

The Use of phonological Repetition in the Texts of English Proverbs

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Abstract

Repetition is a recurrence of some linguistic units represented in the meaning or form of the proverb. It is a phenomenon common in English proverbs. Additionally, repetition occurs at four linguistic levels, phonological, lexical, phrasal, and clausal. Phonological repetition is less common than lexical repetition, but, at the same time, phonological repetition is more common than phrasal and clausal repetition. Repetition is used in English proverbs to serve many functions, and the most important one is coherence. This research paper focuses basically on one level, namely phonological repetition.

1. Introduction

Repetition has been classified into phonological, lexical, phrasal and clausal repetition in the text of proverbs. Phonological repetition is the only one among all of these levels of repetition that will be subjected to analysis to see whether each figure has any significance in the text of any proverb after specifying and selecting appropriate figures of repetition. The data and examples have been selected and adopted from traditional and contemporary English proverbs. These proverbs cover a number of concepts, such as theme, religion, weather, men and women, animal, agriculture, food, popularity and others. Proverbs, as we know, embody advice, wisdom, criticism and education, etc. The aim is to show people the right way to follow and what to do in critical situations and how to act. When people read and listen to proverbs, especially when something is repeated for one reason or another, they will certainly get experience and lessons.

This shows that proverbs remain the eye of the world through which the man can gain experience and education. In this respect, many eminent authors, such as, Mieder, Norrick and many others have largely explored the area of proverbs, while others have extensively clarified the levels and figures of repetition.

2. Repetition Levels Used in Proverbs

Generally, repetition will progressively be tackled in this research paper; the patterns of repetition will be dealt with in one main level, beginning from the commonest figures then up to the less common ones.

2.1 Phonological Repetition Used in Proverbs

Phonological repetition is one of the major features of repetition levels. It is a term which is used to indicate sounds (or phonemes) that are repeated in one form or another to provide reinforcement and emotional emphasis. It is based on repetition of similar consonant or vowel sounds. This section focuses on some of the significant sound patterns such as *alliteration* and *assonance*, etc. that are used for aesthetic and communicative purposes in English proverbs.

2.1.1 Alliteration in Proverbs

Alliteration according to Harvey & Higgins (1992:76) is the "recurrence of the same sound/letter, or sound/letter cluster at the beginning of words, for example, 'many mighty midgets'."

2.1.1.1 Alliteration of the Voiced Bilabial Plosive /b/. As in:-

Context: *Better bend than break*

Purpose:

Speake & Simpson (2004) state that this is an old English proverb that goes back to the early 13th century, and deals with discretion and prudence. Reasonably, this is a piece of discouraging advice, if not, it is supposed that by such an event one lives to come into conflict in another day and fight again.

Context: *A bad excuse is better than none*

Purpose:

It is an old English proverb that goes back to the early 15th century, and deals with an excuse. Bertram (1993) expresses this in many words "if you offer a bad excuse, there is a slight chance that it will be accepted and you will therefore not be in trouble, but if you have no excuse at all, you do not ever have that slight chance". The repetition of /b/ at the beginning, middle, and end of the proverb: "***Better bend than break***" emphasizes an idea of discretion through reiteration. The voiced bilabial plosive in this proverb and its repetition at word initial position suggests prudence and is associated with the mental power of men, especially political leaders

Another most significant use of the consonant /b/ is in the proverb "A bad excuse is better than none". The idea of orderly drawing back is continued in the repetition of the voiced counterpart of /b/. For instance in bad and

better, in spite of the contrariety and antithesis in their meanings, there is relevance and closeness. The two proverbs above tell us that one should act cleverly according to situations and one's behavior or action should conform to the accepted rules of society.

2.1.1.2 Alliteration of the Voiced Alveolar Plosive /d/

Context: *Dog does not eat dog*

Purpose:

This old proverb goes back to the mid-15th century, and deals with the reciprocity and loyalty between companions. One disreputable person will not harm other disreputable people (Fergusson, 1983).

What distinguishes this traditional proverb is the abundance and presence of the consonant letter/sound /d/. It is a voiced alveolar plosive sound and it can be found at the beginning, middle and end of words. In this proverb, the letter/sound /d/ occurs more than one time at the initial of some basic words. Here the repetition of the letter/sound /d/ makes the text of the proverb much balanced and more coherent.

2.1.1.3 Alliteration of Voiceless Labio-dental Fricative /f/

Context: *Fight fire with fire*

Purpose:

It is a traditional proverb that goes back to the early 14th century and deals with similarity and dissimilarity, ways and means that refer to the rules and tactics of war. Bertram (1993: 84) supposes that you must "use against your opponent the same methods he or she is using against you". It is an injunction to encounter "like" with "like".

The key word in this proverb is "fight" and the other sub-key words are "fire/fire". All of these words start with the letter/sound /f/, which is a voiceless labio-dental fricative and is found at the beginning, middle and end of words. In this proverb the letter/sound /f/, comes at the initial of several words and occurs more than once in order to emphasize the idea of opposition.

2.1.1.4 Alliteration of the Voiced Velar Plosive /g/

Context: *A great city a great solitude.*

Purpose:

This proverb is a traditional one that goes back to the early-16th-century and assures the idea of greatness and loneliness. Ridout and Witting (1967: 77) expound that "a saying comes to us from the Greek. It means that in a large centre of civilization, where millions of people are going about their own affairs and are not interested in any one else, we can feel as lonely as if we were on a desert island". Crowded cities make man nervous. So, man longs to return to solitude to relieve his nerves.

The key-words 'great/great' start with the consonant letter/sound /g/ as an initial letter. The sound /g/ is a voiced velar plosive that can be found at the

beginning, middle and end of words. The letter/sound /g/has occurred two times at the initials of the words 'great/great', so, this repetition helps the context of the proverb to be more coherent.

2.1.1.5 Alliteration of the Glottal Fricative /h/

In the articulation of the glottal fricative, Gimson (1970: 191) describes the processes involved by stating that "the air is expressed from the lungs with a considerable PRESSURE causing some FRICTION throughout the vocal tract". The articulation of the sound /h/ is associated with pressure and friction. The sound embodies a sense of harshness or friction. This feeling seems to be conveyed in the lines of the proverbs where there is a repetition of the sound. Examples are found in the following proverbs:

Context: *A honey tongue, a hheart of gall.*

Purpose:

It is an old English proverb which is traced back to the beginning of the thirteenth-century, and deals with hypocrisy (Fergusson, 1983).

The sound /h/ occurs two times in this proverb. So, the alliteration of sound /h/ is one of the basic principles of this proverb and is considered to be its main characteristic. The repetition or alliteration of the sound /h/ creates what is called a tune between the two sounds in order to emphasize the idea of wickedness or deceit.

Context: *He who hesitates is lost.*

Purpose:

It is an old English proverb related back to the early-seventeenth-century, and deals with resolution, decision, and indecision. Distinctly, the early use of this proverb refers specifically to women. Bertram (1993) states that "people should act decisively". Anybody who hesitates is not only lost, but is in fact miles from the next exit.

Mightily, the alliteration of the sound /h/ in the proverb "He who hesitates is lost", occurs three times in three words. The repetition of the sound /h/ in this specific proverb emphasizes the idea of hesitation and indecision.

Context: *He who excuses himself accuses himself.*

Purpose:

It is an old English proverb dated to the early-16th century and deals with conscience and excuses. Ridout and Witting (1967) state that "if we suspect the person who makes too many excuses, because he is probably covering up his ill actions, it is better to admit a thing openly than to make excuses, for excuses are such obvious evasions that they irritate instead of convincing". If anyone feels he has to produce excuses and justifications for something he has done, this shows that he really knows he is in the wrong. By apologizing for something, a natural person admits that he did it.

It is clear that the alliteration or repetition of the sound /h/ in the proverb "**He who excuses himself accuses himself" occurs four times at the initials of the successive words that appear in the proverb above.**

2.1.1.6 Alliteration of the Voiced Palatal Semi-Vowel /j/

Context: **You never know what you can do till you try.**

Purpose:

This proverb goes back to the early 18th century and refers to boldness, self-confidence and diligence. Man knows not what he can do till he tries to do his best (Speak and Simpson, 2004: 169).

The most obvious word in this proverb is the subject pronoun 'you'. It is used more than once which starts with the initial sound /j/. This consonant is a quick glide from the position of the vowel /i: / or /i/ to any other vowel (O'Conner, 1967: 57). The consonant sound /j/ is a voiced palatal semi-vowel that occurs at the initials of the pronouns (you/ you/you) in separated positions. The consonant or semi-vowel sound /j/ has been repeated three times in the same text of the proverb and this repetition refers to insistence of man, which is an act of demanding or saying something firmly and refusing to accept any opposition or excuses..

2.1.1.7 Alliteration of the Voiceless Alveolar Plosive /k/

Alliteration of the letter /k/ like the other plosive sounds discussed recently, suggests different kinds of ideas and warnings. Such alliteration is shown in the following examples:

Context: **Cut your coat according to your cloth**

Purpose:

It is an old English proverb goes back to the mid-15th-century and deals with circumstances, poverty and thrift. Ridout and Witting (1967) give a word of advice by saying that "you should adjust your expenditure according to your resources." They give an example on this by narrating the following event:

" I asked a dealer the price of a tennis racket I had set my heart on, but it was too expensive, so I had to cut my coat according to my cloth and buy a cheaper one".

This proverb teaches adaptability and prudence. Anyone should always try to adjust himself to circumstances and should live within his private means.

The sound /k/ in the proverb "**Cut your coat according to your cloth"** occurs more than once at the initials of subsequent words. The repetition or alliteration of the letter /k/ evokes some sort of satisfaction.

Context: **Care killed a cat.**

Purpose:

It is an old English proverb that is traced back to the late 16th-century and indicates stress, worry, and futility (Speak and Simpson, 2004).

Alliteration of /k/ in this proverb occurs three times at the initials of several sequent words. So, the frequent repetition of /k/ in the proverb emphasizes the main message in this proverb.

Context: **Catch as catch can.**

Purpose:

It is an old English proverb that goes back to the early-16th-century and deals with ways and means. Its simplified meaning is that anyone can get his money, wealth by any possible means without much regard for ethics. (Ridout & Witting, 1967)

In the proverb "**Catch as catch can" several alliterations of the /k/ sound occur at the initial of each word in the proverb, such as **Catch - catch - can**. Certain sounds of /k/ may produce an effect that can be specified. Repetition or alliteration in this proverb is generally regarded as a musical accompaniment of the proverb's idea, supporting it with some vague emotional atmosphere which each speaker interprets for himself.**

2.1.1.8 Alliteration of the Voiced Alveolar Lateral /l/

Context: **Live and let live**

Purpose:

This traditional proverb is related back to the early 16th century and deals with tolerance, against criticizing others.

The consonant sound/letter /l/ is a voiced alveolar lateral. It is called lateral because in pronouncing it the air passes over the sides of the tongue. This letter can be clear as in 'live' or dark as in 'doll'. It is found at the beginning, in the middle and at the end of words (Al-Hamash, 1976). The consonant sound/letter in the proverb "**Live and let live" occurs more than once. So, the repetition of the sound/letter /l/ several times makes the text of the proverb more coherent.**

1.1.1.9 Alliteration of the Voiced Bilabial Nasal /m/

Context: **Manners maketh man.**

Purpose:

This traditional proverb is traced back to the mid-13th-century and deals with manners and breeding. A person is often judged by his manners rather than by his character, especially on first acquaintance, so in this sense manners are all important (Speak and Simpson, 2004: 196).

The consonant sound/letter /m/ is a voiced bilabial nasal. In all nasal consonants the soft palate is lowered and at the same the time mouth passage is blocked at some point, so that all the air is pushed out of the nose (O'Conner, 1967: 48-49). The consonant sound/letter /m/ can be found at the beginning, middle and end of words. The consonant sound/letter /m/ occurs more than one time. So, the repetition of the consonant sound/letter /m/ at the beginning of several words would help to make the text of the proverb to be more effective as they draw the attention of the reader or listener.

1.1.1.10 Alliteration of the Voiced Alveolar Nasal /n/

Context: **No names, no pack-drill.**

Purpose:

This proverb goes back to the early 19th century and deals with speech and silence. It is also used in favour of reticence on a subject. Increasingly, if nobody is named as being responsible for something, then nobody can be blamed and punished (Speak and Simpson, 2004: 211).

In this proverb many words start with the consonant sound/letter /n/. It is a voiced alveolar nasal sound. It is produced by the tip of the tongue against the alveolar ridge, and the sides of the tongue against the sides of the palate (O'Conner, 1967: 49). The sound/letter /n/ can be found at the beginning, middle and end of words. It occurs more than once at the beginning of the words as an initial letter. The repetition of /n/ in this proverb several times emphasizes the idea of unwillingness as some people may not be interested in telling people something about their personal life.

2.1.1.11 Alliteration of the Voiceless Bilabial Plosive /p/

As in the following proverbs:

Context: **Practice what you preach.**

Purpose:

It is an old English proverb that goes back to the early 13th century and deals with words and deeds. A person who gives people pieces of advice should himself practice the same. In other words, he himself should follow what he advises people to do. Here 'practice' carries out in action. In place, anyone is not recommended early rising if he himself lies in bed till noon (Ridout and Witting, 1967:140).

Context: **Praise without profit puts little in the pot.**

Purpose:

It is an old English proverb that goes back to the early 17th century and deals with an inadequacy of praise. It means that flattery does not fill the belly, when people speak kindly of what you have done; it is of no real advantage to you unless they show their appreciation in a more material way (Bertram, 1993: 140).

The frequent repetition of /p/ in the three previous proverbs emphasizes the main message of each proverb.

2.1.1.12 Alliteration of the Voiced Alveolar Fricative /r/

Context: **All Roads lead to Rome.**

Purpose:

It is a traditional proverb that goes back to the end of the 13th century and deals with the idea of beginnings and endings, ways and means, differences and different methods. A thousand roads lead man forever towards

Rome. A lot of roads to Rome have developed the proverb meaning that a number of persons, scientists perhaps, can arrive at one common objective by different means (Ridout and Witting, 1967: 23).

The key-word is 'roads', and the other one is 'Rome', so both of them start with the initial /r/. The Sound /r/ is a voiced alveolar fricative sound and is found at the beginning and middle of words only. Usually /r/ must be followed by a vowel sound or diphthong (Al-Hamash, 1976: 46). The sound/letter /r/ occurs more than once. Because of the relation between /r/ in 'road' and 'Rome', this proverb becomes more coherent and effective.

2.1.1.13 Alliteration of the Sibilants /s/, /ʃ/ and /tʃ/

A part from the repetition of the glottal fricative, there is also the alliteration of the sibilant sounds as an effective expression device in the text of proverbs. The prominence or appearance of sibilant sounds, as Leech (1969: 16-17) observes "is capable of suggesting certain classes of sounds (rustling, hissing, sighing, whispering)".

2.1.1.13.1 Alliteration of the Voiceless Alveolar Fricative /s/

Context: *Speech is silver, silence is golden.*

Purpose:

It is a nearby English proverb that goes back to the early-18th-century and deals with speech and silence and their values. Certainly, gold is more precious than silver, and there are times when it is better to be silent than to speak (Ridout and Witting, 1967).

Alliteration of the sibilant sound /s/ occurs three times sequently in the proverb above. The repetition of the sibilant fricative /s/ is noticeable in *Speech, silver, silence*. Metaphorically, value and effect of silence are compared with the precious thing, gold, and speech with silver.

2.1.1.13.2 Alliteration of Voiceless Palato- Alveolar Fricative /ʃ/

Context: *Share and share, alike.*

Purpose:

It is an old English proverb that is traced back to the early 16th century and deals with justice and sharing fairly. Bertram (1993) confirms that this proverb is "used to describe a situation in which everyone should divide something equally; often used to instruct people to share".

Alliteration of the fricative sibilant sound /ʃ/ in the proverb above, is a good example. Repetition of the sound /ʃ/ signals and emphasizes the same message as the successive similar words "share and share" are linked thematically to the rest of the proverb.

2.1.1.13.3 Alliteration of Voiceless Palato- Alveolar Affricate /tʃ/

Context: *He that chastens one, chastens twenty.*

Purpose:

It is an old English proverb that deals with discipline and its importance. It shows us that you should punish a child in full when he or she misbehaves, because if you do, the child will grow up expecting everyone to indulge him or her (ibid). It does not improve a child's character if he is not punished when he has done something wrong.

The sound /tʃ/ occurs two times in the initials of frequent words 'chasten/chasten'. With special reference to the English sound /tʃ/, Gimson (1970: 30) states that "palato-alveolar-the blade, or the tip and blade of the tongue articulates with the alveolar ridge and there is at the same time arising of the front of the tongue towards hard palate, e.g. /tʃ/". Alliteration of the sound /tʃ/ at the initial of the word 'chasten' for two times, paints some sort of warning to evoke the condition of threat.

2.1.1.14 Alliteration of the Voiceless Alveolar Plosive /t/

Context: *The tongue ever turns to the aching tooth.*

Purpose:

This old traditional proverb goes back to the end of the 15th century. It signals persistence and perseverance. It is an encouragement to persevere even in the face of difficulties (Fergusson, 1983: 187). Similarly do our thoughts keep on coming back to something that is worrying us (Ridout and Witting, 1967: 164).

The consonant sound/letter /t/ is a voiceless alveolar plosive. It is a strong stop consonant and can be found at the beginning, middle and end of words (O'Connor, 1967: 42). The sound/ letter /t/ occurs more than once, so, repetition of /t/ at the beginning of several words helps to make the text of a proverb more coherent.

2.1.1.15 Alliteration of the Voiced Labio-dental Fricative/v/

Context: *The voice of the people is the voice of God.*

Purpose:

It is a traditional proverb that goes back to the early-14th-century and denotes politics, power, rulers and the ruled. It does not mean that the voice of many is wise and good, but only it is irresistible (Speak & Simpson, 2004: 325).

The sound/ letter /v/ is a voiced labio-dental fricative sound. The lower lip is in contact with upper teeth. Fricative noise is never very strong and is scarcely audible in the case of /v/ (Roach, 1983: 39). The sound/ letter /v/ occurs more than once. So, the repetition of /v/ at the beginning of the two separated words 'voice / voice' gives the hearer a great sensation that the voice of God (ruler) is more influential and acceptable among people.

2.1.1.16 Alliteration of the Voiced Bilabial Semi-Vowel /w/

Context: *What is worth doing is worth doing well.*

Purpose:

It is a traditional proverb that deals with buying, selling, diligence and values. If you are going to do something, do it as you possibly can (Bertram, 1993: 114).

In the proverb above, many words start with the sound/ letter /w/. The /w/ sound is a voiced bilabial semi-vowel. A semi-vowel is a rapid vocalic glide on to a syllabic sound of greater steady duration (Gimson, 1970: 212). Repetition of the letter /w/ a number of times emphasizes the value of good work.

2.1. 2 Assonance in Proverbs

An accurate reading of a proverb will reveal the fact that specific vowels run through the proverb in an evident way. As consonant counterparts, these vowels are meaningful in the way they send and reinforce the message in the proverb, though there is no difference of such vowels in the proverbs compared with consonants. However, Hervey & Higgins (1992: 76) define assonance as "the occurrence of the same sound/ letter or sound/ letter cluster in words". Assonance as defined in the Oxford Advanced Learner's Dictionary (2000:67) is the effect created when two syllables in words that are close together have the same vowel sound, but different consonants , or the same consonants but different vowels, for example, sonnet and porridge or cold and killed.

2.1. 2.1 Assonance of /ʌ/ in Proverbs

Context: *What must be must be.*

Purpose:

It is an old English proverb that is traced back to the end of the 13th-century and deals with fate and fatalism. If something is fated to happen, anyone cannot stop it from happening. Ridout and Witting (1967) state that "we have no alternative but to bow to the inevitable. It is a philosophical acceptance of things as they are".

The vowel sound /ʌ/ is half-open, central, unrounded (Jones, 1909). The vowel sound occurs in the two words 'must'. Simply repeating a vowel sound /ʌ/, can make a proverb coherent. So, repetition of the vowel sound /ʌ/ in this way emphasizes the idea of fatalism.

2. 1.2.2 Assonance of /o/ in Proverbs

Context: *A rolling stone gathers no moss.*

Purpose:

It is an old English proverb which goes back to the mid 13th century and deals with constancy and inconstancy and human nature. Speak and Simpson (2004) claim that "your popular rumour, unlike the rolling stone of the proverb, is one which gathers a deal of moss in its wandering up and down".

Repeating the most specific sound /o/in many words in this proverb is a pure short rounded vowel sound. It is found at beginning and middle of words only. Assonance of the sound /o/ brings to the human mind the idea of

constancy and inconstancy and expresses the conceptual metaphor, Life is a journey.

2.1. 2.3 Assonance of /i:/ in Proverbs

Context: *There are wheels within wheels.*

Purpose:

It is an old English proverb that dates back to the early-16th-century and deals with complexity of forces or influences. In complex machinery, the wheels that are appropriately doing the work are turned by other, less obvious wheels. Figuratively, *wheels within weels* are indirect or secret agencies, out of sight, but in control of affairs (Smith, 1935).

The extract catches the attention with continuous repetition of the phoneme or the sound /i: / in *wheels, wheels*. Assonance of the sound /i: / occurs two times in the middle of the same successive words *wheels/ wheels*.

2.1.2.4 Assonance of /i/ in Proverbs

Context: *It is a silly fish, that is caught twice with the same bait.*

Purpose:

It is an old English proverb that is traced back to the early 17th century. It deals with the dangers of curiosity or inquisitiveness, wisdom, experience and learning by experience. Surely, experience is a hard teacher, and anybody cannot afford to learn on the battlefield what should be taught during normal training. Ridout and Witting (1967) confirm that "it doesn't do to be too curious or inquisitive".

Assonance of the sound /i/ in the proverb above occurs five times in many positions. The sound /i/ is a pure short vowel sound. It can be found at the beginning, middle and end of words. Repetition of the vowel sound /i/ for several times gives and supplies the proverb with a melodious musicality and by this repetition the sound /i/ emphasizes the state or the idea of experiencing wisdom.

2.1. 3 Consonance in Proverbs

Consonance is defined as the repetition of the consonant sounds. Urdang (1969) states that "consonance is a corresponding or harmony of sounds". Furthermore, consonance is the repetition of consonant sounds in words stressed in the same place, but whose vowels differ. Consonance is a kind of inverted alliteration, in which final consonants, rather than initial or medial ones are repeated in nearby words, such as:

Contexts:

Last but not least.

Forewarned is Forewarned.

He, who makes mistakes, makes nothing.

2.1. 4 Paroemion

It is a kind of alliteration taken to an extreme. Every word in a sentence begins with the same consonant (ibid). As in the following proverb:

Context:

Without wisdom, wealth is worthless .

The sound/ letter /w/ occurs several times with no other sounds in between.

2.1. 5 Paromoiosis

It is a parallelism of sounds between the words of adjacent clauses whose lengths are equal in size. The similarity of sound can occur at the beginning of the clauses, end, and middle or throughout the clause (Silva Rhetoricae, 2006) as in the following proverb:

Context: ***Out of debt, ot of danger.***

In this proverb, the vowel sound/letter/o/ occurs two times at the beginning of the key-word 'out' in two successive phrases. The repetition of this vowel sound/letter /o/more than one time makes the text of this proverb more coherent and effective.

Table (1): Distribution of Figures of Phonological Repetition

Relative frequency	Frequency	Figures of phonological repetition	Phonological Repetition
9.09 %	3	Alliteration of /b/	
3.03%	1	Alliteration of /d/	
3.03%	1	Alliteration of /f/	
3.03%	1	Alliteration of /g/	
9.09 %	3	Alliteration of /h/	
3.03%	1	Alliteration of /j/	
12.12%	4	Alliteration of /k/	
3.03%	1	Alliteration of /l/	
3.03%	1	Alliteration of /m/	
3.03%	1	Alliteration of /n/	
3.03%	1	Alliteration of /p/	
3.03%	1	Alliteration of /r/	
3.03%	1	Alliteration of /s/	
3.03%	1	Alliteration of /ʃ/	
3.03%	1	Alliteration of /tʃ/	
3.03%	1	Alliteration of /t/	
3.03%	1	Alliteration of /v/	
3.03%	1	Alliteration of /w/	
	5	Total	
3.03%	1	Assonance of /ʌ/	
3.03%	1	Assonance of /o/	
3.03%	1	Assonance of /i/	
3.03%	1	Assonance of /i:/	
	4	Total	
9.09 %	3	Consonance	
-	-	Paroemion	
3.03%	1	Paromoiosis	
34.73%	33	Total	
			Total number of sample proverb 33

As shown in Table (1) the frequency of the figures of phonological repetition is as follows:

Alliteration has scored the highest frequency in the analysis of proverbs as it has scored (75.76 %) in comparison with assonance, which has recorded (12.12 %). For consonance it has recorded (3), i.e. (9.09%). While Paroemion and Paromoiosis have scored (3.03%). This study proves that the result is completely valid.

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الخلاصة

كما هو معروف ان التكرار هو عبارة عن تردد بعض الوحدات اللغوية بالمعنى ويقصد به المضمون او الشكل او كليهما ، وهو ظاهرة شائعة في كثير من النصوص الادبية وخاصة الامثال الانكليزية . ويكون حدوث التكرار في اربعة مستويات هي الصوت (phonological) والمفردة (lexical) جزء الجملة (clause) وشبه الجملة (phrase) ومن خلال البحوث تبين ان التكرار في مستوى المفردة هو اكثر من مستوى الصوت وبقية المستويات وكذلك تبين ان نسبة التكرار في مستوى الصوت هو اكثر مما عليه في مستوى الجملة الجزئية وشبه الجملة . ان التكرار يستعمل في الامثال الانكليزية ليحقق وظائف واغراض عديدة من ابرزها الترابط المنطقي (cohesion) الوضوح (clarity) الاستمرارية (continuity) وغيرها . وان حدود البحث ستقتصر على دراسة وتحليل مستوى (level) الصوت واشكاله (figures) المهمة فقط كونه يعتبر من اهم المستويات الاساسية للتكرار حيث يركز على الاشكال الاساسية لمستوى الصوت كالجناس الاستهلاكي (alliteration) وهو تكرار الحرف او الصوت الساكن (consonant sound letter) الاول في عدة مفردات متفرقة ضمن سياق الجملة او المثل الواحد . على الرغم من ان الاصوات او الاحرف الساكنة قد تكون موجودة في بداية ووسط او نهاية الكلمة الا ان الجناس الاستهلاكي يحدد وجودها في بداية المفردة حصراً وهذا ما صوره الكثير من اللغويين المهتمين بموضوع الصوت حيث اعتبروا الجناس الاستهلاكي هو عبارة عن تكرار الحرف او الصوت الاول من كل مفردة متعاقبة مع الاخرى . وقد تم تحديد هذا الشكل من التكرار في مفردات الكثير من الامثال الانكليزية التي تم اختيارها عشوائياً ومن مصادر انكليزية متعددة . اما الشكل الاخر من مستوى الصوت هو السجع او كما يسمى عند البعض من الادباء بالوزن (assonance) وكما عرفه الكثير من اللغويين هو عبارة عن تكرار نفس الصوت او الحرف (vowel) (العلة) مسبوقه ومتبوعه بأصوات او احرف ساكنة مختلفة في مقاطع مشددة ضمن كلمات متقاربة او متجاورة . عليه فان تكرار اصوات او حروف العلة بهذه الطريقة يؤكد ويوضح الكثير من الافكار المهمة . وقد يلاحظ القارئ ان هذا التكرار المسجوع (المتوازن) كثيراً ما يحدث في وسط المفردات المتعاقبة وكما قلنا أنفاً فإنه يحدث في الاصوات او الحروف المعلولة الطويلة منها والقصيرة وسيجد القارئ ايضاً الكثير من الامثال التي تحتوي على هذا الشكل من خلال قرأته لهذا البحث المتواضع .

اما الشكل الاخر لمستوى الصوت فهو الانسجام او تناغم الاصوات او كما يسميه البعض بتوافق الانغام (consonance) وهو عبارة عن تطابق الصوت الاخير في مقطعين او اكثر . او كما عرفه احد اللغويين بانه عبارة عن تماثل او تناغم الاصوات . وكذلك هو عبارة عن تكرار الاصوات الساكنة في الكلمات المنبرة (words stressed) في نفس المكان ولكن اصواتها او حروفها المعتلة تكون مختلفة ، وايضاً يمكن القول بانه عبارة عن نوع من انواع الجناس الاستهلاكي المنعكس او المنقلب في الاصوات او الحروف النهائية اكثر مما هو عليه في اصوات البداية او النهاية حيث يحدث التكرار في الكلمات المتجاورة .

وهناك ايضاً انواع اخرى من اشكال تدخل ضمن مستوى الصوت وكما تسمى في اللغة الانكليزية (paroemion) وهو الى حد ما نوع من انواع التكرار الاستهلاكي حيث ان كل كلمة في جملة محددة تبدأ بنفس الصوت الساكن (الصحيح) حيث ان الحرف او الصوت الصحيح الموجود في بداية كل كلمة متعاقبة مع الاخرى يتكرر حدوثه عدة مرات بدون ان تكون بينها تقاطعات معينة . اما الشكل الاخر والاخير في مستوى الصوت هو ما يسمى (promises) اي التكرار المتوازي حيث يشير الى توازي الاصوات المتشابهة بين الكلمات والتي تقع في بداية جملتين او عبارتين متجاورتين او في وسط او نهايتها وهو اغلب ما يحدث في الاصوات او الكلمات المعلولة . من كل ما تقدم فان جميع الاشكال المذكورة انفاً والتي هي ضمن المستوى الصوتي كتفاوت نسب حدوثها من واحدة الى الاخرى ، حيث نرى الجناس الاستهلاكي (alliteration) هو الاوفر حظاً والاكثر نسبة من بين كل الاشكال الاخرى حيث سجل ما مقداره (73.53%) من مجموع العدد

الكلي للأمثال الانكليزية والتي تم اختيارها عشوائياً لتشمل الكثير من المواضيع الحياتية المهمة . اما الشكل الاخر وكما يسمى السجع (assonance) فقد سجل نسبة مقدارها (11.77%) وهو اكثر من الشكل الاخر الذي يسمى (consonance) وكما يسمى بأنسجام الاصوات مسجلاً نسبة مقدارها (8.82%) اما الشكلين الاخرين (paroemion) و (promises) فهما الاقل نسبة من بين جميع الاشكال الرئيسية الاخرى