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 *breath* and the *bloom* of the year in the *bag* of one *bee*”. 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 *ironic rainbow*. 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**

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

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)**

<table>
<thead>
<tr>
<th>Rhyme Type</th>
<th>Description</th>
<th>Rhyming Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>alternate rhyme</td>
<td>Known as abab rhyme scheme</td>
<td>abab edcd efgh ghgh.</td>
</tr>
<tr>
<td>ballad</td>
<td>Contains three stanzas with the rhyme scheme of “ababab” followed by “bcbe.”</td>
<td>ababbcbc</td>
</tr>
<tr>
<td>Monorhyme</td>
<td>A poem in which every line uses the same rhyme scheme.</td>
<td>same line scheme</td>
</tr>
<tr>
<td>Couplet</td>
<td>Contains two-line stanzas with the “aa” rhyme scheme</td>
<td>aa bb cc dd</td>
</tr>
<tr>
<td>Triplet</td>
<td>Often repeats like a couplet</td>
<td>aaa</td>
</tr>
<tr>
<td>Enclosed rhyme</td>
<td>Uses rhyme scheme of “abba”</td>
<td>abba</td>
</tr>
<tr>
<td>Terza rima rhyme scheme</td>
<td>Uses tercets—that is, three-line stanzas.</td>
<td>abababcbcd</td>
</tr>
<tr>
<td>Keats Odes rhyme scheme</td>
<td>A specific rhyme scheme used by Keats</td>
<td>ababcdecele</td>
</tr>
<tr>
<td>Limerick</td>
<td>A poem of five lines</td>
<td>aabba</td>
</tr>
<tr>
<td>Villanelle</td>
<td>A nineteen-line poem consisting of five tercets and a final quatrain</td>
<td>A1bA2, abA1, abA2, abA1, abA2</td>
</tr>
</tbody>
</table>

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>
<thead>
<tr>
<th>No.</th>
<th>Poem</th>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fame</td>
<td>9</td>
<td>32</td>
<td>12</td>
<td>0</td>
<td>aabbccedd</td>
</tr>
<tr>
<td>2</td>
<td>Among the Rocks</td>
<td>9</td>
<td>49</td>
<td>26</td>
<td>1</td>
<td>abcabedbedbe</td>
</tr>
<tr>
<td>3</td>
<td>Meeting at Night</td>
<td>14</td>
<td>37</td>
<td>16</td>
<td>2</td>
<td>abcba defde</td>
</tr>
<tr>
<td>4</td>
<td>Prospice</td>
<td>23</td>
<td>98</td>
<td>38</td>
<td>1</td>
<td>abahcedefegfh bhiijikklmnn</td>
</tr>
<tr>
<td>5</td>
<td>Natural Magic</td>
<td>23</td>
<td>73</td>
<td>41</td>
<td>0</td>
<td>abcehadda acefeagga</td>
</tr>
<tr>
<td>6</td>
<td>Total</td>
<td>78</td>
<td>289</td>
<td>133</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

2.1.1 Fame (Robert Browning)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>32</td>
<td>12</td>
<td>0</td>
<td>aabbcddd</td>
</tr>
</tbody>
</table>

2.1.1.1 Examples of Alliteration

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

1) Our poet’s wants the freshness of its prime; (p)
2) Spite of the sexton’s browsing horse, the sods (2) (s,th)
3) Headstone and half-sunk footstone lean awry, (2) (h,s)
4) Wanting the brick-work promised by-and-by; (2) (w,b)
5) How the minute gray lichens, plate o’er plate, (p)
6) Have softened down the crisp-cut name and date! (c)

2.1.1.2 Examples of Consonance

1) See, as the prettiest graves will do in time, (3) (s,s,t)
2) Our poet’s wants the freshness of its prime; (4) (p,t,s,n)
3) Spite of the sexton’s browsing horse, the sods (4) (s,t,r,s)
4) Have struggled through its binding oxier-rods; (3) (s,t,d)
2.1.2.1 Examples of Alliteration

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

1) Oh, good gigantic smile o’ the brown old earth, (o)
2) Th is autumn morning! How he sets his bones (h)
3) Listening the while, where on the heap of stones (2) (th,w)
4) Such is life’s trial, as old earth smiles and knows. (s)
5) If you loved only what were worth your love, (2) (y,w)
6) Love were clear gain, and wholly well for you (w)
7) Give earth yourself, go up for gain above! (g)

2.1.2.2 Examples of Consonance

1) Oh, good gigantic smile o’ the brown old earth, (4) (g,n,l,d)
2) This autumn morning! How he sets his bones (6) (s,t,m,n,h,s)
3) To bask i’ the sun, and thrusts out knees and feet (4) (t,s,n,d,)
4) For the ripple to run over in its mirth; (3) (r,t,n)
5) Listening the while, where on the heap of stones (5) (l,s,t,n,th)
6) The white breast of the sea-larktwitterst sweet (4) (th,t,r,s)
7) That is the doctrine, simple, ancient, true; (3) (t,r,n)
8) Such is life’s trial, as old earth smiles and knows. (5) (s,s,l,r,n)
9) If you loved only what were worth your love, (3) (l,v,r)
10) Love were clear gain, and wholly well for you (3) (l,r,n)
11) Make the low nature better by your throes! (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) Oh, good gigantic smile o’ the brown old earth, (2) (o,i)
2) This autumn morning! How he sets his bones (2) (o,i)
3) To bask i’ the sun, and thrusts out knees and feet (2) (u,ee)
4) For the ripple to run over in its mirth; (3) (o,e,i)
5) Listening the while, where on the heap of stones (2) (i,w)
6) The white breast of the sea-lark twitters sweet. (3) (w,ea,e)
7) That is the doctrine, simple, ancient, true; (i)
8) Such is life’s trial, as old earth smiles and knows. (3) (i,a,o)
9) If you loved only what were worth your love, (3) (y,o,w)
10) Love were clear gain, and wholly well for you: (w)
11) Make the low nature better by your thores! (3) (a,e,o)
12) Give earth yourself, go up for gain above! (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) The grey sea and the long black land; (2) (th,l)
2) And the yellow half-moon large and low; (l)
3) And the startled little waves that leap (2) (th,l)
4) In fiery ringlets from their sleep, (f)
5) As I gain the cove with pushing row, (p)
6) And quench its speed in the glushy sand. (s)
7) Then a mile of warm sea-scented beach; (s)
8) Three fields to cross till a farm appears; (f)
9) And a voice less loud, thro’ its joys and fears, (2) (a,l)
10) Than the two hearts beating each to each! (2) (th,ea)

2.1.3.2 Examples of Consonance

1) The grey sea and the long black land; (3) (th,l,n)
2) And the yellow half-moon large and low; (3) (n,d,l)
3) And the startled little waves that leap (th,t,l)
4) In fiery ringlets from their sleep, (n,f,r)
5) Then a mile of warm sea-scented beach; (n,m,s)
6) Three fields to cross till a farm appears; (r,l.s)
7) A tap at the pane, the quick sharp scratch (4) (t,p,k,r)
8) And blue spur of a lighted match, (2) (l,t)
9) And a voice less loud, thro’ its joys and fears, (5) (n,d,s,l,r)
10) Than the two hearts beating each to each! (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 spur of a lighted match,

2.1.3.3 Examples of Assonance
1) The grey sea and the long black land; (a)
2) And the yellow half-moon large and low; (2) (a,a)
3) And the startled little waves that leap (a)
4) Then a mile of warm sea-scented beach; (2) (e,ea)
5) Three fields to cross till a farm appears; (ee)
6) A tap at the pane, the quick sharp scratch (a)
7) And blue spur of a lighted match, (a)
8) Than the two hearts beating each to each! (ea)
9) And a voice less loud, thro’ its joys and fears, (2) (a,oi)
10) And the yellow half-moon large and low; (4) (half-large) (and-and-as) (yellow-low-prov) (cove)
   As I gain the cove with pushing prow.

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 defffe

2.1.4 Prospice (Robert Browning)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>98</td>
<td>38</td>
<td>1</td>
<td>ababcdedefgh ghijjklmnnma</td>
</tr>
</tbody>
</table>

2.1.4.1 Examples of Alliteration

The verses below are retrieved from (Browning & Scudder, 2019)
1) Fear death? to feel the fog in my throat, (f)
2) The mist in my face, (m)
3) When the snows begin, and the blasts denote (2) (th,b)
4) The power of the night, the press of the storm, (2) (th,p)
5) The post of the foe; (th)
6) Where he stands, the Arch Fear in a visible form, (f)
7) Yet the strong man must go (m)
8) For the journey is done and the summit attained, (th)
9) Though a battle’s to fight ere the guerdon be gained, (g)
10) I was ever a fighter, so—one fight more, (f)
11) The best and the last! (th)
12) Bear the brunt, in a minute pay glad life’s arrears (b)
13) For sudden the worst turns the best to the brave, (2) (th,b)
14) And the elements’ rage, the fiend-voices that rave, (2) (th,r)
15) Shall dwindle, shall blend, (sh)
16) Shall change, shall become first a peace out of pain, (2) (sh,p)
17) Then a light, then thy breast, (th)
18) O thou soul of my soul! I shall clasp thee again, (s)

2.1.4.2 Examples of Consonance
1) Fear death? to feel the fog in my throat, (3) (f,th,r)
2) The mist in my face, (2) (m,s)
3) When the snows begin, and the blasts denote (4) (th,s,n,t,d)
4) The power of the night, the press of the storm, (6) (th,p,f,t,r,s)
5) Where he stands, the Arch Fear in a visible form, (4) (r,s,n,f)
6) Yet the strong man must go: (3) (s,t,m)
7) For the journey is done and the summit attained, (4) (r,n,d,t)
8) And the barriers fall, (r)
9) Though a battle’s to fight ere the guerdon be gained, (6) (b,t,r,g,d,n)
10) The reward of it all. (r)
11) I was ever a fighter, so—one fight more, (3) (r,f,t)
12) The best and the last! (3) (th,b,s)
13) I would hate that death bandaged my eyes, and forbore, (5) (d,t,b,n,r)
14) And bade me creep past, (2) (d,b)
15) No! let me taste the whole of it, fare like my peers (5) (l,t,m,r,s)
16) Bear the brunt, in a minute pay glad life’s arrears (5) (b,r,n,t,l)
17) Of pain, darkness, and cold. (3) (n,d,k)
18) For sudden the worst turns the best to the brave, (6) (r,s,d,n,th,t)
19) The black minute’s at end, (2) (n,t)
20) And the elements’ rage, the fiend-voices that rave, (7) (n,d,th,t,s,r,v)
21) Shall dwindle, shall blend, (4) (sh,l,d,n)
22) Shall change, shall become first a peace out of pain, (7) (sh,l,n,f,s,t,p)
23) Then a light, then thy breast, (3) (th,n,t)
24) O thou soul of my soul! I shall clasp thee again, (3) (th,s,l)
25) And with God be the 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 the snows begin, and the blasts denote (3) (e,o,i)

2) The post of the foe; (2) (e,o)

3) Where he stands, the Arch Fear in a visible form, (i)

4) For the journey is done and the summit attained, (3) (e,i,u)

5) The reward of it all. (2) (i,a)

6) I was ever a fighter, so—one fight more, (4) (i,w,e,o)

7) No! let me taste the whole of it, fare like my peers (3) (o,i,i) (me-it) (like-my) (No, whole)

8) For sudden the worst turns the best to the brave, (2) (e,o-u,) (the-the) (worst-turn)

9) The black minute’s at end, (schwa sound at the-gt)

10) And the elements’ rage, the fiend-voices that rave. (3) (e,a,a) (element), (rage-rave), (and-that)

11) Shall dwindle, shall blend, (a)

12) Shall change, shall become first a peace out of pain, (2) (a,ai) (shall-shall), (change-pain)

13) Then a light, then thy breast, (2) (e,i)

14) O thou soul of my soul! I shall clasp thee again, (3) (o,i,a)

15) And with God be the rest! (i)

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

Bearing 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 fight 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)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
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<td>41</td>
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<td>abecbadda aefceagga</td>
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</tbody>
</table>

2.1.5.1 Examples of Alliteration

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

1) All I can say is—I saw it! (s)

2) I locked in the gwarth little lady,—I swear, (2) (l,s)

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

4) “No Naught shall cheat me,” said I, “taking my stand (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,t,h,t,h)
4) “No Nanth 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,h,s,b,l,d,r)
6) And there laughs the lady, not bare, but embowered (8) (n,d,t,l,d,t,r,b)
7) With who knows what verdure, o’erfruited, o’erflowered? (4) (t,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,rng)
16) These fruits of your bearing—nay, birds of your winging! (5) (s,f,r,b,n,g)
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—l saw it! (3) (o,l,i)
2) The room was as bare as your hand. (a)
3) I locked in the swarth little lady,—I swear, (3) (l,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 Nanth shall cheat me,” said I, “taking my stand” (3) (o,a,e,a)
6) At this bolt which I draw! And this bolt—I withdraw it, (5) (a,i,o,l,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? (a)
9) Impossible! Only—I saw it! (2) (i,o)
10) All I can sing is—I feel it! (2) (l, 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? (3) (e,e)
14) No May to sow seed here, no June to reveal it, (3) (o,ee,i)
15) Behold you enshrined in these blooms of your bringing. (3) (i,oo,ou)
16) These fruits of your bearing—nay, birds of your winging! (2) (ou,i)
17) A fairy-tale! Only—I feel it! (i)

2.1.5.4 Examples of Onomatopoeia. None.
2.1.5.5 Rhyme Scheme. abcbadda 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 quantifies all instances of alliteration, consonance, assonance, onomatopoeia, and defines the rhyme scheme for each poem.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme Scheme</th>
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<tr>
<td>2 Tears, Idle Tears</td>
<td>21</td>
<td>86</td>
<td>39</td>
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<td>one internal rhyme</td>
</tr>
<tr>
<td>3 The Eagle</td>
<td>5</td>
<td>24</td>
<td>6</td>
<td>2</td>
<td>aabbbb</td>
</tr>
<tr>
<td>4 The Kraken</td>
<td>13</td>
<td>64</td>
<td>20</td>
<td>0</td>
<td>abab edde efeggfe</td>
</tr>
<tr>
<td>5 The Splendor Falls</td>
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<td>65</td>
<td>32</td>
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<td>284</td>
<td>112</td>
<td>2</td>
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</tbody>
</table>

2.2.1 Crossing the Bar (Alfred, Lord Tennyson)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
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<tbody>
<tr>
<td>16</td>
<td>45</td>
<td>15</td>
<td>-</td>
<td>abab cdcd efef ghgh</td>
</tr>
</tbody>
</table>

2.2.1.1 Examples of Alliteration

The verses below are retrieved from (Ricks, 2014)

1) Sunset and evening star, (s)
2) And one clear call for me! (c)
3) And may there be no meaning of the bar, (3) (m,th,b)
4) But such a tide as moving seems asleep, (s)
5) Too full for sound and foam, (f)
6) When that which drew from out the boundless deep (2) (th,d)
7) And after that the dark (th)
8) For tho' from out our bourne of Time and Place (2) (f,o)
9) The flood may bear me far, (2) (f,m)
10) I hope to see my Pilot face to face (2) (t,f)

2.2.1.2 Examples of Consonance

1) Sunset and evening star, (3) (n,s,t)
2) And one clear call for me! (3) (c,l,r)
3) And may there be no meaning of the bar, (5) (n,m,th,r,b)
4) When I put out to sea, (t)
5) But such a tide as moving seems asleep, (4) (t,s,m,s)
6) When that which drew from out the boundless deep (4) (n,th,d,r)
7) Turn again home. (n)
8) Twilight and evening bell, (3) (t,l,n)
9) And after that the dark! (3) (d,t,r)
10) And may there be no sadness of farewell, (5) \(n,d,r,s,f\)
11) For tho’ from out our bourn of Time and Place (5) \(f,r,m,t,n\)
12) The flood may bear me far, (3) \(f,m,r\)
13) I hope to see my Pilot face to face (4) \(p,t,s,f\)
14) When I have cross’d the bar. (r)

2.2.1.3 Examples of Assonance
1) And may there be no mourning of the bar, (o)
2) When I put out to sea, (u) \(p-t-o\)
3) But such a tide as moving seems asleep, (2) \(u, e\)
4) When that which drew from out the boundless deep (2) \(e, o u\)
5) Twilight and evening bell, (i)
6) And after that the dark! (a)
7) And may there be no sadness of farewell, (e)
8) For tho’ from out our bourn of Time and Place (3) \(o, u, o u\) (far-from), \(t-h-o, b-o-u-r-n-e\) \(o-u-t-o-u-r\)
9) I hope to see my Pilot face to face (3) \(l, o, a\)

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)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
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<td>21</td>
<td>86</td>
<td>39</td>
<td>0</td>
<td>one internal rhyme</td>
</tr>
</tbody>
</table>

2.2.2.1 Examples of Alliteration
The verses below are retrieved from (Ricks, 2014)
1) Tears, idle tears, I know not what they mean, (2) \(t, n\)
2) Tears from the depth of some divine despair \(d\)
3) Fresh as the first beam glittering on a sail, \(f\)
4) That brings our friends up from the underworld, (2) \(t h, f\)
5) So sad, so fresh, the days that are no more. (2)
6) Ah, sad and strange as in dark summer dawns (2) \(d, s\)
7) To dying ears, when unto dying eyes \(d\)
8) The casement slowly grows a glimmering square; (2) \(s, g\)
9) So sad, so strange, the days that are no more. (2) \(s, t h\)
10) Dear as remembered kisses after death, \(d\)
11) And sweet as those by hopeless fancy feigned \(f\)
12) On lips that are for others; deep as love, \(l\)
13) Deep as first love, and wild with all regret; \(w\)
14) O Death in Life, the days that are no more! (2) \(d, t h\)

2.2.2.2 Examples of Consonance
1) Tears, idle tears, I know not what they mean. (4) \(t, r, s, n\)
2) Tears from the depth of some divine despair (5) \(r, s, f, m, p\)
3) Rise in the heart, and gather to the eyes. (4) \(r, s, t h, t\)
4) In looking on the happy autumn-fields, (2) \(n, l\)
5) And thinking of the days that are no more. (4) (n,d,th,r)
6) Fresh as the first beam glittering on a sail. (4) (f,r,s,l)
7) That brings our friends up from the underworld. (6) (th,r,n,g,s,f)
8) Sad as the last which reddens over one (5) (s,d,s,r,n)
9) That sinks with all we love below the verge; (3) (th,s,l)
10) So sad, so strange, the days that are no more. (5) (s,d,t,r,th)
11) Ah, sad and strange as in dark summer dawns (5) (s,d,n,r,s)
12) The earliest pipe of half-awakened birds (4) (r,p,f,d)
13) To dying ears, when unto dying eyes (4) (t,d,ng,s)
14) The casement slowly grows a glimmering square; (5) (c,s,m,l,r)
15) So sad, so strange, the days that are no more. (5) (s,d,t,r,th)
16) Dear as remembered kisses after death. (4) (d,r,s,m)
17) And sweet as those by hopeless fancy feigned (4) (n,d,s,f)
18) On lips that are for others; deep as love, (5) (l,p,th,r,s)
19) Deep as first love, and wild with all regret; (4) (d,r,t,l)
20) O Death in Life, the days that are no more! (4) (d,n,th,r)

2.2.3 Examples of Assonance

1) Tears, idle tears, I know not what they mean, (3) (ea,i,o)/(tear-tear),(I idle), (not-what)
2) Tears from the depth of some divine despair (2) (o,i) (from-some),(divine-despair)
3) Rise in the heart, and gather to the eyes, (2) (e,i) (rise-eyes), (the-and-gather-the)
4) In looking on the happy autumn-fields, (i)
5) And thinking of the days that are no more. (2) (a,i)
6) Fresh as the first beam glittering on a sail, (e)
7) That brings our friends up from the underworld, (u)
8) Sad as the last which reddens over one (a)
9) That sinks with all we love below the verge; (i)
10) So sad, so fresh, the days that are no more. (2) (o,a)
11) Ah, sad and strange as in dark summer dawns (2) (a,a) (sad-and-as), (Ah-dark)
12) The earliest pipe of half-awakened birds (2) (e,i) (the-awakened), (earliest-bird)
13) To dying ears, when unto dying eyes (2) (o,i) (to-unto), (dying-eyes)
14) The casement slowly grows a glimmering square; (3) (e,ow,i)
15) So sad, so fresh, the days that are no more. (2) (o,a)
16) Dear as remembered kisses after death. (4) (a,e,i,e) (e=schwa sound)
17) And sweet as those by hopeless fancy feigned (2) (a,o)
18) On lips that are for others; deep as love, (3) (o,a,o) (gather-love), (that-as), (an-for)
19) Deep as first love, and wild with all regret; (2) (a,i) (as-and), (with-regret)
20) O Death in Life, the days that are no more! (o)

2.2.2.5 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)

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Consonance</th>
<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
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<td>6</td>
<td>2</td>
<td>aaabb</td>
</tr>
</tbody>
</table>
2.2.3.1 Examples of Alliteration
The verses below are retrieved from (Ricks, 2014)
1) He clasps the crag with crooked hands; (2) (h,c)
2) Close to the sun in lonely lands, (l)
3) He watches from his mountain walls, (2) (h,w)

2.2.3.2 Examples of Consonance
1) He clasps the crag with crooked hands; (5) (h,c,s,r,d)
2) Ringed with the azure world, he stands. (5) (r,n,d,th,s)
3) The wrinkled sea beneath him crawls; (4) (r,n,c,l)
4) He watches from his mountain walls, (5) (h,t,s,m,n)
5) And like a thunderbolt he falls. (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 crag with crooked hands;
2) Close to the sun in lonely lands,
3) Ringed with the azure world, he stands.
4) The wrinkled sea beneath him crawls;
5) He watches from his mountain walls,

2.2.3.4 Onomatopoeia
1) He clasps the crag with crooked hands;
2) Ringed with the azure world, he stands.

2.2.4 The Kraken (Alfred, Lord Tennyson)

2.2.4.1 Examples of Alliteration
The verses below are retrieved from (Ricks, 2014)
1) Below the thunders of the upper deep, (th)
2) Far, far beneath in the abysmal sea, (f)
3) The Kraken sleepeth: faintest sunlights flee (2) (s,f)
4) About his shadowy gides; above him gwell (2) (h,s)
5) Huge sponges of millennial growth and height; (h)
6) From many a wondrous grot and secret cell (s)
7) Winnow with giant arms the slumbering green. (w)
8) Battening upon huge sea worms in his sleep, (2) (h,s)
9) Then once by man and angels to be seen, (b)
10) In roaring he shall rise and on the surface die. (r)

2.2.4.2 Examples of Consonance
1) Below the thunders of the upper deep, (4) (th,d,r,p)
2) Far, far beneath in the abysmal sea, (4) (f,r,b,s)
3) His ancient, dreamless, uninvaded sleep (3) (n,d,s)
4) The Kraken sleepeth: faintest sunlights flee (6) (k,n,s,l,f,t)
5) About his shadowy sides; above him swell (4) (b,s,d,s)
6) Huge sponges of millennial growth and height; (5) (h,g,n,m,l)
7) And far away into the sickly light, (3) (n,l,t)
8) From many a wondrous groat and secret cell (6) (r,m,n,d,t,s)
9) Unnumbered and enormous polypi (5) (n,m,r,d,p)
10) Winnow with giant arms the slumbering green. (4) (n,th,m,r)
11) There hath he lain for ages, and will lie (4) (r,h,l,n)
12) Battezing upon huge sea worms in his sleep, (5) (n,p,h,s,s)
13) Until the latter fire shall heat the deep; (4) (l,th,t,r)
14) Then once by man and angels to be seen. (3) (n,c,b)
15) In roaring he shall rise and on the surface die. (4) (n,r,d,s)

2.2.4.3 Examples of Assonance
1) Below the thunders of the upper deep, (2) (u,e)
2) Far, far beneath in the abysmal sea. (4) (a,i,e,ea)
3) His ancient, dreamless, uninvaded sleep (3) (i,a,ea)
4) The Kraken sleepeth: faintest sunlights flee (2) (e,ea)
5) About his shadowy sides; above him swell (3) (a,i,w)
6) And far away into the sickly light, (2) (a,i)
7) From many a wondrous groat and secret cell (4) (o,e,e=schwa,i)

2.2.4.4 Examples of Onomatopoeia. None.
2.2.4.5 Rhyme Scheme. abab cdcd efeggfe
2.2.5 The Splendor Falls (Alfred, Lord Tennyson)

<table>
<thead>
<tr>
<th>Alliteration</th>
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<th>Assonance</th>
<th>Onomatopoeia</th>
<th>Rhyme scheme</th>
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</table>

2.2.5.1 Examples of Alliteration
The verses below are retrieved from (Ricks, 2014)
1) And snowy summits old in story; (s)
2) The long fight shakes across the lakes, (2) (th,l)
3) Blow, bugle, blow, set the wild echoes flying, (b)
4) Blow, bugle; answer, echoes, dying, dying, dying. (2) (b,d)
5) O, hark, O, hear! how thin and clear, (h)
6) O, sweet and far from cliff and scar (3) (s,a,f)
7) Blow, bugs; answer, echoes, dying, dying, dying. (2) (b,d)
8) They faint on hill or field or river; (2) (f,o)
9) Our echoes roll from soul to soul, (s)
10) And grow forever and forever. (2) (a,g)
12) Blow, bugle, blow, set the wild echoes flying, (b)
13) And answer, echoes, answer, dying, dying, dying. (2) (a,d)
2.2.5.2 Examples of Consonance

1) The splendor falls on castle walls (4) (s,l,n,s)
2) And snowy summits old in story; (3) (n,d,s)
3) The long light shakes across the lakes. (4) (th,l,k,s)
4) And the wild cataract leaps in glory. (6) (n,d,l,c,t,r)
5) Blow, bugle, blow, set the wild echoes flying. (2) (b,l)
6) Blow, bugle; answer, echoes, dying, dying, dying. (4) (b,l,d,ng)
7) O, hark, O, hear! how thin and clear. (4) (h,r,n,k)
8) And thinner, clearer, farther going! (2) (n,r)
9) O, sweet and far from cliff and scar (6) (s,n,d,f,r,c)
10) The horns of Elllund faintly blowing! (3) (n,l,f)
11) Blow, let us hear the purple glens replying. (3) (l,rp)
12) Blow, bugles; answer, echoes, dying, dying, dying. (4) (b,l,d,ng)
13) O love, they die in yon rich sky. (n)
14) They faint on hill or field or river. (4) (f,n,l,r)
15) Our echoes roll from soul to soul. (3) (r,l,s)
16) And grow forever and forever. (5) (n,d,r,f,v)
17) Blow, bugle, blow, set the wild echoes flying. (2) (b,l)
18) And answer, echoes, answer, dying, dying, dying, (5) (d,n,s,ng)

2.2.5.3 Examples of Assonance

1) The splendor falls on castle walls (2) (e, a) (splend-e-kas-wa) (falls-walls)
2) And snowy summits old in story; (2) (o,i)
3) The long light shakes across the lakes, (3) (e,o,a)
4) And the wild cataract leaps in glory. (2) (e-a)
5) Blow, bugle, blow, set the wild echoes flying. (2) (o,i)
6) Blow, bugle; answer, echoes, dying, dying, dying. (2) (o,i)
7) O, hark, O, hear! how thin and clear. (2) (o,ea)
8) And thinner, clearer, farther going! (e)
9) O, sweet and far from cliff and scar (a)
10) Blow, let us hear the purple glens replying, (e)
11) Blow, bugle; answer, echoes, dying, dying, dying. (2) (o,i)
12) O love, they die in yon rich sky. (2) (i,i)
13) They faint on hill or field or river. (2) (o,i)
14) Our echoes roll from soul to soul. (o)
15) And grow forever and forever. (3) (a,o,e)
16) Blow, bugle, blow, set the wild echoes flying. (2) (o,i)
17) And answer, echoes, answer, dying, dying, dying. (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

<table>
<thead>
<tr>
<th>poet</th>
<th>alliteration</th>
<th>consonance</th>
<th>assonance</th>
<th>onomatopoeia</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Robert Browning</td>
<td>78</td>
<td>289</td>
<td>133</td>
<td>4</td>
</tr>
<tr>
<td>2 Lord Alfred Tennyson</td>
<td>76</td>
<td>284</td>
<td>112</td>
<td>2</td>
</tr>
</tbody>
</table>

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.

References


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