



Linguistics

Phono-Stylistic Analysis of John Lennon's *Stand by Me*: Unveiling the Sound of Solidarity

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A B S T R A C T

This study investigates the phonostylistic features of John Lennon's 1975 rendition of *Stand by Me*, focusing on how vocal elements such as consonants, vowels, pitch, rhythm, and stress patterns contribute to the emotional depth and thematic complexity of the song. The pokok masalah of this research is understanding how phonetic choices shape the song's expression of solidarity, vulnerability, and resilience, and how these themes are reinforced through vocal dynamics. The tujuan of this study is to examine how phonostylistic features enhance the song's message of unwavering support and emotional connection. The metode used is a qualitative phonostylistic analysis, which involves analyzing the consonantal and vowel patterns in the lyrics, identifying key phonetic elements, and examining their relationship with the song's emotional and thematic impact. The data is derived from transcriptions of the song's lyrics, focusing on prominent consonants and vowels, as well as shifts in pitch, rhythm, and vocal stress. The analysis reveals that the repetition of key words such as "stand," "night," and "I" amplifies the song's central message of support and connection. The study concludes that Lennon's vocal delivery not only intensifies the song's emotional resonance but also transforms *Stand by Me* into a timeless symbol of collective strength and solidarity, continuing to resonate across generations.

INTRODUCTION

The study of stylistics has long been central to literary and linguistic analysis, focusing on how language choices through vocabulary, syntax, and rhetorical devices shape meaning, tone, and emotional resonance in a text. Stylistic analysis allows us to explore how writers and speakers make intentional decisions in their use of language, and how these choices contribute to the overall aesthetic and communicative impact of their works. According to Bradford (2013), stylistics is the study of how language is used in literary and non-literary texts, with a focus not only on the meaning of words but also on how the structure and form of language shape the text's meaning and emotional impact. It involves analyzing the linguistic features that writers choose to create specific effects, and understanding how these choices evoke cognitive, emotional, or aesthetic responses in the reader. Wales (2014), on the other hand, provides a more detailed perspective, describing stylistics as the study of the expressive use of language and how it functions in various communicative contexts. Wales emphasizes that stylistics goes beyond the structural analysis of texts and seeks to understand the relationship between language, power, and ideology, particularly in how certain linguistic features are used to influence and engage the reader.

Traditionally, stylistics has emphasized the structure of language, focusing on the rules, patterns, and conventions that govern meaning. However, a more nuanced and critical approach has emerged with the development of phonostylistics, a sub-discipline that investigates the role of sound in communication. Phonostylistics extends stylistic analysis into the realm of phonetics, examining how sound, through pitch, stress, rhythm, and timbre, interacts with language to evoke emotions, enhance thematic content, and convey meaning (Al-Hindawi & Hussien, 2020).

In phonostylistics, auditory features such as intonation, prosody, and timbre play crucial roles in influencing the emotional and cognitive interpretation of a text. Alowonle (2013) highlights the significance of phonological patterns, demonstrating that authors and performers deliberately manipulate sounds to evoke specific emotional responses. This broadens the traditional linguistic view by showing that sound patterns—whether in speech or music—are just as essential in shaping meaning as the words themselves. Phonostylistic devices like rhythmic variation, alliteration, and vocal stress are not mere embellishments but essential tools that artists use to amplify emotional depth and resonance in their work (Gafurov, 2020).

The significance of phonostylistics is particularly evident in the analysis of music, where vocal delivery often becomes the primary medium for conveying emotions and themes. While words alone can communicate meaning, it is through vocal techniques, such as the manipulation of pitch, rhythm, and timbre, that a singer infuses a song with emotional depth and complexity. These phonetic features play a crucial role in creating emotional coherence within a performance. Singers use their voices not just to deliver lyrics but to establish a deep emotional connection with their audience, evoking a more profound engagement with the song's themes. This approach allows the performer to amplify the emotional and thematic dimensions of the music, transforming it from mere words into a compelling emotional experience (Margaretta et al., 2023).

The Beatles recorded two distinct versions of John Lennon's controversial 1968 song *Revolution*, reflecting both the political content of the lyrics and the public reception of their music. The version released as a single expressed Lennon's skepticism about political radicalism, with lines like "But when you talk about destruction/... you can count me out." However, in the version on *The White Album (Revolution 1)*, Lennon's vocal delivery softened, and he sang "you can count me out—in," which showed a more nuanced position on revolutionary violence (Platoff, 2005). This contrast highlights how musical interpretations, along with lyrics, can shape the way a song is received. Often, the emotional content carried by the vocal performance and arrangement can be overlooked in favor of focusing on the message. According to Womack & O'Toole (2021), stylistics involves the study of language use, focusing on how language functions to create meaning and effect, particularly in literature and music. In this context, Lennon's vocal choices in *Revolution* serve not just to convey the lyrics but to shape the emotional tone and political implications of the song. Dahal (2021) expands on this by highlighting that stylistics, particularly in musical performance, examines how sound features such as pitch, rhythm, and dynamics work together to create a complex emotional and thematic impact, thus adding depth to the political message of the song. The contrast between the two versions of *Revolution* illustrates how phonostylistic features—like Lennon's shifting vocal tone and phrasing—can subtly alter the listener's reception of the song's message, transforming it from a declaration of disengagement to a more reflective stance on political action. In this way, stylistics not only reveals the interplay between language and meaning but also underscores the power of vocal delivery to convey complex political ideologies.

Similarly, John Lennon's 1975 rendition of *Stand by Me*, originally written by Ben E. King, shows how phonostylistic choices can change the emotional and thematic impact of a song. While Ben E. King's original version, with its strong baritone, conveys strength and loyalty, Lennon's version adds emotional vulnerability through changes in pitch, dynamics, and rhythm. These phonostylistic choices turn the song from a simple declaration of loyalty into an anthem of solidarity, highlighting themes of unity, vulnerability, and human connection. Lennon's raw vocal style allows him to connect with the listener on a personal level, making the song not only about individual emotions but also about the broader political and social messages of the 1970s. As noted by Fade & Venturo (2016), Lennon's vocal delivery was deeply influenced by his psychological state, with his voice serving as an expressive channel for both

his personal struggles and his political activism. His emotive vocal style, marked by its vulnerability and authenticity, reflects the inner conflict between his personal identity and his role in the political landscape of the time. In songs like *Revolution*, Lennon's direct and impassioned delivery conveys both skepticism about radical political violence and a deeper call for introspection on societal change. This fusion of personal and political expression underscores the power of music to convey complex political messages while remaining accessible and relatable to a wide audience. Lennon's ability to expose his vulnerabilities through his voice gave his political messages a unique force, challenging the status quo and advocating for peace and justice. The reception of both Lennon's version and the original shows how phonostylistic elements can influence the emotional and political impact of a song, much like the public's reaction to *Revolution* in 1968 was shaped by perceptions of the artists themselves.

This study critically examines how Lennon's phonostylistic choices, including pitch variation, rhythm, stress patterns, and timbre, enhance the emotional depth and thematic richness of *Stand by Me*. By analyzing these phonetic features, this study will reveal how Lennon's vocal delivery contributes to the song's emotional resonance and its political significance, particularly within the socio-political context of the 1970s, when social justice and peace movements were pivotal. Through this analysis, we aim to demonstrate how phonostylistic elements amplify both the personal and universal messages in the song.

Literature Review

Phonostylistics, as a field of study, has become essential for analyzing how sound patterns contribute to the emotional and thematic resonance in both literature and music. The analysis of phonological features such as alliteration, rhyme, and meter plays a significant role in understanding how sound shapes the meaning and emotional depth of a text or performance. For example, Syahputra et al. (2018) conducted a phonological analysis of Allama Iqbal's poem *The Bird's Complaint*, highlighting how phonostylistic devices such as alliteration, assonance, consonance, and onomatopoeia work together to create a musical and emotional effect. Their study reveals how consonance, particularly the sound /n/, creates a rhythmic flow that enhances the poem's meaning. This insight can be applied to Lennon's *Stand by Me*, where the phonostylistic choices in his vocal performance, such as the repetition of the phrase *stand by me* and the use of consonance, contribute to both the emotional intensity and thematic depth of the song. The use of phonological devices in Lennon's delivery adds layers of meaning, transforming a simple phrase into a call for solidarity and emotional connection, much like Iqbal's use of phonological patterns to deepen the impact of his poem.

In a similar vein, Hammadi (2022) examines Emily Dickinson's poem *Our Share of Night to Bear*, focusing on the phonological devices that highlight the poem's contradictory themes of life and death. Hammadi's study emphasizes how alliteration, meter, rhyme, and onomatopoeia are used to create a thematic tension that reflects the poem's complex exploration of these themes. This approach to phonostylistic analysis is particularly relevant to Lennon's *Stand by Me*, where the vocal dynamics fluctuate between tenderness and force, mirroring the emotional tension of the song. Just as Hammadi illustrates how phonological devices can reveal underlying thematic contradictions, Lennon's shifting vocal delivery in *Stand by Me* allows him to navigate themes of vulnerability and strength, offering a nuanced emotional experience for the listener. Hammadi's work shows how sound patterns can be manipulated to reflect complex emotional and thematic dualities, a technique that Lennon employs in his performance to engage the listener on multiple levels.

Ashipu (2015) takes a unique approach by focusing on the phonostylistic qualities of proverbs in the Bette language, demonstrating how linguistic features in oral traditions can convey artistic and cognitive effects. The study highlights how phonostylistic devices, particularly in oral performances, create memorable and emotionally resonant effects that capture the wisdom and social values of a culture. In *Stand by Me*, Lennon's vocal performance functions in a similar way, where his phonostylistic choices—such as the repetition of key phrases and the variation in vocal intensity—are designed not only to convey the song's message but to embed it within a broader social and emotional context. Ashipu's analysis of oral tradition shows how phonological devices can serve as powerful tools for both aesthetic and

functional communication, and this is evident in Lennon's use of phonostylistic techniques to connect with the listener on both a personal and societal level.

Together, these studies highlight the integral role of phonostylistics in shaping both the emotional impact and thematic development of a work. For A Phono-stylistics Analysis of John Lennon's *Stand by Me*, the insights provided by these studies will help in analyzing how Lennon's vocal dynamics, repetition, and other phonostylistic devices contribute to the song's thematic complexity. They underscore the importance of sound in conveying emotional nuances and in enhancing the social and political messages embedded within the music.

Fayzulloyevna (2022) explores how phonostylistic devices, particularly sound repetition, contribute to the emotional depth of a text. In Lennon's performance, the manipulation of vocal dynamics, which shifts from soft, intimate tones to more forceful, impassioned declarations, mirrors the song's themes of vulnerability and strength. This variation in vocal intensity elevates the emotional stakes, allowing Lennon to convey both personal vulnerability and collective strength. The contrast between the softer, more reflective moments and the more powerful, impassioned declarations adds layers of complexity to the song's meaning, highlighting the impact of phonostylistic techniques in both music and poetry. These dynamic shifts are essential for expressing the dual aspects of human experience that the song addresses, enhancing its thematic richness and emotional resonance. Fayzulloyevna's insights are particularly useful for analyzing Lennon's vocal delivery in *Stand by Me*, as they provide a framework for understanding how vocal dynamics can be used to deepen emotional expression and convey complex thematic elements. The emphasis on vocal variation and repetition in Fayzulloyevna's work aligns with Lennon's technique in using his voice not only to communicate the lyrics but also to create an emotional atmosphere that resonates with the listener on a deeper level. This makes the song's message of unity, solidarity, and human connection more compelling and universally relatable, illustrating the power of phonostylistic devices in shaping the listener's experience.

Rangkuti & Tannada (2024) emphasize the role of vocal dynamics in shaping thematic development, particularly in their analysis of Langston Hughes' *Harlem*. They argue that the variation in vocal intensity is crucial for conveying complex emotional nuances and cultural messages. Similarly, in *Stand by Me*, Lennon's vocal delivery, shifting between tenderness and force, reflects the emotional tension at the heart of the song, further reinforcing the connection between vocal technique and thematic expression. This relationship between sound and meaning is significant in understanding how phonostylistic features work together to enhance emotional depth and thematic clarity. This article focus on vocal dynamics provides valuable insight into how variations in vocal intensity can transform the emotional impact of a song, making their work highly relevant for analyzing Lennon's performance in *Stand by Me*. Their approach offers a framework for exploring how vocal fluctuations, similar to those in Hughes' poetry, contribute to the emotional and thematic complexity of Lennon's delivery, reinforcing the song's themes of solidarity and human connection. This makes their analysis particularly useful for understanding how vocal dynamics in music can play an integral role in amplifying the message of a piece.

In addition to the literary and musical examples, the broader application of phonostylistics to speech variation is essential. Tadjibaeva (2024) offers a comprehensive analysis of how phonetic features influence different types of speech, from formal to conversational. This research broadens our understanding of phonostylistics by highlighting how speech contexts, purpose, and audience shape phonetic choices, which ultimately affect the meaning conveyed. By examining speech types through a phonostylistic lens, this research contributes valuable insights into how context and audience influence phonetic variation, enriching our understanding of speech patterns in communication.

METHOD

This study employs a qualitative research methodology to explore the phonostylistic features of John Lennon's 1975 rendition of *Stand by Me*. Qualitative research is particularly suited to this type of analysis, as it allows for an in-depth examination of how vocal features, such as pitch, stress patterns, and rhythm, contribute to the emotional and thematic impact of the song. By focusing on the interpretation

of sound, this approach uncovers how Lennon's voice not only delivers the lyrics but also amplifies the song's themes of solidarity, support, and vulnerability. The primary goal of this study is to identify and analyze how Lennon's phonostylistic choices enhance the song's emotional depth, making it both a personal expression of loyalty and a universal call for unity.

The data collection process involves close listening to the song, with a particular focus on identifying key phonetic features in Lennon's vocal performance. These features will be transcribed, noting moments where significant changes in pitch, intonation, or rhythm occur. For instance, the repeated phrase "stand by me" will be carefully examined to see how changes in stress and intonation affect the emotional tone of the song. By transcribing and analyzing these vocal dynamics, the study will trace how Lennon's voice evolves throughout the performance and how these fluctuations align with the song's thematic progression. This approach to data collection emphasizes immersive listening, which is a key aspect of qualitative research and crucial for deeply engaging with the material.

The next step in the analysis involves interpretive analysis, where the focus will shift to understanding how the phonetic features identified in the song contribute to the broader emotional and thematic context. This analysis will examine how Lennon's manipulation of pitch and rhythm expresses both personal vulnerability and collective strength. Qualitative research, according to Creswell (2023), should not only focus on describing data but also on interpreting it within its socio-political context. In this study, Lennon's phonostylistic choices will be examined in relation to the socio-political climate of the 1970s, a period marked by significant political activism, particularly surrounding issues of peace and social justice. The emotional vulnerability in Lennon's voice will be analyzed in relation to the socio-political struggles of the era, demonstrating how his vocal dynamics reflect both personal emotion and political engagement.

Finally, the study will consider secondary data from interviews, reviews, and listener commentaries on Lennon's vocal performance. Secondary data can complement the primary analysis, offering additional insight into how the public and critics have perceived Lennon's phonostylistic choices. This will help situate the phonostylistic analysis within a broader cultural and political framework. By combining primary data (the song itself) with secondary data (listener reactions and commentary), this study will gain a deeper understanding of the emotional and political significance of Lennon's vocal delivery in *Stand by Me*.

RESULTS AND DISCUSSION

This section presents two tables featuring transcribed lines of the poem, highlighting selected segments for consonants and vowels.

Table 1. Sound of Consonant

Lyric	Phonetic Transcription	Consonants
When the night has come	wɛn ðə naɪt hæz kʌm	/w/, /n/, /ð/, /n/, /t/, /h/, /z/, /k/, /m/
And the land is dark	ænd ðə lænd ɪz dɑ:k	/n/, /d/, /ð/, /l/, /n/, /d/, /z/, /d/, /r/, /k/
And the moon is the only light we'll see	ænd ðə mʌn ɪz ði 'oʊnli laɪt wɪl si	/n/, /d/, /ð/, /m/, /n/, /z/, /ð/, /n/, /l/, /l/, /t/, /w/, /l/, /s/
No, I won't be afraid	noʊ, aɪ woʊnt bi ə'freɪd	/n/, /w/, /n/, /t/, /b/, /f/, /r/, /d/
Oh, I won't be afraid	oʊ, aɪ woʊnt bi ə'freɪd	/w/, /n/, /t/, /b/, /f/, /r/, /d/
Just as long as you stand	dʒʌst æz lɔŋ æz ju stænd	/dʒ/, /s/, /t/, /z/, /l/, /ŋ/, /z/, /j/, /s/, /t/, /n/, /d/
Stand by me	stænd baɪ mi	/s/, /t/, /n/, /d/, /b/, /m/
So darlin', darlin', stand by me	sou 'darlɪn, 'darlɪn, stænd baɪ mi	/s/, /d/, /r/, /l/, /n/, /d/, /r/, /l/, /n/, /s/, /t/, /n/, /d/, /b/, /m/
Oh, stand by me	oʊ, stænd baɪ mi	/s/, /t/, /n/, /d/, /b/, /m/
Oh, stand	oʊ, stænd	/s/, /t/, /n/, /d/
Stand by me, stand by me	stænd baɪ mi, stænd baɪ mi	/s/, /t/, /n/, /d/, /b/, /m/, /s/, /t/, /n/, /d/, /b/, /m/
If the sky that we look upon	ɪf ðə skaɪ ðæt wi lʊk ə'pʌn	/f/, /ð/, /s/, /k/, /ð/, /t/, /w/, /l/, /k/, /p/, /n/
Should tumble and fall	ʃʊd 'tʌmbəl ænd fɔ:l	/ʃ/, /d/, /t/, /m/, /b/, /l/, /n/, /d/, /f/, /l/

Or the mountain should crumble to the sea	ɔr ðə 'maʊntən ʃʊd 'krʌmbəl tu ðə si	/r/ , /ð/ , /m/ , /n/ , /t/ , /n/ , /ʃ/ , /d/ , /k/ , /r/ , /m/ , /b/ , /l/ , /t/ , /ð/ , /s/
I won't cry, I won't cry	aɪ wʊnt kraɪ, aɪ wʊnt kraɪ	/w/ , /n/ , /t/ , /k/ , /r/ , /w/ , /n/ , /t/ , /k/ , /r/
No, I won't shed a tear	nəʊ, aɪ wʊnt ʃəd ə tɛr	/n/ , /w/ , /n/ , /t/ , /ʃ/ , /d/ , /t/ , /r/
And darlin', darlin', stand by me	ænd 'darlɪn, 'darlɪn, stænd baɪ mi	/n/ , /d/ , /d/ , /r/ , /l/ , /n/ , /d/ , /r/ , /l/ , /n/ , /s/ , /t/ , /n/ , /d/ , /b/ , /m/
Oh, stand now	oʊ, stænd naʊ	/s/ , /t/ , /n/ , /d/ , /n/
Whenever you're in trouble won't you stand by me	wɛ'nevər jʊr ɪn 'trʌbəl wʊnt ju stænd baɪ mi	/w/ , /n/ , /v/ , /r/ , /j/ , /r/ , /n/ , /t/ , /r/ , /b/ , /l/ , /w/ , /n/ , /t/ , /j/ , /s/ , /t/ , /n/ , /d/ , /b/ , /m/

Table 2. Sound of Vowels

Lyric	Phonetic Transcription	Vowels
When the night has come	wɛn ðə naɪt hæz kʌm	/ɛ/ , /ə/ , /a/ , /ɪ/ , /æ/ , /ʌ/
And the land is dark	ænd ðə lænd ɪz dɑrk	/æ/ , /ə/ , /æ/ , /ɪ/ , /ɑ/
And the moon is the only light we'll see	ænd ðə mʊn ɪz ði 'oʊnli laɪt wɪl si	/æ/ , /ə/ , /u/ , /ɪ/ , /i/ , /o/ , /ʊ/ , /i/ , /a/ , /ɪ/ , /i/ , /i/
No, I won't be afraid	nəʊ, aɪ wʊnt bi ə 'freɪd	/o/ , /ʊ/ , /a/ , /ɪ/ , /o/ , /ʊ/ , /i/ , /ə/ , /e/ , /ɪ/
Oh, I won't be afraid	oʊ, aɪ wʊnt bi ə 'freɪd	/o/ , /ʊ/ , /a/ , /ɪ/ , /o/ , /ʊ/ , /i/ , /ə/ , /e/ , /ɪ/
Just as long as you stand	dʒʌst æz lɒŋ æz ju stænd	/ʌ/ , /æ/ , /ɔ/ , /æ/ , /u/ , /æ/
Stand by me	stænd baɪ mi	/æ/ , /a/ , /ɪ/ , /i/
So darlin', darlin', stand by me	sou 'darlɪn, 'darlɪn, stænd baɪ mi	/o/ , /ʊ/ , /ɑ/ , /ɪ/ , /ɑ/ , /ɪ/ , /æ/ , /a/ , /ɪ/ , /i/
Oh, stand by me	oʊ, stænd baɪ mi	/o/ , /ʊ/ , /æ/ , /a/ , /ɪ/ , /i/
Oh, stand	oʊ, stænd	/o/ , /ʊ/ , /æ/
Stand by me, stand by me	stænd baɪ mi, stænd baɪ mi	/æ/ , /a/ , /ɪ/ , /i/ , /æ/ , /a/ , /ɪ/ , /i/
If the sky that we look upon	ɪf ðə skaɪ ðæt wi lʊk ə 'pʌn	/ɪ/ , /ə/ , /a/ , /ɪ/ , /æ/ , /i/ , /ʊ/ , /ə/ , /ɑ/
Should tumble and fall	ʃʊd 'tʌmbəl ænd fɔl	/ʊ/ , /ʌ/ , /ə/ , /æ/ , /ɔ/
Or the mountain should crumble to the sea	ɔr ðə 'maʊntən ʃʊd 'krʌmbəl tu ðə si	/ɔ/ , /ə/ , /a/ , /ʊ/ , /ə/ , /ʊ/ , /ʌ/ , /ə/ , /u/ , /ə/ , /i/
I won't cry, I won't cry	aɪ wʊnt kraɪ, aɪ wʊnt kraɪ	/a/ , /ɪ/ , /o/ , /ʊ/ , /a/ , /ɪ/ , /a/ , /ɪ/ , /o/ , /ʊ/ , /a/ , /ɪ/
No, I won't shed a tear	nəʊ, aɪ wʊnt ʃəd ə tɛr	/o/ , /ʊ/ , /a/ , /ɪ/ , /o/ , /ʊ/ , /ɛ/ , /ə/ , /ɛ/
And darlin', darlin', stand by me	ænd 'darlɪn, 'darlɪn, stænd baɪ mi	/æ/ , /ɑ/ , /ɪ/ , /ɑ/ , /ɪ/ , /æ/ , /a/ , /ɪ/ , /i/
Oh, stand now	oʊ, stænd naʊ	/o/ , /ʊ/ , /æ/ , /a/ , /ʊ/
Whenever you're in trouble won't you stand by me	wɛ'nevər jʊr ɪn 'trʌbəl wʊnt ju stænd baɪ mi	/ɛ/ , /ɛ/ , /ə/ , /ʊ/ , /ɪ/ , /ʌ/ , /ə/ , /o/ , /ʊ/ , /u/ , /æ/ , /a/ , /ɪ/ , /i/

The study derived the comprehensive results of consonants and vowels from the two tables above.

Consonants

No	Consonants	Line																		Total	
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18		19
1	/p/	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	1
2	/b/	-	-	-	1	1	-	1	1	1	-	2	-	1	1	-	-	1	-	2	12
3	/t/	1	-	1	1	1	2	1	1	1	1	2	1	1	2	2	2	1	1	3	25
4	/d/	-	3	1	1	1	1	1	3	1	1	2	-	2	1	-	1	4	1	1	25
5	/k/	1	1	-	-	-	-	-	-	-	-	-	2	-	1	2	-	-	-	-	7
6	/g/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
7	/f/	-	-	-	1	1	-	-	-	-	-	-	1	1	-	-	-	-	-	-	4
8	/v/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1
9	/dʒ/	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	1
10	/tʃ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0

11	/θ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	
12	/ð/	1	1	2	-	-	-	-	-	-	-	2	-	2	-	-	-	-	-	8	
13	/s/	-	-	1	-	-	2	1	2	1	1	2	1	-	1	-	-	1	1	1	15
14	/z/	1	1	1	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	5	
15	/ʃ/	-	-	-	-	-	-	-	-	-	-	-	1	1	-	1	-	-	-	3	
16	/ʒ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0	
17	/m/	1	-	1	-	-	-	1	1	1	-	2	-	1	2	-	-	1	-	1	12
18	/n/	2	2	3	2	1	1	1	3	1	1	2	1	1	2	2	2	4	2	4	37
19	/ŋ/	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	1	
20	/h/	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	
21	/l/	-	1	3	-	-	1	-	2	-	-	-	1	2	1	-	-	2	-	1	14
22	/r/	-	1	-	1	1	-	-	2	-	-	-	-	-	2	2	1	2	-	3	15
23	/w/	1	-	1	1	1	-	-	-	-	-	-	1	-	-	2	1	-	-	2	10
24	/j/	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	2	3

From the table above, the research found there are 5 dominant consonants in John Lennon's Stand by Me. The dominant consonant that appears the most in line are from the consonant /n/, /t/, /d/, /s/, /r/. In the consonant /n/ appears 37 times, consonant /t/ appears 25 times, consonant /d/ appears 25 times, consonant /s/ appears 15 times, and consonant /r/ appears 15 times.

Vowels

No	Vowels	Line																			Total
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	
1	/I/	1	1	2	2	2	-	1	3	1	-	2	2	-	-	4	1	3	-	2	27
2	/i/	-	-	4	1	1	-	1	1	1	-	2	1	-	1	-	-	1	-	1	15
3	/æ/	1	2	1	-	-	3	1	1	1	1	2	1	1	-	-	-	2	1	1	19
4	/Λ/	1	-	-	-	-	1	-	-	-	-	-	-	1	1	-	-	-	-	1	5
5	/U/	-	-	1	2	2	-	-	1	1	1	1	1	1	2	2	2	-	2	2	20
6	/ɒ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
7	/ə/	1	1	1	1	1	-	-	-	-	-	-	2	1	4	-	1	-	-	2	15
8	/e/	-	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
9	/a/	1	-	1	1	1	-	1	1	1	-	2	1	-	1	4	1	1	1	1	19
10	/ɔ/	-	-	-	-	-	1	-	-	-	-	-	-	1	1	-	-	-	-	-	3
11	/ɜ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
12	/u/	-	-	1	-	-	1	-	-	-	-	-	-	-	1	-	-	-	-	1	4
13	/eɪ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
14	/əʊ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
15	/aʊ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
16	/ɪə/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
17	/eə/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
18	/ɔɪ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
19	/aɪ/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0
20	/ʊə/	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	0

Meanwhile, in the song by John Lennon, the study discovered that there are six dominant vowels.

The vowels /ɪ/ appears 27 times, vowels /ʊ/ appears 20 times, vowels /æ/ appears 19 times, vowels /a/ appears 19 times, vowels /i/ appears 15 times, and vowels /ə/ appears 15 times.

The Relation between Dominant Sounds and Theme

The classic song “*Stand by Me*” was written by Ben E. King, along with songwriters Jerry Leiber and Mike Stoller. It was originally released in 1961 and became one of Ben E. King’s signature hits. The song draws inspiration from the spiritual “Lord Stand by Me” and features themes of love, support, and resilience. The song “Stand by Me” conveys a message of unwavering support, love, and companionship. The writer, Ben E. King, wanted to express the deep reassurance and comfort that comes from knowing someone is there for you, no matter the challenges or uncertainties in life.

The song features five predominant consonants and six predominant vowels. There are five dominant consonants: /n/, /t/, /d/, /s/, and /r/. The dominant vowels include /ɪ/, /ʊ/, /æ/, /a/, /i/, and /ə/. Subsequently, by merging certain consonants and vowels, it identifies words like “stand” represented phonetically as /stænd/, “night” as /naɪt/, and “I” as /aɪ/. The term “stand” appears in the title of this poem. The term “stand” occurs most frequently, appearing 22 times. The term “stand” is present in each stanza’s line.

The word “stand” represents steadfast loyalty, emotional support, and the power of shared resilience. It is not merely about physical presence but embodies the deeper meaning of being a source of strength and comfort in times of uncertainty. The repeated plea, “stand by me,” is a call for solidarity, a commitment to endure life’s trials together. The act of standing, in this context, symbolizes unwavering support and a promise of companionship, especially when faced with adversity. It suggests that no matter how difficult circumstances may become, whether the sky falls or mountains crumble, having someone by your side provides the courage to persevere and the reassurance that you are not alone.

In the opening verses, the lyrics describe a dark and uncertain world, where “the moon is the only light we’ll see.” This imagery highlights a moment of vulnerability, where the singer seeks solace in the presence of another person. The word “stand” in this context signifies the importance of emotional refuge. It reflects the human desire for connection and the comfort found in knowing someone is willing to remain by your side, offering unwavering support even in the absence of certainty or control. This underscores the vital role of loyalty and shared endurance in providing emotional security during life’s unpredictable challenges.

Moreover, the word “stand” can also be interpreted as a metaphor for resilience and stability in relationships. The singer’s refusal to cry or show fear as long as someone stands by them emphasizes the transformative power of support and companionship. It reflects the idea that strength is not found in isolation but in the connections we build with others. In this sense, “stand” is not just about a single act of loyalty but a continuous, mutual commitment to face challenges together. This commitment is vital in overcoming fears and uncertainties, reinforcing the belief that shared resolve is the foundation of enduring relationships.

In the song, the word night is eventually only appeared once in the beginning of the song. It appears in the opening line, “When the night has come,” yet its significance is deeply profound. Traditionally, “night” symbolizes darkness, uncertainty, and vulnerability, and in this song, it represents the emotional struggles and challenges individuals face in life. It evokes moments when hope seems distant, and fear or loneliness creeps in, making it difficult to navigate through tough times alone. The mention of “night” underscores the idea that everyone experiences such hardships, where clarity is obscured, and solidarity becomes essential. The word emphasizes the necessity of support from others in overcoming life’s emotional darkness. On a deeper level, “night” also carries a sense of calm and intimacy, suggesting that, while it represents struggle, it also provides an opportunity for reflection and connection. In this context, night can symbolize a shared space where two people confront their vulnerabilities together, finding warmth and safety in each other’s presence. Therefore, the song positions “night” as a dual metaphor: not only for the challenges and emotional turmoil we endure but also for the critical role of companionship in fostering resilience. By invoking “night,” the song encourages us to seek strength not only in the light but also in the darkness, where mutual support offers the hope and reassurance needed to persevere.

In *Stand by Me*, the repeated use of the word “I” plays a critical role in expressing both the individual’s

emotional state and the personal plea for support. When the singer declares “no I won’t be afraid, oh, I won’t be afraid,” the word “I” underscores a personal resolve to confront fear, yet it simultaneously reveals vulnerability. This choice emphasizes that the speaker is not immune to fear or uncertainty but is making a conscious decision to seek strength within themselves. However, the repetition of “I” also highlights a profound need for companionship. In the line “So darling, darling, stand by me,” the word “I” shifts from self-reliance to a direct and intimate appeal for emotional connection, indicating that the speaker is not solely relying on inner strength but is reaching out for support. By using “I,” the song reflects a dual dynamic of emotional independence and the deep necessity of human connection. It portrays the individual as both strong and fragile, suggesting that enduring life’s challenges requires both personal resolve and the support of others. The use of “I” is not just about asserting individual courage but about acknowledging the importance of solidarity in overcoming life’s hardships.

Stand by Me by John Lennon serves as a powerful reminder of the strength that comes from human connection and solidarity, offering a message of reassurance and hope to anyone facing adversity. The song’s central message is that no one has to face life’s struggles alone; it emphasizes the importance of standing by one another during times of uncertainty and hardship. The repetition of the words “stand,” “night,” and “I” serves to reinforce this theme in a deliberate and meaningful way. “Stand” is repeated to highlight the core idea of support and unwavering loyalty. It symbolizes both physical and emotional presence, suggesting that enduring life’s challenges requires the constant, steady support of others. “Night” is another key word, representing times of fear, darkness, or hardship, when one might feel lost or vulnerable. Its repetition serves as a reminder that difficult times will inevitably come, but they are also temporary and can be overcome with companionship. The word “I” is also frequently used, which makes the song feel intensely personal and intimate. It conveys the individual’s emotional vulnerability, as the speaker expresses their need for support while simultaneously asserting their willingness to face struggles with the help of others. The repeated “I” transforms the song into a direct, personal plea for companionship and mutual resilience. The song addresses the universal human condition of fear, vulnerability, and the need for connection. It reminds people that even in the darkest moments—symbolized by “night”—we can find strength through unity and support. The highlight of the song lies in its simple yet profound message: that no matter the challenges we face, we are stronger when we stand together. Ultimately, Stand by Me encourages listeners to prioritize the bonds they share with others, reminding them that these connections are essential not only for overcoming adversity but also for finding meaning and hope in life. The song’s true power comes from its universal appeal—it speaks to anyone who has ever felt uncertain or afraid and offers a comforting message that they do not have to face their struggles alone.

CONCLUSIONS

This study emphasizes the significant role of phonostylistic elements in shaping the emotional and thematic depth of John Lennon’s 1975 rendition of Stand by Me. By analyzing the consonantal and vowel patterns, it becomes clear how specific phonetic choices, such as the recurring use of /n/, /t/, and /i/, contribute to the song’s portrayal of solidarity, vulnerability, and resilience. The repeated presence of key words like “stand,” “night,” and “I” reinforces the song’s central message of steadfast support, while also reflecting the deeper thematic exploration of emotional vulnerability and strength. The word “stand,” appearing prominently throughout, symbolizes the emotional core of the song, representing not only the act of physical presence but also the moral and emotional commitment to stand by someone in times of difficulty. Meanwhile, “night” serves as a metaphor for uncertainty and vulnerability, highlighting the human need for connection when faced with emotional darkness. The use of “I” underscores the individual’s plea for solidarity, revealing both personal vulnerability and the universal need for mutual support. Lennon’s skillful manipulation of pitch, rhythm, and vocal stress further intensifies the emotional impact, transforming the song from a personal plea into a universal call for unity. This research enriches the field of phonostylistics by illustrating how vocal techniques transcend mere lyrical delivery to evoke powerful emotional and socio-political responses. Ultimately, the study affirms that Stand by Me serves not only as a timeless musical composition but also as a poignant symbol of collective strength and enduring solidarity, resonating across generations.

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