A Study of the Phonological Poetic Devices of Selected Poems of Robert Browning and Alfred Tennyson

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Abstract

This paper focuses on the phonological poetic devices found in the poetry of Robert Browning and Alfred Tennyson. It investigates five patterns of phonological poetic devices. The study is based on randomly selected poems from each poet to obtain a representative sample of the particular poetic devices and tabulates the frequency their usage. The poetic devices under investigation are onomatopoeia, assonance, consonance, alliteration, and rhyme. The paper quantitatively analyzes the occurrence of these phonological poetic devices in randomly selected poems from the works of the two poets to a clear picture of the sound patterns found in the poetry of Robert Browning and Alfred Tennyson.

Keywords: poetic devices, onomatopoeia, assonance, alliteration, consonance, rhyme

1. Introduction

Literature uses language as a medium to convey various types of information. Poetry is a type of writing rendered in the medium of language. However, appreciation and study of poetry requires awareness of various literary devices. Literary writing employs various different linguistic devices that weave together words and ideas in order to construct something that has an intentional impact on readers. There are certain elements that a poet can put into a poem to shape it and to connect the reader to the poem. Poets always use poetic devices to reinforce meaning, dictate rhythm, or boost feeling and mood. It is thus important for the reader of a poem to be familiar with the different poetic devices to understand the feelings and thoughts of the poet and enhance the reader's appreciation of the poem's sounds and images. The beauty of poetry is achieved when the reader skillfully masters the ability to grasp the aesthetics of a poem through understanding the different poetic devices. This paper aims to carry out a comparative study of the phonological poetic devices in the poetry of Alfred Tennyson and Robert Browning in order to gain an insight into their use of poetic devices.

1.1 Statement of the Problem

The problem of concern in this paper is to tabulate the phonological devices in the poetry of Robert Browning and Alfred Tennyson in order to conduct a comparative study for the use of said devices in the poetry of the two poets. The researcher attempts to quantify the use of phonological devices in Robert Browning's and Alfred Tennyson's poetry.

1.2 Questions of the Study

The study centers on two questions that the researcher would like to investigate:

1) What are the poetic phonological devices used in the poetry of Alfred Tennyson and Robert Browning?

2) Which poetic devices are used most frequently in the poetry of Alfred Tennyson and Robert Browning?

1.3 Significance of the Study

The main objective of the study is to quantify the use of various phonological poetic devices in the works of two nineteenth-century English poets, Alfred Tennyson and Robert Browning. The investigation of the phonological poetic devices forms the basis for a comparative study of the two poets. The findings of the study may prove significant to researchers and students of literature and poetry because they give insights regarding the frequency with which each poet deployed various phonological poetic devices. The researcher believes that the issue of the quantity of the phonological poetic devices found in the work of the two poets is important to the scientific study

of literature and poetry.

1.4 Literature Review

Poetic devices are elements of rhetoric that are relevant to the production of poetic language. Historically, rhetoric was the study of oratory, and focused on the constituent components of speech and the levels of diction (Adams, 1997, p. 105). Rhetorical devices define the linguistic body of the poem. They are essential in poetry because they enrich language, thus allowing for a greater depth of meanings in a relatively few words (Wolosky, 2001, p. 167). Generally, the main goal of rhetorical devices is to add more power, clarity, interest to language, and thus to enhance communication (Harris, 2018, p. 2).

Figures of speech are the beauties of language as they enhance not only the beauty of a text but its comprehensibility. One of the primary functions of figures of speech is to help the audience grasp the poet's ideas; to that end, figures of speech "strike the balance between the obvious and the obscure" (Corbett, 1965, p. 425). There are two types of figures of speech: schemes and tropes. Both involve artful deviation from the ordinary manner of speaking or writing. Schemes involve deviation from the common *grouping* of words, while tropes involve deviation from the primary *signification* of words—that is, they aim to construct meaning in nonstandard ways, most commonly by some variety of analogy. Both schemes and tropes entail some type of transference: transference of meaning in the tropes, and an order transference in the schemes (Corbett, 1965, p. 427). The schemes of words are sometimes called orthographical schemes as they involve a change in either spelling or sounds. For example, when the word *loved* appears as a component of the word *beloved*, its spelling remains the same but its pronunciation changes, assuming two syllables instead of one (Corbett, 1965, p. 428). More than forty types of schemes have been identified and catalogued, and more than fifty tropes (Young, 2008, p. 64)

1.4.1 The Phonological Poetic Devices

Poetry employs poetic devices on two levels: the phonological and semantic level. The semantic level addresses meaning, and comprises tropes like metaphor, simile, and personification, while the phonological level concerns the sound of a poem, as constructed by devices such as onomatopoeia, assonance, consonance, alliteration, and rhyme.

1.4.1.1 Alliteration

Alliteration is sometimes called "head rhyme" or "initial rhyme." It is the repetition of the same sounds (always the first consonants of words or of stressed syllables) in any successive juxtaposed words (Baldick, 2001, p. 6). As an example, consider the following line from "Summum Bonum," a poem by Robert Browning: "All the **b**reath and the **b**loom of the year in the **b**ag of one **b**ee". The line comprises of fifteen words, four of which start with the letter *b*. Alliteration is a very old device in English verse—far older than rhyme. It was a basic part of the metrical scheme in the poetry in Old English (Cuddon, 1999, p. 23).

1.4.1.2 Onomatopoeia

This refers to a word or phrase that imitates or invokes some quality of the thing to which is refers: examples include *ding-dong*, *roar*, and *swish*. Onomatopoeia may suggest different qualities such as color, size, or motion; mostly, the term is used in reference to a word whose sound in some way approximates its meaning (Brogan, 1993, p. 860). The lines below suggest a typical proximity of meaning presented by an onomatopoeic device:

Listen! You hear the grating roar"

Of pebbles which the waves draw back, and fling,

At their return, up the high strand …

In this passage from "Dover Beach" (1867), poet Matthew Arnold emulates the sound of the sea (Cockcroft, 2014, p. 213).

1.4.1.3 Assonance

Assonance refers to the use of the same vowel in two or more adjacent words (Lennard, 2005, p. 220). The repetition of the vowel sounds in assonance may occur even when the spelling varies (Terry, 2000, p. 49). For example, the following line from "The Walrus and the Carpenter," by Lewis Carroll: "'The night is fine,' the Walrus said." The line shows assonance on the phonetic sound /ai/, despite the different spelling in the words *night* and *fine*.

1.4.1.4 Consonance

This typically refers to the repetition of the final consonant sound in stressed and unrhymed syllables; for

example, the final consonant sound in (iro*n*ic rai*n*bow). Consonance is different from alliteration and assonance in the repetition of the initial consonant in the former and the repetition of the vowel sound in the latter (Greene et al., 2012). Poets use consonance to create sound, mood, and ambience, and to highlight and boost the overall idea of the text (Simmons & Smith, 2010).

1.4.1.5 Rhyme

Rhyme refers to the resemblance in the sounds of words or syllables that usually come at the end of lines or stanzas (Simmons & Smith, 2010). It refers to the similarity or identity of accented sounds in corresponding position—for example, the words *tender* and *slender* (Barnet et al., 2008, p. 1592).

Table 1 below shows different varieties of rhyme.

Table 1. Types of rhyme with examples

Rhyming pattern	Example	
Perfect rhyme	fish/dish	Different consonant sounds are followed by identical stressed vowel sounds, and the following sounds, if any, are identical
Half-rhyme	soul/oil	The final consonant sounds are identical; the stressed vowel sounds, and the first consonant sounds differ
Eye-rhyme	cough/bough	The sounds do not in fact rhyme, but the words look as though they would rhyme
Masculine rhyme	stark/mark	The final syllables are stressed, and their initial consonant sounds are identical in sound
Feminine rhyme	revival/arrival	Stressed rhyming syllables are followed by identical unstressed syllables
Triple rhyme	machinery/scenery	Identical stressed vowel sounds are followed by two identical unstressed syllables
End rhyme	Plunged in the battery-*smoke* Right thro' the line they *broke*;	The rhyming words occur at the ends of the lines
Internal rhyme	Then a sentimental *passion* of a vegetable *fashion*	At least one of the rhyming words occurs within the line

1.4.1.6 Rhyme Scheme

The pattern of rhyme that comes at the end of each verse in poetry is the rhyme scheme. There are various rhyme schemes applied in poetry. Table 2 shows different types of rhyme scheme.

Table 2. Rhyme schemes (Adapted from Literary Devices, 2020)

Rhyme Type	Description	Rhyming Pattern
alternate rhyme	Known as abab rhyme scheme	abab cdcd efef ghgh.
ballad	Contains three stanzas with the rhyme scheme of "ababbcbc" followed by "bcbc."	ababbcbc
Monorhyme	A poem in which every line uses the same rhyme scheme.	same line scheme
Couplet	Contains two-line stanzas with the "aa" rhyme scheme	aa bb cc dd
Triplet	Often repeats like a couplet	aaa
Enclosed rhyme	Uses rhyme scheme of "abba"	abba
Terza rima rhyme scheme	Uses tercets—that is, three-line stanzas.	aba bcb cdc ded
Keats Odes rhyme scheme	A specific rhyme scheme used by Keats	ababcdecde
Limerick	A poem of five lines	aabba
Villanelle	A nineteen-line poem consisting of five tercets and a final quatrain	A1bA2, abA1, abA2, abA1, abA2, abA1A2

1.4.2 The Semantic Phonological Devices

1.4.2.1 Personification

Personification is giving humanistic or animalistic features to abstract concepts (Louck, 2018, p. 74). One example is the personified wind in the following line from "Porphyria's Lover" which is written by Robert Browning: "The sullen wind was soon awake." Personification is frequently used in medieval and neoclassical English poetry (Terry, 2000, p. 218). Allegory and personification are related concepts, because allegorical texts and images always contain personification (Melion & Ramakers, 2016, p. 2). Verses that contain personifications are always attributing human feelings and features to abstractions and inanimate objects. Consider the following

example, retrieved from a poem titled "life" by Herbert: (But Time did beckon to the flowers, and they—By noon most cunningly did steal away.) Herbert ascribes a human sign to "time" and shrewdness to "flowers". (Barnet et al., 2008, p. 674)

1.4.2.2 Metaphor and Simile

Both of these devices depend on comparison, and the method whereby the comparison is performed differentiates between them. In general terms. simile employs explicit comparison, while in metaphor the comparison is implicit. However, both of these devices are tropes that construct meaning by identifying similarity. The comparison performed by either simile or metaphor entails subjects with fundamentally dissimilar natures, but which are similar in one or more respects. Consider these constructions: "Hatim was a lion in the battlefield," and "Hatim was like a lion in a battlefield." The first employs metaphor to express the similarity, while the second uses simile. The two entities being compared in both expressions are altogether different, but have some features in common, such as courage, and ferocity (Corbett, 1965, p. 429).

2. Method

Both quantitative and qualitative analyses are used in this study. The quantitative analysis is based on random selection of ten poems Alfred Tennyson and Robert Browning, with five examples drawn from the work of each, in order to get a clear picture of the deployment of the phonological devices in their poetry. The qualitative analysis examines the relative frequency of use of these particular poetic devices in the work of the two poets, forming the basis for a comparative study of the two writers' use of phonological and semantic poetic devices.

2.1 Data Analysis (Poetic Analysis of the Selected Poems of Robert Browning)

Table 3, below, shows the distribution of the phonological poetic devices of the selected poems. It catalogs all instances of alliteration, consonance, assonance, and onomatopoeia for each poem, along with each poem's rhyme scheme.

Table 3. Distribution of phonological devices in selected works by browning

No.	Poem	Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme Scheme
1	Fame	9	32	12	0	aabbccdd
2	Among the Rocks	9	49	26	1	abcabcdbedbe
3	Meeting at Night	14	37	16	2	abccba deffde
4	Prospice	23	98	38	1	ababcdcdefefgh ghijijklklmnmn
5	Natural Magic	23	73	41	0	abccbadda aeffeagga
6	Total	78	289	133	4	

2.1.1 Fame (Robert Browning)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme Scheme
9	32	12	0	aabbccdd

2.1.1.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)

1) Our *p*oet's wants the freshness of its pri*m*e; *(p)*

2) *S*pite of *th*e *s*exton's browsing horse, *th*e *s*ods (2) *(s,th)*

3) *H*ead*st*one and *h*alf-*s*unk foot*st*one lean awry, (2) *(h,s)*

4) *W*anting the *b*rick-*w*ork promised *b*y-and-*b*y; (2) *(w,b)*

5) How the minute gray lichens, *p*late o'er *p*late, *(p)*

6) Have softened down the *c*risp-*c*ut name and date! *(c)*

2.1.1.2 Examples of Consonance

1) *S*ee, a*s* the pre*tt*ie*st* grave*s* will do in *t*ime, (3) *(s,s,t)*

2) Ou*r* *p*oe*t's* wa*nts* the fre*sh*ne*ss* of i*ts* *pr*ime; (4) *(p,t,s,n)*

3) *S*pi*t*e of the *s*exton's b*r*ow*s*ing ho*rs*e, the *s*ods (4) *(s,t,r,s)*

4) Have *st*ruggle*d* through it*s* bin*d*ing o*s*ie*r*-*r*o*ds*; (3) *(s,r,d)*

5) *H*ead*ston*e a*n*d *h*al*f*-*su*nk *foo*t*ston*e lea*n* awry, (4) *(h,s,t,n)*

6) Wa*n*ting the *br*i*ck*-wo*rk* p*r*omise*d b*y-a*nd*-*b*y; (5) *(n,b,r,d,k)*

7) How the mi*nu*te g*r*ay *l*iche*n*s, p*l*a*t*e o'e*r* p*l*a*t*e, (4) *(n,t,l,r)*

8) Have *sof*t*e*n*e*d *d*ow*n* the *c*ri*s*p-*c*u*t n*ame a*nd d*a*t*e! (5) *(s,t,n,d,c)*

2.1.1.3 Examples of Assonance

1) See, as the prettiest graves w*i*ll do *i*n time, *(i)*

2) *O*ur p*o*et's wants the fr*e*shn*e*ss of its prime; (2) *(o,e)*

3) Have struggled through *i*ts b*i*nd*i*ng osier-rods; *(i)*

4) Headst*o*ne *a*nd half-sunk footst*o*ne lean *a*wry, (2) *(a,o)*

5) W*a*nt*i*ng the br*i*ck-work pr*o*m*i*sed b*y*-and-b*y*; (3) *(i,o,i)*

6) How the min*u*te gr*a*y l*i*che*n*s, pl*a*te o'er pl*a*te, *(e,a)*

7) Have soft*e*ned down th*e* crisp-cut n*a*me and d*a*te! (2) *(e,a)*

2.1.1.4 Examples of Onomatopoeia. None.

2.1.1.5 Rhyme Scheme. aabbccdd

2.1.2 Among the Rocks (Robert Browning)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme Scheme
9	49	26	1	abcabcdbedbe

2.1.2.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)

1) *O*h, good gigantic smile *o*' the brown *o*ld earth, *(o)*

2) This autumn morning! *H*ow *h*e sets *h*is bones *(h)*

3) Listening *th*e *w*hile, *w*here on *th*e heap of stones (2) (*th,w*)

4) *S*uch is life's trial, as old earth *s*miles and knows. *(s)*

5) If *y*ou loved only *w*hat *w*ere *w*orth *y*our love, (2) *(y,w)*

6) Love *w*ere clear gain, and *w*holly *w*ell for you *(w)*

7) *G*ive earth yourself, *g*o up for *g*ain above! (g)

2.1.2.2 Examples of Consonance

1) Oh, goo*d* giga*n*tic smi*l*e o' the brow*n* o*ld* earth, (4) *(g,n,l,d)*

2) Thi*s* au*tu*m*n m*or*n*ing! *H*ow *h*e *s*e*ts h*i*s* bo*ne*s (6) *(s,t,m,n,h,s)*

3) *T*o ba*s*k i' the *su*n, a*nd* thru*sts* ou*t* k*n*ees a*nd* fee*t* (4) *(t,s,n,d,)*

4) Fo*r* the *r*ipple *t*o *r*u*n* ove*r* i*n* i*t*s mi*r*th; (3) *(r,t,n)*

5) *List*en*i*ng *th*e whi*l*e, where o*n th*e heap of *st*o*n*es (5) *(l,s,t,n,th)*

6) *Th*e whi*t*e b*r*ea*st* of *th*e *s*ea-la*r*k *t*wi*tt*er*s s*wee*t*. (4) (*th,t,r,s*)

7) Tha*t* is the doc*tr*i*n*e, simple, a*n*cie*nt*, *tr*ue; (3) *(t,r,n)*

8) *S*uch i*s l*ife'*s* t*r*ia*l*, a*s* o*l*d ea*r*th *s*mi*l*e*s* a*n*d k*n*ow*s*. (5) *(s,s,l,r,n)*

9) If you *l*o*v*ed on*l*y what we*r*e wo*r*th you*r l*o*v*e, (3) *(l,v,r)*

10) *L*ove were c*l*ea*r* gai*n*, a*n*d who*ll*y we*ll* fo*r* you (3) *(l,r,n)*

11) Make the low natu*r*e *b*e*tt*e*r b*y you*r* th*r*oes! (2) *(r,b)*

12) This autumn morning! How he sets his *bones* (bones-stones)

    Listening the while, where on the heap of *stones*

13) To bask i' the *sun*, and thrusts out knees and feet *(sun-run)*

For the ripple to _run_ over in its mirth;

14) To bask i' the sun, and thrusts out knees and _feet (feet-sweet)_

The white breast of the sea-lark twitters _sweet_.

15) Oh, good gigantic smile o' the brown old _earth_, _(earth-mirth)_

For the ripple to run over in its _mirth_;

16) If you loved only what were worth your _love_, (loved-love-above)

Give earth yourself, go up for gain _above_!

2.1.2.3 Examples of Assonance

1) _O_h, good g_i_gantic sm_i_le o' the brown _old_ earth, (2) _(o,i)_

2) Th_is_ _au_tumn m_or_n_i_ng! How h_e_ sets h_is_ b_o_nes (2) _(o,i)_

3) To bask i' the s_u_n, and thr_u_sts out kn_ee_s and f_ee_t (2) _(u,ee)_

4) F_o_r th_e_ r_i_pple to run _o_v_e_r _i_n _i_ts mirth; (3) _(o,e,i)_

5) L_i_sten_i_ng the _w_hile, _w_here on the heap of stones (2) _(i,w)_

6) Th_e_ _w_hite breast of the s_ea_-lark t_w_itt_e_rs sw_ee_t. (3) _(w,ea,e)_

7) That _i_s the doctrine, s_i_mple, ancient, true; _(i)_

8) Such is l_i_fe's tr_i_al, _a_s _o_ld earth sm_i_les _a_nd kn_o_ws. (3) _(i,a,o)_

9) If _y_ou l_o_ved only _w_hat _w_ere _w_orth _y_our l_o_ve, (3) _(y,o,w)_

10) Love _w_ere clear gain, and _w_holly _w_ell for you: _(w)_

11) M_a_ke th_e_ l_o_w n_a_ture bett_e_r by your thr_o_es! (3) _(a,e,o)_

12) Give earth yourself, go _u_p for gain ab_o_ve! _(u)_

2.1.2.4 Examples of Onomatopoeia

The white breast of the sea-lark _twitters_ sweet.

2.1.2.5 Rhyme Scheme. abcabc dbedbe

2.1.3 Meeting at Night (Robert Browning)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
14	37	16	2	abccba deffde

2.1.3.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)

1) _Th_e grey sea and _th_e _l_ong black _l_and; (2) _(th,l)_

2) And the yellow half-moon large and low; _(l)_

3) And _th_e startled _l_ittle waves _th_at _l_eap (2) _(th,l)_

4) In _f_iery ringlets _f_rom their sleep, _(f)_

5) As I gain the cove with _p_ushing _p_row, _(p)_

6) And quench its _s_peed in the _s_lushy _s_and. _(s)_

7) Then a mile of warm _s_ea-_s_cented beach; _(s)_

8) Three _f_ields to cross till a _f_arm appears; _(f)_

9) _A_nd _a_ voice _l_ess _l_oud, thro' its joys and fears, (2) _(a,l)_

10) _Th_an _th_e two hearts beating _ea_ch to _ea_ch! (2) _(th,ea)_

2.1.3.2 Examples of Consonance

1) _Th_e _g_rey sea a_n_d _th_e _l_ong b_l_ack _l_an_d_; (3) _(th,l,n)_

2) A_nd_ the ye_ll_ow half-moon _l_arge a_nd_ _l_ow; (3) _(n,d,l)_

3) And *th*e star*tl*ed *littl*e waves *th*a*t l*eap (3) *(th,t,l)*

4) I*n f*ie*r*y *r*i*n*glets *fr*om thei*r* sleep, (3) *(n,f,r)*

5) The*n* a *m*ile of war*m s*ea-*sce*n*t*ed beach; (3) *(n,m,s)*

6) Th*r*ee fie*lds* to c*r*o*ss* ti*ll* a fa*r*m appea*rs*; (3) *(r,l,s)*

7) A *t*ap a*t* the *p*ane, the *q*ui*ck* sha*rp* s*cr*atch (4) *(t,p,k,r)*

8) And b*l*ue spur*t* of a *l*igh*t*ed match, (2) *(l,t)*

9) A*nd* a voi*c*e *l*e*ss l*oud, th*r*o' it*s* joys a*nd* fea*rs*, (5) *(n,d,s,l,r)*

10) *Th*an *th*e *t*wo hear*ts* bea*t*ing ea*ch t*o ea*ch*! (3) *(th,t,ch)*

11) The grey sea and the long black *land*; *(land-sand)*
    And quench its speed in the slushy *sand*.

12) And the startled little waves that *leap (leap-sleep)*
    In fiery ringlets from their *sleep*,

13) Three fields to cross till a farm *appears*; *(appears-fears)*
    And a voice less loud, thro' its joys and *fears*,

14) Then a mile of warm sea-scented *beach*; *(beach-each)*
    Than the two hearts beating each to *each*!

15) A tap at the pane, the quick sharp *scratch (scratch-match)*
    And blue spurt of a lighted *match*,

2.1.3.3 Examples of Assonance

1) The grey sea *a*nd the long bl*a*ck l*a*nd; *(a)*

2) *A*nd the yellow h*a*lf-moon l*a*rge *a*nd low; (2) *(a,a)*

3) *A*nd the startled little waves th*a*t leap *(a)*

4) Th*e*n a mile of warm s*ea*-sc*e*nted b*ea*ch; (2) *(e,ea)*

5) Thr*ee* fi*e*lds to cross till a farm appears; *(ee)*

6) A t*a*p *a*t the pane, the quick sharp scr*a*tch *(a)*

7) *A*nd blue spurt of a lighted m*a*tch, *(a)*

8) Than the two hearts b*ea*ting *ea*ch to *ea*ch! *(ea)*

9) *A*nd a v*oi*ce less loud, thro' its j*oy*s *a*nd fears, (2) *(a,oi)*

10) *A*nd the yell*ow* h*a*lf-moon l*a*rge *a*nd l*ow*; (4)(*half-large*)(*and-and-as*)(*yell**ow**-l**ow**-pr**ow***)(*c**o**ve*)
    *A*s I gain the c*o*ve w*i*th push*i*ng pr*ow*,

2.1.3.4 Examples of Onomatopoeia

1) A *tap* at the pane, the *quick sharp scratch*. (2)

2.1.3.5 Rhyme Scheme. abccba deffde

2.1.4 Prospice (Robert Browning)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
23	98	38	1	ababcdcdefefgh ghijijklklmnmn

2.1.4.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)

1) *F*ear death? to *f*eel the *f*og in my throat, *(f)*

2) The *m*ist in *m*y face, *(m)*

3) When *th*e snows *b*egin, and *th*e *b*lasts denote (2) *(th,b)*

4) *Th*e *p*ower of *th*e night, *th*e *p*ress of *th*e storm, (2) *(th,p)*

5) *Th*e post of *th*e foe; *(th)*

6) Where he stands, the Arch *F*ear in a visible *f*orm, *(f)*

7) Yet the strong *m*an *m*ust go *(m)*

8) For *th*e journey is done and *th*e summit attained, *(th)*

9) Though a battle's to fight ere the *g*uerdon be *g*ained, *(g)*

10) I was ever a *f*ighter, so—one *f*ight more, *(f)*

11) *Th*e best and *th*e last! *(th)*

12) *B*ear the *b*runt, in a minute pay glad life's arrears *(b)*

13) For sudden *th*e worst turns *th*e *b*est to *th*e *b*rave, (2) *(th,b)*

14) And *th*e elements' *r*age, *th*e fiend-voices *th*at *r*ave, (2) *(th,r)*

15) *Sh*all dwindle, *sh*all blend, (sh)

16) *Sh*all change, *sh*all become first a *p*eace out of *p*ain, (2) *(sh,p)*

17) *Th*en a light, *th*en *th*y breast, *(th)*

18) O thou *s*oul of my *s*oul! I shall clasp thee again, *(s)*

2.1.4.2 Examples of Consonance

1) *F*ea*r* dea*th*? to *f*eel the *f*og in my *thr*oat, (3) *(f,th,r)*

2) The *m*i*s*t in *m*y fa*c*e, (2) *(m,s)*

3) Whe*n* *th*e *sn*ows begi*n*, a*nd* *th*e bla*sts* *d*e*n*o*t*e (4) *(th,s,n,t,d)*

4) *Th*e *p*ower *o*f the nigh*t*, *th*e *p*re*ss* o*f* *th*e *st*o*r*m, (6) *(th,p,f,t,r,s)*

5) Whe*r*e he *st*a*nds*, the A*r*ch *F*ea*r* i*n* a visible *f*o*r*m, (4) *(r,s,n,f)*

6) Ye*t* the *st*rong *m*an *m*u*s*t *g*o: (3) *(s,t,m)*

7) Fo*r* the jou*rn*ey is *d*o*n*e a*nd* the summi*t* a*tt*ai*n*e*d*, (4) *(r,n,d,t)*

8) And the ba*rr*ie*r*s fall, *(r)*

9) Though a *b*a*tt*le's *t*o figh*t* e*r*e the *g*ue*rd*o*n* *b*e *g*ai*n*e*d*, (6) *(b,t,r,g,d,n)*

10) The *r*ewa*r*d of it all. *(r)*

11) I was eve*r* a *f*igh*t*e*r*, so—one *f*igh*t* mo*r*e, (3) *(r,f,t)*

12) *Th*e be*st* and *th*e la*st*! (3) *(th,b,s)*

13) I woul*d* ha*t*e tha*t* *d*eath *b*a*nd*age*d* my eyes, a*nd* fo*rb*o*r*e, (5) *(d,t,b,n,r)*

14) An*d* ba*d*e me cree*p* *p*ast, (2) *(d,b)*

15) No! *l*e*t* *m*e *t*a*s*te the who*l*e of i*t*, fa*r*e *l*ike *m*y pee*r*s (5) *(l,t,m,r,s)*

16) *B*ear the b*r*u*nt*, in a mi*n*u*t*e pay g*l*ad *l*ife'*s* a*rr*ea*r*s (5) *(b,r,n,t,l)*

17) Of pai*n*, *d*ar*kn*ess, a*nd* *c*ol*d*. (3) *(n,d,k)*

18) Fo*r* *s*u*dd*e*n* *th*e wo*rst* *t*ur*ns* *th*e be*st* *t*o *th*e b*r*ave, (6) *(r,s,d,n,th,t)*

19) The black mi*n*u*t*e's a*t* e*n*d, (2) *(n,t)*

20) A*nd* *th*e eleme*nts*' *r*age, *th*e fie*nd*-*v*oi*c*es *th*at *r*a*v*e, (7) *(n,d,th,t,s,r,v)*

21) *Sh*a*ll* *d*wi*ndl*e, *sh*a*ll* b*l*e*nd*, (4) *(sh,l,d,n)*

22) *Sh*a*ll* cha*ng*e, *sh*a*ll* become *f*i*rst* a *p*ea*c*e ou*t* o*f* *p*ai*n*, (7) *(sh,l,n,f,s,t,p)*

23) *Th*e*n* a ligh*t*, *th*e*n* *th*y breas*t*, (3) *(th,n,t)*

24) O *th*ou *s*ou*l* of my *s*ou*l*! I sha*ll* c*l*a*s*p *th*ee again, (3) *(th,s,l)*

25) An*d* wi*th* Go*d* be *th*e rest! (2) *(d,th)*

26) The power of the night, the press of the *storm*, *(storm-form)*

Where he stands, the Arch Fear in a visible *form*,

27) For the journey is done and the summit *attained*, *(attained-gained)*

Though a battle's to fight ere the guerdon be *gained*,

28) For sudden the worst turns the best to the *brave*, *(brave-rave)*

And the elements' rage, the fiend-voices that *rave*,

29) Shall change, shall become first a peace out of *pain*, *(pain-again)*

O thou soul of my soul! I shall clasp thee *again*,

2.1.4.3 Examples of Assonance

1) When th*e* sn*o*ws b*egi*n, and th*e* blasts d*e*n*o*te (3) *(e,o,i)*

2) Th*e* p*o*st of th*e* f*oe*; (2) *(e,o)*

3) Where h*e* stands, the Arch Fear *i*n a v*isi*ble form, *(i)*

4) For th*e* journe*y i*s d*o*ne and th*e* s*u*mm*i*t *a*ttained, (3) *(e,i,u)*

5) The r*e*w*a*rd of *i*t *a*ll. (2) *(i,a)*

5) *I w*as ev*e*r a f*i*ght*e*r, s*o*—*o*ne f*i*ght m*o*re, (4) (i,w,e,o)

6) I would hate th*a*t death b*a*ndaged my eyes, *a*nd f*o*rb*o*re, (2) *(a,o)*

7) N*o*! let m*e* taste the wh*o*le of *i*t, fare l*i*ke m*y* peers (3) (o,i,i) (m*e*-*i*t) (l*i*ke-m*y*) (N*o*, wh*o*le)

8) For sudden th*e* w*o*rst t*u*rns th*e* best to th*e* brave, (2) (e,o-u,) (th*e*-th*e*)(w*o*rst-t*u*rn)

9) Th*e* black minute's *a*t end,(schwa sound at (th*e*-*a*t))

10) *A*nd th*e* el*e*m*e*nts' r*a*ge, th*e* fiend-voices th*a*t r*a*ve,(3) *(e,a,a) (element),(rage-rave),(and-that)*

11) Sh*a*ll dwindle, sh*a*ll blend, *(a)*

12) Sh*a*ll ch*a*nge, sh*a*ll become first a peace out of p*ai*n, (2) *(a,ai) (shall-shall), (change-pain)*

13) Th*e*n a l*i*ght, th*e*n th*y* br*ea*st, (2) *(e,i)*

14) O thou s*ou*l of m*y* s*ou*l! *I* sh*a*ll cl*a*sp thee again, (3) *(o,i,a)*

15) And w*i*th God b*e* the rest! *(i)*

16) No! let me t*a*ste the whole of it, fare like my *peers* (2) *(peers-arrears), (pay-pain)*

Bear the brunt, in a minute *pay* glad life's *arrears*

Of *pain*, darkness, and cold.

17) Though a battle's to *fight* ere the guerdon be gained, *(fight-fighter)*

I was ever a *fighter*, so—one f*i*ght more,

2.1.4.4 Examples of Onomatopoeia

1) When the snows begin, and the *blasts* denote

2.1.4.5 Rhyme Scheme. ababcdcdefefgh ghijijklklmnmn

2.1.5 Natural Magic (Robert Browning)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
23	73	41	0	abccbadda aeffeagga

2.1.5.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)

1) All I can *s*ay is—I *s*aw it! *(s)*

2) I *l*ocked in the *s*warth *l*ittle *l*ady,—I *s*wear, (2) *(l,s)*

3) *F*rom *th*e *h*ead to *th*e *f*oot of *h*er—well, quite as bare! (3) *(f,th,h)*

4) "*N*o *N*autch shall cheat me," *s*aid I, "taking my *s*tand (2) *(n,s)*

5) At this bolt which I draw!" And this bolt—I withdraw it, (3) *(th,b,w)*

6) And there laughs the lady, not bare, but embowered (3) *(th,l,b)*

7) I let you pass in here. Precaution, indeed? *(p)*

8) Walls, ceiling, and floor,—not a chance for a weed! (2) *(w,f)*

9) Wide opens the entrance: where's cold, now, where's gloom? *(w)*

10) No May to sow seed here, no June to reveal it, (2) *(n,s)*

11) Behold you enshrined in these blooms of your bringing, *(b)*

12) These fruits of your bearing —nay, birds of your winging! *(b)*

13) A fairy-tale! Only—I feel it! *(f)*

2.1.5.2 Examples of Consonance

1) The room was as bare as your hand. (2) *(r,s)*

2) I locked in the swarth little lady,—I swear, (4) *(l,d,s,r)*

3) From the head to the foot of her—well, quite as bare! (4) *(f,th,t,h)*

4) "No Nautch shall cheat me," said I, "taking my stand   (5) *(n,ch,t,m,d)*

5) At this bolt which I draw!" And this bolt—I withdraw it, (7) *(t,th,s,b,l,d,r)*

6) And there laughs the lady, not bare, but embowered (8) *(n,d,th,l,d,t,r,b)*

7) With who knows what verdure, o'erfruited, o'erflowered? (4) *(t,r,d,f)*

8) Impossible! Only I saw it! (2) *(s.n)*

9) All I can sing is—I feel it! *(l)*

10) This life was as blank as that room; (3) *(th,l,s)*

11) I let you pass in here. Precaution, indeed? (4) *(p,n,r,d)*

12) Walls, ceiling, and floor,—not a chance for a weed! (6) *(l,s,n,f,d,r)*

13) Wide opens the entrance: where's cold, now, where's gloom? (5) *(d,n,s,r,l)*

14) No May to sow seed here, no June to reveal it, (4) *(n,t,s,r)*

15) Behold you enshrined in these blooms of your bringing, (6) *(b,l,d,n,r,ng)*

16) These fruits of your bearing—nay, birds of your winging! (5) *(s,f,r,b,ng,)*

17) A fairy-tale! Only—I feel it! (3) *(f,t,l)*

2.1.5.3 Examples of Assonance

1) All I can say is—I saw it! (3) *(o,I,i)*

2) The room was as bare as your hand. *(a)*

3) I locked in the swarth little lady,—I swear, (3) *(I,i,w)*

4) From the head to the foot of her—well, quite as bare!(3)*(e,e,o)*(head-her-well)(the-the)(to-foot)

5) "No Nautch shall cheat me," said I, "taking my stand (4) *(o,a,ea,i)*

6) At this bolt which I draw!" And this bolt—I withdraw it, (5) *(a,i,o,I,aw)*

7) And there laughs the lady, not bare, but embowered (2) *(a,i,)* (there-bare), (lady-embowered)

8) With who knows what verdure, o'erfruited, o'erflowered?   *(o)*

9) Impossible! Only—I saw it! (2) *(i,o)*

10) All I can sing is I feel it! (2) *(I, i,)*

11) This life was as blank as that room; *(a)*

12) Walls, ceiling, and floor,-not a chance for a weed! (3) *(a-o,ei-ee,a)*

13) Wide opens the entrance: where's cold, now, where's gloom? (2) *(e,e)*

14) No May to sow seed here, no June to reveal it, (3) (o,ee,i)

25

15) B*eh*old y*ou* *e*nshrined *i*n these bl*oo*ms of y*ou*r br*i*n*gi*ng, (3) *(i,oo,ou)*

16) These fruits of y*ou*r bear*i*ng—nay, birds of y*ou*r w*i*n*gi*ng! (2) *(ou,i)*

17) A fairy-tale! Onl*y*—I feel *i*t! *(i)*

2.1.5.4 Examples of Onomatopoeia. None.

2.1.5.5 Rhyme Scheme. abccbadda aeffeagga

2.2 Poetic Analysis of the Poems of Alfred Lord Tennyson

The table below shows the distribution of the phonological poetic devices of the selected poems. It quatifies all instances of alliteration, consonance, assonance, onomatopoeia, and defines the rhyme schemefor each poem.

Table 4. Distribution of phonological devices in selected works by Tennyson

	Poem	Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme Scheme
1	Crossing the Bar	16	45	15	0	abab cdcd efef ghgh
2	Tears, Idle Tears	21	86	39	0	one internal rhyme
3	The Eagle	5	24	6	2	aaabbb
4	The Kraken	13	64	20	0	abab cddc efeggfe
5	The Splendor Falls	21	65	32	0	abcbdd
	Total	76	284	112	2	

2.2.1 Crossing the Bar (Alfred, Lord Tennyson)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
16	45	15	-	abab cdcd efef ghgh

2.2.1.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) *S*unset and evening *s*tar, *(s)*

2) And one *c*lear *c*all for me! *(c)*

3) And *m*ay *th*ere *b*e no *m*oaning of *th*e *b*ar, (3) *(m,th,b)*

4) But *s*uch a tide as moving *s*eems asleep, *(s)*

5) Too *f*ull *f*or sound and *f*oam, *(f)*

6) When *th*at which *d*rew from out *th*e boundless *d*eep (2) *(th,d)*

7) And after *th*at *th*e dark *(th)*

8) *F*or tho' *f*rom out our bourne of Time and Place (2) *(f,o)*

9) The *f*lood *m*ay bear *m*e *f*ar, (2) *(f,m)*

10) I hope *t*o see my Pilot *f*ace *t*o *f*ace (2) *(t,f)*

2.2.1.2 Examples of Consonance

1) *Su*n*se*t a*n*d eve*n*ing *st*ar, (3) *(n,s,t)*

2) And one *c*l*ea*r *c*a*ll* fo*r* me! (3) *(c,l,r)*

3) A*n*d *m*ay *th*e*r*e *b*e *n*o *m*oa*n*ing of *th*e *b*a*r*, (5) *(n,m,th,r,b)*

4) When I pu*t* ou*t* *t*o sea, *(t)*

5) Bu*t* *s*uch a *t*ide a*s* *m*oving *see*m*s* a*s*leep, (4) *(t,s,m,s)*

6) Whe*n* *th*at which *d*r*ew* f*r*om out *th*e bou*nd*less *d*eep (4) *(n,th,d,r)*

7) Tur*n*s agai*n* home. *(n)*

8) *T*wi*l*igh*t* a*n*d eve*n*ing be*ll*, (3) *(t,l,n)*

9) A*n*d af*t*e*r* *th*a*t* *th*e *d*a*r*k! (3) *(d,t,r)*

10) A*nd* may the*re* be *n*o *s*a*dn*e*ss* o*f fa*rewell, (5) *(n,d,r,s,f)*

11) *F*o*r* tho' *fr*o*m* ou*t* ou*r* bou*rn*e o*f Tim*e a*n*d Place (5) *(f,r,m,t,n)*

12) The *f*lood *m*ay bea*r m*e *f*a*r*, (3) *(f,m,r)*

13) I ho*p*e *t*o *s*ee my *P*ilo*t f*a*c*e *t*o *f*a*c*e (4) *(p,t,s,f)*

14) When I have c*r*oss'd the ba*r*. *(r)*

2.2.1.3 Examples of Assonance

1) And may there be n*o* m*oa*ning of the bar, *(o)*

2) When I p*u*t out t*o* sea, *(u) (put-to)*

3) B*u*t s*u*ch a tide as moving s*ee*ms asl*ee*p, (2) *(u,ee)*

4) Wh*e*n that which drew from *ou*t the b*ou*ndl*e*ss deep (2) *(e,ou)*

5) Tw*i*l*i*ght and evening bell, *(i)*

6) *A*nd *a*fter th*a*t the dark! *(a)*

7) And may there be no sadn*e*ss of farew*e*ll, *(e)*

8) F*o*r th*o*' fr*o*m *ou*t *ou*r b*ou*rne of Time and Place (3) *(o,ou,ou)* (f*o*r-fr*o*m), (th*o*-b*ou*rne) (*ou*t-*ou*r)

9) *I* hope t*o* see my P*i*lot f*a*ce t*o* f*a*ce (3) *(I,o,a)*

2.2.1.4 Examples of Onomatopoeia. None.

2.2.1.5 Rhyme Scheme. abab cdcd efef ghgh

2.2.2 Tears, Idle Tears (Alfred, Lord Tennyson)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
21	86	39	0	one internal rhyme

2.2.2.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) *T*ears, idle *t*ears, I *kn*ow *n*ot what they mean, (2) *(t,n)*

2) Tears from the *d*epth of some *d*ivine *d*espair *(d)*

3) *F*resh as the *f*irst beam glittering on a sail, *(f)*

4) *Th*at brings our *f*riends up *f*rom *th*e underworld, (2) *(th,f)*

5) *S*o *s*ad, *s*o fresh, *th*e days *th*at are no more. (2)

6) Ah, *s*ad and *s*trange as in *d*ark *s*ummer *d*awns (2) *(d,s)*

7) To *d*ying ears, when unto *d*ying eyes *(d)*

8) The casement *s*lowly *g*rows a *g*limmering *s*quare; (2) *(s,g)*

9) *S*o *s*ad, *s*o *s*trange, *th*e days *th*at are no more. (2) *(s,th)*

10) *D*ear as remembered kisses after *d*eath, *(d)*

11) And sweet as those by hopeless *f*ancy *f*eigned *(f)*

12) On *l*ips that are for others; deep as *l*ove, *(l)*

13) Deep as first love, and *w*ild *w*ith all regret; *(w)*

14) O *D*eath in Life, *th*e *d*ays *th*at are no more! (2) *(d,th)*

2.2.2.2 Examples of Consonance

1) *T*ea*rs*, idle *t*ea*rs*, I *k*n*ow* *no*t wha*t* they mea*n*, (4) *(t,r,s,n)*

2) Tea*rs fr*o*m* the *d*ep*t*h o*f* *so*m*e* *d*ivine *d*es*pa*i*r* (5) *(r,s,f,m,p)*

3) *R*i*s*e in *th*e hea*rt*, and ga*ther* *t*o *th*e eye*s*, (4) *(r,s,th,t)*

4) I*n* *l*ooking o*n* the happy autumn-fie*l*ds, (2) *(n,l)*

5) A*nd* thi*nk*ing of *th*e *d*ays *th*at a*re* *n*o mo*re*. (4) *(n,d,th,r)*

6) *Fr*esh as the *fir*st beam *gl*itte*r*ing on a *sai*l, (4) *(f,r,s,l)*

7) *Th*at b*r*ings ou*r* f*r*ie*nds* up f*r*om *th*e u*nd*e*r*wo*r*l*d*, (6) *(th,r,n,g,s,f)*

8) *Sa*d a*s* the la*s*t which *r*e*dd*en*s* ove*r* o*n*e (5) *(s,d,s,r,n)*

9) *Th*at *s*ink*s* wi*th* a*ll* *l*ove be*l*ow *th*e verge; (3) *(th,s,l)*

10) So *s*a*d*, *s*o *str*a*n*ge, *th*e *d*ays *th*at a*re* *n*o mo*re*. (5) *(s,d,t,r,th)*

11) Ah, *s*a*d* a*nd* *str*a*n*ge a*s* i*n* *d*a*r*k *s*umme*r* *d*aw*ns* (5) *(s,d,n,r,s)*

12) The ea*r*liest *p*i*p*e o*f* hal*f*-awakene*d* bi*rd*s (4) *(r,p,f,d)*

13) *T*o *d*y*i*ng ea*r*s, whe*n* u*nt*o *d*y*i*ng eye*s* (4) *(t,d,ng,s)*

14) The *ca*se*m*ent *sl*ow*l*y *gr*ows a *gl*imme*r*ing *sq*ua*re*; (5) *(c,s,m,l,r)*

15) *S*o *s*a*d*, *s*o *str*a*n*ge, *th*e *d*ays *th*at a*re* *n*o mo*re*. (5) *(s,d,t,r,th)*

16) *De*a*r* a*s* *r*e*m*e*m*be*r*e*d* kisse*s* afte*r* *d*eath, (4) *(d,r,s,m)*

17) A*nd* *s*weet as tho*s*e by hopele*ss* *f*a*n*c*y* *f*eig*n*e*d* (4) *(n,d,s,f)*

18) On *li*p*s* *th*at a*re* fo*r* o*th*e*r*s; dee*p* a*s* *l*ove, (5) *(l,p,th,r,s)*

19) *D*eep as fi*r*st *l*ove, and wi*ld* with a*ll* *r*eg*r*e*t*; (4) *(d,r,t,l)*

20) O *D*eath i*n* Life, *th*e *d*ays *th*at a*re* *n*o mo*re*! (4) *(d,n,th,r)*

2.2.2.3 Examples of Assonance

1) T*ea*rs, *i*dle t*ea*rs, *I* know n*o*t wh*a*t they mean, (3) *(ea,i,o)(tear-tear),(I idle), (not-what)*

2) Tears fr*o*m the depth of s*o*me d*i*vine d*e*spair (2) *(o,i) (from-some),(divine-despair)*

3) R*i*se in th*e* heart, *a*nd gath*e*r to th*e* *ey*e*s, (2) *(e,i)* (r*i*se-*ey*es), *(th*e*-*a*nd-gath*e*r-th*e*)*

4) *I*n look*i*ng on the happ*y* autumn-fields, *(i)*

5) *A*nd th*i*nk*i*ng of the days th*a*t are no more. (2) *(a,i)*

6) Fresh as th*e* first beam glitt*e*ring on a sail, *(e)*

7) That brings our friends *u*p from the *u*nderworld, *(u)*

8) S*a*d *a*s the l*a*st which reddens over one *(a)*

9) That s*i*nks w*i*th all we love b*e*low the verge; *(i)*

10) S*o* s*a*d, s*o* fresh, the days th*a*t are n*o* more. (2) *(o,a)*

11) *A*h, s*a*d *a*nd strange *a*s in d*a*rk summer dawns (2) *(a,a) (s*a*d-*a*nd-*a*s), (*A*h-d*a*rk)*

12) Th*e* *ea*rliest pipe of half-*a*wak*e*ned b*i*rds (2) (e,i) *(th*e*-*a*wak*e*ned), (*ea*rliest-b*i*rd)*

13) T*o* d*y*ing ears, when unt*o* d*y*ing *ey*e*s (2) *(o,i) (t*o*-unt*o*), (d*y*ing-*ey*es)*

14) Th*e* casem*e*nt sl*ow*ly gr*ow*s a gl*i*mm*e*r*i*ng square; (3) *(e,ow,i)*

15) So sad, so fresh, the days that are no more. (2) *(o,a)*

16) Dear *a*s r*e*m*e*mb*e*red k*i*ss*e*s *a*ft*e*r d*ea*th, (4) *(a,e,i,e) (e=schwa sound)*

17) *A*nd sweet *a*s th*o*se by h*o*peless f*a*ncy feigned (2) *(a,o)*

18) *O*n lips th*a*t are f*o*r *o*thers; deep *a*s l*o*ve, (3) *(o,a,o) (*o*ther-l*o*ve), (th*a*t-*a*s), (*o*n-f*o*r)*

19) Deep *a*s first love, *a*nd wild w*i*th all r*e*gret; (2) *(a,i) (as-and), (w*i*th-r*e*gret)*

20) *O* Death in Life, the days that are n*o* more! *(o)*

2.2.2.4 Examples of Onomatopoeia. None.

2.2.2.5 Rhyme Scheme. The poem is unrhymed, except for one internal rhyme (rise and eyes)

2.2.3 The Eagle (Alfred, Lord Tennyson)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
5	24	6	2	aaabbb

2.2.3.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) *H*e *c*lasps the *c*rag with *c*rooked *h*ands; (2) *(h,c)*

2) Close to the sun in *l*onely *l*ands, *(l)*

3) *H*e *w*atches from *h*is mountain *w*alls, (2) *(h,w)*

2.2.3.2 Examples of Consonance

1) *H*e *c*la*s*p*s* the *cr*ag with c*r*ooke*d* *h*an*ds*; (5) *(h,c,s,r,d)*

2) *R*inge*d* wi*th* *th*e a*z*u*r*e worl*d*, he sta*nds*. (5) *(r,n,d,th,s)*

3) The w*r*i*nkl*ed sea be*n*eath him *cr*aw*l*s; (4) *(r,n,c,l)*

4) *H*e wa*t*che*s* fro*m* *h*i*s* *m*ou*nt*ai*n* walls, (5) *(h,t,s,m,n)*

5) A*nd* *l*ike a thu*nd*erbo*l*t he fa*ll*s. (3) *(n,d,l,)*

6) He clasps the crag with crooked *hands*; (hands-stands)

   Ringed with the azure world, he *stands*

7) The wrinkled sea beneath him *crawls (crawls- walls- falls)*

   He watches from his mountain *walls*

   And like a thunderbolt he *falls*

2.2.3.3 Examples of Assonance

1) He clasps the cr*a*g with crooked h*a*nds; *(a)*

2) Cl*o*se to the sun in l*o*nely lands, *(o)*

3) R*i*nged w*i*th the azure world, h*e* stands. *(i)*

4) The wr*i*nkled s*ea* b*e*n*ea*th h*i*m crawls; (2) *(ea,i)*

5) He w*a*tches from his mountain w*a*lls, *(a)*

2.2.3.4 Onomatopoeia

1) He *clasps* the crag with crooked hands;

2) *Ringed* with the azure world, he stands.

2.2.3.5 Rhyme Scheme. aaabbb

2.2.4 The Kraken (Alfred, Lord Tennyson)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
13	64	20	0	abab cddc efeggfe

2.2.4.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) Below *th*e thunde*r*s of *th*e upper *d*eep, *(th)*

2) *F*ar, *f*ar beneath in the abysmal sea, *(f)*

3) The Kraken *s*leepeth: *f*aintest *s*unlights *f*lee (2) *(s,f)*

4) About *h*is shadowy *s*ides; above *h*im *s*well (2) *(h,s)*

5) *H*uge sponges of millennial growth and *h*eight; *(h)*

6) From many a wondrous grot and *s*ecret *c*ell *(s)*

7) *W*innow *w*ith *g*iant arms the slumbering *g*reen. *(w)*

8) Battening upon *h*uge *s*ea worms in *h*is *s*leep, (2) *(h,s)*

9) Then once *b*y man and angels to *b*e seen, *(b)*

10) In *r*oaring he shall *r*ise and on the surface die. (r)

2.2.4.2 Examples of Consonance

1) Below *th*e thun*der*s of *th*e u*pp*er *d*ee*p*, (4) *(th,d,r,p)*

2) *F*a*r*, *f*a*r* *b*eneath in the a*by*s*m*al *s*ea, (4) *(f,r,b,s)*

3) His a*n*cie*n*t, *d*reamle*ss*, u*n*i*n*va*d*e*d s*leep (3) *(n,d,s)*

4) The *K*ra*k*e*n sl*eepeth: *f*ai*nt*e*st* *s*u*nl*ig*ht*s *fl*ee (6) *(k,n,s,l,f,t)*

5) A*b*out hi*s* sha*d*owy *s*i*d*e*s*; a*b*ove him *s*well (4) *(b,s,d,s)*

6) *H*uge spo*ng*es of mi*llenn*ia*l* growth a*n*d *h*eight; (5) *(h,g,n,m,l,)*

7) A*n*d far away i*nt*o the sick*l*y *l*ig*h*t, (3) *(n,l,t)*

8) F*r*o*m* *m*a*n*y a wo*ndr*ous g*r*o*t* a*n*d *s*ec*r*e*t* *c*ell (6)   *(r,m,n,d,t,s)*

9) U*nn*u*m*be*r*e*d* a*nd* e*n*o*rm*ous *p*ol*yp*i (5) *(n,m,r,d,p)*

10) Wi*nn*ow wi*th* gia*n*t ar*m*s *th*e slu*m*be*r*ing g*r*ee*n*. (4) *(n,th,m,r)*

11) The*r*e *h*ath *h*e *l*ai*n* fo*r* ages, a*n*d wi*ll* *l*ie (4) *(r,h,l,n)*

12) Batte*n*ing u*p*o*n* *h*uge *s*ea worm*s* i*n* *h*i*s* *s*lee*p*, (5) *(n,p,h,s,s,)*

13) U*n*t*il* *th*e *l*a*tt*e*r* fi*r*e sha*ll* hea*t* *th*e deep; (4) *(l,th,t,r)*

14) The*n* o*n*c*e* *b*y ma*n* a*n*d a*n*gels to be *s*ee*n*, (3) *(n,c,b)*

15) I*n* *r*oa*r*ing he shall *r*ise a*nd* o*n* the *su*r*f*a*c*e *d*ie. (4) *(n,r,d,s)*

2.2.4.3 Examples of Assonance

1) Below th*e* th*u*nd*e*rs of the *u*pp*e*r deep, (2) *(u,e)*

2) F*a*r, f*a*r b*e*n*ea*th *i*n the *a*by*s*m*a*l s*ea*, (4) *(a,i,e,ea)*

3) H*i*s *a*ncient, dr*ea*mless, un*i*nv*a*d*e*d sl*ee*p (3) *(i,a,ea,)*

4) The Krak*e*n sl*eep*eth: faint*e*st sunlights fl*ee* (2) *(e,ea)*

5) *A*bout h*i*s shado*wy* sides; *a*bove h*i*m s*we*ll (3) *(a,i,w)*

6) *A*nd far *a*way *i*nto the s*i*ck*l*y light, (2) *(a,i)*

7) Fr*o*m m*a*n*y* *a* wondr*ou*s gr*o*t and secr*e*t c*e*ll (4) *(o,e,e=schwa,i)*

2.2.4.4 Examples of Onomatopoeia. None.

2.2.4.5 Rhyme Scheme. abab cddc efeggfe

2.2.5 The Splendor Falls (Alfred, Lord Tennyson)

Alliteration	Consonance	Assonance	Onomatopoeia	Rhyme scheme
21	65	32	0	abcbdd

2.2.5.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) And *s*nowy *s*ummits old in *s*tory; *(s)*

2) *Th*e *l*ong *l*ight shakes across *th*e *l*akes, (2) *(th,l)*

3) *B*low, *b*ugle, *b*low, set the wild echoes flying, *(b)*

4) *B*low, *b*ugle; answer, echoes, *d*ying, *d*ying, *d*ying. (2) *(b,d)*

5) O, *h*ark, O, *h*ear! *h*ow thin and clear, *(h)*

6) O, *s*weet *a*nd *f*ar *f*rom cliff *a*nd *s*car (3) *(s,a,f)*

7) Blow, bugles; answer, echoes, *d*ying, *d*ying, *d*ying. (2) *(b,d)*

8) They *f*aint *o*n hill *o*r *f*ield *o*r river; (2) *(f,o)*

9) Our echoes roll from *s*oul to *s*oul, *(s)*

10) And grow *f*orever and *f*orever. (2) *(a,g)*

12) *B*low, *b*ugle, *b*low, set the wild echoes flying, *(b)*

13) *A*nd *a*nswer, echoes, *a*nswer, *d*ying, *d*ying, *d*ying. (2) *(a,d)*

2.2.5.2 Examples of Consonance

1) The _spl_e_n_dor fa_lls_ o_n_ ca_stl_e wa_lls_ (4) *(s,l,n,s,)*

2) A_nd_ s_n_owy _s_ummi_ts_ ol_d_ i_n_ s_t_ory; (3) *(n,d,s)*

3) _Th_e _l_ong _l_ight sha_kes_ a_cro_ss_ the _l_a_ke_s, (4) *(th,l,k,s)*

4) A_nd_ the wi_l_d _c_a_t_a_ra_ct_ _l_eaps i_n_ gl_or_y. (6) *(n,d,l,c,t,r)*

5) _Bl_ow, _b_ug_l_e, b_l_ow, set the wi_l_d echoes f_l_ying, (2) *(b,l)*

6) _Bl_ow, _b_ug_l_e; answer, echoes, _d_yi_ng_, _d_yi_ng_, _d_yi_ng_. (4) *(b,l,d,ng)*

7) O, _ha_rk_, O, _h_ea_r_! _h_ow thi_n_ a_n_d _c_lea_r_, (4) *(h,r,n,k)*

8) A_n_d thi_nn_e_r_, clea_re_r, fa_r_the_r_ going! (2) *(n,r)*

9) O, _s_weet a_nd_ _f_ar _fr_om _c_li_ff_ a_nd_ _sc_ar (6) *(s,n,d,f,r,c)*

10) The hor_n_s o_f_ E_lffl_a_n_d _f_ai_nt_ly b_l_owing! (3) *(n,l,f,)*

11) B_l_ow, _l_et us hea_r_ the _p_u_rpl_e glens _r_e_pl_ying, (3) *(l,r,p)*

12) B_l_ow, bug_les_; answer, echoe_s_, _d_yi_ng_, _d_yi_ng_, _d_yi_ng_. (4) *(b,l,d,ng)*

13) O love, they die i_n_ yo_n_ rich sky, *(n)*

14) They _f_ai_n_t o_n_ hi_ll_ or _f_ie_l_d o_r_ _r_ive_r_; (4) *(f,n,l,r)*

15) Ou_r_ echoes _r_o_ll_ f_r_om _s_ou_l_ to _s_ou_l_, (3) *(r,l,s)*

16) A_nd_ g_r_ow _f_o_r_e_v_e_r_ a_nd_ _f_o_r_e_v_e_r_. (5) *(n,d,r,f,v)*

17) _Bl_ow, _b_ug_l_e, b_l_ow, set the wi_l_d echoes f_l_ying, (2) *(b,l)*

18) An_d_ a_ns_we_r_, echoes, a_ns_we_r_, _d_yi_ng_, _d_yi_ng_, _d_yi_ng_. (5) *(d,n,s,r,ng)*

2.2.5.3 Examples of Assonance

1) The splend_o_r f_a_lls on cas_t_le w_a_lls (2) (e, a) (splend_ə_-kɑ:s_ə_l) (falls-walls)

2) And sn_ow_y summ_i_ts _o_ld _i_n stor_y_; (2) *(o,i)*

3) Th_e_ l_o_ng light sh_a_kes _a_cr_o_ss the l_a_kes, (3) *(e,o,a)*

4) And th_e_ wild c_a_t_a_ra_ct leaps in glory. (2) *(e-a)*

5) Bl_ow_, bugle, bl_ow_, set the w_i_ld echoes fl_y_ing, (2) *(o,i)*

6) Bl_ow_, bu_g_le; answ_e_r, ech_o_es, d_y_ing, d_y_ing, d_y_ing. (2) *(o,i)*

7) _O_, hark, _O_, h_ea_r! how thin and cl_ea_r, (2) *(o,ea)*

8) And thinn_e_r, clear_e_r, farth_e_r going! *(e)*

9) O, sweet and f_a_r from cliff and sc_a_r *(a)*

10) Blow, l_e_t _u_s hear the purple gl_e_ns r_e_plying, (e)

11) Bl_ow_, bu_g_le; answ_e_r, ech_o_es, d_y_ing, d_y_ing, d_y_ing. (2) *(o,i)*

12) O love, they d_ie_ _i_n yon r_i_ch sk_y_, (2) *(i,i)*

13) They faint _o_n h_i_ll _o_r field _o_r r_i_ver; (2) *(o,i)*

14) Our ech_o_es r_o_ll from s_ou_l to s_ou_l, (o)

15) _A_nd grow f_o_rev_e_r _a_nd f_o_rev_e_r. (3) *(a,o,e)*

16) Bl_ow_, bugle, bl_ow_, set the w_i_ld echoes fl_y_ing, (2) *(o,i)*

17) _A_nd _a_nswer, echoes, _a_nsw_e_r, d_y_ing, d_y_ing, d_y_ing. (2) *(a,i)*

2.2.5.4 Examples of Onomatopoeia. None.

2.2.5.5 Rhyme Scheme. abcbdd

3. Results

The table below outlines the instances of alliteration, consonance, assonance, and onomatopoeia in the poetry of Robert Browning and Alfred Tennyson. The selected poems of Robert Browning contain higher quantities of the selected phonological devices than occurs in the selected poems of Lord Alfred Tennyson.

Table 5. Distribution, by Poet, of phonological devices in all selected works

	poet	alliteration	consonance	assonance	onomatopoeia
1	Robert Browning	78	289	133	4
2	Lord Alfred Tennyson	76	284	112	2

4. Findings

The tables reveal that the overall quantity of alliteration in the selected poems of Robert Browning is only slightly higher than the measure of similar sounding word usage found in the poems of Lord Alfred Tennyson. The identified use of alliteration in the chosen poems of Robert Browning is 78, compared to 76 for Tennyson. The numbers are similarly close for the use of consonance, with Browning again slightly higher with 289 consonances compared to Tennyson's 284. The use of assonance shows a slightly more pronounced spread; Browning uses the device 133 in the selected works, while there are only 112 assonances in the selected poems of Alfred Tennyson. The use of onomatopoeia for both poets is quite low overall, but significantly higher for Browning in terms of frequency; three of the five selected works by Browning contain one or more onomatopoetic instances, or four times in all, while Tennyson employs onomatopoeia in only a single poem, albeit twice.

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