

The Art of Sound: Phono-Stylistic Perspectives in Bohemian Rhapsody

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ABSTRACT

This study examines the phonetic and stylistic elements of "Bohemian Rhapsody" by Queen, a song renowned for its distinctive structure and complex themes. It redirects attention from the previously explored cultural, narrative, and biographical elements to investigate the overlooked phonological characteristics that contribute to its aesthetic and emotional resonance. Employing a qualitative methodology, the song's lyrics were transcribed phonetically using the International Phonetic Alphabet (IPA) to identify dominant consonants and vowels. The results indicate that consonants such as /d/, /s/, /l/, and /n/, along with vowels such as /i/, /ə/, and /aɪ/, play a crucial role in defining the sound quality of the lyrics. These phonological features enhance the song's musicality while emphasizing its narrative tension and emotional depth. The interplay of these sounds creates a dynamic auditory experience that aligns with the song's shifting emotional landscapes. The study concludes that the phonological elements in Bohemian Rhapsody function as integral carriers of meaning, enriching its thematic and emotional layers. This research bridges linguistic analysis with musical narrative, demonstrating how phono-stylistics can uncover the deeper aspects of iconic musical texts and fostering interdisciplinary dialogue in linguistics, musicology, and cultural studies. The findings imply that similar approaches can be applied to other complex musical compositions, opening new avenues for analyzing the interplay between language and music in various cultural contexts.

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INTRODUCTION

Stylistics is the study of how language variety is employed within different texts-including within literary works an attempt to decipher the techniques and linguistics that bring about meaning and effect. This will involve analyzing aspects such as the choice of words, clause patterns, cohesion, and perspective that help bring out how a text is constructed and through which certain effects are achieved (Toolan, 2014). Over time, stylistics has expanded to include diverse approaches like cognitive, corpus, and forensic stylistics, thus broadening its relevance across fields like linguistics, media, and social sciences (Wales, 2011).

The core of stylistic analysis is the investigation of a text through several descriptive levels-phonetic, grammatical, lexical, and semantic-with a view to understanding how language both represents meaning and produces style. Crystal & Davy (2017) claimed that phonology is the

significant aspect of this analysis, which refers to the more abstract level of the language's speech sounds, including the distribution, patterning of phonemes, and phoneme sequences, syllable structure, and suprasegmental features showing stress and intonation. As such, these phonological features become significant in the course of devising meaning and interpretation, hence shaping the manner through which particular text shall be perceived by its readers (Roach, 2009).

Phono-stylistics, as an extension of both stylistics and phonology, examines how sound choices and phonological patterns affect the style and meaning of a text. (Carr, 2013) suggests that phonology is not simply concerned with speech sounds but with the mental categories and representations that organize these sounds, offering a deeper understanding of how sounds interact to form meaningful structures in language. In phono-stylistics, or the study of sound patterns, the way it is conducted within an interpretive context also takes into consideration how this or that factor may emotionally affect and appeal to the reader.

The role of the phonological feature in bringing out the meaning and effect of the texts at hand has formed the axis of some research works. For example, Al-Hindawi and Hussien (2020) phonostylistically analyze William Blake's poem Cradle Song. Among other things, they discuss how alliteration, assonance, consonance, repetition, rhyming words, and euphony are made use of to bring out the thematic expression and emotional impact in the course of the poem. It followed from their study that the most important phonostylistic device was constituted by rhyming words, but this eclecticism was supported by the statistical methods necessary in quantifying their prevalence. Consequently, the findings prove the value of phonostylistic analysis in explaining ways in which the phonological choices make a difference to meaning and aesthetic effect.

In this framework of phono-stylistics, for instance, Rangkuti & Tannada (2024) research how the dominant consonantal sounds of "tear" and "star" in the poem of Langston Hughes Harlem strengthen in those moments of deferred dreams and Black identity correspondingly. The result has shown that generally, phonological features, especially consonants, are important in terms of establishing emotional weight and even latent messages delivered by the poem underlining Hughes' expression of the plight of Black people. The following work underlines how phonostylistic analysis might be extended to poetry, showing that phonological choices have consequences for a literary interpretation.

Meanwhile, Majeed & al-Saidi (2024) have given a phonostylistic analysis about the spoken language in Steve Harvey's talk show, explaining how the pattern of emphasis laid draws attention to major themes and controls the flow of dialogue. Informed by models by Carr (2013), this study demonstrated how the pattern of stress, besides stylistic features such as syntax and vocabulary, determined and presented communication; phonetic features are important in enhancing meaning and involving the audience. Similarly, Margareta et al. (2023) have made a phonostylistic analysis of Rose Milligan's poem Dust If You Must, discussing in great detail how consonantal and vowel sounds support the poem's themes and create an even closer interrelationship between sound and sense. These studies bring to light the wide-ranging uses of phonostylistic analysis, from the study of poetry to that of spoken discourse.

Bohemian Rhapsody is the exemplary work of the British rock band Queen, commanding its place within the annals of modern music history. Released in 1975, the single featured in the album entitled *A Night at the Opera* and shattered any previously conceived outlines regarding the structure of a song, as it blended opera, balladry, and hard rock in one smooth, flowing narration. *Bohemian Rhapsody* is considered by many to be one of the greatest rock songs of all time. Considered quite special from the band, it features Freddie Mercury at the helm. Queen's charismatic front man and the chief songwriter behind the song, Mercury was sure to let his artistic genius spill into the piece, which still astonishes listeners to this very day. An excellent vocal range, impressive stage presence, and a guarantee of deep emotion expressed made him one of the most influential musicians of the 20th century.

"*Bohemian Rhapsody*" essentially centers itself upon one very lyrically thick narrative of guilt, redemption, and existential struggle. Mercury's personal life and artistic expression often

intertwined, reflecting the societal pressures and personal conflicts he faced as an artist navigating questions of identity and liberation. These elements are vividly captured in the song, which has inspired a wealth of academic interpretations. Scholars have explored its biographical, cultural, and narrative dimensions, emphasizing its enigmatic lyrics and its place as a cultural touchstone. However, while these studies have enriched our understanding of the song's figurative language and cultural resonance, the phonetic and stylistic dimensions of its lyrics remain underexplored.

This paper thus represents an attempt at bridging this gap by giving attention to the phonostylistics of "Bohemian Rhapsody." As a branch of linguistic stylistics, phono-stylistics investigates how the sound patterns of any text—primarily consonants and vowels—are used to advance their aesthetic, emotive, and thematic effect. Other scholars, such as Fayzulloyevna and Rashidovna (2023), have underlined phonetic elements such as rhythm, stress, and melodic intonation that can turn the banality of speech into a vehicle of emotion and even art. The given paper, relying on this conceptual background, investigates the consonants and vowels that prevail in the song's lyrics, the ways of their distribution, and their functions. The goal is to uncover how these phonetic elements enhance the song's narrative structure, reinforce themes, and create distinctive emotional resonance.

Freddie Mercury's songwriting and vocal decisions are crucial to the song's overall sound. As *Bohemian Rhapsody* moves through its operatic, balladic, and rock-inspired parts, Mercury uses a careful mix of phonetic textures to lead the listener through its changing emotional scenes. This analysis explores how specific consonant and vowel patterns are used to evoke feelings of urgency, introspection, or catharsis, linking these auditory features to the song's overarching themes. For example, recurring vowel sounds may symbolize openness or longing, while sharp consonants might evoke tension or defiance. This research offers new insights into the linguistic and aesthetic intricacies of Mercury's songwriting by qualitatively analyzing the presence of these phonemes.

The emphasis of this research on *Bohemian Rhapsody* holds significant value. The blend of its cultural and musical background, paired with its enigmatic lyrics, makes it a remarkable topic for phono-stylistic analysis. While previous studies have mainly concentrated on its historical and biographical aspects or its impact on popular culture, a detailed examination of its sound patterns offers a fresh perspective. This research emphasizes the innovative phonetics of one of Queen's most famous works and illustrates how sound serves as a vehicle for meaning in musical pieces.

This study is relevant and important. As popular culture gains recognition as a significant area of academic study, *Bohemian Rhapsody* exemplifies how art can provoke thought and deepen our comprehension of language, identity, and emotion. This research delves into the song's phonetic and stylistic details, enhancing our appreciation of Queen's artistic brilliance while showcasing the effectiveness of interdisciplinary methods in revealing the deeper aspects of iconic works. This study conducts a detailed examination of sound and style to provide new perspectives on the lasting impact of *Bohemian Rhapsody* and the unique artistry of Freddie Mercury.

This research is timely and significant. At a moment when popular culture is increasingly recognized as a site of serious academic inquiry, *Bohemian Rhapsody* serves as a case study of how art can challenge and expand our understanding of language, identity, and emotion. This research delves into the song's phonetic and stylistic details, enhancing our appreciation of Queen's artistic brilliance while showcasing the effectiveness of interdisciplinary methods in revealing the deeper aspects of iconic works. This study seeks to provide new perspectives on the lasting impact of *Bohemian Rhapsody* and the exceptional artistry of Freddie Mercury through a detailed examination of sound and style.

REVIEW OF LITERATURE

The analysis of song lyrics through stylistics has emerged as a significant area of research, linking music, language, and literature. Music combines sound, rhythm, and language to convey meaning, and researchers have employed various methods to uncover the intricate layers present

in lyrics.

A major focus of research explores how figurative language is utilized in song lyrics. Putra et al. (2020) analyzed the lyrics of Bohemian Rhapsody, identifying 20 different forms of figurative language, including alliteration, consonance, metaphor, and hyperbole. Their conclusion indicated that these devices enhance the song's poetic qualities and allow listeners to engage deeply with its interpretive richness.

Similarly, Syamsu et al. (2023) used Roland Barthes' semiotic theory to decode the connotations and myths embedded in Bohemian Rhapsody, revealing the interplay of symbolic meaning and emotional depth within its lyrics. These studies underscore the significance of figurative language in amplifying thematic and aesthetic dimensions in music.

Numerous scholars have examined the psychological and emotional dimensions found in the lyrics of Queen, particularly those written by Freddie Mercury. Winahyu (2019) examined the internal struggles of Mercury as portrayed in Bohemian Rhapsody and Love of My Life, applying psychoanalytic and genetic structuralism theories. The research highlighted themes of regret and identity crisis, connecting Mercury's challenges to the emotional quality of the lyrics. In addition, Risquallah (2019) examined the depressive symptoms reflected in Mercury's lyrics, emphasizing the use of poetic techniques like situational irony and antithesis to convey themes of low self-esteem and emotional detachment.

Building on Queen's repertoire, Ayaz et al. (2022) conducted a foundational study in phono-stylistics, highlighting how phonological elements such as the repetition of vowel and consonant sounds contribute to thematic coherence in poetry. This study highlights the impact of sound patterns on meaning, serving as a valuable reference for analyzing song lyrics. Similarly, Medina and Noorman (2020) analyzed Queen's Greatest Hits using systemic functional linguistics (SFL), identifying the dominant mood types and modality values found in the lyrics. Their study shows how language patterns convey individual meanings, offering a basis for more in-depth examination of song lyrics.

A distinct study employs an interdisciplinary method that combines phono-stylistics with systemic functional linguistics (SFL). Phono-stylistics, as examined by Ayaz et al. (2022), investigates the connection between sound patterns, such as alliteration, assonance, and consonance, to reveal their thematic and emotional significance.

This method is especially effective for examining Bohemian Rhapsody, considering the song's complex phonological elements and its ability to elicit deep emotional reactions. The application of SFL to Queen's lyrics shows how effective this framework is in revealing the relational dynamics and communicative intent found in song lyrics.

While considerable research has delved into the thematic and figurative aspects of Bohemian Rhapsody (Syamsu et al., 2023), the influence of phonological features on its thematic and emotional impact has not been thoroughly examined. Previous research has often regarded phonological patterns as less important or additional to thematic analysis, resulting in a lack of insight into how sound devices operate as vehicles of meaning.

John (2018) conducted a critical stylistic analysis of Cobhams Asuquo's rap song Boosit, exploring socio-political themes through transitivity and modality frameworks. Using qualitative methods, the study examined the song's lyrics to highlight ideological representations like socio-political hegemony, Darwinism, and feminism. The findings showed that political leaders took advantage of the situation, whereas the general public became victims who turned into activists. The use of stylistic elements like repetition and pidgin language enriched the themes conveyed. The research, although comprehensive in exploring themes and ideologies, overlooks phono-stylistic aspects, especially how sound patterns affect meaning.

This gap corresponds with existing research that explores the prominent sounds in Bohemian Rhapsody to uncover its theme, providing a fresh viewpoint on the relationship between sound and meaning. Moreover, earlier studies frequently separate stylistic analysis from wider linguistic contexts. This study seeks to address these gaps by integrating phono-stylistic analysis

with systemic functional linguistics to explore how the prominent consonants and vowel sounds in Bohemian Rhapsody contribute to its musicality while also expressing its core themes and emotions.

This study seeks to investigate the phono-stylistic features present in song lyrics, expanding the scope of phono-stylistic analysis to include music alongside poetry and spoken discourse. This study aims to explore how phonological components in song lyrics influence the themes and emotional richness of musical works.

METHOD

This research is grounded in a theoretical framework centered on stylistics, particularly phono-stylistics, which examines the connection between phonological features and meanings in literary texts. The study indicates that the key consonants and vowel sounds in "Bohemian Rhapsody" significantly contribute to expressing the themes found in the lyrics. By investigating phonological elements, the study reveals how sound conveys emotional richness and thematic importance. The analysis of the song "Bohemian Rhapsody" by Queen employed a qualitative research approach, performing a detailed phonological analysis to explore the relationship between sound and theme in the lyrics. The study focused on stylistic analysis, specifically examining how prominent consonants and vowel sounds contribute to the central themes present in the song.

The primary data source for this analysis was the lyrics of "Bohemian Rhapsody." The lyrics were transcribed into a phonetic format using the International Phonetic Alphabet (IPA) to represent the sounds of the words accurately. This transcription method enabled a thorough analysis of the phonetic elements, aiding in the recognition of prominent consonants and vowel sounds. The examination of the data involved categorizing the consonants and vowels found in the phonetic transcription, which was accomplished by creating structured tables that presented each line of the song alongside its phonetic transcription. The frequency of each consonant and vowel was noted to determine the dominant sounds in the lyrics, and this systematic counting allowed the researchers to recognize patterns and trends in the phonological structure of the song.

Following this, the analysis examined the relationship between these phonological features and the themes of the song, investigating how specific sounds related to the emotional or conceptual themes of the lyrics and uncovering deeper meanings embedded in the text. This thematic analysis aimed to elucidate how sound patterns enhanced the narrative and emotional depth of "Bohemian Rhapsody," focusing specifically on themes of identity, existentialism, and the human experience. Multiple tables were utilized to showcase the findings, including tables arranged with three columns each to detail the song's lines, the phonetic transcription, and the identified consonants and vowels, as well as additional tables highlighting the key consonants and vowels present in each line to provide a detailed representation of the song's phonological characteristics. The findings from the phonological analysis and thematic interpretation were merged to draw conclusions regarding the connection between sound and meaning in "Bohemian Rhapsody," highlighting how the essential phonetic characteristics enriched the song's thematic richness and artistic expression.

FINDINGS AND DISCUSSION

FINDINGS

Table 1. Phonetic Transcription of The Song

Song Lyric	Phonetic Transcriptions
Is this the real life? Is this just fantasy?	ɪz ðɪs ðə ɪɹəl laɪf? ɪz ðɪs dʒʌst 'fæntəsi?
Caught in a landslide, no escape from reality	kɔ:t ɪn ə 'lændslaɪd, nəʊ ɪ'skeɪp frɒm rɪ'æləti

Open your eyes, look up to the skies and see	'əʊpən jɔ:r aɪz, lʊk ʌp tu: ðə skaɪz ænd si:
..., I need no sympathy	..., aɪ ni:d nəʊ 'sɪmpəθi
Because I'm easy come, easy go	bɪ'kɒz aɪm 'i:zi kʌm, 'i:zi ɡəʊ
Little high, little low	'lɪtəl haɪ, 'lɪtəl ləʊ
Any way the wind blows doesn't really matter to me, to me	'eni weɪ ðə <u>wɪnd</u> bləʊz 'dʌzənt 'rɪəli 'mætə tu: mi:, tu: mi:
Mama, just killed a man	mə'mɑ:, dʒʌst kɪld ə <u>mæn</u>
Put a gun against his head, pulled my trigger, now he's dead	pʊt ə ɡʌn ə'ɡɛnst hɪz hɛd, pʊld maɪ 'trɪɡə, nəʊ hi:z dɛd
Mama, life had just begun	mə'mɑ:, laɪf hænd dʒʌst bɪ'ɡʌn
But now I've gone and thrown it all away	bʌt nəʊ aɪv ɡɒn ænd θrəʊn ɪt ɔ:l ə'weɪ
Mama, ooh, didn't mean to make you cry	mə'mɑ:, u:, 'dɪdnt mi:n tu: meɪk ju: kraɪ
If I'm not back again this time tomorrow	ɪf aɪm nɒt bæk ə'ɡɛn ðɪs taɪm tə'mɒrəʊ
Carry on, carry on as if nothing really matters	'kæri ɒn, 'kæri ɒn æz ɪf 'nʌθɪŋ 'rɪəli 'mætəz
Too late, my time has come	tu: leɪt, maɪ taɪm hæz kʌm
Sends shivers down my spine, body's aching all the time	sɛndz 'ʃɪvəz daʊn maɪ spaɪn, 'bɒdɪz 'eɪkɪŋ ɔ:l ðə taɪm
Goodbye, everybody, I've got to go	ɡʊd'baɪ, 'ɛvrɪbɒdi, aɪv ɡɒt tu: ɡəʊ
Gotta leave you all behind and face the truth	'ɡɒtə li:v ju: ɔ:l bɪ'hænd ænd feɪs ðə tru:θ
Mama, ooh (any way the wind blows)	mə'mɑ:, u: ('eni weɪ ðə <u>wɪnd</u> bləʊz)
I don't wanna die	aɪ dəʊnt 'wɒnə daɪ
I sometimes wish I'd never been born at all	aɪ 'sʌmtaɪmz wɪʃ aɪd 'nevə bi:n bɔ:n æt ɔ:l
I see a little silhouetto of a man	aɪ si: ə 'lɪtəl sɪ'ləʊ'et ɒv ə <u>mæn</u>
Scaramouche, Scaramouche, will you do the Fandango?	'skærə,mʊʃ, 'skærə,mʊʃ, wɪl ju: <u>du:</u> ðə fæn'dæŋɡəʊ?
Thunderbolt and lightning, very, very frightening me	'θʌndəbɔlt ænd 'laɪtnɪŋ, 'veri, 'veri 'fraɪtʰnɪŋ mi:
(Galileo) Galileo, (Galileo) Galileo, Galileo Figaro, magnifico	(,ɡælə'leɪəʊ) ,ɡælə'leɪəʊ, (,ɡælə'leɪəʊ) ,ɡælə'leɪəʊ, ,ɡælə'leɪəʊ 'fɪɡərəʊ, mæɡ'nɪfɪ,kəʊ

But I'm just a poor boy, nobody loves me	bʌt aɪm dʒʌst ə pɔː bɔɪ, 'nəʊbədi lʌvz mi:
He's just a poor boy from a poor family	hiːz dʒʌst ə pɔː bɔɪ frɒm ə pɔː 'fæməli
Spare him his life from this monstrosity	speə hɪm hɪz laɪf frɒm ðɪs mɒn'strɒsəti
Easy come, easy go, will you let me go?	'iːzi kʌm, 'iːzi gəʊ, wɪl juː let miː gəʊ?
بِسْمِ اللَّهِ	bɪs'mɪ 'ʔæɪ'lɑːh
No, we will not let you go (let him go)	nəʊ, wiː wɪl nɒt let juː gəʊ (let hɪm gəʊ)
Will not let you go (never, never, never, never let me go)	wɪl nɒt let juː gəʊ ('nevə, 'nevə, 'nevə, 'nevə let miː gəʊ)
No, no, no, no, no, no, no	nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ
Oh, mamma mia, mamma mia	əʊ, 'mæmə 'miə, 'mæmə 'miə
Beelzebub has a devil put aside for me, for me, for me	bɪ'elzəbʌb hæz ə 'devəl pʊt ə'saɪd fɔː miː, fɔː miː, fɔː miː
So you think you can stone me and spit in my eye?	səʊ juː θɪŋk juː kæn stəʊn miː ænd spɪt ɪn maɪ aɪ?
So you think you can love me and leave me to die?	səʊ juː θɪŋk juː kæn lʌv miː ænd liːv miː tuː daɪ?
Oh, baby, can't do this to me, baby	əʊ, 'beɪbi, kɑːnt duː ðɪs tuː miː, 'beɪbi
Just gotta get out, just gotta get right outta here	dʒʌst 'gɒtə get aʊt, dʒʌst 'gɒtə get raɪt 'aʊtə hɪə
Nothing really matters, anyone can see	'nʌθɪŋ 'rɪəli 'mætəz, 'eniwʌn kæn siː
Nothing really matters to me	'nʌθɪŋ 'rɪəli 'mætəz tuː miː

Table 2. Sounds of Consonants

Song Lyric	Phonetic Transcriptions	Consonants
Is this the real life? Is this just fantasy?	ɪz ðɪs ðə riəl laɪf? ɪz ðɪs dʒʌst 'fæntəsi?	/z/ /ð/ /s/ /ð/ /r/ /l/ /l/ /f/ /z/ /ð/ /s/ /dʒ/ /s/ /t/ /f/ /n/ /t/ /s/
Caught in a landslide, no escape from reality	kɔːt ɪn ə 'lændslaɪd, nəʊ ɪ'skeɪp frɒm ri'æləti	/k/ /t/ /n/ /l/ /n/ /d/ /s/ /l/ /d/ /n/ /s/ /k/ /p/ /f/ /r/ /m/ /r/ /l/ /t/
Open your eyes, look up to the skies and see	'əʊpən jɔːr aɪz, lʊk ʌp tuː ðə skaɪz æn d siː	/p/ /n/ /j/ /r/ /z/ /l/ /k/ /p/ /t/ /ð/ /s/ /k/ /z/ /n/ /d/ /s/
..., I need no sympathy	..., aɪ niːd nəʊ 'sɪmpəθɪ	/n/ /d/ /n/ /s/ /m/ /p/ /θ/
Because I'm easy come, easy go	bɪ'kɔːz aɪm 'iːzi kʌm, 'iːzi gəʊ	/b/ /k/ /z/ /m/ /z/ /k/ /m/ /z/ /g/
Little high, little low	'lɪtl haɪ, 'lɪtl ləʊ	/l/ /t/ /l/ /h/ /l/ /t/ /l/ /l/

Any way the wind blows doesn't really matter to me, to me	'eni wei ðə wind bləʊz 'dʌzənt 'riəlɪ 'mætə tu: mi:, tu: mi:	/n/ /w/ /ð/ /w/ /n/ /d/ /b/ /l/ /z/ /d/ /z/ /n/ /t/ /r/ /l/ /m/ /t/ /t/ /m/ /t/ /m/
Mama, just killed a man	mə'mɑ:, dʒʌst kɪld ə mæn	/m//m//dʒ//s//t//k//l//d//m//n/
Put a gun against his head, pulled my trigger, now he's dead	pʊt ə ɡʌn ə 'ɡenst hɪz hɛd, pʊld maɪ 't rɪɡə, naʊ hi:z dɛd	/p//t//g//n/ /g//n//s//t//h//z//h//d//, /p //l//d// /m//t//r//g//n//h//z/ /d//d/
Mama, life had just begun	mə'mɑ:, laɪf hænd dʒʌst bɪ'ɡʌn	/m//m//l//f// /h//d/ /dʒ//s//t//b//g//n/
But now I've gone and thrown it all away	bʌt naʊ aɪv ɡɒn ænd θrəʊn ɪt ə:l ə'we ɪ	/b//t/ /n//v//g//n//n//d/ /θ//r//n//t//l/ /w/
Mama, ooh, didn't mean to make you cry	mə'mɑ:, u:, 'dɪdənt mi:n tu: meɪk ju: kraɪ	/m//m//d//d//n//t/ /m//n//t/ /m//k//j/ /k//r/
If I'm not back again this time tomorrow	ɪf aɪm nɒt bæk ə'ɡen ðɪs taɪm tə'mɒrə ʊ	/f/ /m/ /n//t/ /b/ /k/ /g//n//ð//s//t//m//t//m//r/
Carry on, carry on as if nothing really matters	'kæri ɒn, 'kæri ɒn æz ɪf 'nʌθɪŋ 'riəlɪ ' mætəz	/k//r//n//k//r//n/ /z/ /f/ /n//θ//ŋ//r//l/ /m//t//z/
Too late, my time has come	tu: leɪt, maɪ taɪm hæz kʌm	/t//l//t//m//t//m/ //h//z/ /k//m/
Sends shivers down my spine, body's aching all the time	sendz 'ʃɪvəz daʊn maɪ spaɪn, 'bɒdɪz ' eɪkɪŋ ə:l ðə taɪm	/s//n//d//z//ʃ//v//z//d//n/ /m//s//p//n/ /b//d//z//k//ŋ//l//ð//t//m/
Goodbye, everybody, I've got to go	ɡʊd'baɪ, 'evrɪbɒdi, aɪv ɡɒt tu: ɡəʊ	/g//d//b//v//ɪ//b//d//v/ /g//t/ /t//g/
Gotta leave you all behind and face the truth	'ɡɒtə li:v ju: ə:l bɪ'hænd ænd feɪs ðə tru:θ	/g//t/ /l//v/ /j// /b//h//n//d//n//d//f// s/ /ð/ /t//r//θ/
Mama, ooh (any way the wind blows)	mə'mɑ:, u: ('eni wei ðə wind bləʊz)	/m//m//n//w/ /ð//w//n//d//b//l//z/
I don't wanna die	aɪ dəʊnt 'wɒnə daɪ	/d//n//t//w//n//d/
I sometimes wish I'd never been born at all	aɪ 'sʌmtaɪmz wɪʃ aɪd 'nevə bi:n bɔ:n æt ə:l	/s//m//t//m//z/ /w//ʃ//d//n//v//b//n// b//n//t//l/
I see a little silhouetto of a man	aɪ si: ə 'lɪtl sɪ'ləʊw'et ɒv ə mæn	/s//l//t//l/ /s//l//w/ /t//v//m//n/
Scaramouche, Scaramouche, will you do the Fandango?	'skærə muʃ, 'skærə muʃ, wɪl ju: du: ðə fæn'dæŋɡəʊ?	/s//k//r//m//ʃ//s//k//r//m//ʃ//w//l//j// d//ð//f//n//d//ŋ//g/
Thunderbolt and lightning, very, very frightening me	'θʌndəbɔlt ænd 'laɪtnɪŋ, 'veri, 'veri 'frɑɪnɪŋ mi:	/θ//n//d//b//l//t//n//d//l//t//n//ŋ//v//r/ /v//r//f//r//t//n//ŋ/ /m/
(Galileo) Galileo, (Galileo) Galileo, Galileo Figaro, magnifico	(,gælə'leɪəʊ) ,gælə'leɪəʊ, (,gælə'leɪəʊ) ,gælə'leɪəʊ, ,gælə'leɪəʊ 'fɪɡərəʊ, mæg'nɪfɪ,kəʊ	/g//l//l//g//l//l//g//l//l//g//l//l//g//l//l/ /f//g//r//m//g//n//f//k/
But I'm just a poor boy, nobody loves me	bʌt aɪm dʒʌst ə pɔ: bɔɪ, 'nəʊbədi lʌvz mi:	/b//t//m/ /dʒ//s//t//p//b//n//b//d//l// v//z//m/
He's just a poor boy from a poor family	hi:z dʒʌst ə pɔ: bɔɪ frɒm ə pɔ: 'fæməl ɪ	/h//z/ /dʒ//s//t//p//b//f//r//m//p//f//m //l/
Spare him his life from this monstrosity	speə hɪm hɪz laɪf frɒm ðɪs mɒn'strɒsə tɪ	/s//p//h//m/ //h//z//l//f/ /f//r//m//ð// s/ /m//n//s//t//r//s//t/
Easy come, easy go, will you let me go?	'i:zɪ kʌm, 'i:zɪ ɡəʊ, wɪl ju: let mi: ɡə ʊ?	/z//k//m//z//g//w//l/ /j//l//t//m//g/

بِسْمِ اللَّهِ	bɪs' mɪ ʔæɪ'lɑ:h	/b//s//m//l//l//h/
No, we will not let you go (let him go)	nəʊ, wɪ: wɪl nɒt let ju: gəʊ (let him go)	/n//w//w//l//n//t//l//t//j//g//l//t//h//m//g/
Will not let you go (never, never, never, never let me go)	wɪl nɒt let ju: gəʊ ('nævə, 'nævə, 'næv ə, 'nævə let mi: gəʊ)	/w//l//n//t//l//t//j//g//n//v//n//v//n//v//n//v//l//t//m//g/
No, no, no, no, no, no, no	nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ	/n//n//n//n//n//n//n//n/
Oh, mamma mia, mamma mia	əʊ, 'mæmə mia, 'mæmə mia	/m//m//m//m//m//m//m/
Beelzebub has a devil put aside for me, for me, for me	bɪ'elzəbʌb hæz ə 'dɛvəl pʊt ə'saɪd fɔ: mi:, fɔ: mi:, fɔ: mi:	/b//l//z//b//b//h//z//d//v//l//p//t//s//d//f//m//f//m//f//m/
So you think you can stone me and spit in my eye?	səʊ ju: θɪŋk ju: kæn stəʊn mi: ænd spɪt ɪn maɪ aɪ?	/s//j//θ//ɪ//ŋ//k//j//k//n//s//t//n//m//n//d//s//p//t//n//m/
So you think you can love me and leave me to die?	səʊ ju: θɪŋk ju: kæn lʌv mi: ænd li:v mi: tu: daɪ?	/s//j//θ//ɪ//ŋ//k//j//k//n//l//v//m//n//d//l//v//m//t//d/
Oh, baby, can't do this to me, baby	əʊ, 'berbi, kɑ:nt du: ðɪs tu: mi:, 'berbi	/b//b//k//n//t//d//ð//s//t//m//b//b/
Just gotta get out, just gotta get right outta here	dʒʌst 'gɒtə get aʊt, dʒʌst 'gɒtə get raɪt 'aʊtə hɪə	/dʒ//s//t//g//t//g//t//t//dʒ//s//t//g//t//g//t//r//t//t//h/
Nothing really matters, anyone can see	'nʌθɪŋ 'rɪəli 'mætəz, 'eniwʌn kæn si:	/n//θ//ɪ//ŋ//r//l//m//t//z//n//w//n//k//n//s/
Nothing really matters to me	'nʌθɪŋ 'rɪəli 'mætəz tu: mi:	/n//θ//ɪ//ŋ//r//l//m//t//z//t//t//m/

Table 3. Sounds of Vowels

Song Lyric	Phonetic Transcriptions	Vowels
Is this the real life? Is this just fantasy?	ɪz ðɪs ðə rɪəl laɪf? ɪz ðɪs dʒʌst 'fæntəsi?	/ɪ/ ɪ/ ə/ ɪ/ə/ aɪ/ɪ/ ɪ/ ɪ/ ɪ/æ/ə/ɪ/
Caught in a landslide, no escape from reality	kɔ:t ɪn ə 'lændslaɪd, nəʊ ɪ'skeɪp frɒm rɪ'æləti	/ɔ:/ ɪ/ ə/ /æ//aɪ/ /əʊ/ /ɪ/ɛɪ/ /ɒ/ ɪ/æ//ə/ɪ/
Open your eyes, look up to the skies and see	'əʊpən jɔ:ɪr aɪz, lʊk ʌp tu: ðə skaɪz æn d si:	/ə//ʊ//ə/ /ɔ:/ aɪ/ /ɒ/ ɪ/ ɪ/ u://ə/ aɪ/ / æ/ i:/
..., I need no sympathy	..., aɪ ni:d nəʊ 'sɪmpəθɪ	/aɪ//i://əʊ//ɪ//ə//ɪ/
Because I'm easy come, easy go	bɪ'kɒz aɪm 'i:zi kʌm, 'i:zi gəʊ	/ɪ//ɒ//aɪ//i://ɪ//ɪ//i://ɪ//əʊ/
Little high, little low	'lɪtəl haɪ, 'lɪtəlləʊ	/ɪ//ə//aɪ//ɪ//ə/ /əʊ/
Any way the wind blows doesn't really matter to me, to me	'eni weɪ ðə wɪnd bləʊz 'dʌzənt 'rɪəli 'mætə tu: mi:, tu: mi:	/e/ ɪ/ ɛɪ/ ə/ ɪ/ əʊ/ ɪ/ ə/ ɪ/ ə/ ɪ/ / æ/ ə/ u:// i:// u:// i://
Mama, just killed a man	mə'mɑ:, dʒʌst kɪld ə mæn	/ə//ɑ://ɪ/ ɪ/ ə/ /æ/
Put a gun against his head, pulled my trigger, now he's dead	pʊt ə ɡʌn ə'ɡenst hɪz hɛd, pʊld maɪ 'trɪgə, nəʊ hi:z dɛd	/ʊ/ ə/ ɪ/ ə/ /ə//ɛ//ɪ/ /ɛ//ʊ/ aɪ/ ɪ//ə/ /aʊ/ i:// ɛ/
Mama, life had just begun	mə'mɑ:, laɪf hæd dʒʌst bɪ'ɡʌn	/ə//ɑ://aɪ/ /æ/ ɪ/ ɪ//ɪ//

But now I've gone and thrown it all away	bʌt nəʊ aɪv ɡɒn ænd θrəʊn ɪt ɔ:l ə'weɪ	/ʌ/ /aʊ/ /aɪ/ /v/ /æ/ /əʊ/ /ɪ/ /ɔ:/ /ə/ /eɪ/
Mama, ooh, didn't mean to make you cry	mə'mɑ:, u:, 'dɪdnt mi:n tu: meɪk ju: kraɪ	/ə/ /ɑ:/ /u:/ /ɪ/ /ə/ /i:/ /u:/ /eɪ/ /u:/ /aɪ/
If I'm not back again this time tomorrow	ɪf aɪm nɒt bæk ə'geɪn ðɪs taɪm tə'mɒrəʊ	/ɪ/ /aɪ/ /v/ /æ/ /ə/ /eɪ/ /ɪ/ /aɪ/ /ə/ /v/ /əʊ/
Carry on, carry on as if nothing really matters	'kæɪrɪ ɒn, 'kæɪrɪ ɒn æz ɪf 'nʌθɪŋ 'rɪəlɪ 'mætəz	/æ/ /ɪ/ /v/ /æ/ /ɪ/ /v/ /æ/ /ɪ/ /ʌ/ /ɪ/ /ɪ/ /ə/ /ɪ/ /æ/ /ə/
Too late, my time has come	tu: leɪt, maɪ taɪm hæz kʌm	/u:/ /eɪ/ /aɪ/ /aɪ/ /æ/ /ʌ/
Sends shivers down my spine, body's aching all the time	sendz 'ʃɪvəz daʊn maɪ spaɪn, 'bɒdɪz 'eɪkɪŋ ɔ:l ðə taɪm	/eɪ/ /ɪ/ /ə/ /aʊ/ /aɪ/ /aɪ/ /v/ /ɪ/ /eɪ/ /ɪ/ /ɔ:/ /ə/ /aɪ/
Goodbye, everybody, I've got to go	ɡʊd'baɪ, 'evrɪbɒdɪ, aɪv ɡɒt tu: ɡəʊ	/v/ /aɪ/ /eɪ/ /ɪ/ /v/ /ɪ/ /aɪ/ /v/ /u:/ /əʊ/
Gotta leave you all behind and face the truth	'ɡɒtə li:v ju: ɔ:l bɪ'hænd ænd feɪs ðə tru:θ	/v/ /ə/ /i:/ /u:/ /ɔ:/ /ɪ/ /aɪ/ /æ/ /eɪ/ /ə/ /u:/
Mama, ooh (any way the wind blows)	mə'mɑ:, u: ('eni weɪ ðə wɪnd bləʊz)	/ə/ /ɑ:/ /u:/ /eɪ/ /ɪ/ / /eɪ/ /ə/ /ɪ/ /əʊ/
I don't wanna die	aɪ dəʊnt 'wɒnə daɪ	/aɪ/ /əʊ/ /v/ /ə/ /aɪ/
I sometimes wish I'd never been born at all	aɪ 'sʌmtaɪmz wɪʃ aɪd 'nevə bi:n bɔ:n æt ɔ:l	/aɪ/ /ʌ/ /aɪ/ /ɪ/ /aɪ/ /eɪ/ /ə/ /i:/ /ɔ:/ /æ/ /ɔ:/
I see a little silhouetto of a man	aɪ si: ə 'lɪtl sɪ'ləʊ'et ɒv ə mæn	/aɪ/ /i:/ /ə/ /ɪ/ /ə/ /ɪ/ /v/ /eɪ/ /v/ /ə/ /æ/
Scaramouche, Scaramouche, will you do the Fandango?	'skærə,mʊʃ, 'skærə,mʊʃ, wɪl ju: du: ðə fænd'æŋɡəʊ?	/æ/ /ə/ /u:/ /æ/ /ə/ /u:/ /ɪ/ /u:/ /u:/ /ə/ /æ/ /æ/ /əʊ/
Thunderbolt and lightning, very, very frightening me	'θʌndəbɔʊlt ænd 'laɪtnɪŋ, 'veri, 'veri 'frɑ:tnɪŋ mi:	/ʌ/ /ə/ /əʊ/ /æ/ /aɪ/ /ɪ/ /eɪ/ /ɪ/ /eɪ/ /ɪ/ /aɪ/ /ə/ /ɪ/ /i:/
(Galileo) Galileo, (Galileo) Galileo, Galileo Figaro, magnifico	(,gælə'leɪəʊ) ,gælə'leɪəʊ, (,gælə'leɪəʊ) ,gælə'leɪəʊ, ,gælə'leɪəʊ 'fɪɡərəʊ, mæɡ'ɪnɪfɪkəʊ	/æ/ /ə/ /eɪ/ /əʊ/ /æ/ /ə/ /eɪ/ /əʊ/ /æ/ /ə/ /ə/ /eɪ/ /əʊ/ /æ/ /ə/ /eɪ/ /əʊ/ /ɪ/ /ə/ /əʊ/ /æ/ /ɪ/ /ɪ/ /əʊ/
But I'm just a poor boy, nobody loves me	bʌt aɪm dʒʌst ə pɔ: bɔɪ, 'nʊbɒdɪ lʌvz mi:	/ʌ/ /aɪ/ /ʌ/ /ə/ /ɔ:/ /ɔɪ/ /əʊ/ /ə/ /ɪ/ /ʌ/ /i:/
He's just a poor boy from a poor family	hi:z dʒʌst ə pɔ: bɔɪ frɒm ə pɔ: 'fæməli	/i:/ /ʌ/ /ə/ /ɔ:/ /ɔɪ/ /v/ /ə/ /ɔ:/ /æ/ /ə/ /ɪ/
Spare him his life from this monstrosity	speə hɪm hɪz laɪf frɒm ðɪs mɒn'strɒsəti	/eə/ /ɪ/ /ɪ/ /aɪ/ /v/ /ɪ/ /v/ /v/ /ə/ /ɪ/
Easy come, easy go, will you let me go?	'i:zɪ kʌm, 'i:zɪ ɡəʊ, wɪl ju: let mi: ɡəʊ?	/i:/ /ɪ/ /ʌ/ /i:/ /ɪ/ /əʊ/ /ɪ/ /u:/ /eɪ/ /i:/ /əʊ/
بِسْمِ اللَّهِ	bɪs'mɪ ʔæl'la:h	/ɪ/ /ɪ/ /æ/ /ɑ:/
No, we will not let you go (let him go)	nəʊ, wi: wɪl nɒt let ju: ɡəʊ (let hɪm ɡəʊ)	/əʊ/ /i:/ /ɪ/ /v/ /eɪ/ /u:/ /əʊ/ /eɪ/ /ɪ/ /əʊ/
Will not let you go (never, never, never, never let me go)	wɪl nɒt let ju: ɡəʊ ('nevə, 'nevə, 'nevə, 'nevə let mi: ɡəʊ)	/ɪ/ /v/ /eɪ/ /u:/ /əʊ/ /eɪ/ /ə/ /eɪ/ /ə/ /eɪ/ /ə/ /eɪ/ /ə/ /eɪ/ /eɪ/ /i:/ /əʊ/
No, no, no, no, no, no, no, no	nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ, nəʊ	/əʊ/ /əʊ/ /əʊ/ /əʊ/ /əʊ/ /əʊ/ /əʊ/ /əʊ/

Oh, mamma mia, mamma mia	əʊ, 'mæmə 'miə, 'mæmə 'miə	/əʊ/ /æ/ /ə/ /ɪə/ /æ/ /ə/ /ɪə/
Beelzebub has a devil put aside for me, for me, for me	bɪ'elzəbʌb hæz ə 'dɛvəl pʊt ə'saɪd fɔː miː, fɔː miː, fɔː miː	/ɪ/ /ɛ/ /ə/ /ʌ/ /æ/ /ə/ /ɛ/ /əʊ/ /ə/ /aɪ/ /ɔː/ /iː/ /ɔː/ /iː/ /ɔː/ /iː/
So you think you can stone me and spit in my eye?	səʊ juː θɪŋk juː kæn stəʊn miː ænd spɪt ɪn maɪ aɪ?	/əʊ/ /uː/ /ɪ/ /uː/ /æ/ /əʊ/ /iː/ /æ/ /ɪ/ /ɪ/ /aɪ/ /aɪ/
So you think you can love me and leave me to die?	səʊ juː θɪŋk juː kæn lʌv miː ænd liːv miː tuː daɪ?	/əʊ/ /uː/ /ɪ/ /uː/ /æ/ /ʌ/ /iː/ /æ/ /iː/ /iː/ /uː/ /aɪ/
Oh, baby, can't do this to me, baby	əʊ, 'beɪbi, kɑːnt duː ðɪs tuː miː, 'beɪbi	/əʊ/ /eɪ/ /ɪ/ /ɑː/ /uː/ /ɪ/ /uː/ /iː/ /eɪ/ /ɪ/
Just gotta get out, just gotta get right outta here	dʒʌst 'gɒtə get aʊt, dʒʌst 'gɒtə get raɪt 'aʊtə hɪə	/ʌ/ /ɒ/ /ə/ /ɛ/ /aʊ/ /ʌ/ /ɒ/ /ə/ /ɛ/ /aɪ/ /aʊ/ /ə/ /hɪə/
Nothing really matters, anyone can see	'nʌθɪŋ 'riːli 'mætəz, 'ɛniwʌn kæn siː	/ʌ/ /ɪ/ /ɪə/ /ɪ/ /æ/ /ə/ /ɛ/ /ɪ/ /ʌ/ /æ/ /iː/
Nothing really matters to me	'nʌθɪŋ 'riːli 'mætəz tuː miː	/ʌ/ /ɪ/ /ɪə/ /ɪ/ /æ/ /ə/ /uː/ /iː/

Consonants	/b/	/d/	/f/	/g/	/h/	/j/	/k/	/l/	/m/	/n/	/p/	/r/	/s/	/t/	/v/	/w/	/z/	/ʃ/	/tʃ/	/dʒ/	/θ/	/ð/
1	0	0	2	0	0	0	0	2	0	1	0	1	4	2	0	0	2	3	1	0	0	0
2	0	2	1	0	0	0	2	3	1	3	1	2	2	2	0	0	0	0	0	0	0	0
3	0	1	0	0	0	1	2	1	0	2	2	1	2	1	0	0	2	1	0	0	0	0
4	0	1	0	0	0	0	0	0	1	2	1	0	1	0	0	0	0	0	1	0	0	0
5	1	0	0	1	0	0	2	0	2	0	0	0	0	0	0	0	3	0	0	0	0	0
6	0	0	0	0	1	0	0	5	0	0	0	0	0	2	0	0	0	0	0	0	0	0
7	1	2	0	0	0	0	0	2	3	3	0	1	0	4	0	2	7	1	0	0	0	0
8	0	1	0	0	0	0	1	1	3	1	0	0	1	1	0	0	0	1	0	0	0	0
9	0	4	0	3	3	0	0	1	1	3	2	1	1	3	0	0	2	0	0	0	0	0
10	1	1	1	1	1	0	0	1	2	1	0	0	1	1	0	0	0	1	0	0	0	0
11	1	1	0	1	0	0	0	1	0	4	0	1	0	2	1	1	0	0	1	0	0	0
12	0	2	0	0	0	1	2	0	4	2	0	1	0	2	0	0	0	0	0	0	0	0
13	1	0	1	1	0	0	1	0	3	2	0	1	1	3	0	0	0	1	0	0	0	0
14	0	0	1	0	0	0	2	1	1	3	0	3	0	1	0	0	2	0	0	1	1	0
15	0	0	0	0	1	0	1	1	3	0	0	0	0	3	0	0	1	0	0	0	0	0
16	1	3	0	0	0	0	1	1	2	3	1	0	2	1	1	0	3	1	0	0	1	1
17	2	2	0	3	0	0	0	0	0	0	0	1	0	2	2	0	0	0	0	0	0	0
18	1	2	1	1	1	1	0	12	0	2	0	1	1	2	1	0	0	1	0	1	0	0
19	1	1	0	0	0	0	0	1	2	2	0	0	0	0	0	2	1	1	0	0	0	0
20	0	2	0	0	0	0	0	0	0	2	0	0	0	1	0	1	0	0	0	0	0	0
21	2	1	0	0	0	0	0	1	2	3	0	0	1	2	1	1	1	0	0	0	1	0
22	0	0	0	0	0	0	0	3	1	1	0	0	2	2	1	1	0	0	0	0	0	2
23	0	2	1	1	0	1	2	1	2	1	0	2	2	0	0	1	0	1	0	0	1	0
24	1	2	1	0	0	0	0	2	1	4	0	3	0	3	2	0	0	0	1	2	0	0
25	0	0	2	7	0	0	1	10	1	1	0	1	0	0	0	0	0	0	0	0	0	0
26	3	1	0	0	0	0	0	1	2	1	1	0	1	2	1	0	1	0	1	0	0	0
27	1	0	2	0	1	0	0	1	2	0	2	1	1	1	0	0	1	0	1	0	0	0
28	0	0	2	0	2	0	0	1	3	1	1	2	4	2	0	0	1	1	0	0	0	0
29	0	0	0	2	0	1	1	2	2	0	0	0	0	1	0	1	2	0	0	0	0	0
30	1	0	0	0	1	0	0	2	1	0	0	0	1	0	0	0	0	0	0	0	0	0
31	0	0	0	2	1	1	0	3	1	2	0	0	0	3	0	2	0	0	0	0	0	0
32	0	0	0	2	0	1	0	3	1	5	0	0	0	3	4	1	0	0	0	0	0	0
33	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	0	0	0	0	0	0
34	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0
35	3	2	3	0	1	0	0	2	3	0	1	0	1	1	1	0	2	0	0	0	0	0
36	0	1	0	0	0	2	2	0	2	4	1	0	3	2	0	0	0	0	0	1	1	0
37	0	2	0	0	0	2	2	2	2	2	0	0	1	1	2	0	0	0	1	1	0	0
38	4	1	0	0	0	1	0	1	1	1	0	0	1	2	0	0	0	1	0	0	0	0
39	0	0	0	4	1	0	0	0	0	0	0	1	2	9	0	0	0	2	0	0	0	0
40	0	0	0	0	0	0	1	1	1	4	0	1	1	1	0	1	1	0	1	1	0	0
41	0	0	0	0	0	0	1	2	1	0	1	0	2	0	0	1	0	0	1	1	0	0
TOTAL	25	37	18	29	14	11	24	69	64	74	13	26	37	70	17	14	33	12	7	9	9	2

Figure 1. Dominants Consonants

The analysis of the phonetic elements in the lyrics of Bohemian Rhapsody reveals notable patterns in both consonant and vowel frequency. Among the consonants, the most prevalent are /d/ and /s/, each occurring 37 times. Other prominent consonants include /l/ (69 occurrences), /m/ (64 occurrences), /n/ (74 occurrences), and /t/ (70 occurrences). These findings highlight the song's tendency to utilize certain consonants more frequently, contributing to its distinctive sound texture.

Line	Vowels																		
	/aʊ/	/ɪ/	/e/	/ɪ/	/o:/	/u/	/ɔ/	/i:/	/u:/	/aɪ/	/æ/	/aʊ/	/eɪ/	/e/	/o:/	/eɪ/	/ɪ/	/ɔ/	
1	0	6	3	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	
2	0	4	2	0	1	0	1	0	0	1	2	1	1	0	0	0	0	0	
3	0	0	3	1	1	2	0	1	1	2	1	0	0	0	0	0	0	0	
4	0	2	1	0	0	0	0	1	0	1	0	1	0	0	0	0	0	0	
5	0	3	0	1	0	0	0	1	2	0	1	0	1	0	0	0	0	0	
6	0	2	2	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	
7	0	4	4	1	0	0	0	2	2	0	1	1	1	1	0	0	0	0	
8	0	1	2	1	0	0	0	0	0	0	1	0	0	0	1	0	0	0	
9	1	2	3	1	0	2	0	1	0	1	0	0	0	3	0	0	0	0	
10	0	1	1	2	0	0	0	0	0	1	1	0	0	0	1	0	0	0	
11	1	1	1	1	1	1	0	1	0	0	1	1	1	1	0	0	0	0	
12	0	1	2	0	0	0	0	1	3	1	0	0	1	0	1	0	0	0	
13	0	2	2	0	0	0	0	2	0	0	2	1	1	0	1	0	0	0	
14	0	6	2	1	0	0	0	2	0	0	0	4	0	0	0	0	0	0	
15	0	0	0	1	0	0	0	0	1	2	1	0	1	0	0	0	0	0	
16	1	3	2	0	1	0	1	0	0	3	0	0	1	1	0	0	0	0	
17	0	2	0	0	0	1	2	0	1	2	0	1	0	1	0	0	0	0	
18	0	1	2	0	1	0	1	1	2	1	1	0	1	0	0	0	0	0	
19	0	2	2	0	0	0	0	0	1	0	0	1	1	1	1	0	0	0	
20	0	0	1	0	0	0	1	0	0	2	0	1	0	0	0	0	0	0	
21	0	1	1	1	2	0	0	1	0	3	1	0	0	1	0	0	0	0	
22	0	2	3	0	0	1	1	1	0	1	1	0	0	1	0	0	0	0	
23	0	1	3	0	0	0	0	0	4	0	4	1	0	0	0	0	0	0	
24	0	4	2	1	0	0	0	1	0	2	1	1	0	2	0	0	0	0	
25	0	3	6	0	0	0	0	0	0	0	6	7	5	0	0	0	0	0	
26	0	1	2	3	1	0	0	1	0	1	0	1	0	0	0	0	0	1	
27	0	1	3	1	2	0	1	1	0	0	1	0	0	0	0	0	0	1	
28	0	4	1	0	0	0	3	0	0	1	0	0	0	0	0	1	0	0	
29	0	3	0	1	0	0	0	3	1	0	0	2	0	1	0	0	0	0	
30	0	2	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	
31	0	2	0	0	0	0	1	1	1	0	0	3	0	2	0	0	0	0	
32	0	1	4	0	0	0	1	1	1	0	0	0	0	6	0	0	0	0	
33	0	0	0	0	0	0	0	0	0	0	0	7	0	0	0	0	0	0	
34	0	0	2	0	0	0	0	0	0	0	2	1	0	0	0	0	2	0	
35	0	1	3	1	3	0	0	3	0	1	1	1	0	2	0	0	0	0	
36	0	3	0	0	0	0	0	1	2	2	2	2	0	0	0	0	0	0	
37	0	1	0	1	0	0	0	3	3	1	2	1	0	0	0	0	0	0	
38	0	3	0	0	0	0	0	1	2	0	0	1	2	0	1	0	0	0	
39	2	0	3	2	0	0	2	0	0	1	0	0	0	2	0	0	1	0	
40	0	3	1	2	0	0	0	1	0	0	2	0	0	1	0	0	1	0	
41	0	2	1	1	0	0	0	1	1	0	0	0	0	0	0	0	1	0	
TOTAL	5	81	70	25	13	6	21	29	26	36	39	38	15	26	6	1	5	2	

Figure 2. Dominants Vowels

In terms of vowels, the dominant sounds include /ɪ/ with 81 occurrences, followed closely by /ə/ at 70 occurrences. The vowel /æ/ appears 39 times, while /aɪ/ and /əʊ/ are represented 36 and 38 times, respectively. These vowels play a significant role in shaping the song's overall sonic quality, reflecting the linguistic nuances that contribute to its musicality. The thematic words "no," "man," "die," "time," and "will" reflect the song's core themes of existential questioning, mortality, and fate. These words highlight the emotional and philosophical depth of the lyrics, encapsulating the protagonist's struggle with life, death, and the passage of time.

DISCUSSION

In *Bohemian Rhapsody*, Freddie Mercury masterfully blends dramatic musicality with profound thematic elements, making the song a timeless exploration of existential struggle, guilt, identity, and mortality. At the heart of this exploration lie the words "no," "man," "die," "time," and "will", which not only serve as phonological anchors but also as powerful thematic symbols. These words contribute significantly to the song's complex emotional and narrative structure, underscoring the protagonist's internal battle and Mercury's own exploration of personal and universal themes.

The word "no" in *Bohemian Rhapsody* is far from a mere negation; it is a profound expression of defiance, resistance, and rejection. Phonologically, the consonant /n/ is a nasal sound that suggests constraint and inner conflict, while the diphthong /əʊ/ imbues the word with a sense of finality and closure. This combination of sounds makes "no" a powerful utterance, especially in the operatic section of the song, where it is repeated by a chorus of voices, creating a sense of collective refusal. This use of repetition heightens the word's emotional impact, making it a crucial marker of the protagonist's resistance to the forces of fate and guilt.

Thematically, "no" reflects the protagonist's intense struggle to avoid responsibility for

his actions, particularly his crime. In the narrative, the protagonist is confronted with the consequence of having taken a life, and his plea for freedom from his moral burden is met with the unyielding response, "No, we will not let you go." This response is not just a denial of the protagonist's plea but also an indication of the inescapable nature of fate and personal accountability. The word "no" here encapsulates a psychological refusal to confront guilt, coupled with an inability to evade the moral repercussions of his actions. This represents the human condition's universal fear of facing the consequences of one's choices.

Furthermore, "no" resonates deeply in the context of Freddie Mercury's own life. Throughout his career, Mercury often faced immense societal pressures to conform, especially regarding his sexuality and public persona. *Bohemian Rhapsody* and the word "no" in particular can be seen as an act of defiance against these pressures, a refusal to bow to external expectations. This personal defiance, while framed within the context of the song's narrative, reflects Mercury's broader struggle for authenticity in the face of a world that sought to define him in narrow, reductive terms. Thus, "no" is not merely a rejection within the song's plot but also a personal statement of rebellion against the forces, both internal and external, that sought to control the artist.

The word "man" plays a pivotal role in *Bohemian Rhapsody*, serving as a crucial symbol of identity, vulnerability, and universal struggle. Appearing several times throughout the song, most notably in "I'm just a poor boy" and "He's just a poor boy from a poor family," "man" represents both the protagonist's individual identity and the broader human experience. Phonologically, "man" is soft, with the consonant /m/ and the vowel /æ/ lending a sense of intimacy and fragility to the word. This creates a marked contrast with the more forceful sections of the song, particularly the operatic and rock-inspired parts, underscoring the protagonist's emotional vulnerability.

Thematically, "man" in *Bohemian Rhapsody* reflects the human condition, particularly the internal conflict of guilt and the desire for redemption. The repeated use of "man" throughout the song suggests that the protagonist's struggle is not an isolated one, but rather part of a larger, universal theme of human frailty. The song becomes a metaphor for the human struggle with moral responsibility, and "man" encapsulates the tension between self-preservation and guilt. In the context of the song's narrative, the protagonist is not simply facing the consequences of his crime but is also engaging in an internal dialogue about his identity, his morality, and his place in the world.

From a personal perspective, "man" reflects Freddie Mercury's own battles with self-identity, particularly in terms of sexuality and self-acceptance. As an openly queer individual in a society that often rejected non-heteronormative identities, Mercury's use of "man" can be seen as a reflection of his sense of alienation and personal conflict. The word "man" becomes not only a marker of the protagonist's internal struggle but also a symbol of the artist's search for authenticity and self-expression in the face of societal expectations and personal uncertainties. In this sense, "man" is both a reflection of the protagonist's emotional vulnerability and an exploration of Mercury's own journey toward self-realization.

The word "die" in *Bohemian Rhapsody* stands as one of the most emotionally charged and thematically significant terms in the song. The protagonist's repeated declaration, "I don't wanna die," is not merely a fear of physical death, but an expression of the deep anguish and helplessness that come with the realization of moral death. Phonologically, "die" is a sharp, hard word, with the consonant /d/ lending a sense of finality and the diphthong /ai/ suggesting profound emotional distress. This combination of sounds gives the word a forceful impact, amplifying the emotional intensity of the song's climactic moments.

Thematically, "die" reflects the protagonist's existential crisis of the fear of death, yes, but also the fear of spiritual death caused by his own guilt and regret. The narrator is not just afraid of physical death; he is also terrified by the emotional and moral consequences of his actions. The repeated invocation of "die" emphasizes the tension between the desire to escape the repercussions

of one's choices and the inevitable reality that death is not a means of release. "*Die*" becomes a symbol of the inescapability of guilt and the universal dread of mortality, which can only be confronted, not avoided.

For Freddie Mercury, the word "*die*" takes on even more poignant significance, especially considering his later life when he would face his own battle with AIDS. At the time of *Bohemian Rhapsody*'s release, the cultural anxieties surrounding death and self-destruction were at a peak, and the word "*die*" resonates with those fears. Mercury's own personal experience of confronting his mortality adds an additional layer of emotional depth to the word, making it not just a narrative device but a profound reflection of the artist's own existential struggles. "*Die*" thus reflects both the cultural and personal fears surrounding life, death, and legacy, themes that are central to the song's emotional core.

The word "*time*" in *Bohemian Rhapsody* serves as both a literal and metaphorical force within the song. Time represents the inevitability of consequence and the relentless passage of life. When the protagonist sings "*Too late, my time has come*," the phrase marks a pivotal moment of realization, the point at which the consequences of one's actions can no longer be avoided. Phonologically, "*time*" combines the consonant /t/ and the long vowel /aɪ/, creating a sharp, decisive sound that emphasizes the finality of the passing moment. Time, in this sense, is both a force of destruction and a reminder of the irreversibility of life's decisions.

Thematically, "*time*" reflects the irreversible nature of actions—once time has passed, the consequences of one's choices cannot be undone. The word is a constant reminder that life is fleeting and that time ultimately leads to a reckoning with one's moral choices. The phrase "*Too late*" suggests that the protagonist has run out of time to change his fate, amplifying the existential dread that underpins the song. Time, therefore, is not merely a measure of the clock, but a symbol of the passing of life and death which an unstoppable force that governs all human existence (Maylya & Wedawati, 2022).

For Freddie Mercury, "*time*" is particularly resonant. As a person who would face his own mortality far too soon, Mercury's awareness of time's fleeting nature becomes a powerful thematic element in the song. The relentless passage of time is echoed in the urgency of the protagonist's plight, and the fear of being forgotten or leaving things unsaid mirrors Mercury's own awareness of life's impermanence. Time becomes not just a literal force within the song, but a metaphor for both the burden of existence and the fear of death, a theme that Mercury would come to understand all too well in his own life.

Finally, the word "*will*" is crucial to the song's exploration of free will versus fate. The repeated plea, "*Will you let me go?*", followed by the defiant statement, "*We will not let you go*," portrays the protagonist's struggle to break free from the consequences of his actions. Phonologically, "*will*" carries both a sense of assertiveness and uncertainty, with the consonant /w/ suggesting command, and the vowel /ɪ/ reflecting the internal conflict between desire and reality. The word "*will*" thus becomes a symbol of both agency and helplessness.

Thematically, "*will*" encapsulates the tension between personal agency and external forces. The protagonist's desire for release from his guilt and fate is met with the ultimate refusal of the forces that control him. "*Will*" in this context serves as a reminder of the limits of human agency, no matter how much one desires to escape their fate, the consequences of one's choices are inescapable. The tension between free will and inevitability is central to the song's psychological drama, and "*will*" emphasizes the conflict between the protagonist's longing for freedom and the harsh reality of his situation.

For Mercury, "*will*" reflects his lifelong search for creative freedom and personal autonomy. Throughout his career, Mercury struggled with the expectations placed upon him as a public figure, and the tension between his desire for self-expression and the pressures of fame mirrors the protagonist's battle in *Bohemian Rhapsody*. The word "*will*" is not just about a desire for release, it is a profound statement about personal identity and the struggle for self-determination in a world filled with forces that often seek to constrain and define the individual.

CONCLUSIONS

In this research, the phono-stylistic analysis of *Bohemian Rhapsody* by Queen has illuminated the intricate relationship between the song's phonological features and its thematic depth. By examining the dominant consonants and vowel sounds, such as /d/, /s/, /l/, /m/, /n/, /t/, /r/, /ə/, /æ/, /aɪ/, and /əʊ/, this study has demonstrated how these sounds are not merely linguistic elements but integral tools in conveying the emotional and existential undercurrents of the song. Words like "no," "man," "die," "time," and "will" have proven to be pivotal in shaping the song's dramatic impact, serving as both phonological anchors and thematic symbols. Each word carries a profound emotional resonance, linking the personal struggles of the narrator to broader existential themes of guilt, mortality, and the search for redemption. These words not only structure the narrative but also reflect the internal conflicts of the protagonist, mirroring Freddie Mercury's own personal struggles and reflections on life, identity, and death.

Future research could explore a comparative phono-stylistic analysis of other Queen songs to identify recurring patterns in Mercury's use of language and sound. Additionally, examining the impact of vocal delivery and studio production on the song's phonological effect could offer further insight into how Mercury's performance shapes the song's emotional resonance. A cross-cultural study of the song's reception and phonological impact in different languages could also provide valuable perspectives on its global appeal. By expanding these areas, we can continue to uncover the profound connection between sound, meaning, and emotion in *Bohemian Rhapsody*.

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