

Rhythm in Poe's Raven: A Phonological Study

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Abstract

This study is an attempt to explore rhythm as phonological unit that reflects poetic image through the analysis of Poe's Raven. This study proceeds on the hypothesizes that the sound patterns of a poem contribute a great deal to build the poet's point of view or world. This study is an attempt to investigate the rhythm as a phonological unit and poetic structure (feature) in selective lines of Poe's Raven.

This study focuses on sound devices in these selective lines such as rhyme, alliteration, repetition, onomatopoeia and its relation to the rhythm as a phonological unit and poetic feature. It also focuses on phonological and poetic analysis of these lines. The analysis of these lines will show phonological and poetic structure in selective words in each lines of Poe's Raven. Typically, rhythmical aspects seem to have a variety of phonological and poetic functions.

Key Words: Phonology, Rhythm, Poe

المستخلص

تحاول هذه الدراسة استقصاء دور الايقاع كوحدة صوتية مهمة في نقل الصورة المجازية في قصيدة الغراب للشاعر ادغار الن بو. تفترض الدراسة ان البنى الصوتية الموظفة في القصيدة تساعد وبشكل بارز على نقل وجهة نظر الشاعر. سنقوم بتحليل دور بقية الادوات الصوتية مثل الترادف الصوتي والقافية وعلاقتها بالايقاع الشعري في تلك القصيدة لاضهار الاثر الفاعل لاستخدام الايقاع وسيلة شعرية في تلك القصيدة.

الكلمات الرئيسية: الدراسات الصوتية، الايقاع الشعري، ادغار الن بو.

1. Introduction

(Wagner,2008: 11 and 12) regards rhythmical structure quantity effects on utterance level such as final lengthening, pausing and articulation rate as related phenomena of all which he sees as part of linguistic prosody.

Rhythm is considered as an application of the general sense of this term in phonology, to refer to the perceived regularity of prominent units in speech. These regularities (of **rhythmicality**) may be stated in terms of patterns of stressed v. unstressed syllables, syllable length (long v. short) or pitch (high v. low)—or some combination of these variables. Maximally regular patterns, such as are encountered in many kinds of poetry, are referred to as ‘metrical’ (Crystal, 2008: 417).

Crystal (1995: 249) defines rhythm in terms of combination of several prosodic units like pitch, loudness and tempo. The sense of rhythm is perceived as prominent units occurring at regular intervals. Ladd (1996: 298) refers to these prominent units as feet which must have ‘ictuses’ or salient beats on them. Roach (2000: 134) maintains that English has a stressed-timed rhythm. It implies that stressed syllables will occur at relative regular intervals. That is, the timing or the period from stressed syllable to another is equal irrespective of unstressed syllables. This can be exemplified in the following sentence:

- Walk ‘down the ‘path to the ‘end of the ca’nal.

Each syllable that carries stress is here called ‘foot’ (ibid: 135).

McMahan (2002: 124) normalizes the phonological foot as a start of stressed syllable but not including the next syllable too. For instance, the phrase:

- ‘ Cat in a ‘bat.
contains two feet, the first is ‘cat in a’ / kæt ɪnə/ and the second in /bat/. Feet are also like to be constructed as weaker and stronger. Sometimes a word contains more than one foot, for example, a word like ‘**raider**’ /reɪdər/ with primary stress on the first syllable and without stress on the second does not have foot. While a word like **radar** /ˈreɪ,dɑːr/ with primary stress on the first syllable contrasts with the next syllable that receives secondary stress, has two feet.

Some writers have developed theories of English rhythm in which a unit of rhythm, the **foot**, is used (with a parallel in the metrical analysis of verse). The foot begins with a stressed syllable and includes all following unstressed syllables up to (but not including) the following

stressed syllable. The example sentence given above would be divided into feet as follows:

1 2 3 4 5

'walk 'down the 'path to the 'end of the ca'nal

2. Key Concepts

This section intends to shed light on sociolinguistics and culture briefly since they are related to the present work.

2.1 Rhythm

DiYanni (1994 :790) defines rhythm as "a poetic device used in the recurrence of accent or stress in lines of verse". Hebron (2004 :187) reveals that rhythm is considered as the repetition of a metrical arrangement and forming a regular pattern. Jansson(2010:9) reveals that the rhythm in English poetry is qualitative i.e. based on the changing of stressed and unstressed syllables.

The notion of **rhythm** involves some noticeable event happening at regular intervals of time; one can detect the rhythm of a heartbeat, of a flashing light or of a piece of music. It has often been claimed that English speech is rhythmical, and that the rhythm is detectable in the regular occurrence of stressed syllables. Of course, it is not suggested that the timing is as regular as a clock: the regularity of occurrence is only relative(Roach, 2009: 118) .

In English, rhythm is organized into feet. The foot begins with stresses syllable and includes all the unstressed syllables up to the next stress where a new foot begins(Sabater,1991: 153).

2.1.1 Types of Rhythm

Languages are either syllable-timed languages (French and Yoruba) or stressed-timed languages (English and Arabic). Richards and Schmidt (2002: 517-8, 532) show the difference between the two. Stressed-timed languages are languages with a rhythm in which stressed syllables occur at regular intervals of time and the length of an utterance relies on the number of stresses rather than the number of syllables. For instance, the sentences "**BILL WORKS HARD**" and "**BILL's WORKing HARD**" must last the same time to utter in English, whereas syllable-timed

languages are those with a rhythm in which syllables tend to occur at regular intervals of time and the length of an utterance relies on the number of syllables rather than the number of stresses (Abdul-Ameer :2006, 61-62).

The theory that English has **stress-timed rhythm** implies that stressed syllables will tend to occur at relatively regular intervals whether they are separated by unstressed syllables or not; this would not be the case in "mechanical speech". An example is given below. In this sentence, the stressed syllables are given numbers: syllables 9 and 7 are not separated by any unstressed syllables, 7 and 7 are separated by one unstressed syllable, 7 and 7 by two, and 7 and 8 by three.

1 2 3 4 5

'walk 'down the 'path to the 'end of the ca'nal

The stress-timed rhythm theory states that the times from each stressed syllable to the next will tend to be the same, irrespective of the number of intervening unstressed syllables. The theory also claims that while some languages (e.g. Russian, Arabic) have stress-timed rhythm similar to that of English, others (e.g. French, Telugu, Yoruba) have a different rhythmical structure called **syllable-timed rhythm**; in these languages, all syllables, whether stressed or unstressed, tend to occur at regular time intervals and the time between stressed syllables will be shorter or longer in proportion to the number of unstressed syllables (Roach, 4th ed , 2009: 118).

Tone

Gill (2006:511) states that tone is considered as" a chief device that conveys feelings in poetry For example, a melancholic tone" . It is the emotional and intellectual attitude, manner or poise of a piece of writing.

2.2 Mood

In literature, the concept mood refers to the atmosphere or general feeling of a work, for example, anguished and pessimistic mood (Abcarian and Klotz, 2004: 1205).

2.3 Rhyme and Rhyme-Scheme

Among the writers who define rhyme were Abcarian and Klotz (2004 :1207), DiYanni (1994 :789) and Hebron (2004 :187) as the repetition of the vowel and final consonant sounds of a stressed syllable together with any unstressed syllables which may follow. Rhyme and rhyme scheme are considered as ways of creating repetitive patterns of sound. The pattern of repeated rhymes is called rhyme scheme(Jansson, 2010: 10).

2.4 Meter(Metre)

Das and Patra (2009: 101) state that the term meter goes back to the ancient Greek poetry and is used by poets such as Pindar and Sappho. To this definition, Das and Patra (ibid, 101) add that the term meter is often scanned based on the arrangement of poetic feet into lines. In English, each foot usually includes one syllable with a stress and one or two without a stress. (Short, 1996 :131& Rajimwale, 2006: 113 & Das and Patra,2009: 102) reveals that there are different poetic metres (kinds of feet)which explain an important aspect of rhythm in poetry:

Iambus: unstressed syllable followed by a stressed syllable. **Trochee**: one stressed syllable followed by an unstressed syllable, **Spondee**: two stressed syllables together, **Dactyl**: one stressed syllable followed by two unstressed syllables, **Anapest**: two unstressed syllables followed by one stressed syllable, **Pyrrhic**: two unstressed syllables together

Das and Patra(2009: 103) states that there are a number of metrical feet which describe in Greek terminology as follows: **Monometer**: one foot, **Dimeter**: two feet, **Trimeter**: three feet, **Tetrameter**: four feet, **Pentameter**: five feet, **Hexameter**: six feet, **Heptameter**: seven feet, and **Octameter**: eight feet. (Abrams,1999: 162) gives an example, the line from Gray's "Elegy" is "iambic pentameter," and the line from Byron's "The Destruction of Sennacherib" is "anapestic tetrameter".

2.5 Repetition

It is considered as the most important poetic device of sound and it is also considered as the obvious method of foregrounding. For example, **Blow, blow, thou winter wind** (William Shakespeare, As You Like It, II, vii, 174 cited in Short, 1996:14).The repetition helps us to notice that almost all of the repeated words belong to a series of conceptual groups in the poem such as death and grave

which are synonyms indicating a felt of lamentation (ibid : 18)(AL-Kubaisy,2015:30).

2.6 Alliteration

Alliteration goes back to the old English period. It is an important feature of poetry which exploits the wonderful power of words which contains a consonant sound that occurs in succession either at the initial position or in the stressed syllable within it (Rajimwale, 2006: 8)(AL-Kubaisy,2015:27). Cuddon (1999:23, cited in AL-Kubaisy,2015:27) gives an example of this poetic device : "Five **m**iles **m**eandering with a **m**azy **m**otion".

2.7 Onomatopoeia

Onomatopoeia is a type of speech devices in poetry. It is the formation of a word that imitates the sound that it represents (Dickins et al, 2002 : 239, cited in AL-Kubaisy,2015:27). Such as the example given by Alfred, Lord Tennyson's "Come Down, O Maid"(1847): "**The moan of doves in immemorial elms, And murmuring of innumerable bees**"(Abrams,1999:199)&(AL-Kubaisy, 2015:27).

3. The relationship of Repetition, Alliteration, Onomatopoeia Tone, Mood, Rhyme, Metre, and/with rhythm

A key issue concerns the status of rhythm within a taxonomy of the different components of a language system. In some models, rhythm is regarded as part of the grammatical prosodic system of a language, implying it to be part of the langue in the sense of de Saussure.

Alliteration is used to emphasise words and create rhythm. Repetition is used to emphasise on words. Onomatopoeia is used to focus on the important poetic words in poem to show phonological and poetic aspects in each line. Rhythm is an important feature of poetry, in poetry with its long tradition of oral preservation of poetry. The classical poets used the rhyme and metre in expressing rhythm, tone, and mood. Rhythm is created through repeated words or lines(Jansson, 2010:36).

4. The Way to Analyse the Rhythmic/Rhythmical Poem

English speech resembles music in that it possesses a beat. There are group of syllables which resemble bar of music, and within each group there are strong and weak beats. The strong beats fall on the CWs i.e. verbs, nouns, adverbs, and adjectives. Such sorts of words carry a lot of meaning. The weak beats fall on the FWs i.e. prepositions, articles, conjunctions, auxiliary verbs, and pronouns. Actually, such types of words are not stressed (Kenworthy, 1990:10).

5. Data Analysis

**1. 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 someone gently rapping, rapping at my chamber door.
"Tis some visitor, I muttered, tapping, at my chamber door-
Only this, and nothing more.**

Phonologically, The Poe's Raven consists of a set of alliterative instances. The repetition of bilabial nasal voiceless /m/ and bilabial stop voiceless /p/ and bilabial glide voiced /w/ in the first stanza. This stanza also contains the coming of fricative labiodentals voiceless /f/ and its neighbor fricative labiodentals voiced /v/. Not only that, but we could find the repetition of nasal voiced alveolar /n/. The repetition of palatal affricative voiceless in /tʃ/. The repetition of palatal liquid voiced /r/. The use of alveolar stop voiced /d/ with voiceless /t/ can enforce the rhythmical poem. The repetition of alveolar bilabial voiced /n/ and /m/ in the last line of this stanza can affect the metrical issues. The repetition of **"at my chamber door"** in lines 4 and 5 to focus on grief and mournful image upon the dead of his beloved.

**2. 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 lost Lenore-
For the rare and radiant maiden whom the angels name Lenore-
Nameless here for evermore.**

The repetition of stop alveolar voiced and fricative labiodentals voiceless/f/. The repetition of alliterative fricative alveolar voiceless /s/ and liquid alveolar voiced/l/. This repetitive sound enforces the internal rhythm of the poem. The repetition of **"sorrow and Lenore"** in lines 10-11 to show the image of bird as an instrument of self-torture and a symbol of his personal mournful that will occupy him forever.

**3.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.**

The alliteration can be shown in fricative alveolar voiceless/s/. The alliteration of fricative labiodentals voiceless/f/. The repetition of the fourth and fifth lines in this stanza can show the reality of sad feelings. The repetition of **"'Tis some visitor entreating entrance at my chamber door"** in lines 16-17 to display ecstatic pain of grief.

**4.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.**

The repetition of fricative alveolar voiceless/s/. The repetition of final nasal velar voiced/ŋ/ in the third line and the repetition of stop alveolar voiceless/t/ at the middle of line four and the repetition of stop alveolar voiced /d/ at the last of fourth and fifth lines can show the internal structure of rhyme and rhyme- scheme of the poem. The repetition of glottal fricative voiceless/h/.

**5.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.**

The alliterative repetition of stop alveolar voiced /d/, in the beginning of the stanza, gives the poem rhythmical strength throughout it. It also contains the glide bilabial voiced/w/ which show the phonological aspect which reflect the poetic feature because the language and literature form strong relationship. At the end, the repetition of nasal bilabial voiced /m/, nasal alveolar voiced /n/ and the final nasal velar voiced /ŋ/ gives the impression of sad, melancholic and imitative tone and atmosphere. The repetitive phrase " the whispered word, Lenore and an echo murmured back the word, Lenore" in lines 36 and 37 which show the organic relationship between phonological and poetic image. The onomatopoeic words "**whispered and echo murmured**" in lines 28-29 indicate the sad sound of life.

**6.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.'**

The alliteration of stop bilabial voiced /b/ and the fricative alveolar voiceless/s/ and fricative palatal voiceless/f/. The alliteration of fricative dental voiced /ð/, nasal bilabial voiced/m/, nasal alveolar voiced/n/ and the final nasal velar voiced//ŋ/ gives the changeable sad upon the dead of his beloved. The repetition of "**this mystery explore**" in lines 42 and 43 to display the meditation of the death.

**7.Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately raven of the saintly days of lore;
Not the least obeisance made he; not a minute stopped or stayed fe;
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.**

The alliterative repetition of fricative labiodental voiceless/f/ displays the phonological analysis that effect the literary point. The alliterative repetition of fricative alveolar voiceless/s/. The repetition of nasal bilabial voiced/m/, nasal alveolar voiced/n/ and the final nasal velar voiced//ŋ/ reflects the strong relationship between phonological and literary aspects. The repetition is shown in "**my chamber door**" in lines 40 and 41.

**8. Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore.
'Though thy crest be shorn and shaven, thou, I said, art sure no
craven,
Ghastly grim and ancient raven wandering from the Nightly shore-
Tell me what thy lordly name is on the Night's Plutonian shore!
Quoth the raven, 'Nevermore.'**

The alliteration repetitive of fricative dental voiced/ð/, stop bilabial voiced/b/ and fricative alveolar voiceless /s/. The alliteration of stop velar voiceless /k/ and stop velar voiced /g/. The alliteration of fricative palatal voiceless/f/.

**9. Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning little relevancy bore;
For we cannot help agreeing that no living human being-
Ever yet was blest with seeing bird above this chamber door-
Bird or beast upon the sculptured bust above his chamber door,
With such name as 'Nevermore.'**

The alliterative repetition of nasal bilabial voiced/m/ and nasal alveolar voiced /n/. The alliteration of liquid alveolar voiced/l/, fricative glottal voiceless /h/ indicate that the poet wants to say he remembers his beloved in the coming of night and hear her sound in day. The repetition of "**chamber door**" in lines 52 and 53.

**10. But the raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered- not a feather then he fluttered-
Till I scarcely more than muttered, other friends have flown before-**

**On the morrow he will leave me, as my hopes have flown before.'
Then the bird said, 'Nevermore.'**

The alliterative repetition of stop bilabial voiced /b/, fricative alveolar voiceless /s/, fricative dental voiced /ð/, fricative labiodental voiceless /f/, fricative glottal voiceless, nasal alveolar voiced/n/, nasal bilabial voiced/m/, fricative glottal voiceless/h/. The repetition of **"nothing further then he uttered-not a feather then he fluttered"** in lines **57** and **59** to show the internal rhyme in this poem.

**11.Startled at the stillness broken by reply spoken,
'Doubtless, said I, what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore-
Till the dirges of his Hope that melancholy burden bore
Of 'Never – Nevermore'.'**

The alliterative repetition fricative alveolar voiceless /s/, stop bilabial voiced /b/, fricative labiodentals voiceless /f/, nasal alveolar voiced /n/ and fricative glottal voiceless. The repetition of **"burden bore"** in lines **64** and **65** to show the feeling of melancholy that create the whole internal structural rhyme of the poem.

**12.But the raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore
What this grim, ungainly, ghastly, gaunt and ominous bird of lore
Meat in croaking 'Nevermore.'**

The repetitive alliteration of stop bilabial voiced /b/, fricative alveolar voiceless /s/, fricative dental voiced /ð/, fricative labiodental voiceless /f/, stop velar voiced /g/.

**13.This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet violet lining with the lamplight gloating o'er,**

**But whose velvet violet lining with the lamplight gloating o'er,
She shall press, ah, Nevermore!**

The alliteration of fricative alveolar voiceless /s/, fricative labiodental voiceless/f/, stop bilabial voiced/b/, nasal bilabial voiced/m/, fricative labiodentals voiced/v/, fricative palatal voiceless/f/, fricative dental voiced /ð/, liquid alveolar voiced/l/. The repetition of "**velvet violet lining with the lamplight gloating o'er,**" in lines 76 and 77.

14. Then methought the air grew denser, perfumed from an unseen censer

Swung by Seraphim whose footfalls tinkled on the tufted floor.

'wretch, I cried, thy God hath lent thee by these angles he hath sent thee

Respite- respite and nepenthe, from thy memories of Lenore!

Quaff, oh quaff this kind nepenthe and forget this lost Lenore!

Quoth the raven, 'Nevermore.'

The alliteration of fricative alveolar voiceless /s/, stop alveolar voiceless /t/, fricative labiodental voiceless /f/, fricative dental voiced /ð/, fricative glottal voiceless /h/, liquid alveolar voiced/l/, liquid palatal voiced/r/. The repetition of "**thy memories of Lenore and forget this lost Lenore**" in lines 72 and 73.

15. Prophet! Said I, thing of evil- prophet still, if bird or devil!

Whether Tempter sent, or whether tempest tossed thee here ashore,

Desolate yet all undaunted, on this desert land enchanted-

On this home by horror haunted-tell me- tell me, I implore!

Is there- is there balm in Gilead?- tell me- tell me, I implore!

Quoth the Raven, 'Nevermore.'

The alliteration of stop bilabial voiceless /p/, fricative alveolar voiceless/s/, stop alveolar voiceless /t/, glide bilabial voiced /w/, stop alveolar voiced /d/, fricative glottal voiceless /h/, fricative dental voiceless /ð/, nasal bilabial voiced/m/. The repetition of "**tell me-tell me, I implore!**" in lines 78 and 79. This repetitive words indicate that the poet wants to tell us about the melancholic life he lives after the death of his beloved.

**16. Prophet! Said I, thing of evil- prophet still, if bird of devil!
By that heaven that bends above us- by that God we both adore-
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore-
Clasp a rare and radiant maiden whom the angels name Lenore.'
Quoth the Raven, 'Nevermore.'**

The alliteration of stop bilabial voiceless /p/, fricative alveolar voiceless /s/, fricative dental voiceless /ð/, stop bilabial voiced /b/, glide bilabial voiced /w/, palatal alveolar voiced /r/. The repetition of **"maiden whom the angels name Lenore."** In lines 84 and 85. This repetition shows the sad life that the poet lives which reflects the sad tone and mood of the poem.

**17. Be that word our sign in parting, bird or fiend, I shrieked,
upstarting
'Get thee back into the tempest and the Night's Plutonian shore!
Leave no back plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!- quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my
door!,
Quoth the Raven, 'Nevermore.'**

The alliteration of stop bilabial voiced /b/, fricative alveolar voiceless /s/, fricative dental voiceless /ð/, liquid alveolar voiced /l/, stop alveolar voiceless /t/, fricative labiodental voiceless /f/, nasal bilabial voiced /m/. The repetition of **"leave and my door"** in line 90 indicates that the broken of the poet's heart after the loss of his beloved which creates and reflects the meditative and grievous rhythm throughout the lines of the poem.

**18. And the Raven, never flitting, still is stilling, still is stilling
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 lifting-Nevermore!

The alliteration of fricative alveolar voiceless /s/, stop bilabial voiceless /p/, stop alveolar voiced /d/, fricative glottal voiceless /h/, fricative dental voiceless /θ/, fricative labiodental voiceless /f/. The repetition of **"stilling, shadow and on the floor"** in lines **93** and **96** show the building of internal rhyme-scheme(Mabbott, 2000: 81-83).

6. Conclusion

Rhythm plays a key role in phonological and poetic fields. Poe's "Raven" is considered as rhythmic poem that is shown through the use of metrical point such as iambic pentameter , internal rhyming words such as "dreary, weary; napping, tapping; stronger, longer; turning, burning", repetitive words as "at my chamber door, nothing more, tell me and so on", onomatopoeic words as whisper and murmur which reflect the melancholic and meditative tone and mood.

The phonological and poetic functions of rhythm is described in this research. Poe's "Raven" consists of 16 syllable lines which make of 8 feet. This study concludes that rhythm is phonological and poetic phenomenon that is shown through the analysis of Poe's "Raven" which reflects the organic relationship between rhythm as a general term and its poetic term meter with other phonological and poetic terms such as mood, tone, rhyme, repetition, alliteration and onomatopoeia.

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