEDURES**

### **3.3. SCHEDULE OF THE STUDY**

## CHAPTER 4

## FINDINGS AND DISCUSSION

## 4.1. THE PHONETIC STYLISTIC DEVICES IN ENGLISH AND VIETNAMESE POEMS

## 4.1.1. Alliteration

Alliteration is one of the typical features of the great majority of poems, which is **the repetition of initial sounds in neighboring words**. Two kinds of alliteration may be distinguished: the first, *immediate juxtaposition* and the second, *non-immediate juxtaposition* occurs when the consonants occur in nonadjacent words. [59]

## 4.1.1.1. Similarities

## a. Non immediate juxtaposition alliteration

## In English:

- Bilabial: My love, I move myself towards you [16A]
- Dental: Then I think within me [20A]
- Labio-dental: I've been before; such comfort. [119A]
- Alveolar: I lile to see it lap the Miles [78A]
- Palato-alveolar: Whatever I see I swallow immediately [99A]
- Palatal: Yet though you dance in living light. [198A]
- Velar: Counting bells knelling classes to a close [97A]
- Glottal: Went with her, and is with her still [131A]

## In Vietnamese:

- Bilabial: Từng thừa ruộng ngời đen màu mỡ  
Từng mối tình hò hẹn sớm trưa. [390A]
- Labio-dental: Hình ảnh kẻ chinh phụ  
Trong lòng người cô phụ. [354A]
- Alveolar: Trên đường  
Ta đi đánh giặc [329A]

- Palato-alveolar: Sao đặc trời, sao sáng suốt đêm  
Sao đêm chung sáng chẳng chia miền. [250A]
- Palatal: Tôi nhận ra hình đáng quê mình  
Vẫn chân chất, bình thường giản dị [251A]
- Velar: Không có kính không phải vì xe không có kính. [206A]
- Glottal: Muốn làm đoá hoa toả hương đâu đây  
Muốn làm cây tre trung hiếu chốn này. [393A]
- b. Immediate juxtaposition alliteration
- Pretty women wonder where my secret lies. [118A]
- An axe angles  
from my neighbor's ashcan;  
It is hell's handiwork,  
the wood not hickory. [85A]
- Christmas  
Coming cheerfully
- Great nights gradually getting gelid  
Glamorous girls giving guys grief. [56A]
- In Vietnamese:
- Trập trùng, thác Lửa thác Chuông  
Thác Dài thác Khó thác Ông thác Bà. [340A]
- Mưa rơi xối xả trắng trời Trí Thiên.
- Năm tao bảy tuyết anh hò hẹn  
Đề cả mùa xuân cũng nhỡ nhàng. [315A]
- Một mình em giữa hai bờ nước  
Cây phượng, cây bàng cành cứ nứ sang nhau. [224A]
- Em đi yới anh qua bến xe đông chật  
Bao gia đình vội vả lúc ra đi. [225A]
- Anh đi bộ đội sao trên mũ

- M**ãi **m**ãi là sao sáng dẫn đường. [338A]
- Mầu áo mới **n**âu **n**on **n**ặng chói  
Mái trường tươi roi rói ngói son. [204A]
- **S**ao đặc trời, **s**ao **s**áng suốt đêm.  
- Có **ng**ập **ng**ừng trước khi mở cửa. [244A]

As we can see, alliteration is one of the powerful means to attract listeners' attention and it is popular in both poetry languages. Apart from only a few rare initial sounds, all English and Vietnamese consonants present themselves in poems with great frequency.

#### 4.1.1.2. Differences

Besides structure and sense, sound is one of the important factors of a poem as an utterance. From the provided examples, we can have the finding, which is the difference lies in the sound systems of the two languages. English does not have the velar /ŋ/ and palatal /Z/ as initial. Meanwhile, we can not find sounds such as bilabial /w/, dental /ð /, /θ / and palatal /Z/ in Vietnamese.

**Table 4.1. Summary of difference between English and Vietnamese alliteration**

<b>Language</b> <b>Alliteration</b>	<b>English</b>	<b>Vietnamese</b>	<b>For example</b>
Bilabial [w]	+	-	<b>W</b> ent <b>w</b> ith her, and is <b>w</b> ith her still [131A]
Dental [ð , θ ]	+	-	When I hear <b>th</b> at telling <b>Th</b> en I think <b>wi</b> th in me [15A]
Palatal [Z]	+	-	I wither and <b>y</b> ou break from me; <b>Y</b> et though <b>y</b> ou dance in living light. [198A]
Velar [ ŋ ]	-	+	Giấc <b>ng</b> ủ trôi về như giải sông đen Có rong dãi và <b>ng</b> út <b>ng</b> àn lau trắng. [363A]

In summary, alliteration is the repetition of initial sounds (usually consonants) in two or more neighboring words or syllables in a phrase. The use of alliteration creates wonderful effect which helps readers or listeners feel the poem melody.

**4.1.2. Assonance:** is the repetition of vowel sounds within a short passage of verse. The last words of two consecutive lines rhyme, or we can say two consecutive lines rhyme. [60]

My heart's in the Highlands, my heart is not **here**  
My heart's in the Highlands a- chasing **deer** [108A]  
Anh nhớ em, em hỡi! Anh nhớ **em**.  
Không gì buồn bằng những buổi chiều **êm**, [380A]

Besides, there is other rhyming rule where rhymes appear in successive lines. Two consecutive lines have consecutive rhymes "here- deer", "em- êm" which produce certain melodic effects, since the sound repeats quite often throughout the poem.

**4.1.3. Consonance:** is the repetition of consonant sounds, usually at the end of a short sequence of words

The woods are lovely, dark, and deep,  
But I have promises to keep, [183A]  
Chờ mãi anh sang chẳng thấy sang  
Thế mà hôm nọ hát bên làng [315A]

Ending sound is one of the typical features in the final consonant of English words. The final consonants of English words are often made sounded while they are silent in Vietnamese.

#### 4.1.4. Rhyme

It is the **repetition of identical or similar sounds, usually at the end of words**. Rhyming words are generally placed at a regular distance from each other. [37, p.123]

#### 4.1.4.1. Similarities

##### a. Kinds of rhyme

##### a1. Full rhyme (perfect rhyme)

In poetry, **full rhyme**, or perfect rhyme, presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.[61]

When the frost is on the punkin and the fodder's in the **shock**,  
And you hear the kyouck and gobble of the strutin' turkey  
**cock** [194A]

Con sóng dưới lòng sâu  
Con sóng trên mặt **nước**,  
Ôi con sóng nhớ bờ  
Ngày đêm không ngủ **được**. [348A]

**a2. Slant rhyme:** This is a general term referring to rhymes that are close but not exact, for example *lap/ shape*.

Hope is the thing with feathers  
That perches in the **soul**,  
And sings the tune without the words,  
And never stops at **all**. [74A]

**a3. Masculine rhyme:** occurs when one syllable of a word rhymes with another word, for example, *bend- send, bright- light*.

Slim cunning hands at rest, and cozening **eyes**  
Under this tone one loved too wildly **lies**. [123A]  
Đền đã lại sáng trong căn **phòng**  
Em đã qua thêm một ngày không nổi nhớ **mong**. [239A]

##### b. Positions of rhyme

**b1. Internal rhyme** (or middle rhyme), is rhyme that occurs in a single line of verse or the last word of the upper line rhymes with a word within the lower line.[62]

Once upon a midnight **dreary**, while I pondered, weak and  
**weary** [147A]

Sống **vững** chãi bốn nghìn năm **sừng sững** [252A]

From the above examples, we can see English and Vietnamese poems both have rhymes in the same line for example, “*dreary-weary*”, “*vững- sững*”.

##### b2. Successive rhyme

My bull is white like the **silver fish** in the **river** [142A]

Sóng gợn tràng giang buồn **điệp điệp** [381A]

**b3. End rhyme (tail rhyme)** refers to rhymes based on similarity of spelling rather than sound. Often these are highly conventional, and reflect historical changes in pronunciation: love/move/prove, why/envy.

I lay down by the side of the **road**  
in a meadow of bluenonnets, I **broke** [26A]

Em đi-đẹp biết bao **nhieu**  
Dưới trời chim én dập **diu** [235A]

According to *Poetic Designs*, by Stephen Adams (Broadview Press, 1997) [29], the rhymes are distinguished by usage in many ways such as nature of similarity, relation to stress pattern, position. The researcher would like to analyze rhyme in position in lines and stanzas.

Among all the stylistic devices and expressive means, the phonetic ones are one of the most powerful, because they can produce any emotional effect that a poet wishes. A famous poem lives thousands of years in readers' mind thanks to not any other special elements, but its language only. [22]

English and Vietnamese - two different languages but use common phonetic features to compose poems in generally similar ways. As a result, it appears certain parallels in the ways sound works.

#### 4.1.4.2. Differences

##### a. Kinds of rhyme

**a1. Feminine rhyme:** occurs when the last two syllables of a word rhyme with another word, for example.

Woods by moonlight in **September**

Breathe most sweet; and I **remember.** [124A]

**a2. Triple rhyme:** occurs when the last three syllables of a word or line rhyme, for example.

To search each **possibility**

Within my heart's own **treasury.** [159A]

Very rarely there are rhymes with three identical syllables. The triple rhyme is often used for a humorous effect.

Her favorite science was mathematical

Her noblest virtue was her magnanimity

Her wit (she sometimes tries at wit) was **Atticall,** [29A]

##### b. Tonal rhyme

Oriental languages in general and Vietnamese in particular are often tonal, and this makes the most difference in phonetic feature with two group *bằng* and *trắc*.

In Vietnamese poetry, however, the tone patterns of verses are distinguishing features of its poetry which are absent in English poetry while English poetry has meter from the use of regular units of stressed and unstressed syllables in a line— i.e. iambs, trochees, anapests, etc which are not relevant in Vietnamese prosody. It is

more about turning up and down the volume on different syllables rather than tonal changes.

#### 4.1.5. Rhythm

##### 4.1.5.1. Similarities

English and Vietnamese poetry have one in common, *rhythm*, which is created by sounds of chosen words and beats of poem lines.

Long beat (--): it is necessary to stop a little bit longer at the end of a poem line.

Short beat (-): In each poem line part, we need to stop at certain places.

##### 4.1.5.2. Differences

On the sound systems, Vietnamese is a tone language while and English is not. The tone patterns of verses are distinguishing features of Vietnamese poetry which are absent in English poetry.

This and other phonological differences lead in poetry to differences in form. For example, English versification elements include meter and foot (iamb, dactyl, trochee, anapest, spondee, etc.), and rhyme (internal, end, etc.). Whereas Vietnamese has rhyme, it does not have feet. Besides, an English word can be separately divided because of rhythm (stressed and unstressed syllables) while a Vietnamese word can not be divided in that way.

**Table 4.2. The summary of sound devices in English and in Vietnamese poems**

Phonetic devices	English	Vietnamese
Non immediate juxtaposition alliteration	+	+
Immediate juxtaposition alliteration	+	+
Assonance	+	+
Consonance	+	+



Full rhyme	+	+
Slant rhyme	+	+
End rhyme	+	+
Internal rhyme	+	+
Successive rhyme	+	+
Masculine rhyme	+	+
Feminine rhyme	+	-
Triple rhyme	+	-
Tonal rhyme	-	+
Beat	+	+
Feet	+	-

The above table proves that the majority of the samples share the same sound devices, parallels between English and Vietnamese poems are numerous. Sound takes the first rank of popularity level among the expressive means of the stylistic devices in the two languages. Alliteration occurs very frequently as an ornament within the verse line and often as a link between successive verse lines. Assonance is scarcely employed at the end of a verse line

Vietnamese poets make abundant use of tonal rhyme, internal rhyme and half rhyme, which is made easier by the large number of vowel sounds. There are 12 vowels in the Vietnamese alphabet (although only 11 vowel sounds, as two are pronounced the same), compared to the relative poverty of six in English (a, e, i, o, u and sometimes y). The most famous of all classical poetic forms “lục bát” uses only internal rhymes – rhymes never come at the end of lines.

## 4.2. SYNTACTICAL STYLISTIC DEVICES IN ENGLISH AND VIETNAMESE POEMS

**4.2.1. Repetition:** a kind of **recurrence or repetition of a word or phrase** that aims at logical emphasis [37].

In view of Alan H. Poe’s classification (1992), six kinds of repetition used in poems have been pointed out based on semantic and structural functions: 1. *Frame*; 2. *Refrain*; 3. *Lining*;

4. *Thematic*; 5. *Closure*; 6. *Reiteration*.

Some poems may employ more than one pattern, and some longer poem may not be easily categorized into one pattern.

**4.2.1.1. Frame:** One of the most common techniques of repetition is Frame, where the same line (or even a stanza) is repeated at the beginning or at the end of a poem.

**4.2.1.2. Refrain:** A refrain is a repeated part of a poem, particularly when it comes either at the end of a stanza or between two stanzas.

**4.2.1.2. Lining:** The most complex and variable repetition is lining which has conscious repetition through lines to link messages together.

**4.2.1.4. Thematic:** another method of repetition is the thematic which based not on its place in poems. Such a repetition is usually part of a debate explicitly argued in poems.

In the collection of 400 poems, I can find both English and Vietnamese poem have a variety of thematic poems. However, Vietnam is the country live with many wars through centuries, so one of the important point that makes English poems and Vietnamese one different is war poems. In twentieth century, war is a popular topic in literature in Vietnam.

**4.2.1.5. Closure:** The repetition at the end of a poem creates effective emphasis by repeating of the final line twice.

**4.2.1.6. Reiteration:** is the final pattern I would like to present next. It is the successive repetition of word or phrase.

Especially, Vietnamese poets can make use of single word repetition to create poem harmony and rhythm as well as make sure of the quantity of words in a poem line.

Là **tầm tầm** biết nhà thơ

Là **anh anh** biết làm thơ cho đời [389A]

**Table 4.3. Repetition in English poems**

	Frame	Refrain	Lining	Thematic	Closure	Reiteration
English	+	+	+	+	+	+
Vietnamese	+	+	+	+	+	+

That is to say, both English poets and Vietnamese ones are highly aware of the power of repetition in composing poems

## **4.2.2. Stylistic Inversion**

### **4.2.2.1. Stylistic Inversion in English poems**

According to Dr. Khalil Hassan Nofal [35], in English, there are four types of sentences constituents can be fronted.

a. *Obligatory adjunct*

b. *Optional adjunct*

c. *Direct object*

d. *Object complement*

### **4.2.2.2. Stylistic Inversion in Vietnamese poems**

According to Đinh Trọng Lạc [14, p.111-116], the most frequently met patterns of Vietnamese stylistic inversion are:

- The object is placed at the beginning of the sentence.
- The attribute is placed before the word it modifies.

- The predicate is placed before the subject.

- The adverbial modifier is placed at the beginning of the sentence.

- Both modifier and predicate stand before the subject.

In English and Vietnamese poems, there is inversion in common. However, Vietnamese poet are more interested in inversion, they employ inversion in poetry more frequent than in English poets do. Therefore, the effects of inversion are more diverse in Vietnamese poetry.

**4.2.3. Technopaegnia:** that is, the construction of poems with visual appeal. We can call it another name “shape poem”.

In English, poems are composed in a specific shape so that they look like physical objects. Poetry has traditional been thought of as oral, words to be said, sung or performed rather than look at. Therefore, the idea that poems can also be related to painting and the visual arts is a creative idea in English poetry.

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[87A]

This poem is an exception one which is written to be seen rather than heard and its appearance on the page is the crucial to the

achieved effect. The loneliness of a falling leaf can be seen and felt through words, familiar shape of a leaf by eyes.

I am  
a **tree** who  
reaches out to you  
with love I'll share.  
I am here to embrace,  
my branches of tenderness.  
I am a tree which extends,  
water me in tender care  
As I stand by your side  
extending my heart always. [170A]

We have an interesting observation to make on looking the above shape poem, a tree. It is the influence of art and music in the twentieth century that makes the acceleration technology for seen language production. This kind of structure is hardly found in Vietnamese poetry.

There are many syntactic devices found in English and Vietnamese poetry, in this study, I would like to mention three of them repetition, inversion and technopaegnia which help poets much in rearrange the order of word, line, stanza and even a whole poem.

#### **4.3. THE SEMANTIC STYLISTIC DEVICES IN ENGLISH AND VIETNAMESE POEMS**

##### **4.3.1. Similes**

- 4.3.1.1. Man in simile*
- 4.3.1.2. Abstract things in simile*
- 4.3.1.3. Concrete things in similes*
- 4.3.1.4. Animal world in simile*

##### *4.3.1.5. Similes based on adjective-attributes*

##### *4.3.1.6. Similes based on verb-predicates*

##### *4.3.1.7. Multiple similes*

##### *4.3.1.8. Clausial simile*

##### *4.3.1.9. Double simile (comparison clause in simile)*

##### *4.3.1.10. Embedded conjunction similes*

##### *4.3.1.11. Similes used causative words*

In conclusion, simile is a specific and popular semantic trope in stylistics, especially in stylistic devices. There are all kinds of the above similes in Vietnamese. However, there are not double simile,

Embedded conjunction simile and simile used causative words in English poetry.

##### **4.3.2. Metaphor**

##### *4.3.2.1 Man in metaphor*

##### *4.3.2.2. Abstract things in metaphor*

##### *4.3.2.3. Concrete things in metaphor*

##### *4.3.2.4. Animals in metaphor*

There are four kinds of metaphor in both English and Vietnamese poetry. Indeed, the nature of metaphor is implication meanwhile the nature of simile is intensification.

**4.3.3. Personification:** the act of **presenting objects or qualities as human beings** (Oxford Advanced Learner's Dictionary), to make an utterance more interesting and lively.

##### *4.3.3.1. Animals being personified*

##### *4.3.3.2. Plants being personified*

##### *4.3.3.3. Abstract concepts being personified*

##### *4.3.3.4. Inanimate objects being personified*

##### *4.3.3.5. States being personified*

#### 4.3.3.6. *Nature being personified*

#### 4.3.3.7. *Emotion being personified*

In general, English and Vietnamese poets have a tendency to look at the world in human terms, so it's not surprising that we often rely on personification to bring inanimate things to life. Therefore, these kinds of personification are applied both in English and Vietnamese poetry.

#### 4.3.4. Imagery

##### 4.3.4.1. *Visual imagery:*

##### 4.3.4.2. *Auditory imagery:*

*a. Auditory imagery used onomatopoeia*

*b. Auditory imagery used sounds and syllables*

*c. Auditory imagery used repeated words (tu lay)*

##### 4.3.4.3. *Images of smell (olfactory imagery)*

##### 4.3.4.4. *Tactile or "physical" imagery*

In a word, descriptive language that appeals to one or more of the five senses: sight, hearing, touch, taste, and smell. Imagery appears in all descriptive writing, but it is especially important in poetry.

**Table 4.7. Frequency of Occurrence of Stylistic Devices  
in English and Vietnamese Poems**

Types of Stylistic devices	Raw numbers		Percentage (%)	
	English	Vietnamese	English	Vietnamese
Simile	97	135	48.5	67.5
Metaphor	81	91	40.5	45.5
Personification	75	97	37.5	48.5
Imagery	135	149	67.5	74.5

Through a thorough investigation of 400 samples, we can obviously see that the four stylistic devices such as simile, metaphor, personification and imagery are commonly used. 97 simile cases are found in English while 135 ones in Vietnamese. In English, preposition *like* (and a noun element afterwards), and the structure of *as...as* are used most often.

The percentage of metaphor is less than simile, about 40.5% in English while the one of Vietnamese is 45.5% of total poems. On average there are approximately 75 personification cases in English and 97 ones in Vietnamese per 400 poems. Especially, poetry requires much imagery, so we can see or feel imagery in most poems, both in English and Vietnamese such as sounds, images, smell etc.,.

Besides, simile, metaphor, personification and imagery have their own contribution to the success of poetry. In fact, they partly create the aesthetic value for poetry through similar images that are used creatively and smartly.

## CHAPTER 5

### CONCLUSIONS - IMPLICATIONS - LIMITATIONS AND RECOMMENDATIONS

#### 5.1. CONCLUSIONS

This thesis, an investigation into the stylistic devices commonly used in English and Vietnamese poems is a contrastive analysis, carried out to find out the similarities and differences in those belonging to phonetic, syntactic and semantic stylistic devices, I would like to show the effects of sound technique uses (alliteration, rhyme, rhythm); figurative languages (simile, metaphor,

personification, imagery); and structural arrangements (repetition, inversion and technopaegnia).

After analyzing 400 poems, 200 in English and 200 in Vietnamese, I find that poetry employs numerous and various kinds of stylistic devices in terms of phonetic, syntactic and semantic feature. Through the contrastive analysis in the two languages, some differences and similarities have been revealed. Although there are some differences, the stylistic devices' functions are almost analogous in the two languages. Also, through the quantitative data, the frequencies of occurrence of some commonly used stylistic devices have been displayed. Vietnamese poets often use imagery and simile in poetry language. Meanwhile, to English poets, simile is the most persuasive and effective way of expression.

After studying, I found the advantage of using stylistic devices in poem language, which is the fastest and the most successful way to achieve the emotion, sympathy of readers. Thanks to it, readers spend more time reading and researching poems. Furthermore, this topic will not only help understand the essential characteristics of stylistic devices but also contribute a small part to the field of studying stylistics, especially the style of poetry.

## **5.2. IMPLICATIONS**

To some extent, this thesis will be a valuable contribution to the teaching and learning of English and Vietnamese stylistics in general and of stylistic devices in poetry in particular. Furthermore, it also provides teachers and learners some useful techniques in writing poetry.

## **5.3. LIMITATIONS AND RECOMMENDATIONS**

### **5.3.1. Limitations**

Due to the lack of time, space as well as relevant materials, the topic under study may not have been thoroughly discussed as it should be.

Poetry is a difficult field of study. Meanwhile, stylistic devices are complicated and abstract problems of stylistics.

Furthermore, the similarities and differences in stylistic features in English and Vietnamese poems has not been analyzed clearly yet.

With those difficulties and limitation of personal ability, sources of materials relating to the problem under investigation and outside factors, some weaknesses are inevitable.

### **5.3.2. Recommendations**

This thesis has made an investigation into the stylistic devices commonly used in English and Vietnamese poems, therefore, the following aspects relating to poetry may be among further studies:

Firstly, I find it interesting to investigate into the differences and similarities of two famous poets' poems, one in English and one Vietnamese because it reflects the poets' talent through their own poems.

Secondly, it had better study poems and cultures at the same time. Through poems, readers can see the cultural features.

Thirdly, an investigation into the semantic features of adjectives used in English and Vietnamese poems should be paid much attention.