ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ СТИЛИСТИКАСИ КАФЕДРАСИ

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БИТИРУВ МАЛАКАВИЙ ИШИ

ЗАМОНАВИЙ ИНГЛИЗ ПОЭЗИЯСИДА ФОНЕТИК СТИЛИСТИК УСЛУБЛАРНИНГ ИШЛАТИЛИШИ
(Э .А. По поэзиясида аллитерация мисолида)

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QUALIFICATION   PAPER

USE OF PHONETIC STYLISTIC DEVICES IN CONTEMPORARY ENGLISH POETRY

(on the material of alliteration used in Edgar Allan Poe's poetry)

5220100 – Philology (The English language) for granting the bachelor's degree

"THE QUALIFICATION PAPER IS ADMITTED TO DEFENCE"
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INTRODUCTION

It is my opinion that literature in general has an effect on society; there are some examples of literature that has had very significant effect on society. Literature is a reflection of society, so society has huge effects on literature. On the other hand, since literature is born from society, it might be that in those cases where it may appear that literature has had an effect on society it might actually be that society had an effect on itself that was simply reflected in the literature.

The actuality and significance of the qualification work.

Development of a science as a whole and a linguistic science, in particular is connected not only to the decision of actually scientific problems, but also with features internal and foreign policy of the state, the maintenance of the state educational standards which are to the generators of progress providing social, economic society. It forms the society capable quickly to adapt in the modern world .

Conditions of reforming of all education system the question of the world assistance to improvement of quality of scientific-theoretical aspect of educational process is especially actually put. As President I.A.Karimov has declared in the program speech "Harmoniously development of generation a basis of progress of Uzbekistan"; "... all of us realize, that achievement of the great purposes put today before us, noble aspirations it is necessary for updating a society, today when we celebrating the 20th anniversary of the National Independence of our Motherland". The effect and destiny of our reforms carried out in the name of progress and the future, results of our intentions are connected with highly skilled, conscious staff the experts who are meeting the requirements of time   Now along with you we must consider what a name we shall give to the upcoming year 2014. I think there is no need to speak once more about the essence and significance of a concrete naming each year that unites all of us along the path towards the goal, which we will set before ourselves.

Everybody is well-aware of the fact that within six months two Decrees of the President of Uzbekistan were promulgated (PD – 1875 and PD – 1971).

One of the reasons of promulgation of these very important Decrees is the fact that the educational Institutions have not committed themselves to the development of the importance of providing quality. The educational ministries and other stakeholders will have to work out a certain policy, formal procedures for the continuous quality enhancement which must be obligatory for both educational Institutions and other organizations in the country which should publicly available.

It is a must not only for stakeholders but for the students themselves, because their parents want them to be qualified teachers who after the graduation of the universities will have to meet the expectations of their pupils at schools or the expectations of students of lyceum and colleges as well as the students of universities, thus it is important for public Institutions to provide their confidence in the education system.

Today the importance of learning and teaching English as a second foreign language has become very important as English is the language of progress throughout the world.

As our country is also developing very rapidly we have to obtain all progress of the world. To achieve the best results the secrets of its language and literature are also in significant place. Our research work is one of the attempts achieving this goal.

The aim and tasks of the qualification work is investigating alliteration theoretically and practically.

According to this aim we have put the following **tasks** in researching the investigation:

- to define and analyze the word literature;

-to distinguish between literature and linguistics;

- to define English literature;

- to study poetic texts;

-to make general notes on phonetic stylistic device alliteration;

-to give information on Edgar Allan Poe's life and activity;

-to give stylistic analysis of alliteration in the poetry of Edgar Allan Poe.

The sources of this qualification paper are the well-known works of famous linguists in the field of stylistics and as well as the best sites of internet those are given in details in the list of the used literature.

The object and subject of the qualification work is figures of speech, especially, phonetic stylistic device alliteration, its usage in the famous Edgar Allan Poe's poetry.

The novelty of the qualification work is to analyze the usage of alliteration in the famous Edgar Allan Poe's poetry.

The structure of the qualification work consists of an introduction, three chapters, conclusion and the list of the used literature.

CHAPTER I – deals with literature which has been crucial to communities since language was used by people as a form of communication. Literature teaches us to analyze a character , allow us to reach inside his mind so we see what drives a character.

The impact of literature on mankind how it immortalizes certain experiences from certain time periods.

CHAPTER II- deals with the specific characteristics of this modern poetry. The influence of north American poetry and poetics on English poetry is surfacing in a number of different ways From a starting point that combines Homer's *Odyssey* and Dante's *Divine Comedy* to create a personal epic of 20th century life, the poem uses materials from history, politics, literature, art, music, economics, philosophy, mythology, ecology and the poet's personal experiences and ranges across European,American, African and Asian cultures.

CHAPTER III- deals with **Edgar Allan Poe** (born **Edgar Poe**; January 19, 1809 – October 7, 1849)who was an American author, poet, editor, and literary critic, considered part of the American Romantic Movement.

CHAPTER ONE. THE INTERRELATION OF LITERATURE WITH LINGUISTICS
1.1.LITERATURE AND ITS IMPACT ON MANKIND.

As much as I love literature, it would be very difficult to argue that literature has had a larger impact on society than the other way around. Don't get me wrong, literature can and does affect society, but it's a part of a series of raindrops that go to make a wave; very rarely the wave itself.

Literature has been crucial to communities since language was tailored and used by people as a form of communication. Literature takes the reader out of their world and brings them into the author's world. It makes people think outside their normal box if you will. Literature can bring people of different backgrounds, cultures, and ways life together. When people relate through a piece of literature, it really makes you think that you're not alone and that someone else has been through what you are going through. The way authors are able to grab you with how the characters are feeling or what they are looking at brings the reader into that story. If you read a piece of literature that contains information on other cultures you then see how they live, what works for them and what doesn't. As a reader, we learn how other cultures live, which in turn makes us as a society think about the way that we live our own lives[1].

The importance of literature "By reading narratives, we can empathize and understand others," "Literature is thought provoking; it allows us to raise questions and gives us a deeper understanding of issues and situations."

In this case the author emphasized literature's role in allowing its readers to grasp the meaning of human conflict.

"In an era of modern media, such as television and movies, people are misled into thinking that every question or problem has its quick answer or solution," she

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[1] http://www.studymode.com/essays/How-Literature-Impacts-Society-410717.html

said. "However, literature confirms the real complexity of human experience." Students also recognized literature's role in influencing human thought.

"Literature provides insight into the minds of other human beings, into the mind of the author and the minds of the character he or she brings to life."

"It provides one with the opportunity to further one's education to continuously learn new things and be exposed to a plethora of ideas."

Students and professors said that the disregard for literature is a main component of ignorance and constituents like stereotypes, judgments and preconceived notions about different people and cultures.

Literature is the study of human nature. We see human nature through tragedy and romance, joy and sorrow, in epiphanies and denial, in moments of heroism and in moments of cowardice.

"Literature teaches us to analyze a character, allows us to reach inside his or her mind so we see what drives a character, what shapes his or her beliefs and how one relates to others."

Today's youth realizes the true depth of human emotion and behaviour. They understand that there is more to a person than what they display on the exterior.

They see the intricacy of human experience, giving them an open mind and an open heart. However, today's youth can only reach this point of enlightenment through seeking knowledge - by being well read and cultured individuals.

"We can only analyze a character once we understand and look beyond the obvious, we learn not to judge a character based on appearances because more than any other field of study, literature openly acknowledges the unreliable nature of appearances."

Literature also allows us to question some of our most prominent beliefs and examine our lives, giving them deeper meaning.

So the significance of literature has been confirmed, both over time and human understanding. However, despite student awareness of the importance of literature, is today's youth seeking that deeper level of knowledge?

Students showed interest in the field. However in today's fast-paced lifestyle, students said that the youth today have a thirst for quick satisfaction - perhaps because of the popular indulgence in technology.

They are at an age of 'videoacy' rather than 'literacy, it doesn't matter how they deliver their messages, people need different channels to express themselves. You can look at film as an alternative form of literature."

Nevertheless, the impact of technology on youth is unquestionable. These new forms of expression give students a quick and convenient method of both expressing themselves and seeking information.

In terms of the impact of literature on mankind you can think about how it immortalizes certain experiences from certain time periods. You can also think of how literature has been used to instigate action[2].

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[2] http://www.enotes.com/homework-help/literature-396137

1.2. THE INTERRELATION OF LITERATURE WITH LINGUISTICS

Research on the language of literature has a long tradition under the rubric of philology. This unity of concerns has lapsed as linguistics has become independent and linguistic training for literary scholars has been virtually eliminated. Still, the linguistic revolution of the last four decades has produced substantial work by linguists in prose style, narrative, metrics, poetic syntax, and metaphor.

Style and Textual Function

Early work in prose style related syntactic patterning to the author's world-view, and, as speech-act theory developed, to the social conventions surrounding literary 'utterances.' The world-view of Ernest Hemingway, action-oriented, stoic, is depicted in the unadorned, unmodified, verb-centered syntax of his prose. As this paradigm crested in North America, functional linguists in Britain and Europe focused on the textual function in literary prose: voice; patterns of related words called 'collocations'; cohesion, or patterns of pronoun reference and specialized language that unify a text; deixis, or the 'pointing' function in language (in English, how using 'this' and 'that' depends on the relative positions of speaker and hearer) and information flow. Functional linguists drew on the sustained collaboration between linguists and literary theorists in the Linguistic Circle of Prague.

Functionalists sought to explain such phenomena as our intuitions that while the collocation 'bailiff', 'prosecutor', 'your honor', and 'voir dire' would be unremarkable in an account of a trial, in a scene between lovers, the collocation 'defendant' and 'cross-examine' would display a motivated prominence, or 'foregrounding'. The text itself, foregrounding some elements, 'automatizing' others, making them seem natural or 'automatic', becomes a meaningful linguistic unit.

Approaches to Narrative

This view of text underlies contemporary research in narratology—how fictional narrative represents speech and thought. Narratology blends text linguistics (linguistic structures beyond the sentence) and the literary-critical 'unreliable narrator'

(where the narrative voice itself is an engaged character). Recent work has focused on 'free indirect discourse,' employed, for example, by Jane Smiley in her recent novel, Moo. Smiley fuses her narrator's voice at one point with a character—a hog named Earl Butz—recalling his piglet-hood: 'it had happened that around the time of Earl's birth the farmer who bred him found his complex rather lightly booked...and so he had amused himself by letting the animals out in the yard every day, they were so lively and cute'. Free indirect discourse is marked by such properties as different tense requirements (because general narrative is usually past tense, free indirect discourse usually is past perfect ('had'), and the broader play of consciousness (the narrator is Earl the hog, but Earl cannot know that the farmer's complex was 'lightly booked'; moreover, the perception that the piglets were 'lively and cute' is the farmer's, not Earl's).

Poetic Language and Meter

Linguistic research on poetic language has centered on meter, syntax, and metaphor. Researchers in generative metrics sought to establish the line as the unit of metrical analysis rather than the traditional poetic foot. On this account, a line of iambic pentameter, for example, would be analyzed not as five iambic feet but as 10 metrical positions, the odd-numbered weak and the even-numbered strong, e.g.:

When   to   the   sessions   of   sweet   silent   thought

Traditional theory could not explain why the syllables '-sions' and 'of' constituted an iambic 'foot,' a sequence of an unstressed syllable followed by a stressed syllable. Generative metrics claimed that the only stress unit that 'counted' was an entity they called the stress maximum, sequences like 'the sess-,' where a syllable to which the stress rules of English assign primary stress is on an even-numbered position and flanked on both sides by syllables assigned lesser or no stress. The only 'rule,' generativists claimed, was proscriptive. In iambic pentameter, stress maxima could not appear in odd-numbered metrical positions. This 'rule' explains phenomena like the problematic 'foot' 'swéet sí-,' where both syllables of the 'iamb' are stressed. This common 'exception' is no problem for generative metrics. 'Sweet',

though stressed, is not a stress maximum because it has an unstressed syllable only to its left.

The stress maximum also explains another common 'exception' in English poetry, the reversed first foot, 'When to'. 'When' does not count as a stress maximum because there is no unstressed syllable but only a line boundary to its left.

This body of research, which is by no means settled, posited natural relationships among a previously random set of 'permissible licenses' to 'strict' iambic pentameter—a phenomenon that indeed rarely occurs. 'Licenses' like pyrrhic, trochaic, and spondaic substitution, headless lines, synaloepha, and diaeresis—which occur so often in poetry that the 'exceptions' nearly outnumber the 'norm'—were shown to be consistent with our knowledge of English phonology and phonetics. Generative metrists synthesized these unrelated 'exceptions' into a perspicuous method for analyzing metrical tension, the extent to which poets depart from the abstract metrical norm. An account of this tension can play a significant role in the analysis of poetic style.

Poetic Language and Syntax

Linguists have used the more powerful analytical tools of generative syntax in close readings of poetry. A syntactic analysis of Coleridge's "Kubla Khan", for example, contests the traditional view of this poem as a fragment, demonstrating that the dislocated syntax at the poem's start, and again as its closing vision takes shape, conclusively resolves into strongly canonical syntactic patterns as the poet finds his voice and subject, poetry and the process of creation. Another study shows that the syntactic patterns of Wallace Stevens' "The Snow Man" require a reanalysis of the poem's sense that constitutes the poem's statement itself. The poem's mind of winter is just the kind of mind that constantly reanalyzes and readjusts its view of reality. In this research, linguists have argued that a poem's syntactic patterns are central to its form.

Literature and Cognitive Metaphor

The most recent linguistic approach to literature is that of cognitive metaphor, which claims that metaphor is not a mode of language, but a mode of thought. Metaphors project structures from source domains of schematized bodily or enculturated experience into abstract target domains. We conceive the abstract idea of life in terms of our experiences of a journey, a year, or a day. We do not understand Robert Frost's "Stopping by Woods on a Snowy Evening" to be about a horse-and-wagon journey but about life. We understand Emily Dickinson's "Because I Could Not Stop for Death" as a poem about the end of the human life span, not a trip in a carriage. This work is redefining the critical notion of imagery. Perhaps for this reason, cognitive metaphor has significant promise for some kind of rapprochement between linguistics and literary study[3].

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[3] http://www.linguisticsociety.org/resource/linguistics-literature

CHAPTER TWO.PECULIARITIES OF CONTEMPORARY ENGLISH POETRY

2.1.SPECIFIC FEATURES OF POETRY

By poetry we mean modern poetry, because not only have we a special and intimate understanding of the poetry of our age and time, but we look at the poetry of all ages through the mist of our own. Modern poetry is poetry which is already separate from story and has played a special part in the relation of the consciousness of the developing bourgeois class to its surroundings.

What are the specific characteristics of this modern poetry – not of good modern poetry, but of any modern poetry? *Mimesis*, the characteristic of Greek poetry, is not a specific characteristic of bourgeois poetry but is common to the bourgeois story and play.

The characteristics which would make a given piece of literature poetry for the sophisticated modern are as follows:

(a) Poetry is rhythmic

The marked rhythm of poetry, superimposed upon the "natural" rhythm of any language, seems to have taken its root from two sources-

(1) It makes easier declamation in common and therefore emphasises the collective nature of poetry. It is the impress of the social mould in which poetry is generated. As a result the nature of the rhythm expresses in a subtle and sensitive way the precise balance between the instinctive or emotional content of the poem and the social relations through which emotion realises itself collectively. Thus any change in man's self-valuation of the relation of his instincts to society is reflected in his attitude to the metre and rhythmical conventions into which he is born, and which he therefore as poet changes in one direction or another. We have already studied in outline these changes in attitude toward metrical technique during the movement of bourgeois English poetry, and it is obvious that the final movement towards "free verse" reflects the final anarchic bourgeois attempt to abandon all social relations in a

blind negation of them, because man has completely lost control of his social relationships.

(2) But this brings us to a special feature of the bourgeois contradiction in poetry – the specific way in which rhythm facilitates collective declamation and emotion. The body has certain natural periodicities (pulse-beat, breath, etc.) which form a dividing line between the casual character of outside events and the ego, and make it appear as if we experience time subjectively in a special and direct manner. Any rhythmical movement or action therefore exalts the physiological component of our conscious field at the expense of the environmental. It tends to produce introversion of a special kind, which will call *emotional* introversion and contrast with rational introversion, such as takes place when we concentrate on a mathematical problem. *There* rhythm would be out of place.

Rhythm puts people at a collective festival in touch with each other in a particular way – physiologically and emotionally. They already *see* each other, but this is not the kind of communion that is desired. On the contrary, when they cease to see each other so clearly, when each retires darkly into his body and shares the same physiological and elemental beat, then they have a special herd commonness that is distinct from the commonness of seeing each other in the same real world of perceptual experience. It is instinctive commonness as opposed to conscious commonness; subjective unity as opposed to objective unity. In emotional introversion men return to the genotype, to the more or less common set of instincts in each man which is changed and adapted by outer reality in the course of living.

This emotional introversion is in itself a social act. Society hangs together as a coherent working whole because men all have the same equipment of instincts. The productive relations into which a man is born, the environment he enters into, mould his consciousness in a social way and also secure the cohesion of any one society. It is true that the same two genotypes, one born into primitive Australian culture and the other into modern European culture, would be different and if brought together later could not form one social complex. But a monkey and a man born into the same

culture would be different too, in spite of their like surroundings, and could not form the same complex either. This contradiction between instinct and cultural environment is absolutely primary to society. Just as the specific form of it we have been analysing drives on the development of *capitalist* society, so this general contradiction drives on the development of all society. In language this contradiction is represented by the opposition between the rational content or objective existence expressed by words and the emotional content or subjective attitude expressed by the same words. It is impossible to separate the two completely, because they are given in the way language is generated – in man's struggle with Nature. But science (or reality) is the special field of the former, and poetry (or illusion) the domain of the latter. Hence poetry in some form is as eternal to society as man's struggle with Nature, a struggle of which association in economic production is the outcome.

In poetry itself this takes the form of man entering into emotional communion with his fellow men by retiring into himself. Hence when the bourgeois poet supposes that he expresses his individuality and flies from reality by entering into a world of art in his inmost soul, he is in fact merely passing from the social world of rational reality to the social world of emotional commonness. When the bourgeois poet becomes (as he thinks) anti-social and completely vowed to the world of "art for art's sake," his rhythm becomes increasingly marked and hypnotically drowsy, as in Mallarmé's *Après-midi d'un Faune* and Apollinaire's *Alcools*. Only when the bourgeois passes to the anarchistic stage where he negates all bourgeois society and deliberately chooses words with only personal associations, can rhythm vanish, for the poet now dreads even the social bond of having instincts common with other men, and therefore chooses just those words which will have a *cerebral* peculiarity. If he chooses words with too strong an emotional association, this, coupled with the hypnosis of a strong rhythm, will sink him into the common lair of the human instincts. Hence the *surréaliste* technique of selecting word combinations whose bizarre associations, though personal, are not emotional but rational. Ultimately this is only possible by departing from language and significance altogether, because all

the contents of consciousness are both genetically and environmentally social in basis.

Thus, though rhythm is fundamental to poetry, it cannot be dismissed with some simple formula such as "Rhythm is hypnotic and produces hyperæsthesia" or "Metrical patterns express social norms." The significance of rhythm is *historical* and at any given time depends upon the unfolding of society's basic contradiction in language.

(b) Poetry is difficult to translate

It is recognised as one of the characteristics of poetry that translations convey little of the specific emotion aroused by that poetry in the original. This can be confirmed by anyone who, after reading a translation, has learned the language of the original. The metre may be reproduced. What is called the "sense" may be exactly translated. But the specific poetic emotion evaporates. Where translations are good poetry, like FitzGerald's *Rubáiyát* or Pope's *Iliad*, they are virtually re-creations. The poetic emotion they re-create rarely has much resemblance to that aroused by the original.

We have no right to attribute this to any mysterious transcendent quality in poetry. It may be so, or it may not. It is a special characteristic of puns. It is a special characteristic of poetry. No one certainly would claim that the translations of great novels like *War and Peace* or *The Idiot* give to the English reader all that is in the original. But the extraordinary power of these works even in translation, when compared to translations of, say, the *Inferno* or the *Odyssey*, warrants us in claiming that the important aesthetic qualities of the novel do survive translation in a way that those of poetry cannot. This is certainly not due to the difficulty of transferring the formal metrical pattern. On the contrary – a point often overlooked – much more of the formal metrical pattern of French poetry can be carried over into an English translation in verse than can be salvaged of the unstressed spoken rhythm of French prose in an English prose translation. Yet critics, anxious to get some faint flavour of a foreign poet, would far prefer a literal prose translation to a metrical translation.

(c) Poetry is irrational

This is not to say that poetry is incoherent or meaningless. Poetry obeys the rules of grammar, and is generally capable of paraphrase, i.e. the series of propositions of which it consists can be stated in different prose forms in the same or other languages.

Plato referred to this special irrationality of poetry in the quotation already made from *Ion*. This was what Shelley meant when he said: "Poetry is something not subject to the active powers of the mind."

(d) Poetry is composed of words

This may seem a commonplace, but nothing is commonplace if it is, at almost all times and occasions, forgotten by those who should know it. For instance we have Matthew Arnold: "For poetry the idea is everything; the rest is a world of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea *is* the fact. The strongest part of our religion to-day is its unconscious poetry."

We know that the last sentence distorts a real truth. But the first two are so muddled that it is difficult to pick out the actual meaning, although subsequent chapters will show that Arnold, as a good craftsman, was indicating an important aspect of poetry.

Shelley uses the same loose speech: "Language, colour, form and religious and civil habits of actions, are all the instruments and materials of poetry; they may be called poetry by that figure of speech which considers the effect as a synonym of the cause."

Beneath the looseness is the truth that poetry is produced by man's real existence in society.

He also says: "The distinction between poets and prose writers is a vulgar error. Plato was essentially a poet. Lord Bacon was a poet.... A poem is the very image of life expressed in its external truth...."

Here he talks with a looseness which conceals nothing. Bacon was not a poet. These overstatements are attempts to justify poetry at the time when the sweeping

away of "idyllic relations" by the development of bourgeois economy has started to give the poet an inferiority complex.

Mallarmé's advice to his painter friend is well known: "Poetry is written with words, not ideas." This adds to our own positive characteristic a negative one that we cannot endorse. Poetry certainly evokes *ideas*, i.e. memory images, or it would be mere sound. We confine ourselves here therefore to the proposition: "Poetry is composed of words."

The reader will see that this characteristic is really generated by the preceding characteristic, "Poetry is difficult to translate." For if poetry were written only with ideas, i.e. with the aim of stimulating *only* ideas in the hearer, it could be translated by choosing in the other language the words which would stimulate the same ideas. Since it cannot, the word as word must have some component additional to the idea it stimulates. Hence we can say poetry is written with words in a way the novel is not, without meaning that a special magic inheres in the sound-symbol or black mark that objectively is the word. In fact the word stimulates in addition to the idea an affective "glow," of such a character that it cannot be carried over by translation.

(e) Poetry is non-symbolic

Here we shall not be accused of a commonplace. On the contrary, this is the negative of a commonplace, since the customary idealistic conception of poetry is of something vaguely symbolic. Yet it necessarily follows from the fact that poetry is irrational that it is non-symbolic.

What do we mean when we say words are symbolic, that is, symbols and nothing else? We mean that the words themselves are nothing, we are not interested in them, but in what they refer to[4]. Thus when a mathematician writes *eight plus nine equals seventeen*, he is not interested in the words themselves, but in the ordering of certain generalised classes encountered in empirical reality. Because the words he makes use of are symbolic; that is, emptied of personal meaning, the sentence would have precisely the same validity whatever words were used. For instance, in French,

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[4] There is a good discussion of this referential character of words in Ogden and Richards, *Meaning of Meaning*.

German or Italian the operations of ordering referred to would be precisely the same to a mathematician, although described in different words, because the words themselves are regarded as an arbitrary convention standing for real mathematical operations of ordering. If the phrase be translated into 8+9=17, the sentence is still just as adequate from the mathematician's point of view. Indeed we can go farther, and if to-morrow mathematicians agreed an a convention whereby 8 was replaced by 9, 9 by 8, and 17 by 23, the *plus* sign by the *minus* and the *equals* by the *is greater than*, then the sentence 9 – 8/23 would be the precise expression of the empirical operations symbolically expressed by 8+9=17. But if to-morrow we decided to abolish all words and give every word in the English dictionary its own number, the poetic content of a speech of Hamlet would not be expressed by a series of numbers. We should have to translate them mentally back into the original words before attaining it.

The extreme translatability of the symbolic language of mathematics, which has made it possible to evolve a universal mathematical language, therefore stands in opposition to the untranslatability of non-symbolic poetry. This universal mathematical language is logistic or symbolic[5].

In so far as some of the quality of poetry can be carried over into translation, then in so far poetry has an element of symbolism in it.

But we also saw that just as poetry, though it was deficient in rational congruence, was full of emotional congruence, so, although it lacks external symbolism – reference to external objects – it is full of internal symbolism – reference to emotional attitudes. Now every real word indicates both an external referent and a subjective attitude. Hence scientific argument contains some value-judgment; it is impossible to eliminate it. These judgments are eliminated only in logistic. And poetry contains some reference to external objects – it is impossible to eliminate them and remain poetry.

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[5] Invented by Peano and developed by Russell and Whitehead. See *Principia Mathematica*. It has not fulfilled the hopes of its inventors.

What does poetry become if all external reference is eliminated, in the way that all value-judgments are eliminated from a scientific argument to make it become logistic? Poetry becomes "meaningless" sound, but sound full of emotional reference – in other words, music; and music, like logistic, is translatable and universal. Thus we see that the mingling of reference and emotion, which is characteristic of poetry, is not an adulteration, but expresses a dialectic relation between the opposite poles of instinct and environment, a relation which is rooted in real concrete social life — French or Athenian. Poetry is clotted social history, the emotional sweat of man's struggle with Nature.

(f) Poetry is concrete

This is a positive that matches the previous negative statement. But concreteness is not the automatic converse of symbolism. For instance, a symbolic language may approach nearer to the concrete by rejecting the general for the particular. Arithmetic is more concrete than algebra, because its symbols are less generalised. A mathematic symbolism in which the symbol *two* stood only for two bricks, and other symbols were needed for two horses, two men, etc., would plainly be more concrete than existing mathematical symbolism, but it would not be symbolic, for it would be still as conventional and susceptible to arbitrary sign substitution. Thus this concrete character of poetry's subjective generalisation is just what makes it necessary to give poetry the half-assent of illusion – to accept its statements while we are in its world but not to demand that all the statements of all novels and poems should form one world in which the principles of exclusion and contradiction would apply, as they do in the real material world. This does not mean that no integration is necessary as between novels and poems. That integration is the very province of aesthetics. It is the essential task of aesthetics to rank Herrick below Milton, and Shakespeare above either, and explain in rich and complex detail why and how they differ. But such an act implies a standard, an integrated world view, which is not scientific – i.e. rational – but aesthetic. This is the logic of art[6].

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[6] http://www.marxists.org/archive/caudwell/1937/illusion-reality/ch07.htm

2.2. GENERAL NOTES ON CONTEMPORARY ENGLISH POETRY

Perhaps more than at any other time in recent decades, the influence of North American poetry and poetics on English poetry is surfacing in a number of different ways. Sharing a language but positioned at a distance from the personalities and occasional conflicts between schools and coteries, contemporary English poets combine their North American influences differently, perhaps more flexibly, than North American poets do. As the works collected here demonstrate, the results of these combinations are surprising and exciting, distant and familiar; this poetry is engaging even and especially when considered apart from its influences and precedents from across the pond.

North American groups like the Language poets or institutions such as Black Mountain College and the Kootenay School of Writing have undoubtedly influenced much recent poetry in the UK, including that of Tim Atkins and Holly Pester. This influence, of course, is felt in varying ways and to indistinguishable measures; Atkins and Pester both emphasize the influence of pop-cultural forms such as cartoons and comedies. However, they also foreground their debts to North American communities and groups — for Atkins, Poets Theater in San Francisco has been crucial, while Pester takes her precedents from Canadian sound poets like the Four Horsemen.

Contemporary English poets are extending and re-weaving various threads in North American feminist poetics: the work of Amy De'Ath, Sophie Robinson, and Carol Watts is characterized by playful speech rhythms inspired by William Carlos Williams, Lorine Niedecker, and Lisa Jarnot; political commitments; and a somewhat relaxed, nonchalant feminism. The space-clearing gestures of Bernadette Mayer, Rachel Blau DuPlessis, Lyn Hejinian, Alice Notley, and Erín Moure, among others, have enabled these poets' work, especially their ability to presume the significance of a feminist poetics. As Amy De'Ath explains in her statement: "I don't feel the need to 'invent a new and total culture' that a previous generation felt: in poetry that's been done for me."

The poetry compiled here offers a range of perspectives on what's "been done for me" — on what has come before, and on the possibilities it offers to new poetic projects. It is our hope that this work will extend the conversation among Anglophone poetries further still[7].

Modernist poetry in English started in the early years of the 20th century with the appearance of the Imagists. In common with many other modernists, these poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction. In many respects, their criticism echoes what William Wordsworth wrote in *Preface to Lyrical Ballads* to instigate the Romantic movement in British poetry over a century earlier, criticising the gauche and pompous school which then pervaded, and seeking to bring poetry to the layman.

Modernists saw themselves as looking back to the best practices of poets in earlier periods and other cultures. Their models included ancient Greek literature, Chineseand Japanese poetry, the troubadours, Dante and the medieval Italian philosophical poets, and the English Metaphysical poets.

Much of early modernist poetry took the form of short, compact lyrics. As it developed, however, longer poems came to the foreground. These represent the of the modernist movement to the 20th-century English poetic canon.

The roots of English-language poetic modernism can be traced back to the works of a number of earlier writers, including Walt Whitman, whose long lines approached a type of free verse, the prose poetry of Oscar Wilde, Robert Browning's subversion of the poetic self, Emily Dickinson's compression and the writings of the early English Symbolists, especially Arthur Symons. However, these poets essentially remained true to the basic tenets of the Romantic movement and the appearance of the Imagists marked the first emergence of a distinctly modernist poetic in the language. One anomalous figure of the early period of modernism also

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[7] https://jacket2.org/feature/contemporary-english-poetry-and-north-american-influences

deserves mention: Gerard Manley Hopkins wrote in a radically experimental prosody about radically conservative ideals (not unlike a later Ezra Pound), and he believed that sound could drive poetry. Specifically, poetic sonic effects (selected for verbal and aural felicity, not just images selected for their visual evocativeness) would also, therefore, become an influential poetic device of modernism.

Imagism

The origins of Imagism and cubist poetry are to be found in two poems by T. E. Hulme that were published in 1909 by the Poets' Club in London. Hulme was a student of mathematics and philosophy who had established the Poets' Club to discuss his theories of poetry. The poet and critic F. S. Flint, who was a champion of free verse and modern French poetry, was highly critical of the club and its publications. From the ensuing debate, Hulme and Flint became close friends. They started meeting with other poets at the Eiffel Tower restaurant in Soho to discuss reform of contemporary poetry through free verse and the tanka and haiku and the removal of all unnecessary verbiage from poems.[

Orientalist Ernest Fenollosa, who while in Japan had collected word-by-word translations and notes for 150 classical Chinese poems that fit in closely with this program. Chinese grammar offers different expressive possibilities from English grammar, a point that Pound subsequently made much of. For example, in Chinese, the first line of Li Po's (called "Rihaku" by Fenollosa's Japanese informants) poem The River Merchant's Wife: A Letter is a spare, direct juxtaposition of 5 characters that appear in Fenollosa's notes as

mistress   hair   first   cover   brow

In his resulting 1915 *Cathay*, Pound rendered this in simple English as

While my hair was still cut straight across my forehead

Between 1914 and 1917, four anthologies of Imagist poetry were published. In addition to Pound, Flint, H.D. and Aldington, these included work by Skipwith Cannell, Amy Lowell, William Carlos Williams, James Joyce, Ford Madox

Ford, Allen Upward, John Cournos, D. H. Lawrence and Marianne Moore. With a few exceptions, this represents a roll-call of English-language modernist poets of the time. After the 1914 volume, Pound distanced himself from the group and the remaining anthologies appeared under the editorial control of Amy Lowell.

Henry Gore (1902–1956), whose work is undergoing something of a revival was also heavily influenced by the Imagist movement, although from a different generation from H.D., Flint etc.

World War I and after

The outbreak of World War I represented a setback for the budding modernist movement for a number of reasons: firstly, writers like Aldington found themselves in active service; secondly, paper shortages and related factors meant that publication of new work became increasingly difficult; and, thirdly, public sentiment in time of war meant that war poets such as Wilfred Owen, who wrote more conventional verse, became increasingly popular. One poet who served in the war, the visual artist David Jones, later resisted this trend in his long experimental war poem "In Parenthesis", which was written directly out of his trench experiences but was not published until 1937.

The war also tended to undermine the optimism of the Imagists. This was reflected in a number of major poems written in its aftermath. Pound's "Homage to Sextus Propertius" (1919) uses the loose translations and transformations of the Latin poet Propertius to ridicule war propaganda and the idea of empire. His "Hugh Selwyn Mauberley" (1921) represents his farewell to Imagism and lyric poetry in general. The writing of these poems coincided with Pound's decision to abandon London permanently.

Sound poetry emerged in this period as a response to the war. For many Dadaists, including German writer Hugo Ball and New York poet and performer Baroness Elsa von Freytag-Loringhoven, sound poems were protestations against the sounds of war[8]. As Irene Gammel and Suzanne Zelazo write, "Born as the

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[8] Gammel, Irene and Suzanne Zelazo. "Harpsichords Metallic Howl—": The Baroness Elsa von Freytag-Loringhoven's Sound Poetry." *Modernism/modernity* (Johns Hopkins UP), 18.2 (April 2011), 259.

trench warfare intensified, phonetic poetry was the language of trauma, a new language to counter the noise of the cannons[9]". The Baroness's poem "Klink-Hratzvenga (Death-wail)", written in response to her husband's suicide after the war's end, was "a mourning song in nonsense sounds that transcended national boundaries[10]".

T. S. Eliot's "The Waste Land" is a foundational text of modernism, representing the moment at which Imagism moves into modernism proper. Broken, fragmented and seemingly unrelated slices of imagery come together to form a disjunctive anti-narrative. The motif of sight and vision is as central to the poem as it is to modernism; the omni-present character Tiresias acting as a unifying theme. The reader is thrown into confusion, unable to see anything but a heap of broken images. The narrator, however (in "The Waste Land" as in other texts), promises to show the reader a different meaning; that is, how to *make* meaning from dislocation and fragmentation. This construction of an exclusive meaning is essential to modernism.

Wallace Stevens' *Of Modern Poetry*

Wallace Stevens' essential modernist poem, "Of Modern Poetry" (1942) sounds as if the verbs are left out. The verb 'to be' is omitted from the first and final lines. The poem itself opens and closes with the act of finding. The poem and the mind become synonymous: a collapse between the poem, the act, and the mind. During the poem the dyad becomes further collapsed into one: a spatial and a temporal collapse between the subject and the object; form and content equal each other; form becomes not simply expressive of, but constitutive of. The poem goes from being a static object to being an action. The poem of the mind has to be alternative and listening; it is experimental. The poem resists and refuses transcendentalism, but remains within the conceptual limits of the mind and the poem.

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[9] Gammel, Irene and Suzanne Zelazo. "Introduction: The First American Dada." *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven*. Ed. Irene Gammel and Suzanne Zelazo. Cambridge, MA: MIT Press, 2011, 16.
[10] Gammel, Irene. *Baroness Elsa: Gender, Dada and Everyday Modernity*. Cambridge, MA: MIT Press, 2002, 243.

With the publication of *The Waste Land*, modernist poetry appeared to have made a breakthrough into wider critical discourse and a broader readership. However, the economic collapse of the late 1920s and early 1930s had a serious negative impact on the new writing. For American writers, living in Europe became more difficult as their incomes lost a great deal of their relative value. While Gertrude Stein, Barney and Joyce remained in the French city, much of the scene they had presided over scattered. Pound was in Italy, Eliot in London, H.D. moved between that city and Switzerland, and many of the other writers associated with the movement were now living in the States.

The economic depression, combined with the impact of the Spanish Civil War, also saw the emergence, in the Britain of the 1930s, of a more overtly political poetry, as represented by such writers as W. H. Auden and Stephen Spender. Although nominally admirers of Eliot, these poets tended towards a poetry of radical content but formal conservativeness. For example, they rarely wrote free verse, preferring rhyme and regular stanza patterns in much of their work.

Long poems

Pound's *Homage to Sextus Propertius* and *Hugh Selwyn Mauberley* and Eliot's *The Waste Land* marked a transition from the short imagistic poems that were typical of earlier modernist writing towards the writing of longer poems or poem-sequences. A number of long poems were also written during the 1920s, including Mina Loy's 'auto-mythology', *Anglo-Mongrels and the Rose* and Hugh MacDiarmid's satire on Scottish society, *A Drunk Man Looks At The Thistle*. MacDiarmid wrote a number of long poems, including *On a Raised Beach*, *Three Hymns to Lenin* and *In Memoriam James Joyce*, in which he incorporated materials from science, linguistics, history and even found poems based on texts from the *Times Literary Supplement*. David Jones' war poem *In Parenthesis* was a book-length work that drew on the matter of Britainto illuminate his experiences in the trenches, and his later epic *The Anathemata*, itself hewn from a much longer manuscript, is a

meditation on empire and resistance, the local and the global, which uses materials from Christian, Roman and Celtic history and mythology.

One of the most influential of all the modernist long poems was Pound's *The Cantos*, a 'poem containing history' that he started in 1915 and continued to work on for the rest of his writing life. From a starting point that combines Homer's *Odyssey* and Dante's *Divine Comedy* to create a personal epic of 20th century life, the poem uses materials from history, politics, literature, art, music, economics, philosophy, mythology, ecology and the poet's personal experiences and ranges across European, American, African and Asian cultures. Pound coined the term 'ideogrammatic method' to describe his technique of placing these materials in relation to each other so as to open up new and unexpected relationships. This can be seen as paralleling techniques used by modernist artists and composers to similar ends.

A long poem that is often overlooked, because it first appeared in the commercially unsuccessful 1936 anthology *New Provinces*, is Canadian poet A.M. Klein's meditation on Spinoza, "Out of the Pulver and the Polished Lens[11]."

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[11] http://en.wikipedia.org/wiki/Modernist_poetry_in_English

CHAPTER THREE. ALLITERATION USED IN EDGAR ALLAN POE'S POETRY.

3.1. PHONETIC STYLISTIC DEVICES

The theory of sense – independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out.

This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

Onomatopoeia is a combination of speech sounds which alms at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line An example is: And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: " The possessive instinct never stands still (J. Galsworthy)

Rhyme is the repetition of identical or similar terminal sound combination of words

Identity and similarity of sound combinations may be relative. We distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable.

Incomplete rhymes present a greater variety They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh – fresh -press[12].

As is defined and analyzed in the other sources we have come across to the following:

Phonetic and graphic stylistic devices

Onomatopoeia (sound imitation) is a combination of speech sounds which imitate sounds produced in nature (wind) by things (tools), by people (laughing), by animals (barking). *plink, plink, fizz.*

Direct onomatopoeia: words which imitate natural sounds. *buzz.* Indirect: combination of sounds which makes the sound of the utterance an echo of its sense. Камыши шуршат в тиши.

Alliteration: repetition of similar consonant sounds in close succession.
Functional, fashionable, formidable.

Assonance: repetition of similar vowel sounds, usually in stressed syllables. Grace, space, pace.

A phoneme has a strong associative and sound-instrumenting power. Due to its articulatory and acoustic properties certain ideas, feelings, images are awaken. It's vivid in poetry. Euphony: produced by alliteration or assonance. Sense of ease and comfort in producing or hearing. *Favors unused are favors abused.* Euphony is created by the assonance of the vowels [ei, u:] and alliteration [zd] frequent in

[12] http://studentguide.ru/shpargalki-po-anglijskomu-yazyku/phonetic-expressive-means-and-stylistic-devices.html

proverbs. Rhyme: repetition of identical or similar terminal sounds or sound combinations in words. *One, two, three, four, five. I caught a fish alive.*

Assonance of vowel [ai].

Rhythm: complex unit defined as a regular recurrence of stressed and unstressed syllables (strong and weak elements) which determine the meter in poetry or the measured flow of words in prose.

One, two, three, four. Mary at the cottage door.

Graphical expressive means include the use of punctuation, graphical arrangement of phrases, violation of type and spelling.

Graphon: the intentional violation of the generally accepted spelling used to reflect peculiarities of pronunciation or emotional state of the speaker. Types of graphon: multiplication, hyphenation, capitalization, apostrophe. Functions: - to give the reader an idea about something (level of education, emotional state, origin). – to attract attention. – to make somebody memorize it. – to show something, explain. Graphical means are popular with advertisers. They individualize speech of the character or advertising slogan.

A better stain getter. How do you spell relief? R-O-L-I-P-S – to make reader / listener to remember it[13].

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[13] http://yvision.kz/post/348785

3.2. THEORETICAL ISSUE ON ALLITERATION

Alliteration is the repetition of the same sounds or of the same kinds of sounds at the beginning of words or in stressed syllables of an English language phrase. Alliteration developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter, are stressed[14][15][16], as in James Thomson's verse "Come…dragging the **l**azy **l**anguid **L**ine a**l**ong". Another example is Peter Piper Picked a Peck of Pickled Peppers[17].

Consonance (ex: As the wi**nd** will be**nd**) is another 'phonetic agreement' akin to alliteration. It refers to the repetition of consonant sounds. Alliteration is a special case of consonance where the repeated consonant sound is at the stressed syllable[18]. Alliteration may also include the use of different consonants with similar properties[19] such as alliterating *z* with *s*, as does Tolkien in Sir Gawain and the Green Knight, or as Anglo-Saxon (Old English) poets would alliterate hard/fricative *g* with soft *g* (the latter exemplified in some courses as the letter yogh - ȝ - pronounced like the *y* in yarrow or the *j* in Jotunheim); this is known as *license*.

There is one specialized form of alliteration called *Symmetrical Alliteration*. That is, alliteration containing parallelism[20]. In this case, the phrase must be constituted of two end words both starting with the same letter, and the pairs of outside words getting progressively closer to the centre of the phrase also starting with identical letters. For example, "rust brown blazers rule", "purely and fundamentally for analytical purposes" or "fluoro colour co-ordination forever". Symmetrical alliteration is similar to palindromes in its usage of symmetry.

Alliteration in poetry and literature

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14 "Alliteration, University of Tennessee Knoxville". Retrieved 2013-09-10.
15 "Definition of Alliteration, Literary Devices". Retrieved 2013-09-10.
16 "Definition of Alliteration, Bcs.bedfordstmartins.com". Retrieved 2013-09-10.
17 James Thomson. *The Castle of Indolence*. ISBN 0-19-812759-6.
18 Alliteration - The Free Dictionary
19 Stoll, E. E. (May 1940). "Poetic Alliteration". *Modern Language Notes* 55 (5): 388.
20 Paul Fussell (15 May 2013). *The Great War and Modern Memory*. Oxford University Press. p. 98. ISBN 978-0-19-997197-8. Retrieved 24 September 2013.

The Raven by Edgar Allan Poe has many examples of alliteration including the following line : "And the silken sad uncertain rustling of each purple curtain."

Samuel Taylor Coleridge's Rime of the Ancient Mariner has the following lines of alliteration : "For the sky and the sea, and the sea and the sky." and "the furrow followed free...".

Robert Frost's poem *Acquainted with the Night* has the following line of alliteration : "I have stood still and stopped the sound of feet."

Examples in nursery rhymes

In Thank-You for the Thistle by Dorie Thurston, poetically written with alliteration in a story form: "Great Aunt Nellie and Brent Bernard who watch with wild wonder at the wide window as the beautiful birds begin to bite into the bountiful birdseed."

In the nursery rhyme *Three Grey Geese* by Mother Goose, use of alliteration can be found in the following lines : *"Three grey geese in a green field grazing. Grey were the geese and green was the grazing."*

The tongue-twister rhyme *Betty Botter* by Carolyn Wells is an example of alliterative composition : "Betty Botter bought some butter, but she said, this butter's bitter; if I put it in my batter, it will make my batter bitter, but a bit of better butter will make my batter better..."

Another commonly recited tongue-twister rhyme illustrating alliteration is "Peter Piper". -" Peter Piper picked a peck of pickled peppers. If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?"

Historical use

Alliteration is commonly used in many languages, especially in poetry. Alliterative verse was an important ingredient of poetry in "Sanskrit Shlokas[2122]", *Old English*, *Old Norse* and *Old Irish* especially - as well as other old Germanic languages like Old High German, and Old Saxon. This custom extended to personal name giving, such as in Old English given names[23]. This is evidenced by the unbroken series of 9th century kings of Wessex named Æthelwulf, Æthelbald, Æthelberht, and Æthelred. These were followed in the 10th century by their direct descendants Æthelstan and Æthelred II, who ruled as kings of England[24]. The Anglo-Saxon saints Tancred, Torhtred and Tova provide a similar example, among siblings[25].

Alliteration in Poetry

In relation to English poetry, poets can call attention to certain words in a line of poetry by using alliteration. They can also use alliteration to create a pleasant, rhythmic effect. In the following poetic lines, notice how alliteration is used to emphasize words and to create rhythm:

"Give me the splendid silent sun with all his beams full-dazzling!' Walt Whitman, "Give Me the Splendid Silent Sun"

"They all gazed and gazed upon this green stranger,/because everyone wondered what it could mean/ that a rider and his horse could be such a color-/ green as grass, and greener it seemed/ than green enamel glowing bright against gold."(232-236) *Sir Gawain and the Green Knight*, translated by Benard O'Donohue

"Some papers like writers, some like wrappers. Are you a writer or a wrapper?" Carl Sandburg, "Paper I"

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[21] http://www.jstor.org/stable/599756
[22] K.N. Jha, Figurative Poetry In Sanskrit Literature, 1975, ISBN 978-8120826694
[23] Gelling, M., *Signposts to the Past* (2nd edition), Phillimore, 1988, pp. 163–4.
[24] Old English "Æthel" translates to modern English "noble". For further examples of alliterative Anglo-Saxon royal names, including the use of only alliterative first letters, see e.g. Yorke, B., *Kings and Kingdoms of Early Anglo-Saxon England*, Seaby, 1990, Table 13 (p. 104; Mercia, names beginning with "C", "M", and "P"), and pp. 142–3 (Wessex, names beginning with "C"). For discussion of the origins and purposes of Anglo-Saxon "king lists" (or "regnal lists"), see e.g. Dumville, D.N., 'Kingship, Genealogies and Regnal Lists', in Sawyer, P.H. & Wood, I.N. (eds.), *Early Medieval Kingship*, University of Leeds, 1977.
[25] Rollason, D.W., 'Lists of Saints' resting-places in Anglo-Saxon England', in *Anglo-Saxon England 7*, 1978, p. 91.

Alliteration can also add to the mood of a poem. If a poet repeat soft, melodious sounds, a calm or dignified mood can result. If harsh, hard sound are repeated, on the other hand, the mood can become tense or excited. In this poem, alliteration of the s, l, and f sound adds to a hushed, peaceful mood:

"Softer be they than slippered sleep the lean lithe deer the fleet flown deer." E. E. Cummings "All in green went my love riding"

Alliteration also serves as a linguistic rhetorical device more commonly used in persuasive public speaking. Rhetoric is broadly defined as the "Art of Persuasion", which has from earliest times been concerned with specific techniques for effective communication. Alliteration serves to "intensify any attitude being signified[26]". Its significance as a rhetorical device is that it adds a textural complexity to a speech, making it more engaging, moving, and memorable. The use of alliteration[27] in a speech captivates a person's auditory senses that assists in creating a mood for the speaker. The use of a repeating sound or letter forces an audience's attention because of their distinct and noticeable nature. The auditory senses, hearing and listening, seem to perk up and pay attention with the constant sounds of alliteration. It also evokes emotion which is key in persuading an audience. The idea of pathos solidifies that playing to a person's emotions is key in persuading them and connecting them to the argument that is being made. For example, the use of a "H" sound can produce a feeling of calmness[28]. Other sounds can create feelings of happiness, discord, or anger, depending on the context of the alliteration. These feelings become memorable to a listener, which have been created by alliteration.

The most common example of this is in John F. Kennedy's Inaugural Address, where he uses alliteration twenty-one times throughout his speech. The last paragraph of his speech is given as an example here.

"Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice (ALLITERATION) which we

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[26] Lanham, Richard (1991). *A Handlist of Rhetorical Terms*. Los Angeles: University of California Press. p. 131. ISBN 978-0-520-27368-9.

[27] "Alliteration." Alliteration. N.p., n.d. Web. 22 Oct. 2013.

[28] "Pathos." Pathos. N.p., n.d. Web. 22 Oct. 2013.

ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to **l**ead the **l**and we **l**ove (ALLITERATION), asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

Other examples of alliteration in some famous speeches:

"I have a dream that my four little **c**hildren will one day live in a nation where they will not be judged by the **c**olor of their skin but by the **c**ontent of their **c**haracter". -Martin Luther King, Jr.

"We, the people, declare today that the most evident of truths — that all of us are created equal — is the **s**tar that guides us **s**till; just as it guided our forebears through**S**eneca Falls, and **S**elma, and **S**tonewall; just as it guided all those men and women, **s**ung and un**s**ung, who left footprints along this great Mall, to hear a preacher say that we cannot walk alone; to hear a King proclaim that our individual freedom is inextricably bound to the freedom of every soul on Earth". -Barack Obama

"And our nation itself is testimony to the love our veterans have had for it and for us. All for which America stands is safe today because brave men and women have been ready to face the fire at freedom's front."—Ronald Reagan, Vietnam Veterans Memorial Address[29]

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal". -Abraham Lincoln, Gettysburg Address[30]

Alliteration is most commonly used in modern music but is also seen in magazine article titles, advertisements, business names, comic strips, television shows, video games and in the dialogue and naming of cartoon characters[31][32].

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[29] http://www.americanrhetoric.com/figures/alliteration.htm. Missing or empty|title= (help)
[30] "An analysis of Abraham Lincoln's poetic Gettysburg Address".

Alliteration is a term that describes a literary stylistic device. Alliteration occurs when a series of words in a row (or close to a row) have the same first consonant sound. For example, "She sells sea-shells down by the sea-shore" or "Peter Piper Picked a Peck of Pickled Peppers" are both alliterative phrases. In the former, all the words start with the "s" sound, while in the later, the letter "p" takes precedence. Aside from tongue twisters, alliteration is also used in poems, song lyrics, and even store or brand names.

How to Identify Alliteration

The best way to spot alliteration being used in a sentence is to sound out the sentence, looking for the words with the identical consonant sounds. For example, read through these sentences to test your skills in identifying alliteration:

Alice's aunt ate apples and acorns around August.

Becky's beagle barked and bayed, becoming bothersome for Billy.

Carrie's cat clawed her couch, creating chaos.

Dan's dog dove deep in the dam, drinking dirty water as he dove.

Eric's eagle eats eggs, enjoying each episode of eating.

Fred's friends fried Fritos for Friday's food.

 Garry's giraffe gobbled gooseberryies greedily, getting good at grabbing   goodies.

Hannah's home has heat hopefully.

Isaacs ice cream is interesting and Isaac is imbibing it.

Jesse's jaguar is jumping and jiggling jauntily.

Kim's kid's kept kiting.

Larry's lizard likes leaping leopards.

Mike's microphone made much music.

Nick's nephew needed new notebooks now not never.

Orson's owl out-performed ostriches.

Peter's piglet pranced priggishly.

Quincy's quilters quit quilting quickly.

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[31] Coard, Robert L. *Wide-Ranging Alliteration.* Peabody Journal of Education, Vol. 37, No. 1. (July 1959) pp. 30–32.
[32] http://en.wikipedia.org/wiki/Alliteration

Ralph's reindeer rose rapidly and ran round the room.

Sara's seven sisters slept soundly in sand.

Tim's took tons of tools to make toys for tots.

Uncle Uris' united union uses umbrellas.

Vivien's very vixen-like and vexing.

Walter walked wearily while wondering where Wally was.

Yarvis yanked you at yoga, and Yvonne yelled.

Zachary zeroed in on zoo keeping.

In each of these examples, the alliteration occurs in the words that have the same sound. As you can see:

Not every word must be alliterative. You can use prepositions, such as of and pronouns such as his and still maintain the alliterative effect.

Alliteration does not need to be an entire sentence. Any two-word phrase can be alliterative.

Even some single words can be alliterative, if they have multiple syllables which begin with the same consonant sound.

Brand Names and Alliteration

Companies use this alliterative effect all the time. The major reason companies use this technique is to ensure that their brand name is memorable. Think, for example, of all of the famous and well-known brands and companies that have used alliteration in their names:

Dunkin' Donuts

PayPal

Best Buy

Coca-Cola

American Apparel

American Airlines

Chuckee Cheese's

Bed Bath & Beyond

Krispy Kreme

The Scotch and Sirloin

Famous People and Alliteration

Alliterative names can also help you stand out in the crowd and can make you more memorable. For example, both fictional characters and real people may stand out in your head as a result of the alliterative effect of their name.

Katie Courec (Remember, alliterative words don't even necessarily have to start with the same letter, they simply have to have the same first sound).

Phrases and Quotes

Finally, many famous phrases, quotes and saying also make use of alliteration:

Busy as a bee	Method to the madness
Dead as a doornail	Moaning Minnie
Get your goat	Neck and neck
Give up the ghost	Not on your nelly
Good as gold	Out of order
Home sweet home	Pleased as punch
Last laugh	Pooh-pooh
Leave in the Lurch	Primrose path
Living the life	Right as rain
Look to your laurels	Right roughshod
Mad as a March hare	Round Robin

Make a mountain out of a molehill

Alliteration is commonly used since it adds interest to a sentence and can be a great way to help you remember names and phrases that you might other wide forget. Enjoy alliteration. It is a very fun and useful literary device[33].

Alliteration is derived from Latin's "*Latira*". It means "letters of alphabet". It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series.

Consider the following examples:

But a better butter makes a batter better.

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[33] http://examples.yourdictionary.com/alliteration-examples.html

A big bully beats a baby boy.

Both sentences are alliterative because the same first letter of words (B) occurs close together and produces alliteration in the sentence. An important point to remember here is that alliteration does not depend on letters but on sounds. So the phrase *not knotty* is alliterative, but *cigarette chase* is not.

Common Examples of Alliteration

In our daily life, we notice alliteration in the names of different companies. It makes the name of a company catchy and easy to memorize. Here are several common examples.

Dunkin' Donuts	American Apparel
PayPal	American Airlines
Best Buy	Chuckee Cheese's
Coca-Cola	Bed Bath & Beyond
Life Lock	Krispy Kreme
Park Place	The Scotch and Sirloin

We also find alliterations in names of people, making such names prominent and easy to be remembered. For instance, both fictional characters and real people may stand out prominently in your mind due to the alliterative effects of their names. Examples are:

Ronald Reagan	Lois Lane
Sammy Sosa	Marilyn Monroe
Jesse Jackson	Fred Flintstone
Michael Moore	Donald Duck
William Wordsworth	Spongebob Squarepants
Mickey Mouse	Seattle Seahawks
Porky Pig	

Examples of Alliteration in Literature

Example #1

From Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

"The fair   breeze blew, the white foam flew,

 The furrow followed free

 We were the first that ever burst

  Into that silent sea."

In the above lines we see alliteration ("b", "f" and "s") in the phrases "breeze blew", "foam flew", "furrow followed", and "silent sea".

Example #2

From James Joyce's "The Dead"

"His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead."

We notice several instances of alliteration in the above mentioned prose work of James Joyce. Alliterations are with "s" and "f" in the phrases "swooned slowly" and falling faintly".

Example #3

From Maya Angelou's "I Know Why the Caged Bird Sings"

"Up the aisle, the moans and screams merged with the sickening smell of woolen black clothes worn in summer weather and green leaves wilting over yellow flowers." Maya gives us a striking example of alliteration in the above extract with the letters "s" and "w". We notice that alliterative words are interrupted by other non-alliterative words among them but the effect of alliteration remains the same. We immediately notice alliteration in the words "screams", "sickening smell", "summer", "weather" and wilting".

Example #4

From William Shakespeare's "Romeo and Juliet" (prologue to Act 1)

"From   forth   the   fatal   loins   of   these   two   foes;
A pair of star-cross'd lovers take their life."

This is an example of alliteration with the "f" and "l." in words "forth, fatal, foes" and "lion, lovers, and life".

Example #5

Percy Bysshe Shelley's (English Romantic poet) "The Witch of Atlas" is a famous poem that is full of examples of alliterations. Just a few of them are "wings of winds" (line 175), "sick soul to happy sleep" (line 178), "cells of crystal silence" (line 156), "Wisdom's wizard. . . wind. . . will" (lines 195-197), "drained and dried" (line 227), "lines of light" (line 245), "green and glowing" (line 356), and crudded. . . cape of cloud" (lines 482-3).[34].

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[34] http://literarydevices.net/alliteration/

3.3. EDGAR ALLAN POE AND HIS CONTRIBUTION TO THE MODERN POETRY

Edgar Allan Poe (born **Edgar Poe**; January 19, 1809 – October 7, 1849) was an American author, poet, editor, and literary critic, considered part of the American Romantic Movement. Best known for his tales of mystery and the macabre, Poe was one of the earliest American practitioners of the short story, and is generally considered the inventor of thedetective fiction genre. He is further credited with contributing to the emerging genre of science fiction[35]. He was the first well-known American writer to try to earn a living through writing alone, resulting in a financially difficult life and career[36].

Born in Boston, he was the second child of two actors. His father abandoned the family in 1810, and his mother died the following year. Thus orphaned, the child was taken in by John and Frances Allan, of Richmond, Virginia. Although they never formally adopted him, Poe was with them well into young adulthood. Tension developed later as John Allan and Edgar repeatedly clashed over debts, including those incurred by gambling, and the cost of secondary education for the young man. Poe attended the University of Virginia for one semester but left due to lack of money. Poe quarreled with Allan over the funds for his education and enlisted in the Army in 1827 under an assumed name. It was at this time his publishing career began, albeit humbly, with an anonymous collection of poems, *Tamerlane and Other Poems* (1827), credited only to "a Bostonian". With the death of Frances Allan in 1829, Poe and Allan reached a temporary rapprochement. Later failing as an officer's cadet at West Point and declaring a firm wish to be a poet and writer, Poe parted ways with John Allan.

Poe switched his focus to prose and spent the next several years working for literary journals and periodicals, becoming known for his own style of literary criticism. His work forced him to move among several cities,

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[35] Stableford 2003, pp. 18–19
[36] Meyers 1992, p. 138

including Baltimore, Philadelphia, and New York City. In Baltimore in 1835, he married Virginia Clemm, his 13-year-old cousin. In January 1845 Poe published his poem, "The Raven", to instant success. His wife died of tuberculosis two years after its publication. For years, he had been planning to produce his own journal, *The Penn* (later renamed *The Stylus*), though he died before it could be produced. On October 7, 1849, at age 40, Poe died in Baltimore; the cause of his death is unknown and has been variously attributed to alcohol, brain congestion, cholera, drugs, heart disease, rabies, suicide, tuberculosis, and other agents[37].

Poe and his works influenced literature in the United States and around the world, as well as in specialized fields, such ascosmology and cryptography. Poe and his work appear throughout popular culture in literature, music, films, and television. A number of his homes are dedicated museums today. The Mystery Writers of America present an annual award known as the Edgar Award for distinguished work in the mystery genre.

He was born Edgar Poe in Boston, Massachusetts, on January 19, 1809, the second child of English-born actress Elizabeth Arnold Hopkins Poe and actor David Poe, Jr. He had an elder brother, William Henry Leonard Poe, and a younger sister, Rosalie Poe[38]. Their grandfather, David Poe, Sr., had emigrated from Cavan, Ireland, to America around the year 1750. Edgar may have been named after a character in William Shakespeare's *King Lear*, a play the couple was performing in 1809. His father abandoned their family in 1810, and his mother died a year later from consumption (pulmonary tuberculosis). Poe was then taken into the home of John Allan, a successful Scottish merchant in Richmond, Virginia, who dealt in a variety of goods including tobacco, cloth, wheat, tombstones, and slaves. The Allans served as a foster family and gave him the name "Edgar Allan Poe", though they never formally adopted him.

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[37] Meyers 1992, p. 256
[38] "Poe & Boston: 2009". *The Raven Returns: Edgar Allan Poe Bicentennial Celebration.* The Trustees of Boston College. Retrieved 2012-05-26.

The Allan family had Poe baptized in the Episcopal Church in 1812. John Allan alternately spoiled and aggressively disciplined his foster son. The family, including Poe and Allan's wife, Frances Valentine Allan, sailed to Britain in 1815. Poe attended the grammar school in Irvine, Scotland (where John Allan was born) for a short period in 1815, before rejoining the family in London in 1816. There he studied at a boarding school in Chelsea until summer 1817. He was subsequently entered at the Reverend John Bransby's Manor House School at Stoke Newington, then a suburb four miles (6 km) north of London.

Poe moved back with the Allans to Richmond, Virginia in 1820. In 1824 Poe served as the lieutenant of the Richmond youth honor guard as Richmond celebrated the visit of the Marquis de Lafayette. In March 1825, John Allan's uncle and business benefactor William Galt, said to be one of the wealthiest men in Richmond, died and left Allan several acres of real estate. The inheritance was estimated at $750,000. By summer 1825, Allan celebrated his expansive wealth by purchasing a two-story brick home named Moldavia.

Poe may have become engaged to Sarah Elmira Royster before he registered at the one-year-old University of Virginia in February 1826 to study ancient and modern languages[39]. The university, in its infancy, was established on the ideals of its founder, Thomas Jefferson. It had strict rules against gambling, horses, guns, tobacco and alcohol, but these rules were generally ignored. Jefferson had enacted a system of student self-government, allowing students to choose their own studies, make their own arrangements for boarding, and report all wrongdoing to the faculty. The unique system was still in chaos, and there was a high dropout rate. During his time there, Poe lost touch with Royster and also became estranged from his foster father over gambling debts. Poe claimed that Allan had not given him sufficient money to register for classes, purchase texts, and procure and furnish a dormitory. Allan did send additional money and clothes, but Poe's debts increased. Poe gave up on the university after a year, and, not feeling welcome in Richmond, especially when he

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[39] University of Virginia. *A Catalogue of the Officers and Students of the University of Virginia. Second Session, Commencing February 1st, 1826*. Charlottesville, VA: Chronicle Steam Book Printing House, 1880, p. 10

learned that his sweetheart Royster had married Alexander Shelton, he traveled to Boston in April 1827, sustaining himself with odd jobs as a clerk and newspaper writer. At some point he started using the pseudonym Henri Le Rennet.

Literary influence

During his lifetime, Poe was mostly recognized as a literary critic. Fellow critic James Russell Lowell called him "the most discriminating, philosophical, and fearless critic upon imaginative works who has written in America", suggesting – rhetorically – that he occasionally used prussic acid instead of ink. Poe's caustic reviews earned him the epithet "Tomahawk Man". A favorite target of Poe's criticism was Boston's then acclaimed poet, Henry Wadsworth Longfellow, who was often defended by his literary friends in what would later be called "The Longfellow War". Poe accused Longfellow of "the heresy of the didactic", writing poetry that was preachy, derivative, and thematically plagiarized[40]. Poe correctly predicted that Longfellow's reputation and style of poetry would decline, concluding that "We grant him high qualities, but deny him the Future[41]."

Poe was also known as a writer of fiction and became one of the first American authors of the 19th century to become more popular in Europe than in the United States. Poe is particularly respected in France, in part due to early translations byCharles Baudelaire. Baudelaire's translations became definitive renditions of Poe's work throughout Europe.

Poe's early detective fiction tales featuring C. Auguste Dupin laid the groundwork for future detectives in literature. Sir Arthur Conan Doyle said, "Each [of Poe's detective stories] is a root from which a whole literature has developed.... Where was the detective story until Poe breathed the breath of life into it?" The Mystery Writers of America have named their awards for excellence in the genre the "Edgars". Poe's work also influenced science fiction, notably Jules Verne, who wrote a sequel to Poe's novel *The Narrative of Arthur Gordon Pym of*

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[40] Lewis, Paul (March 6, 2011). "Quoth the detective: Edgar Allan Poe's case against the Boston literati". *boston.com.* Globe Newspaper Company. Retrieved 2013-04-09.

[41] "Longfellow's Serenity and Poe's Prediction" (Exhibition at Boston Public Library and Massachusetts Historical Society). *Forgotten Chapters of Boston's Literary History.* The Trustees of Boston College. March 28 – July 30, 2012. Retrieved 2012-05-22.

Nantucket called *An Antarctic Mystery*, also known as *The Sphinx of the Ice Fields*. Science fiction author H. G. Wells noted, "*Pym* tells what a very intelligent mind could imagine about the south polar region a century ago."

Like many famous artists, Poe's works have spawned imitators. One interesting trend among imitators of Poe, however, has been claims by clairvoyants or psychics to be "channeling" poems from Poe's spirit. One of the most notable of these was Lizzie Doten, who in 1863 published *Poems from the Inner Life*, in which she claimed to have "received" new compositions by Poe's spirit. The compositions were re-workings of famous Poe poems such as "The Bells", but which reflected a new, positive outlook[42].

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[42] http://en.wikipedia.org/wiki/Edgar_Allan_Poe

3.4. ALLITERATION USED IN EDGAR ALLAN POE'S POETRY.

As for the material in doing practical part we have chosen the works of Edgar Allan Poe's poetic texts. We have analyzed his poems and classified the examples for the usage of phonetic stylistic device- alliteration in his poems.

Here we count the poetic texts by the famous Edgar Allan Poe which we have obtained alliteration in them:

BRIDAL BALLAD

by: Edgar Allan Poe (1809-1849)

The ring is on my hand,

And the wreath is on my brow;

Satin and jewels grand

Are all at my command,

And I am happy now.

And my **lord he loves** me well;

But, when first he breathed his vow,

I felt my bosom swell--

For the words rang as a knell,

And the voice seemed his who fell

In the battle **down the dell,**

And who is happy now.

Would God I could awaken!

For I dream I know not how!

And my **soul is sorely** shaken

Lest an evil step be taken,--

Lest the dead who is forsaken

May not be happy now.

BELLS

by: Edgar Allan Poe (1809-1849)

Hear the sledges with the **bells**—

Silver **bells!**

What a world of merriment their melody **foretells!**

How they **tinkle, tinkle, tinkle,**

In their icy air of night!

While the stars, that **oversprinkle**

All the heavens, seem **to twinkle**

With a crystalline delight;

Keeping **time, time, time,**

In a sort of Runic **rhyme,**

To the tintinnabulation that so musically **wells**

From the **bells, bells, bells, bells,**

Bells, bells, bells—

From **the jingling and the tinkling of the bells.**

    II

Hear the mellow wedding **bells,**

Golden **bells!**

What a world of happiness their harmony **foretells!**

Through the balmy air of **night**

How they ring out their **delight!**

From the molten golden- n**otes,**

And all in tune,

What a liquid ditty fl**oats**

To the turtle-dove that listens, while she gl**oats**

On the moon!

Oh, from out the sounding **cells,**

What a gush of euphony voluminously **wells!**

How it **swells!**

How it **dwells**

On the future! how it **tells**

Of the rapture that **impels**

To the swinging and the ringing

Of the bells, bells, bells,

Of the bells, bells, bells, bells,

Bells, bells, bells—

To the rhyming and the chiming of the **bells!**

　　　III

Hear the loud alarum **bells**—

Brazen **bells!**

What a tale of terror now their turbulency **tells!**

In the startled ear of night

How they scream out their affright!

Too much horrified to speak,

They can only shriek, shriek,

Out of tune,

In a clamorous appealing to the mercy of the fire,

In a mad expostulation with the **deaf and frantic fire**

Leaping higher, higher, higher,

With a desperate desire,

And a resolute endeavor

Now—now to sit or never,

By the side of the pale-faced moon.

Oh, **the bells, bells, bells!**

What a tale their terror **tells**

Of Despair!

How they clang, and clash, and roar!

What a horror they outpour

On the bosom of the palpitating air!

Yet the ear it fully knows,

By the twanging,

And the clanging,

How the danger ebbs and flows;

Yet the ear distinctly **tells**,

In the jangling,

And the wrangling,

How the danger sinks and **swells,**

By the sinking or the swelling in the anger of the bells—

Of the bells—

Of the bells, bells, bells, bells,

Bells, bells, bells—

In the clamor and the clangor of the **bells!**

  IV

Hear the tolling of the **bells** —

Iron **bells!**

What a world of solemn thought their monody **compels!**

In the silence of the night,

How we shiver with affright

At the melancholy menace of their tone!

For every sound that floats

From the rust within their throats

Is a groan.

And the people—ah, the people—

They that dwell up in the steeple.

All alone,

And who tolling, tolling, tolling,

In that **muffled monotone,**

Feel a glory in so rolling

On the human heart a stone—

They are neither man nor woman—

They are neither brute nor human —

They are Ghouls:

And their king it is who tolls;

And he rolls, rolls, rolls,

Rolls

A pæan from the **bells!**

And his merry bosom **swells**

With the pæan of the **bells!**

And he dances, and he **yells;**

Keeping time, time, time,

In a sort of Runic rhyme,

To the pæan of the **bells** —

Of the **bells:**

Keeping time, time, time,

In a sort of Runic rhyme,

To the throbbing of the **bells** —

Of the bells, bells, bells —

To the sobbing of the **bells;**

Keeping time, time, time,

As he **knells, knells, knells,**

In a happy Runic rhyme,

To the rolling of the **bells**—

Of the bells, bells, bells-

To the tolling of the **bells,**

Of the bells, bells, bells, bells,

Bells, bells, bells —

To the moaning and the groaning of the **bells.**

THE RAVEN

by: Edgar Allan Poe (1809-1849)

Once upon a midnight dreary, **while** I pondered, **weak and weary,**

Over many a quaint and curious volume of forgotten lore,

While I **nodded, nearly napping**, suddenly there came a **tapping,**

As of some one gently **rapping, rapping** at my chamber door.

"'Tis some visitor," I muttered, **"tapping** at my chamber door--

Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,

And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow;--vainly I had sought to borrow

From my books surcease of sorrow--sorrow for the lost Lenore--

For the rare and radiant maiden whom the angels name Lenore--

Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain

Thrilled me--filled me with fantastic terrors never felt before;

So that now, to still the beating of my heart, I stood repeating,

"'Tis some visitor **entreating entrance** at my chamber door--

Some late visitor **entreating entrance** at my chamber door;--

This it is, and nothing more."

Presently my **soul grew stronger**; hesitating then no longer,

"Sir," said I, "or Madam, truly your forgiveness I implore;

But the fact is I was **napping,** and so gently you came **rapping,**

And so faintly you came **tapping, tapping** at my chamber door,

That I scarce was sure I heard you"--here I opened wide the door;--

Darkness there, and nothing more.

Deep into that **darkness** peering, long I **stood** there **wondering**, fearing,

Doubting, dreaming dreams no mortals ever **dared to dream** before;

But the silence was unbroken, and the stillness gave no token,

And the only word there spoken was the whispered word, "Lenore!"

This I whispered, and an echo murmured back the word, "Lenore!"--

Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,

Soon again I heard a tapping somewhat louder than before.

"Surely," said I, "surely that is something at my window lattice:

Let me see, then, what thereat is, and this mystery explore--

Let my heart be still a moment and this mystery explore;--

'Tis the wind and nothing more."

Open here I flung the shutter, when, with many **a flirt and flutter,**

In there stepped a stately raven of the saintly days of yore;

Not the least obeisance made he; not a minute stopped or stayed he;

But, with mien of lord or lady, perched above my chamber door--

Perched upon a bust of Pallas just above my chamber door--

Perched, and sat, and nothing more.

And the Raven, never flitting, **still is sitting, still is sitting**

On the pallid bust of Pallas just above my chamber door;

And his eyes have all the seeming of a demon's that is dreaming,

And the lamplight o'er him streaming throws his shadow on the floor;

And my soul from out that shadow that lies floating on the floor

Shall be lifted--nevermore!

TO ONE IN PARADISE

by: Edgar Allan Poe (1809-1849)

Thou wast that all to me, love,

For which my soul did pine—

A green isle in the sea, love,

A **fountain** and a shrine,

All wreathed with **fairy fruits and flowers,**

And all the **flowers** were mine.

And all my days are trances,

And all my nightly dreams

Are where thy dark eye glances,

And where thy footstep gleams—

In **what ethereal** dances,

By **what eternal streams!**

Alas! for that accursed time

They bore thee o'er the billow,

From love to titled age and crime,

And an unholy pillow!

From me, and **from** our **misty clime,**

Where weeps the silver **willow!**

Stylistic function of alliteration.

Alliteration has a very vital role in poetry and prose. It creates a musical effect in the text that enhances the pleasure of reading a literary piece. It makes reading and recitation of the poems attractive and appealing; thus, making them easier to learn by heart. Furthermore, it renders flow and beauty to a piece of writing.

In the marketing industry, as what we have already discussed, alliteration makes the brand names interesting and easier to remember. This literary device is helpful in attracting customers and enhancing sales

CONCLUSION

As much as I love literature, it would be very difficult to argue that literature has had a larger impact on society than the other way around. Don't get me wrong, literature can and does affect society, but it's a part of a series of raindrops that go to make a wave; very rarely the wave itself.

Society has great effects on literature, philosophy, or on any genres of art. Literature is born of social beliefs, thoughts, ideologies, and society is a great river and literature is a rivulet, a tributary and literature gets lots of materials, resources from society. With that said, society improves at times through its greatest minds and of course Gorky, Tolstoy, Dickens and then like had great impacts on their societies. Ayn Rand had some impact on American society and thought and even on American politics. It is hard to pinpoint but it is society at large that gives birth to literature, art and music. For example, Communist societies were somewhat repressive and for instance Russia did not give great writers like Pushkin, Dostoevsky, Turgenev, Tolstoy, Chekhov during the communistic regime. Shakespeare was patronized and getting the patronage of kings and emperors people could do creative persuasions. If writers have to make a living he will be compelled to give up on writing and if he or she is free to work without cares she can   do   more creative   things.

Today we do not have literary giants the way we had in the past like Shakespeare and other great playwrights. Today literature has a commercial role. People do not care about literary standards or qualities and all they care about is commerce. They want to be bestsellers. Like Harry Potter. Who cares whether she was a literary giant or not. But her books earned her lots of fortunes and today she is one of the richest women in the world and she does not care whether critics are warm or cold towards her. She has so many readers and her books earned her both money and popularity and if she failed to get warm appreciations of a few lonesome critics she does not have to worry about it. If she does not reserve space in the narrow world of a   few isolated   rigid   critics   she   does   not   care.

Therefore literature that can entertain people in society and if it can influence the way people think, live the book is successful to that extent and if the book is very great and philosophically more appealing and if they are liked by only a few lone some critics the objective of the book is not done.

In fact society and literature behave interactively and society is a combination of people, and both in different environments tend to direct each other. Literature is the mirror of society. In fact it is all about society. One can raise a question as to why there are poems that are written about nature. Nature is a subtle, nuanced form of society. Society is an abstract concept and it is the togetherness of people.

When we read fine minds we tend to follow, for example, Tolstoy's ideas tend to mold our patterns of thinking. Even in an organizational situation the bylaws of it can influence the way we think and act.

Alliteration is the repetition of the same sounds or of the same kinds of sounds at the beginning of words or in stressed syllables of an English language phrase. Alliteration developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter, are stressed[43][44][45], as in James Thomson's verse "Come…dragging the **l**azy **l**anguid **L**ine a**l**ong". Another example is Peter Piper Picked a Peck of Pickled Peppers[46].

Alliteration has a very vital role in poetry and prose. It creates a musical effect in the text that enhances the pleasure of reading a literary piece. It makes reading and recitation of the poems attractive and appealing; thus, making them easier to learn by heart. Furthermore, it renders flow and beauty to a piece of writing.

In the marketing industry, as what we have already discussed, alliteration makes the brand names interesting and easier to remember. This literary device is helpful in attracting customers and enhancing sales.

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[43] "Alliteration, University of Tennessee Knoxville". Retrieved 2013-09-10.
[44] "Definition of Alliteration, Literary Devices". Retrieved 2013-09-10.
[45] "Definition of Alliteration, Bcs.bedfordstmartins.com". Retrieved 2013-09-10.
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