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**AN INVESTIGATION INTO STYLISTIC DEVICES
IN SONGS BY THE BEATLES**

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

Stylistic devices are popularly used in poems, songs and stories. Stylistic devices are the specific language tools that an author uses to carry out a rhetorical strategy and thus achieve a purpose for writing. A stylistic device or a figure of speech is any way of saying something other than the ordinary way. Songs by the Beatles are beautiful both in lyrics and tunes. In fact, in their songs, the Beatles used a lot of stylistic devices in their songs to make them more interesting and special. Let's look at an example:

Across The Universe

“Words are flowing out like
Endless rain into a paper cup
they slither wildly as they slip away across the universe.

Pools of sorrow waves of joy
Are drifting through my opened mind
Possessing and caressing me.

Jai Guru Deva. Om
(Nothing's gonna change my world)x4

Images of broken light, which
Dance before me like a million eyes,
They call me on and on across the universe.

Thoughts meander like a
Restless wind inside a letter box
They tumble blindly as they make their way across the universe.

Jai Guru Deva. Om
(Nothing's gonna change my world) x4

Sounds of laughter, shades of life
 Are ringing through my opened ears
 Inciting and inviting me.
 Limitless undying love, which
 Shines around me like a million suns,
 It calls me on and on across the universe

(Jai Guru Deva.)x 3

(Nothing's gonna change my world) x4

By The Beatles

There are at least four kinds of stylistic devices used in that song:

1. Repetition of “Nothing's gonna change my world”- give the song effect or maybe trying to persuade himself
2. Simile- “Words are flowing out like endless rain into a paper cup”- Words are being compared to a rain that never stops. Clearly, if they are never ending, they will overflow the cup
3. Alliteration- “inciting and inviting me”- They begin with similar sounding words
4. Imagery- “They slither while they pass, they slip away...”- the person imagines the words slithering like a snake.

So the frequent and wide use of stylistic devices in the Beatles’s songs is an important characteristic of songs which is supposed to be an effective way to make these songs more gently, sweet and lively. A stylistic device is then an example of the figurative use of words, which produces a particularly rhetorical effect when people use the language creatively in a special context.

In the realm of discourse analysis, the typical linguistic features of songs have so far been the focus of attention of many linguists and researchers. However, there are not many studies of the

language used in songs by the Beatles. In order to create favorable conditions for people listening and loving the Beatles' songs to understand the beauty and meaning of these songs and for the teaching and learning English. I decided to carry out a detailed analysis of these features: **“An Investigation into Stylistic Devices in Songs by The Beatles”** for all the purposes mentioned above.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The study is aimed to investigate into Stylistic Devices in the songs by the Beatles. Its purpose is to provide learners of English with practical information and to raise their awareness of Stylistic Devices in English songs.

1.2.2. Objectives

This paper is designed to aim at the following objectives:

1. To investigate the commonly used stylistic devices, and the frequencies of occurrence of these stylistic devices in songs by the Beatles.
2. To suggest some implications for teachers and learners of English, especially for who wishes to write English effectively.

1.3. RESEARCH QUESTIONS

To fulfill the objectives mentioned above, the study tries to seek the information for the following questions:

1. What are the stylistic devices used in songs by the Beatles?
2. Which stylistic devices are most frequently and distinctively used in songs by the Beatles?

1.4. SCOPE OF THE STUDY

The study just focuses on the findings of the linguistic features of stylistic devices namely alliteration, metaphor, parallelism, repetition, and simile in one hundred songs by the Beatles, and the frequencies of occurrence of the stylistic devices in these songs.

1.5. DEFINITION OF TERMS

Stylistic devices (Rhetoric) are a branch of general linguistic which is regarded as a language science. It deals with the result of the act of communication [4, p.12]. It means that Rhetoric takes into consideration the “output of the act of communication”. The most frequent definition of rhetoric is one defined as the ability to write clearly, correctly and in a manner calculated to interest the leaders.[4, p.12].

In literature and writing, a stylistic device is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling to the literal or written.

Stylistic devices are also described by Dinh Trong Lac in his “Phong cách học văn bản” (1944) as means of language which carry not only basic meaning (referential and logical) but additional meaning and rhetorical colors as well.[21]

There are many stylistic devices, each having a different purpose. In one word, rhetoric is the study of the principles and devices by which writing is made more effective and persuasive. Rhetoric in language can be defined them as distinctive linguistic expression to serve its own purposes and effect with its own inventory of tool.

1.6. SIGNIFICANCE OF THE STUDY

To some extent, the research is expected to be a valuable contribution to the teaching and learning of English stylistics in general of stylistic devices in the Beatles’ songs in particular. The findings of the research will help Vietnamese learners realize and achieve the beauty of using language in songs. Moreover, it will not only help them get special styles but also provide them with some necessary strategies and techniques in the creative design or in the

use of words in writing songs. It is hoped that this research will provide language learner with precious experience of how to write and understand the Beatles' songs. As a result, their experience will certainly facilitate their language learning so that they will be more successful in comprehending and evaluating the Beatles 'songs in terms of stylistics.

1.7. ORGANIZATION OF THE STUDY

The thesis consists of 5 main chapters.

- **Chapter 1:** is the introduction of the study, which includes the rationale, the aims and objectives, the scope of the study, the research questions, and definition of terms, the significance, and organization of the study.

- **Chapter 2:** Review of Literature, presents the previous study related to the paper, and the theoretical background of the study in the area.

- **Chapter 3:** "Research design and procedure" concerns itself with the research methods, data generation as well as techniques of data analysis.

- **Chapter 4:** deals with findings and discussion. It provides the findings of linguistic features of the typical stylistic devices and the distinctive features of stylistic devices in the Beatles 'songs .

- **Chapter 5:** includes the conclusion, the implications, the limitations and some suggestions for further research.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. PREVIOUS STUDIES

Up to now, there have been a number of studies on stylistic

devices done by a lot of English and Vietnamese researchers in the language used in songs and literature works. The study of a stylistic device has been done by many researchers.

In Vietnamese , Đinh Trọng Lạc, Nguyễn Thái Hòa (1998) *Phong cách học Tiếng Việt*, Võ Bình and Lê Anh Hiền (1983) *Phong cách học- Thực hành Tiếng Việt*, studied Vietnamese stylistics and rhetorical devices. In 2003, Trần Quang Thịnh studied the simile rhetorical of English and Vietnamese love songs. His work is considered one of the first master thesis on love songs at Da Nang University. Phan Thị Uyên Uyên(2006) studied on some commonly used stylistic devices in advertising language in English and Vietnamese newspapers, M.A. Thesis, University of Danang and in 2007, Trần Thị Anh Thơ, studied the use of metaphor and simile in David Copperfield by Charles Dickens, M.A.Thesis, University of Da Nang. In addition, in 2010, Nguyễn Uy Dũng studied the stylistic devices in political speeches by US Presidents

It gave us a general knowledge of this topic, it marks the importance of researching rhetorical devices.

However, none of them mentioned the stylistic devices in the songs of the Beatles. Accordingly, it is expected that the findings will be back-ground knowledge for us to have a better insight in stylistic devices in songs by the Beatles.

2.2. THEORETICAL BACKGROUND

In this paper, the stylistic device parallelism will be investigated in term of their syntactic and semantic characteristics. For this purpose, a discussion of theoretical background needed for the research is necessary, which will take into the field of meanings as well as the fundamental characteristics of stylistic devices in general and six frequently

stylistic devices used in songs by the Beatles.

2.2.1. Stylistics

It is of much importance to look into the basic knowledge of stylistics in order to set a theoretical foundation for further study on the stylistic device in songs by the the Beatles.

The general notes on Styles and Stylistics provides a systematical insight in to this Field. [4]

The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation: the aesthetic function of language, expressive means in language, synonymous ways of rendering one and the same idea, emotional coloring of language, and synonymous ways of rendering one and the same idea, emotional coloring of language, a system of special devices, the splitting of the literary language into separate subsystems called stylistic devices, the interrelation between language and thought, the individual manner of an author in making use of language.

a. Stylistics and its subdivisions

According to the Galperin [4], stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

- a.1) studies the totality of special linguistic means which secure the desirable effect of the utterance.
- a.2) studies certain type of text" discourse" which due to the choice and arrangement (functional styles).

Depending on the school of thought there are:

1. Linguo-stylistics,
2. Literary stylistics
3. Stylistics of decoding

Linguo-stylistics is the study of literary discourse from a

linguistic orientation. The linguistics is concerned with the language codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

Literary stylistics is to explicate the message to interpret and evaluate literary writing as the works of art.

Stylistics of decoding can be presented in the following way: sender- message- receiver, and speaker-book-reader.

b. The Subject of Stylistics

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the other hand, and, on the other, the study of each style of language as classified above, i.e its aim, its structure , its characteristic features and the effect it produces, as well as its interrelation with other styles of language.

In linguistics there are different terms to denote those particular means by which a writer obtains his effect. Expressive means, stylistic means, purposes, it is necessary to make a distinction between expensive means and stylistics devices. All stylistic mean of a language can be divided into expensive means, which are used in some specific ways, and special devices called stylistic devices.

b1. Expressive Means (EM)

The expressive means of a language are those phonetic means, morphological forms, means of word - building, and lexical, phrase logical and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language have been fixed in grammars and dictionaries. Some of them are normalized, and good dictionaries, label them as intensifiers. In most cases they have corresponding neutral synonymous forms.

The most powerful expressive means of any language are phonetics. Pitch, melody, stress, pausation, drawling, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically. Among the morphological expressive means the use of the present indefinite instead of the past indefinite must be mentioned first. This has already been acknowledged as a special means and is named the historical present. In describing some past events the author uses the present tense, thus achieving a more vivid picturisation of what was going on.

The use of "shall" in the second and third person may also be regarded as an expressive means. Compare the following synonymous forms and you will not fail to observe the intensifying element in the sentence with "shall".

(2.1) He shall do it = (I shall make him do it)

Among word-building means, there are a number of forms which serve to make the utterance more expressive and fresh or to intensify it.

At the lexical level, there are a great many words which, due to their inner expressiveness, constitute a special layer. These are words with emotive meaning only, like interjections, words which have both referential and emotive meaning like some of the qualitative adjectives, words belonging to special groups of literary English or of non-standard English (poetic, archaic, slang, vulgar, etc.) and some other groups.

The same can be said of the set expressions of the language. Proverbs and sayings serve to make speech more emphatic, mainly from the emotional point of view and their use in everyday speech

can hardly be overestimated. Some of these proverbs and sayings are so well - known that their use in the process of communication passes almost unobserved

The expressive means of the language are studied respectively in annuals of phonetics grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device [4].

b2. Stylistic Device (SD)

A stylistic device is defined as a conscious and intentional literary use of some of the facts of the language including EM in which the most essential features both structural and semantic of the language forms are raised to a generalized level and thereby present a generative model. Most stylistic devices may aim at the further intensification in the corresponding EM.

The birth of a SD is not accidental. Language means, which are used with more or less definite aims of communication and in the same function in various passage of writing, begin gradually to develop new features a wider range of functions and become a relative means of the language. It would perhaps be more correct to say that unlike expressive means, stylistic devices are patterns. They are just like words themselves, they are facts of the language, and as such are or should be, registered in dictionaries.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have greater degree of predictability than stylistic devices. The later may appear in an environment which may seem alien and there fore be only slightly or not at all predictable. Expensive means are commonly used in language, and are therefore

easily predictable. Stylistic devices carry a greater amount of information because if they are at all predictable, they are less predictable than expressive means. It follows that stylistic devices must be regarded as special code which has still to be deciphered. Not every stylistic use of language fact will come under the term SD [4].

c. Classification of Expressive Means and Stylistic Devices

c.1. Phonetic Expressive Means and Stylistic Devices

c.1.1. Onomatopoeia

c.1.2. Alliteration

c.1.3. Rhyme

According to Simon Kewin, the poet or composer who wishes to write a rhyming poem has several different sorts of rhyme from which to choose. Some are strong, some more subtle, and all can be employed as the poet or songs sees fit. The following are some of the main types:

- Complete/ Full Rhymes
- Internal Rhymes
- Slant Rhymes
- Rich Rhymes
- Eye Rhymes
- Identical Rhymes

According to the way rhymes are arranged within the stanza, certain models have crystallized, for instance [4]:

1. couplets- when the last words of two successive lines are rhymed, This common marked -- ***aa***

2. triple rhymes -- ***aaa***

3. cross rhymes --***abab***

4. framing or ring rhymes - ***abba*** [31]

c.1.4. Rhythm

c2. Lexical Expressive Means and Stylistic Devices

c2.1. Metaphor

c2.2. Metonymy

c2.3. Irony

c2.4. Polysemy

c2.5. Zeugma

c2.6. Interjections

c2.7. Oxymoron

c2.8. Simile

c2.9. Euphemism

c2.10. Hyperbole

c2. 11. Epithet

c2. 12. Oxymoron

c2.13. Paradox

c2.14. Antonomasia

c2.15. Cliche

c2.16 Proverbs

c2.17. Quotation

c2.18. Allusion

c3. Syntactic Expressive Mean and Stylistic Devices

c3.1. Stylistic Inversion

c3.2. Detached construction

c3.3. Parallel Construction

c3.4. Chiasmus

c3.5. Climax (gradation)

c3.6. Antithesis

c3.7. Enumeration

c3.4. Repetition

Repetition is classified according to compositional design:

- Antanaclasis
- Epizeuxis or palilogia
- Anadiplosis
- Anaphora
- Epistrophe
- Mesodiplosis
- Diaphora
- Epanalepsis
- Diacope

c3.5. Asyndeton

c3.6. Polysyndeton

c3.7. Gap - sentence - link

c3.8. Ellipsis

c3.9. Aposiopesis

c3.10. Litotes

2.2.2. The Beatles and their songs

The Beatles were a rock and pop band from Liverpool, England that formed in 1960. During their career, the group primarily consisted of John Lennon (rhythm guitar, vocals), Paul McCartney (bass guitar, vocals), George Harrison (lead guitar, vocals) and Ringo Starr (drums, vocals). After the band broke up in 1970, all four members embarked upon successful solo careers.

CHAPTER 3

THE DESIGN-METHODS AND PROCEDURES

3.1. RESEARCH METHOD

3.2. RESEARCH METHODS AND PROCEDURE

3.3. SAMPLING

3.4 . INSTRUMENTATION

3.5. DATA ANALYSIS 3.6. RELIABILITY AND VALIDITY

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. THE STYLISTIC DEVICES ARE USED IN SONGS BY THE BEATLES

This chapter shows details of the stylistic device are used and which stylistic device(s) are most frequently and distinctively used in songs by the Beatles.

4.1.1. Metaphor in songs by The Beatles

(4.1) It's all too much for me to take

The love that's shining all around here
All the world's a **birthday cake**,
So take a piece but not too much

In (4.1), William Shakespeare wrote “**All the world's a stage**” on the other hand , the Beatles wrote “**All the world's a birthday cake**”. It all has to do with giving and taking. If everyone were to take take take from what the world has to offer, and not give anything back then there would be nothing left to take.

4.1.2. Simile in songs by the Beatles

The Beatles used a lot of similes when writing their songs. For example:

(4.10) Words are flowing out **like** endless rain into a paper cup.

(Across The Universe)[106]

“**Like**” is used as an expressive means in simile in almost all of the Beatles’ songs. Let’s look at some examples:

Moreover, the Beatle used “**as**” as an expressive means in “**Free as a bird**”.

In general, the Beatles used “like” more than “as” in their comparison. The songwriters used **the familiar domestic objects**

such as a homing bird, lizard, pig, dog or log; **imagines of the natural world** such as wind, rain, sun and **the social classes such as a nun, a clown and a dreamer** to create the comparison.

4.1.3. Alliteration in songs by the Beatles

In my corpus, there were a number of instances of alliterations with the repetition of similar sounds, in particular consonant sound, in close succession, especially at the beginning of successive words. For example:

(4.24) He didn't notice that the lights had changed

A crowd of people **stood and stared**

Table 4.1: Summary of the types of alliteration in songs

Types	Examples
Not successive initial consonants	- Stood and stared
Two successive initial consonants	- softly sighn

4.1.4. Rhyme in songs by the Beatles

a. Types of Rhymes in Songs by the Beatles

There are some types of rhyme frequently used in songs by the Beatles.

a1. Full Rhyme

(4.37) Black, white, green, **red**

Can I take my friend to **bed**

a2. Slant Rhyme

Slant Rhyme is the second rhyme among rhymes used in songs. The slant rhymes are used in almost all of the songs by the Beatles. Slant Rhyme is divided into **two types**. The first is Rhyme in which two words share just a **vowel sound**. Here are some examples:

(4.47) Tomorrow I'll miss **you**;

Remember I'll always be **true**

a3. Internal Rhymes

(4.53) Late yesterday **night** I saw the **light**
Shine from a window

In general, there are three types of rhymes frequently used in songs by the Beatles. Among them, Full Rhyme and Slant Rhyme are used more than Internal Rhyme. It expresses in Figure 4.1

Types of Ryme	Number	Percentage
Full Rhyme	94	46,5%
Slant Rhyme	96	47,5%
Internal Rhyme	12	6,0%
Total	202	100%

Figure 4.1: The results of quantitative analysis of Types of Rhyme in Songs by the Beatles

Although Internal Rhyme is not used as much as others, it plays an important role in creating the new and strange thing in the Beatles' style. The types of rhyme that were found in songs by the Beatles are shown in Table 4.2.

Table 4.2: Summary of the Types of Rhyme in Songs.

Types of Rhyme	Examples
Full Rhyme	-But I know you won't leave me 'cos you told me so , And I've no intention of letting you go ,
Slant Rhyme	-Is call you on the phone , And you'll come running home ,
Internal Rhyme	-Late yesterday night I saw the light 97]

b. Arranging the rhymes within the stanza in songs by the Beatles

The Beatles' songs virtually follow one of a few fairly simple rhyme schemes, most often with lines arranged into group of four: probably the most popular are *aa*, *aaa*, *abab*, *xaxa* or *aabb*.

(4.56) It's been a hard day's night, and I been working like a **dog**

It's been a hard day's night, I should be sleeping like a **log**
 Secondly, there is **triple rhymes - aaa**. Here are some examples:

(4.59) How does it feel to be one of the beautiful **people**?

Now that you know who you are, what do you want to **be**?

Thirdly, there is **cross rhymes - abab**. For example:

(4.62) Well the Ukraine girls really knock me **out**

They leave the West **behind**

And Moscow girls make me sing and **shout**

That Georgia's always on my **mind**.

Fourthly, there is rhyming schemes formed - **xaxa**. For example:

(4.64) Songs that lingered on my lips

Excite me now and linger on my **mind**

Leave your flowers at my door

I'll leave them for the one who waits **behind**

Lastly, there is rhyming schemes formed -**aabb**. For example:

(4.66) Dear Prudence let me see you **smile**

Dear Prudence like a little **child**

The clouds will be a daisy **chain**

So let me see you smile **again**

Table 4.3: Summary of the Types of Rhyming Schemes in Songs.

Rhyming schemes	Examples
aa	Sail the ship, chop the tree Skip the rope, look at me
aaa	Now it's time to say good night Good night Sleep tight Now the sun turns out his light
abab	Sheep dog Standing in the rain , Bull frog

	Doing it again
xaxa	When I get near you, The games begin to drag me down It's all right I'll make you maybe next time around
aabb	Your lips are moving, I cannot hear Your voice is soothing, but the words aren't clear You don't sound differnt, I've learned the game. I'm looking through you, you're not the same

4.1.5. Repetition in songs by The Beatles

In general, in the Beatles' songs, the name of the songs are repeated through the songs and the name is also the title of this songs. With this device, the listeners find it easy to catch the content of the songs and have interests in the songs. For example:

(4.68) **AND I LOVE HER**

I give her all my love
That's all I do
And if you saw my love
You'd love her too
I love her
She gives me ev'rything
And tenderly
The kiss my lover brings
She brings to me
And I love her
A love like ours
Could never die
As long as I
Have you near me

Bright are the stars that shine
 Dark is the sky
 I know this love of mine
 Will never die
And I love her
 Bright are the stars that shine
 Dark is the sky
 I know this love of mine
 Will never die
And I love her

Repeating the full lines also expresses the songwriter's desire. For example:

(4.71) Oh yeah, I'll tell you something,
 I think you'll understand.
 When I'll say that something
I want to hold your hand,
I want to hold your hand,
I want to hold your hand.

(I Want To Hold Your Hand)[92]

Repetition is categorized depending on its compositional design. There are some types of repetitions used in songs by the Beatles:

Table 4.4: Summary of types of the repetition in songs by the Beatles

Types of repetition	Examples
Anaphora	It's a love that lasts forever, It's a love that had no past.
Epistrophe	She was a day tripper, a Sunday driver yea Took me so long to find out , and I found out
Anadiplosis	All you need is love, love . Love is all you need.
Epizeuxis	Love, Love, Love. Love, Love, Love. Love, Love, Love.

4.1.6. Parallelism in songs by the Beatles

a. Parallelism among lines within a stanza.

The repetition of the structure among lines within a stanza has a lot of functions. Parallelism is used in **Enumeration**. For example:

(4.97) **Sunrise doesn't last all morning**
A cloudburst doesn't last all day

(4.106) Ev'rybody let their hair down,
 Ev'rybody pulled their socks up,
 Ev'rybody put their foot down.

In (4.106), the structure / **Pro + V2/Ed +Det + N + Pre/** in three lines. The Beatles created the rhythm and helped the listeners to be easy to understand the content of the song.

(4.107) The deeper you go the higher you fly
 The higher you fly the deeper you go

b. Parallelism within a line in songs

There are not only parallelism among lines in a stanza but also parallelism in a line or a sentence in the Beatles' songs. For example:

(4.112) Pool of sorrow, waves of joy

(4.113) Sound of laughter, shades of earth are ringing
 (Across The Universe)[106]

N + Pre + N, N+ Pre + N

In general, parallelism was used in songs in differently grammatical structures in order to help the listeners be easy to listen and understand the content of the songs via the rhythmic melody. The songwriter used parallel construction among lines in a stanza and the phrases or clauses in the same line. This is one of the important factor to create the beauty of the Beatles' songs.

4.2. COMBINATION OF STYLISTIC DEVICES IN SONGS BY THE BEATLES

The Beatles combined a lot of the stylistic devices in a stanza of a song. It is this factor that creates nine, special, varied and colourful things in their songs.

(4.133) **Sounds of laughter shades of earth** are ringing
Through my open views **inciting** and **inviting** me
Limitless undying love which shines around me
like a million suns, it calls me on and on

(Across The Universe)[106]

The Beatles combined a lot of stylistic devices in a songs, even though within a stanza or in a line. With these combination, songs by the Beatles are new and special to the listeners all over the world. Although, the Beatles broke up in 1970, their songs have been well- known thanks to the content especially their melody.

4.3. QUANTITATIVE ANALYSIS OF STYLISTIC DEVICES FREQUENTLY USED IN SONGS BY THE BEATLES

Stylistic Devices	Number	Percentage
Metaphor	28	5,25%
Alliteration	36	6,74%
Simile	34	6,37%
Parallelism	84	15,73%
Rhyme	202	37,82%
Repetition	150	28,09%
Total	582	100%

Figure 4.2: The results of quantitative analysis of stylistic devices frequently used in songs by the Beatles

After analyzing the stylistic devices above, we found that rhyme was used most, repetition devices was the second and then parallelism device. Three of these devices are valuable in creating the rhythm to the songs.

Although metaphor, simile, alliteration weren't used as much as repetition, rhyme and parallelism, they contributed to the success of the songs of the Beatles.

CHAPTER 5

CONCLUSION, IMPLICATIONS, LIMITATIONS AND RECOMMENDATIONS

5.1. CONCLUSIONS

In songs by the Beatles, stylistic devices were used skillfully and flexibly. Metaphor, simile, alliteration, repetition, rhyme and parallelism are the most frequently used stylistic devices in songs by the Beatles. Among them, Rhyme ranked first, which was used the most in 100 songs. Rhyme carried with it various effects. With using rhyme properly and effectively, the Beatles created the rhythm to the songs and created the variety of the melody of the songs. When listening to the Beatles singing, the listeners feel the change in rhythm interestingly, which prevents the listeners from boredom. Repetition was used frequently in songs. It was used with different functions according to the Beatles' purpose. In most songs by the Beatles, the word or a sentence is repeated the most, it is exact is the name of the song or the main message that the songwriter wanted to send.

Each stylistic device has its own feature and rhetorical effects so that it is the unique. Metaphor and simile are preferred by the Beatles thanks to its special effects on the listeners such as persuading, appealing to our imagination and create a vivid picture in the listeners. On the other hand, alliteration is aimed to produce sound and music effects. Besides, Parallelism is used to create the balance in structure to help listeners be easy to listen and understand the songs.

In brief, the Beatles combined different stylistic devices in different contexts with different functions in their songs effectively. From that they created the attraction to their songs.

5.2. IMPLICATIONS

This thesis is done in the hope that some stylistic devices in

the Beatles' songs are revealed. And the findings of the thesis are hoped to make a modest contributions to better understanding the Beatles' songs and more effective use of metaphor, simile, alliteration and repetition by language users, especially song writers, since the findings provide a background to how the stylistic devices can be used. It is clearly seen in the samples collected that writers seem to have their own intentions of employing these stylistic devices in particular contexts in their songs. Basing on the results of the study, we would like to put forward some implications.

5.2.1. For Learners of English

Generally listening and writing, stylistic devices are one of the most difficult aspects of any languages. Therefore, for students of English, how to master the knowledge about stylistic devices and then to apply them in writing indeed a big question. From the findings of this chapter, it is hoped that students would grasp some necessary information helping them with the study of stylistic devices. Moreover, thanks to the rhetorical effects of stylistics devices identified in this study, students of English would find it more interesting to learn about stylistic devices.

5.2.1. For Teachers of English

How to find out the most effective method for teachers of English to help their students master stylistic devices is still a big concern at the moment. This study would give a suggestion on teaching stylistic devices through sentences in the Beatles' songs. By doing in that way, teachers not only inspire their students with the help of interesting ideas in English songs but also bring the students clear examples of how good to use stylistic devices. Also, the teacher should encourage his students to practise by using stylistic devices in their composition or in translating text. As a teacher of English as a foreign language, I have

noticed that teaching English stylistics through the Beatles' songs is an interesting teaching strategy for the learners.

5.3. LIMITATION

There is no doubt that this research reveals certain shortcomings or limitations due to the time constraints as well as the limitation of materials for analysis. Firstly, The Beatles's songs haven't been studied about the stylistic devices before, so it has been very difficult to find materials related to this, as expected.

Secondly, stylistic devices are complicated and delicate problems of stylistics. There are a lot of stylistic devices used in the Beatles' songs. However, this thesis only investigates some commonly used ones in songs. With the limited data for the analysis, there are certainly other stylistic devices used in songs such as personification, memory, exclamation, etc that the research has not covered.

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

Moreover, the research has been studied based on 100 samples of stylistic devices in songs by the Beatles but there are more than 200 songs by the Beatles. And finally, the limited ability of the researcher can also be counted as another constraint facing the research. For those limitations, I would be very grateful to receive any comments from teachers, friends and those who are concerned, hoping to make the research a truly better one.

5.4 .SUGGESTIONS

As regard the points of discussion that have not been touched in this thesis, we would like to recommend that it is useful to carry out a research on "conceptual metaphors expressing love in the Beatles' songs" or "comparison between stylistic devices in the Beatles songs and Trinh Cong Son".