

Discerning Sound Devices and Senses in English Poetry

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Abstract

The prime objective of this article is to familiarize the readers with the basic sound devices exploited in English poetry. A number of poetic lines from diverse poems composed by varied poets have been presented as a sample to discern the diverse sound devices in English poetry. Demonstration and analysis of poetic lines that hint at the sound devices in poetry are executed as a method for the study in which sound devices are the major variables which contribute to the senses in poetry. The research design employed in this study is qualitative descriptive in nature. This article is considered to be useful to those who are engrossed in studying English poetry. It is concluded that better understanding of the sound devices in English poetry directs the readers to the better comprehending of poetry. Sound devices, which are poetic elements, produce a flow of mellifluous sounds that are pleasing to hear, nice to recite and easy to memorize. The implication of this article lies in identifying the sound devices that generate senses and meanings in English poems.

Keywords: Device, English, music, poetry, sound.

1. Introduction

Poetry, a prominent genre of literature, integrates an artistic arrangement of different sounds and senses which create particular feelings, emotions and moods in the audience or readers. Comley (1999) asserts that poetry is “a kind of sound word game that we value because of its expressive qualities” (p.528).

Music is the most distinctive element of poetry. Music in English poetry can be realized through alliteration, consonance, assonance, rhyme, repetition, accent, rhythm, meter, cacophony, euphony and onomatopoeia. These poetic elements are called sound devices or musical devices that make poetry a special art form different from other literary genres. Sound devices have been a consistent resources exploited by poets to convey and reinforce the meanings of poetry. For Carlyle (1956) considers poetry as “a musical thought” (p.317).

Balogun (1996) views that figures of sound are sound devices used by poets to “reinforce meaning in poetry or to create auditory pleasure” (p. 356). Sound devices in English poetry are based on the pattern of the speech sounds of English and the pattern of accented and unaccented syllables in a verse line. There are in general 24 consonant sounds and 20 vowel sounds in English language. The teachers and the students should have sound knowledge of speech sounds for better understanding of sound devices. But most of the students find English sounds difficult to understand and recollect.

English poems are studied in the English subject not only at the campus or university level, but also at the school level in Nepal. While teaching or learning, the teachers and the students, in general, focus on the themes and ideas in the poems. But it should not be ignored that sound devices do contribute to musicality as well as the themes and ideas in poetry. Particular sounds provoke particular moods and feelings in the readers.

Alliteration, consonance, assonance, rhyme, repetition, accent, rhythm, meter, cacophony, euphony and onomatopoeia along with consonant and vowel sounds of English are the units of analysis.

The article writer chooses certain lines or stanzas from the corpus of English poems as demonstration and makes an analysis of the sound devices contained in them. This article is significant because it provides the readers with the basic knowledge of the sound devices implemented in English poetry and encourages them to scrutinize the poems from the musical perspective. Moreover, the readers of this article will be familiar with consonant sounds and vowel sounds of English.

1.1 Objectives of the Article

The objectives of this article are:

1.1.1 To familiarize the readers with sound devices exploited in poetic lines.

1.1.2 To explore the meanings or senses suggested by the sound devices.

1.1.3 To give a brief account of the consonant and vowel sounds of English.

2. Literature Review

Literature review includes a short description of speech sounds of English, quality and quantity of speech sounds and theoretical aspects of sound devices.

2.1 Speech Sounds of English

Speech sounds are such distinct units of speech produced with the organs of speech. English has a number of speech sounds which function as basic building blocks of the spoken language. In Standard British English, there are 44 such speech sounds that are divided into two basic categories: vowels and consonants.

2.1.1 Vowel Sounds of English

A vowel sound is a speech sound that is produced with no obstruction of the vocal tract. Vowels are classified into two categories: **monophthong** and **diphthong**.

2.1.1.1 Monophthong

A monophthong is a pure or single vowel that has the same sound throughout its pronunciation. It has a single perceived auditory quality. There are 12 monophthongs in English. They are shown in the table.

Table 1: Monophthongs

S.N.	Sounds	Spellings	Words
1.	/ɪ/	i, y, ui	big, pity, build
2.	/i:/	ee ,ea, ie, ei	bee, sea, field, receive
3.	/e/	e, ea	pen, head, deaf
4.	/æ/	a	at, land, sad, pan
5.	/ʌ/	u, ou,	cup, country
6.	/ə/	a, er, or, our,	ago, father, doctor, colour,
7.	/ɜ:/	ir, ur, wor	bird, burn, word
8.	/ɑ:/	a, al, as	after, calf, last
9.	/ɒ/	o, ou	hot, cough
10.	/ɔ:/	or, au,aw,	for, cause, draw
11.	/ʊ/	u, ould	put,could,would
12.	/u:/	oo, ue, ew	moon,blue,chew

2.1.1.2 Diphthong

A diphthong, which is also known as a gliding vowel, is a sound that is made up of two separate vowel sounds within the same syllable. Crystal (2008) takes a diphthong as a vowel “where there is a single noticeable change in quality during a syllable” (p.146). There are 8 diphthongs in English.

Table 2: Diphthongs

S.N.	Sounds	Spellings	Words
1.	/eɪ/	ai, ay, a-e	pain, day, make, pane
2.	/aɪ/	ie, y, uy, igh	die, by, buy, high
3.	/ɔɪ/	Oi, oy, awi	soil, toy, drawing
4.	/əʊ/	O, oa, ow, ou	old, boat, blow, soul

5.	/ aʊ /	ou, ow	Out, about, cow, how
6.	/ ɪə /	ear, eer, ier	hear, deer, fierce
7.	/ eə /	air, are	air, fair, care, share
8.	/ ʊə /	oor, our, ure	moor, tour, cure, sure

2.1.2 Consonant Sounds of English

A consonant is a speech sound that is produced by a partial or complete obstruction of the airstream by a constriction of the speech organs. There are 24 consonant sounds of English.

Table 3: Consonant Sounds of English

S.N.	Sound	Spellings	Initial Position	Medial Position	Final Position
1.	/ P/	p, pp	pat , pun	apple, apes	cap, up
2.	/b /	b, bb	bat, but	cabbage, rubs	rob, rub
3.	/t/	t, tt, th, ed	tune, Thomas	cattle, cats,	but, hoped
4.	/d/	d, dd	do, deed	lads, bladder	lad, glad
5.	/k /	k, c, ck, ch, q, cc,	kid, can, chorus, quit	looks, locks, soccer	lake, luck, music, monarch
6.	/g/	g, gg, gh	go, get, ghost	leg, baggage	leg, mug
7.	/ tʃ /	ch, tch, tu,	child, chop	benches, butcher, future	beach, match
8.	/ dʒ /	j, dge, g, ge, di, de	jug, gin, gentle	ages. soldier, grandeur	edge, large,
9.	/ m /	m, mm	man, meet	summon, comes	sum, some
10.	/ n /	n, nn, gn	now, gnat	hand, manner	can, ban
11.	/ ŋ /	n, ng	.....	rank, tank, kings	sing, ring, king, spring
12.	/ f /	f, ff, ph, gh	fan, phone,	suffer, lift	leaf, staff, rough, off
13.	/ v /	v, f	van, vote	leaves, lives	love, live, of
14.	/ θ /	th	thin, thank	months, method	cloth, path, bath
15.	/ ð /	th	that, this, there	mother, father	bathe, clothe
16.	/ s /	s, ss, sc, c	sun ,scene, cent	fast, bosses,	bus, glass , place
17.	/ z /	z, zz, s, x	zebra, zero, xylophone	puzzle, nuzzle	buzz, girls, topaz
18.	/ ʃ /	sh, s, ssio, tio, tia, , ch	she, sure, chef	worship, mission, initial,	wash, bush

				motion	
19.	/ ʒ /	Sio, sure, g	genre, jabot	division, measure	garage, beige, rouge
20.	/ h /	h, wh	home, how, who	behind, behave	.....
21.	/ r /	r, rr, wr	rat, write	spring, carry	.....
22.	/ j /	y, u, ew, ue	yes, yak	fuse, value, new	.....
23.	/ w /	w, wh, qu	was, what	swim, queen	.....
24.	/ l /	l, ll	love, like	girls, falls ,pulse	tall, hall, real

2.1.3 Quality and Quantity of Speech Sounds

Poetry employs both quality and quantity of speech sounds. Quality refers to the nature of a particular sound and quantity to the frequency of the repetition of the sound in a poem. Consonants can be illustrated in terms of their harshness and softness. Every language has its own level of harshness and softness of its consonants.

Table 4: Distribution of Consonant Sounds in Terms of Quality

S.N.	Types	Strong (Harsh)	Soft (Mild)
1.	Bilabial	/ b /, / p /	/ m /, / w /
2.	Labio-dental	/ f /, / v /	-----
3.	dental (inter-dental)	/ θ /, / ð /	-----
4.	Palato-alveolar	/ tʃ /, / dʒ /, / ʒ /, / ʃ /	.....
5.	Alveolar	/ t /, / d /, / s /, / z /	/ n /, / l /
6.	Velar	/ k /, / g /	/ ŋ /
7.	Glottal	/ h /	-----
8.	Post-alveolar	.....	/ r /
9.	Palatal	.....	/ j /

(Source: Roach, 2008)

2.2 Theoretical Aspects of Sound Devices

Sound devices or musical devices are the pattern of speech sounds that produce mellifluous sounds in English poetry. These devices are alliteration, consonance, assonance, rhyme, repetition, accent, rhythm, meter, cacophony, euphony and onomatopoeia. If poetry is a bride, they are her heart beatings.

2.3.1 Alliteration

Alliteration is a frequently exploited sound device which involves the repetition of the same consonant sound at the beginning of the stressed words in the same line or adjacent lines of verse. Wales (2001) opines that alliteration is “the repetition of the initial consonant in two or more words” (p.14). Alliteration makes the sound emphatic and emotive.

2.3.2 Consonance

Consonance is the close repetition of the consonant sound within the words and such a repetition often occurs at the end in the middle of the words with the different vowels. Cuddon (1999) defines consonance as “the close repetition of identical consonant sounds before and after different vowels” (p.176).

2.3.3 Assonance

Assonance is the repetition of identical or similar vowel especially in the stressed syllables in the verse line(s). Abrams (1993) asserts that assonance is the repetition of identical or similar vowel sounds –especially in “stressed syllable in a sequence of nearby words” (p.7). It produces a particular effect of euphony.

2.3.4 Rhyme

Rhyme refers to the identical sounds generally at the end of verse lines.. Harmon (2009) views rhyme as “the identity of terminal sound between accented syllables, usually occupying corresponding positions in two or more lines of verse” (p.449).

2.3.5 Repetition

Repetition is the recurring use of a sound, a word, a phrase, or a line. Harmon (2009) considers repetition as the “reiteration of a word, sound, phrase, or idea” (p.442). Repetition can be used to appeal to our emotions, create mood, and to emphasize important ideas. It means repetition is the purposeful re-use of words, phrases, clauses and sometimes sentences for a special effect.

2.3.6 Accent

Accent, in general, can be taken in two ways. One way of dealing with it is as a distinctive way of pronouncing a language, especially one associated with a particular country, area, social class or ethnic group. Another way is to deal it as the prominence of loudness (stress) in speech. In poetry, accent is an extra-force used while pronouncing a particular syllable or word. Cuddon (1999) views the accent as “the emphasis or stress on syllables, especially in a verse line” (p.5). It is applied to produce a particular sound in poetry. Normally the main accent tends to fall on the major words (nouns, main verbs, adjectives and adverbs) rather than on the other parts of speech.

2.3.7 Rhythm

Rhythm is a literary device which demonstrates a pattern of stressed and unstressed syllables particularly in a verse form. The pattern of stressed and unstressed syllables which creates a pleasing and melodious flow of sounds in a prose or verse line is called rhythm. Wales (2001) considers rhythm as “the perceptual pattern of accented and unaccented syllables in a language” (p.348).

2.3.8 Meter

The pattern of recurrence of feet in a line of verse is called meter. According to Abrams (1993), meter is determined by the “pattern of stronger and weaker stresses in the syllables composing the words in the verse-line” (p.112). A foot is a unit of meter.

English poetry employs disyllabic or trisyllabic feet. If a foot is made up of two syllables, it is called a **disyllabic foot**. There are four disyllabic feet in English poetry:

Table 5: Disyllabic Feet

S.N.	Nature of Foot (Two Syllables)	Name of Foot (Noun)	Name of Foot (Adjective)	Nature of Melody
1.	Stressed+ Stressed	Spondee	Spondaic	DUM_DUM
2.	Unstressed+ Unstressed	Pyrrhic	Pyrrhic	da_da
3.	Stressed + Unstressed	Trochee	Trochaic	DUM_da
4.	Unstressed + Stressed	Iamb	Iambic	da_DUM

If a foot is made up of three syllables, it is called a **trisyllabic foot**. There are eight trisyllabic feet in English poetry:

Table 6: Trisyllabic Feet

S. N.	Nature of Foot (Three Syllables)	Name of Foot (Noun)	Name of Foot (Adjective)	Nature of Melody
1.	Stressed + Stressed + Stressed	Molossus	Molossic	DUM-DUM-DUM
2.	Unstressed +Unstressed + Unstressed	Tribrach	Tribrachic	da-da-da
3.	Stressed + Stressed + Unstressed	Antibacchius	Antibacchaic	DUM-DUM-da
4.	Unstressed +Unstressed +Stressed	Anapest	Anapestic	da-da-DUM
5.	Stressed +Unstressed + Unstressed	Dactyl	Dactylic	DUM-da-da
6.	Unstressed + Stressed + Stressed	Bacchius	Bacchaic	da- DUM-DUM
7.	Stressed +Unstressed + Stressed	Amphimacer/ Cretic	Cretic	DUM-da-DUM
8.	Unstressed +Stressed + Unstressed	Amphibrach	Amphibrachic	da-DUM-da

2.3.9 Cacophony

Cacophony is a discordant series of harsh and unpleasant sounds often deliberately used in poetry for effect. Harmon (2009) assumes cacophony as “a harsh, unpleasant combination of sounds” (p.77).

2.3.10 Euphony

Euphony means “sweetness of sound”. Cuddon (1999) asserts that the term euphony “denotes pleasing mellifluous sounds, usually produced by long vowels” (p.292). Euphony can be also realized through liquid consonants like /l/ and /r/ and nasal sounds /m/ and /n/ and /ŋ/. Harmony or beauty of sound provides a pleasing effect to the ear. It is achieved not only by the selection of individual word-sounds, but also by their relationship in the repetition, proximity, and flow of sound patterns.

2.3.11 Onomatopoeia

Onomatopoeia is a figure of speech in which the sounds reflect the sense. The words which imitate the sounds are called onomatopoeic words. The term is generally expanded to refer to any word whose sound is suggestive of its meaning such as boom, buzz, crackle, gurgle, hiss, pop, sizzle, snap, swoosh, whirl, zip etc. Simpson (2004) asserts that onomatopoeia is “a feature of sound patterning which is often thought to form a bridge between style and content” (p.67).

2.4 Reasons for employing sound devices and metrical patterning in English Poetry

Thornborrow and Wareing (1998, pp.43-45) have identified some reasons for using sound and metrical patterning in poetry. The reasons include:

- For aesthetic pleasure: sound and metrical patterning are fundamentally pleasing. Most people enjoy rhythm and repeated sounds.
- To conform a convention /style / poetic form.
- To experiment or innovate with a form.
- To demonstrate technical skill and for technical pleasure.
- For emphasis or contrast.
- For onomatopoeia.

3. Methodology

This article is prepared on the basis of qualitative descriptive research design which includes 11 major sound devices as a sample of the study. Different poetic lines that include sound devices are taken as the categorical data that are employed for the analysis. Demonstration and analysis of poetic lines from diverse poems of varied poets are the techniques used to discern sound devices and senses in English poetry. To ensure the validity of the contents of the article, five academic college lecturers, who have been teaching English poetry at the bachelor levels, were asked to evaluate the given topic and its content.

4. Demonstration and Analysis of Sound Devices

The article writer has made 19 demonstrations and analyses to attain the objectives of this article:

Demonstration No.1

Full fathom five thy father lies. (William Shakespeare: The Tempest)

Analysis:

In the above poetic line, the consonant sound /f/ is repeated at the beginning of the words “full”, “fathom”, “five”, and “father”. Such a repetition of a consonant sound is called alliteration. The speaker

of the poem tells Ferdinand that his father lies thirty feet below the surface of the sea. The alliterative words “full”, “fathom” and “five” retain the sense of much depth of the sea.

Demonstration No.2

Thin men sat on a bench under a fan. (Sharma: Thin men)

Analysis:

In the line the consonant sound /n/ is repeated at the end of the words “thin”, “men” and “fan” with their different vowel sounds /i/, /e/ and /æ/ respectively. Such a repetition of a consonant sound is known as consonance. The alliterative words “thin”, “men” and “fan” show us the physical feature of the men who were sitting under a fan. The fan was thin and so were the men.

Demonstration No. 3

Life is not a blank slide. (Sharma: Life)

Analysis:

In this line, the consonant sound /l/ is repeated in the words “blank” and “slide” before different vowel sounds /æ/ and /ai/ respectively. Such a repetition of a consonant sound is also called consonance. The alliterative words “blank” and “slide” refer to easy and plain situation. But no one can sense or experience such a situation in life. Life is full of ups and downs.

Demonstration No. 4

Oh lady bright, you should not hide. (Sharma: Life)

Analysis:

In the above example, the vowel sound /ai/ is repeated in the stressed words “bright” and “hide” which end in different consonant sounds /t/ and /d/ respectively. Such a repetition of a vowel sound is called assonance. The assonantal words “bright” and “hide” tell us that the brightness should be shown, not hidden. If a lady is chaste and good, she should not feel shy.

Demonstration No. 5

Oh lady bright! can it be right?

This window opens to the night. (E.A. Poe: The Sleeper)

Analysis:

In the above poetic line, the same vowel sound /ai/ is repeated in the words “bright”, “right” and “night” which end with the same consonant sound /t/. Such a repetition of the same vowel sound followed by the same consonant sound is called rhyme. The poetic persona using rhyming words “bright”, “right” and “night” tells a bright lady that it is not right to open the window at night in that some fool may enter the room through the window and foul her chastity.

We must know that assonance differs from rhyme in that rhyme typically involves the words with the same vowel sound followed by same consonant sound as in “lake” and “fake”. Assonance involves the repetition of the only vowel sound in the words as in “lake” and “made”.

Demonstration No. 6

I listened, motionless and still;

And, as I mounted up the hill,

The music in my heart I bore

Long after it was heard no more. (Wordsworth: The Solitary Reaper)

Analysis:

Here, “still” and “hill”, and similarly, “bore” and “more” are monosyllabic words which rhyme with each other in pairs. According to their position, they are called the end rhyme; and according to their number of syllable they share, they are called the masculine rhyme. The rhyming words “still” and “hill” show us the peaceful and motionless condition of the poetic persona as he mounted up the hill. He listened to the music that he kept “bore” in his heart. But later on, it was not heard any more. The rhyming words “bore” and “more” create a nostalgic feeling in him.

Demonstration No. 7

"Cuckoo!

Cuckoo, cuckoo!" O word of fear,

Unpleasing to a married ear! (Shakespeare: Spring)

Analysis:

The repetitive word “Cuckoo” intensifies the feeling of pleasure and euphoria to an unmarried person. But such a pleasing word indicating a beautiful bird turns to be a word of fear and unpleasantness to a married ear. It is irony in a married life that the ears are accustomed to hear only unpleasant words hinted with problems, dissatisfaction, want, conflict and so on.

Demonstration No. 8

I grow old. I grow old.

I shall wear the bottoms of my trousers rolled. (Eliot: The Love Song of J. Alfred Purfrock”

Analysis:

The repetitive sentence “I grow old” intensifies the sense of sadness because of his age. The poetic persona is old and he is not satisfied with his situation. He will not be able to do something great because of his old age, and he will be able to do just petty things “trousers”.

Demonstration No. 9

U — U — U U U —

Behold her single in the field. (Wordsworth: The Solitary Reaper)

Analysis:

In this example “hold” and “sin” are accented because they belong to the root words and “field” is accented because it is a major word. “Be” and “gle” are unaccented because they belong to the class of

prefix and suffix respectively. Similarly, “her”, “in” and “the” are unaccented because they are minor words. The accented words or syllables are more prominent than the unaccented words or syllables. The accented syllables or words tell us to look at a girl who is in the field. It arouses a sense of pleasure because of pastoral setting.

Demonstration No. 10

U — U — U — U — U —

The curfew tolls the knell of parting day. (Thomas Gray: Elegy Written in a Country Churchyard)

Analysis:

This is an example of regular rhythm is that is created by the regular appearance of unstressed and stressed syllables. If the rhythm comes regularly in a line, it is called the regular rhythm which creates the synchronization of pitch to tell us about the ringing bell that indicates the vanishing of the day with the synchronization of motion of time.

Demonstration No. 11

— U U — U — U — U U

Season of mists and mellow fruitfulness (John Keats: To Autumn)

Analysis:

If the rhythm comes irregularly in a line, it is called the irregular rhythm. It is created by the random appearance of stressed and unstressed syllables. The irregularity of rhythm indicates that all seasons are not the same. The effects or influences of seasons are different on surroundings, plants, animals, human beings etc.

Demonstration No. 12

U — U — U — U —

She walks in beauty like the night. ((Keats: She Walks in Beauty like the Night)

Analysis:

This verse line has 8 syllables. It consists of 4 disyllabic feet in which an unstressed syllable (soft sound) is followed by a stressed syllable (loud sound) in a foot. Such a foot is called an iambic foot. If a verse line has 4 iambic feet, the verse line is said to be written in iambic tetrameter. It leads the readers or listeners to the sense of meditation or reflection

Demonstration No. 13

— U — U — U — U

Tell me not in mournful numbers (Longfellow: A Psalm of Life)

Analysis:

This verse line has 8 syllables. It consists of 4 disyllabic feet where a stressed syllable is followed by an unstressed syllable in a foot. Such a foot is called a trochaic foot. If a verse line has 4 trochaic feet, the

verse line is said to be written in trochaic tetrameter. Such a foot grows ideas in the readers to consider the things carefully.

Demonstration No. 14

— — — —

Long sounds move slow. (Coleridge: Metrical Feet)

Analysis:

This verse line has 4 syllables. It consists of 2 disyllabic feet. A stressed syllable is followed by a stressed syllable in a foot. Such a foot is called a spondaic foot. If a verse line has 2 spondaic feet, the verse line is said to be written in spondaic dimeter which reinforces graveness of the subject matter, so it needs to be paid attention.

Demonstration No. 15

— ∪ ∪ — ∪ ∪

Eve with her basket was (Hodgson: Eve)

Analysis:

This verse line has 6 syllables. It consists of 2 trisyllabic feet. A stressed syllable is followed by two unstressed syllables in each foot. Such a foot is called a Dactylic foot. If a verse line has 2 Dactylic feet, the verse line is said to be written in Dactylic dimeter. Such foot is exploited in elegiac poetry.

Demonstration No. 16

∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ —

And the sheen of their spears was like stars on the sea (Byron: The Destruction of Sennacherib)

Analysis:

This verse line has 12 syllables. It consists of 4 trisyllabic feet. Two unstressed syllables are followed by a stressed syllable in each foot. Such a foot is called an Anapestic foot. If a verse line has 4 Anapestic feet, the verse line is said to be written in Anapestic tetrameter. It creates a rolling feeling in the poem.

Demonstration No. 17

My stick fingers click with a snicker

And, chuckling, they knuckle the keys;

Light-footed, my steel feelers flicker

And pluck from these keys melodies. (John Updike: Player Piano)

Analysis:

In the above live line, most of the words have /s /, /f /, /k/, and / p / consonant sounds that produce harsh sounds in the poem. Here, the words with such harsh sounds create a sense of oddity, cruelty and strangeness in action.

Demonstration No. 18

Than Oars divide the Ocean,

Too silver for a seam—

Or Butterflies, off Banks of Noon

Leap, plashless as they swim. (Emily Dickenson: A Bird Came Down the Walk)

Analysis:

The words “oars”, “ocean”, “too”, “seam”, “noon” and “leap” have long vowels /ɔ:/, /əʊ/, /u:/, /i:/, /u:/ and /i:/ respectively. Similarly, the consonant sounds /r/, /n/, /l/ and /m/ in the words produce sweet sounds in verse lines. The soft sounds in the poetic lines indicate the softness, smoothness and gentle manner of swimming. Very beautifully, sounds give birth to senses.

Demonstration No. 19

Tlot-tlot; tlot-tlot! Had they heard it? The horse hoofs ringing clear;

Tlot- tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?

(Alfred Noyes: The Highwayman)

Analysis:

The above poetic lines employ onomatopoeia. “Tlot-tlot” is an onomatopoeic word which imitates the sound of the hooves of horses. The steady repeating sound of horses' hooves indicates that the highwayman was coming back, but It's not clear whether the soldiers had heard the tlot-tlot sound of the hooves or not. The onomatopoeic word creates the tension that is really high. The harsh sound /t/ in the “tlot” further provokes the sense of fear in the readers.

5. Conclusion

Sound devices, which are salient elements of poetry, do not only play a determining role in producing melodic sound in poetry, but also contribute to senses in verse lines. The persons who are interested in studying poetry should have sound understanding of sound devices for gripping pleasure in recitation, for examining musicality, for recognizing the senses and for memorizing the poem easily.

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