

ELIZABETH BISHOP'S ONE ART: PHONOLOGICAL ANALYSIS

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ABSTRACT

Elizabeth Bishop Poem's One Art is utilizing textual analysis employing phonological analysis. The poem reveals rhyming sounds that are evident in poem like alliteration and assonance. It is argued that Bishop's poetry achieves real power just by being honest. In order to connect with her audience and write a poem about a subject that many people, especially women, care about, the poet, a woman draws on her own life experiences. She touches on a sensitive subject for many women when she mentions losing a gold watch or forgetting names: the dread of losing something dear to them, like their mother's watch, or of becoming older and forgetting things or experiencing memory issues. It's important to keep in mind that the poet's own experiences and viewpoints influence the poetry and aid in making the audience believe it. The reader will see a comparison of losses between several items in this poetry. The poet employed rich structural and sardonic structure to create a very straightforward but deep poem. She rejects the statement "Loss is not difficult to maser," so you can tell. The final line's shift to "Loss is not so difficult to learn" may be a sign that the poet is finding it harder and harder to

cope with the loss of his loved one. Bishop demonstrates how embracing loss and losing the little things enhances the ironic nature of poetry. She is, after all, a tiny "one art." She thinks she can start a new life and progress if she can get out of pain and let go of her emotions, but she finds that to be too challenging. Bishop turns losing into an art form and investigates how, if we can master it, we may become detached from the hurt of loss. Elizabeth Bishop's father passed away when she was just eight months old, her mother later died of a mental condition, and she eventually lost her lover to suicide. We could therefore consider this poem to be partially autobiographical. In it, the poet lists a number of things we might lose in life in order of increasing importance, with the loss of a loved one serving as the list's ultimate resolution.

Keywords: Expressive Theory, Poem Analysis, Qualitative Research, Textual Analysis.

Introduction

With just two small phrases, Elizabeth Bishop sums up the entire purpose of the poem: to lessen the sorrow of loss by, first, equating everything we lose, from door keys to houses to people (One), and second, overcoming the actuality of losing through practice (Art).

The idea that nothing lasts and that loss is a necessary part of existence is explored in "One Art." In fact, the speaker claims that with enough practice, anyone can learn to tolerate and even "master" the "art" of losing. The speaker, however, doesn't seem to be as accomplished at this craft as she claims, as evidenced by the way she dwells on the specifics of a loved one she fears losing in a way that makes it seem as though she is completely untrained. "One Art" illustrates how challenging it is to deal with the agony of loss while simultaneously suggesting that everything in life is transient.

The speaker begins by recalling common losses that readers can relate to. For instance, the majority of people have lost their keys or wasted an hour of time. The speaker continues, highlighting the fact that losing many things is a normal part of life, "So many things appear loaded with the aim / to be lost."

However, the speaker's losses become more significant as the poem goes on. The speaker has previously spoken of losing hours and keys; now, she speaks of losing abstract ideas, such as "places, and names, and where it is you wished to travel," which suggests that she is referring to the loss of past experiences, memories, and future goals and plans. In addition, she loses "three treasured dwellings" and emotional items like her mother's watch, expanding the definition of loss to include changes in one's life that are inevitable as time goes on.

The poem also illustrates the ongoing effort needed to deal with loss, though. Even though the speaker uses a different tone, as the losses become more severe, it becomes more difficult to believe her assertion that they are not a huge concern. Since claiming otherwise necessitates continual effort on the speaker's part, the poem's recurrence actually demonstrates that loss is a catastrophe for the speaker. It seems as though the speaker must repeat words like "mastering loss" and "loss is not a calamity" repeatedly in order to be pain-free.

*The art of losing isn't hard to master;
So many things seem filled with the intent
To be lost that their loss is no disaster.*

The opening verse of Bishop's poem contains her intentions. She seems to be stating that loss is a normal part of life: we frequently lose both important and insignificant items, and we should accept this as a fact of life and even learn to master it so that we don't feel any feeling of sadness as a result. These two ideas will be emphasized throughout "One Art" to drive home the point.

Lose something every day.

She engages the reader in the second verse by bringing up two things that individuals frequently lose: their keys and time. The comma that separates the first and second phrases causes us to pause and reflect on how absurd the "fluster" that results from losing our keys is. She gradually exposes us to her idea, saying things like "this is not too tough to learn and definitely not a disaster" because of how ubiquitous these two events are.

*Then practice losing farther, losing faster:
Places, and names, and where it was you meant
to travel.*

As Bishop urges us to keep up our practice, the emotional strain deepens in the third stanza and broadens the scope of our loss. The things we lose here, which are more closely related to mind and memory, are people, places, and ambitions that naturally leave our thoughts and no longer constitute a part of our existence. The reader finds it more challenging to accept this, and the familiar certainty that nothing awful will occur gets less cozy. House keys and the occasional hour seem common and natural, and purposely losing them to improve our mastery of loss does not seem to be too difficult.

There is a small variation between the third and fourth stanzas, a specific line break that corresponds to the poem's precise shape. Very subtly, the speaker switches from addressing the reader to talking about her personal experience. At this point, Bishop begins to undercut her elegant structural details and meticulously dispassionate tone. It seems out of nowhere that she says, "I lost my mother's watch." The tone has changed from casual to serious, and the speaker's peculiar admission about this particular aspect of his life has increased the emotional stakes.

As the stanza goes on, it becomes clear that this is merely another attempt to show how universal loss is. As the space between them widens, so does the image. "And look!" says the exclamation. Bishop now directs us to think about our losses on a bigger scale: the homes we occupied - not so awful, except for the usage of the phrase "loved" here. Despite its seeming casual tone, "reveals even more emotion." These weren't only the places we called home; they were also the places we loved.

*—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
The art of losing's not too hard to master
Though it may look like (Write it!) like disaster.*

The villanelle breaks its pattern of tercets and close rhyme by permitting one quatrain with a repeated rhyme to emerge in the fifth stanza, which provides a brief summary of the structure of "One Art." Both the literary voice and the framework fall apart. Although the dash at the start of the final stanza might be interpreted as an attempt at a casual tone, it actually serves to slow down the poem and allow for even greater passion to permeate the final words.

Bishop teaches us how we could attempt to deal with it rather than just describing the anguish of losing this individual. By practicing loss—noting the little things we lose every day and taking in the big picture of life and all the things we lose that are genuinely not terrible—we may be able to overcome the grief of losing the most important things. In "One Art," the poet enables us to see the inevitable process of loss that permeates our daily lives and helps us avoid losing ourselves in the process.

METHODS OF RESEARCH.

Phonological analysis

“ELIZABETH BISHOP’S ONE ART: PHONOLOGICAL ANALYSIS”

Elizabeth Bishop's poem One Art is a villanelle, a traditional, repetitive poem with six stanzas and nineteen lines. She muses on the art of losing in it, accumulating a little list of losses that culminates in the loss of a loved one, a house, and a mother's watch.

One Art is a villanelle made up of an ABAA quatrain and five ABA rhyming tercets. A typical villanelle has ten syllables on average, five stresses or beats each line, and is written in iambic pentameter.

The art of losing isn't hard to master; - a
So many things seem filled with the intent - b
To be lost that their loss is no disaster. - a

Lose something every day. Accept the fluster - a
of lost door keys, the hour badly spent. - b
The art of losing isn't hard to master. - a

Then practice losing farther, losing faster: - a
Places, and names, and where it was you meant - b
To travel. None of these will bring disaster. - a

I lost my mother's watch. And look! My last, or - a
Next-to-last, of three loved houses went. - b
The art of losing isn't hard to master. - a

I lost two cities, lovely ones. And, vaster, - a
Some realms I owned, two rivers, a continent. - b
I miss them, but it wasn't a disaster. - a

—Even losing you (the joking voice, a gesture - a
I love) I shan't have lied. It's evident - b
The art of losing's not too hard to master - a
Though it may look like (Write it!) like disaster. - a

RHYMING WORDS

A	B
<p>MASTER – 1ST, 6TH, 12TH, 18TH LINE DISASTER – 3RD, 9TH, 15TH, 19TH LINE FLUSTER – 4TH LINE FASTER – 7TH LINE OR – 10TH LINE VASTER – 13TH LINE GESTURE – 16TH LINE</p>	<p>INTENT – 2ND LINE SPENT – 5TH LINE MEANT – 8TH LINE WENT – 11TH LINE CONTINENT – 14TH LINE EVIDENT – 17TH LINE</p>

The opening line and the last line of the second and fourth tercets are identical. The third line of the first tercet is the same as the last line of the third and fifth tercets. The first and third lines are combined to create the refrain, which is then repeated in the last two lines of the quatrain.

Elizabeth Bishop made some minor changes to the lines, but the fundamental villanelle can still be altered slightly. The objective is to create a word dance by repeating specific lines and developing variations on a subject while remaining within the boundaries of the compact form.

The poem's opening four stanzas' use of enjambment, which carries the tone of one line into the next without punctuation, gives it a fluid, purposeful energy.

The exception is the fifth stanza. It has two periods (end stops), a comma, and other punctuation that makes the reader pause and gives the impression that the speaker is uncertain.

The final stanza is totally enjambed, with each line flowing into the next, despite the unexpected usage of parenthesis.

With simple language and full end rhymes like master/disaster, fluster/master, last or/master, and gesture/master/disaster, this poem is well-written. Every now and then, a half rhyme will arise. The villanelle form is thus continuously followed by the poem, which incorporates rhyme to further its own artistic mastery even as the speaker conveys her own "mastery" of loss. The poem's deeper message, which suggests that losing someone you love or another human being is ultimately not something that can be genuinely managed or even "mastered," is shown in these slight departures from the rhyme scheme.

Alliteration

The sound of /l/ and /f/ in "*Then practice losing farther, losing faster*" and the sound of /l/ in "*though it may appear like (Write it!) Like disaster*" are examples of alliteration.

Assonance

Assonance is the repetition of vowel sounds of /o/ and /a/ in the same line, such as **in** "*the art of losing's not too hard to master.*"

WORD CHOICE	
INTENT SPENT MENT GONE I MOTHERS WATCH	MY LAST/ NEXT TO LAST CITIES REALMS RIVERS CONTINENT MASTER FLUSTER YOU

The worth of loss and love is emphasized throughout the poem via Bishop's word choice. The first and third lines of each stanza are repeated inside the text, while the middle lines of each stanza are kept separate. The speaker initially comes off as impersonal, and he makes no mention of anything crucial that has been lost. However, the endpoints of each middle line have a rhyme scheme that, when combined, spells out an eventual loss: "*intent*" / "*spent*" / "*meant*" / and "*gone*." The speaker urges readers to exercise and develop this habit in the second verse, saying, "Lose something every day (line 4)"; "Lost door keys, the hour badly spent (line 5)" become materialistic entities and squandered time.

Loss is implied by the words "losing farther, losing quicker (line 7)," which emphasizes temporal progression. Bishop uses the "mother's watch" to symbolize time and the connection between generations, and the straightforward change from the third to the fourth stanza enables the poem to take on a more personal tone with the addition of the word "*I*." Life has a sense of impending dread because of the missing watch. The loss of vast and lavish things like "*cities*" / "*realms*," "*rivers*," and "*continents*" pales in comparison to the sensations the speaker feels in stanza six as a result of the loss of "*cities*" / "*realms*," "*rivers*," and "*continent*." Stanza 5 is the concluding tercet, and it contains worldly possessions that the speaker has misplaced in order: "my last" and "next-to-last."

Anything that you "*master*" entails being an expert or virtuoso at; Michelangelo and Leonardo da Vinci are regarded as "masters" of painting. In "One Art," both meanings are significant; the speaker implies that loss may be conquered or managed to some extent. When someone says they have "mastered" their fears, the phrase can also denote "to overcome." She also uses the phrase "art of losing" to connect "expertise" with loss to artistic ability and mastery.

Although it's more of a slant rhyme, the word "*fluster*" in verse 2 almost rhymes with the refrains. This final divergence is particularly noteworthy since it occurs at the point in the poem when the speaker imagines losing the beloved "you"; it's as if this imagined loss breaks through the poem's form and the speaker's seeming control at this point. Similarly, the word "gesture" at the end of the poem recalls but also deviates from the rhymes "master" and "disaster."

The final stanza shows a shift in mood from stoicism to sorrow. Bishop broke from the pattern of inanimate items and included a living individual in the poem by including "you." This transformed the poem into a personal work. Even though the tone is more personal, the specifics are still hazy. The addition of the word "too" to the first line refrain in line eighteen seems to contradict the initial claim that loss "isn't hard to master," but the reader can take a break before addressing the ambiguity of the final words thanks to the caesura provided by the parenthesis around "(the joking voice, a gesture/ I love)."

Conclusion

Just by being honest, Bishop's poetry manages to have actual power. In order to connect with her audience and write a poem about a subject that many people, especially women, care about, the poet, a woman draws on her own life experiences. She touches on a sensitive subject for many women when she mentions losing a gold watch or forgetting names: the dread of losing something dear to them, like their mother's watch, or of becoming older and forgetting things or experiencing memory issues. It's important to keep in mind that the poet's

own experiences and viewpoints influence the poetry and aid in making the audience believe it.

The reader will see a comparison of losses between several items in this poetry. The poet employed rich structural and sardonic structure to create a very straightforward but deep poem. She rejects the statement "Loss is not difficult to master," so you can tell. The final line's shift to "Loss is not so difficult to learn" may be a sign that the poet is finding it harder and harder to cope with the loss of his loved one. Bishop demonstrates how embracing loss and losing the little things enhances the ironic nature of poetry. She was a little "one art," after all. She thinks she can start a new life and progress if she can get out of pain and let go of her emotions, but she finds that to be too challenging.

Bishop turns losing into an art form and investigates how, if we can master it, we may become detached from the hurt of loss. Elizabeth Bishop's father passed away when she was just eight months old, her mother later died of a mental condition, and she eventually lost her lover to suicide. We could therefore consider this poem to be partially autobiographical. In it, the poet lists a number of things we might lose in life in order of increasing importance, with the loss of a loved one serving as the list's ultimate resolution.

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