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RESEARCH ARTICLE

A Stylistic Linguistic Study of Alliteration and Assonance in Selected Poems

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ABSTRACT

This research paper investigates the use of **alliteration and assonance as major sound devices in poetry**, concentrating on their stylistic and aesthetic functions in selected poetic texts. Sound patterns such as the repetition of consonant sounds (alliteration) and vowel sounds (assonance) play a vital role in shaping rhythm, musicality, and meaning in poetic language. The study aims to identify these phonological features and analyze how they contribute to the artistic structure and emotional impact of the poems. The research adopts a **stylistic and statistical approach**, examining the distribution and frequency of alliteration and assonance in two poems: **The Lake Isle of Innisfree** by W. B. Yeats and **The Fish** by Elizabeth Bishop. Through textual analysis, occurrences of these sound devices were identified and categorized. The collected data were then quantified to determine their statistical distribution within the selected texts. The study concludes that **alliteration and assonance are crucial stylistic tools** that improve the musical quality of poetry and strengthen imagery, rhythm, and emotional tone. The statistical analysis supports the idea that sound patterns donate considerably to the aesthetic effect and interpretive depth of poetic texts.

Keywords: Alliteration, Assonance, Stylistic device, Sound device, Stylistics

The statement of the problem

The phonological and stylistic strategy, especially in twentieth-century poetry, has not been totally studied by the researchers to this point, this is why, we're doing research on the use of phonological stylistic devices the same as in literary writings, mainly poetry. There are sound devices used in English that add musicality and harmony some of the most important ones are alliteration and assonance. Focusing on their stylistic and aesthetic functions in selected poetic texts will clarify sound patterns such as the repetition of consonant sounds (alliteration) and vowel sounds (assonance) which play an important role in shaping rhythm, musicality, and meaning in poetic language. So, this paper shed

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the light on alliteration and assonance and investigates their patterns. Also figure out which type is frequently used and their effect on the meaning of the poetic texts.

The objectives

1. Analyzing alliteration and assonance within the scope of poetic texts.
2. Identifying the sound patterns such as the repetition of consonant sounds (alliteration) and vowel sounds (assonance).
3. Identifying the effect of using alliteration and assonance on the meaning of poetic texts.
4. How can the reader promote from alliteration and assonance as a phonological and stylistic device.

Introduction

From an etymological perspective, the term “*poet*” originates from a word meaning “creator.” In this sense, poets, much like carpenters or architects, are fundamentally makers. Each engages in the deliberate construction of form, placing particular emphasis on structure and symmetry within their respective works (Crawforth, 2013: 2).

To convey textual meaning and enrich the aesthetic quality of their works, writers commonly employ a range of linguistic and paralinguistic strategies, including graphological, phonological, semantic, lexical, and syntactic devices. Through these techniques, ordinary language is transformed into something artistically distinctive. Alliteration represents one such device frequently utilized to enhance stylistic effect. At the structural level, poetry may exhibit patterned features across lexical, grammatical, phonological, graphological, semantic, and even dialectal dimensions (Scheindlin, 1974: 65).

This phonological and stylistic strategy, especially in twentieth-century poetry, has not been totally studied by the researchers to this point, this is why, this study is doing ggon the use of phonological stylistic devices the same as in literary writings, mainly poetry. Aiming to investigate **alliteration** (the repetition of initial sounds) and **assonance** (the repetition of vowel sounds within nearby words) as a phonological stylistic devices in twentieth-century poetry.

Also, this research attempts to show the way alliteration and assonance is useful as a phonological stylistic device for the reader. In contemporary poetry, sound devices remain powerful tools for shaping meaning, rhythm, and emotional tone. Among these devices, alliteration and assonance continue to play a crucial role. While often associated with older poetic traditions, modern poets employ these techniques in subtle, pioneering ways to reinforce themes, create musicality, and intensify imagery (ibid.).

Literature review

Stylistics

As a branch of linguistics, stylistics concerns with the systematic examination of style in language and how this might differ dependent upon characteristics including historical time, genre, context, and author. Stylistics A writer’s unique style, genre-specific styles (for instance “newspaper language” or the “gothic novel”), or components of what can be respected as “literary” style are just a few examples. Using this definition, style analysis denotes to the systematic investigation of a text’s formal elements in order to control their

functional significance for the explanation of the text at hand (Jeffries & McIntyre, 2010: 1).

On his part, Short (1996: 1) defines it as “an approach to the analysis of (literary) texts using linguistic description”.

Leech and Short (1981:74) explain the task of stylistic analysis as “an attempt to find the artistic principles underlying a writer choice of language”. Similarly, Simpson (2004: 2) maintains that “is a method of textual interpretation in which primacy of place is assigned to language”. The reason why language is crucial to stylistics is because the various forms, patterns and levels that constitute linguistic structure are vital index of the function of the text.

Types of sound devices

Sound devices are patterns of literature and poetry that emphasize sound. Some of the Poets employ sound techniques as a tool or tactic to elicit an emotional reaction from the listener or reader. They are special tools that the poet can use in order to make the poem effects on the reader or the listener and to convey and reinforce the meaning by using sounds. There are many types of devices, for instance (**Assonance and Alliteration**).

Alliteration

Definition of alliteration

Alliteration is a stylistic and phonological device in which the same consonant sound is repeated at the beginning of nearby or closely connected words. In accordance with Geoffrey N. Leech, alliteration is “the repetition of initial consonant sounds in two or more neighboring words for rhetorical or poetic effect.” This device has been extensively used in poetry and prose to create emphasis, rhythm, and musicality in language. It aids the reader observe particular words and improves the aesthetic quality of the text. Because the repeated sounds are usually placed at the beginning of stressed syllables, they become more obvious and memorable for the reader or listener (Leech, 1969:96).

Alliteration as a phonological pattern

From a linguistic point of view, alliteration is considered a phonological parallelism, meaning that the repetition of consonant sounds forms a recognizable sound pattern within a line or sentence. Peter Verdonk clarifies that alliteration functions as a sound-patterning technique that contributes to the structure and cohesion of poetic language. By repeating consonants such as /b/, /l/, or /s/, writers establish a connection between words that might otherwise appear unrelated. This phonological repetition helps arrange the rhythm of a line and can lead the reader’s attention to key semantic components (Verdonk, 2002: 74).

Alliteration and musicality in literature

Alliteration also plays an important role in generating the musical quality of literary language. Paul Simpson states that repeated consonant sounds produce a sort of internal rhythm that strengthens the auditory appeal of poetry. These sound repetitions often imitate natural sounds or strengthen the mood of the poem. For example, soft consonants like /l/ or /m/ can produce a gentle and relaxed atmosphere, while stronger consonants such as /k/ or /t/ may create tougher or more powerful tone. Over this technique, writers can form how reader sense the emotional tone of a text (Simpson, 2004:48).

Alliteration as an emphasis and memory device

Another important function of alliteration is emphasis and memorability. Katie Wales states that alliteration draws attention to particular words or phrases because the repeated sounds make them stand out in the reader's mind. This is the reason that alliteration is often used not only in poetry but also in advertising, speeches, and slogans. The recurrence creates a rhythmic pattern that helps listeners remember information more easily. In literary texts, this emphasis can emphasize vital images, themes, or ideas that the author wants the audience to notice (Wales, 2011: 15).

Alliteration in classical and modern poetry

Archaeologically, alliteration has been a significant structural feature in many poetic traditions. Abrams M. H. clarifies that primary English poetry, particularly Old English verse, depend on alliteration rather than rhyme to systematize poetic lines. In works such as *The Lake Isle or The Fishing* the repetition of initial consonants served as the primary rhythmic principle. Although modern poetry often relies more on rhyme and meter, alliteration remains a significant stylistic device because it develops sound patterns and donates to the expressive power of language (Abrams & Harpham, 2015: 11).

Assonance

Definition of assonance

Another vital feature of assonance is that it helps writers control the mood and sound consistency of their writing. Poets sensibly select vowel sounds to match the feeling they want to convey. For instance, long vowel sounds such as “o” or “oo” often generate a slow, relaxed mood, while short vowels may produce a quicker or harsher rhythm. Through this technique, poets make their language more expressive and memorable, allowing readers to practice not only the meaning of words but also their sound and emotional affect (Abrams & Harpham, 2015:15).

Assonance musicality in literature

Assonance is repeatedly used in poetry, song lyrics, and even prose to reinforce the musical quality of language. Many poets rely on this device to attach words and lines together without utilizing the same rhyme. When vowel sounds repeat across a line, they produce an accurate internal harmony that makes the verse simpler to read aloud and more amusing to hear. For example, in the line “*Hear the mellow wedding bells,*” the repeated “e” sound links the words together and contributes to the poem’s rhythm. This displays how assonance can function as a formula of internal sound patterning in literature (Perrine, 1990:185).

Assonance is frequently debated together with other sound devices such as Alliteration and Consonance, but it differs from them in an important way. Alliteration involves the repetition of initial consonant sounds, while consonance denotes the repetition of consonant sounds within or at the end of words. In contrary, assonance emphasizes only on repeated vowel sounds, irrespective of their place in the word. This is why assonance generates a softer and more accurate sound effect than the sharper repetition created by consonants (Beckson & Ganz, 1989:21).

To summarize, assonance is a key stylistic device that improves literary language by focusing repetition of vowel sounds. It enriches the rhythm, musicality, and emotional tone of poetry and prose, making the text more appealing for readers and listeners. By sensibly repeating vowel sounds, writers can accurately influence how a line feels and

sounds. This is why assonance still a widely used technique in many forms of literature (Murfin & Supryia, 2009:43).

The differences between assonance and alliteration

Assonance and alliteration are both sound devices used in literature to improve rhythm, musicality, and emphasis, but they differ in the type of sound they repeat. As said by Purdue Online Writing Lab (OWL), assonance is the repetition of vowel sounds within close by words, which can appear in the middle or end of words and helps create internal rhyme and a sense of harmony. For instance, in the phrase “The light of the fire is a sight,” the repeated long “i” sound expresses assonance. In contrary, alliteration means that the repetition of initial consonant sounds at the beginning of nearby words, regularly used to generate rhythm or make phrases more remarkable. A famous example is “Peter Piper picked a peck of pickled peppers,” where the repeated “p” sound shows alliteration. While both devices depend on sound repetition, assonance emphasizes on vowel sounds within words, whereas alliteration focuses consonant sounds at the beginnings of words (Purdue OWL).

Alliteration and assonance is used in poetry

The main reason behind using alliteration in literature is sounds pleasing. It's a mean used to attract the reader's or the listener's attention. Additionally, alliteration assists to denote words which are connected tighter. The second reason behind using alliteration in literature is to construct mood. When a phrase have a number of words could be used to portray any theme or topic, such sounds have a certain connotation. So the repetition improves the effect. The third reason is hinted by its alternate names- initial rhyme or head rhyme. Alliteration gives melody to the verse and rhythm, it is also imparts sense of how it should be read or listened (Web source 4).

Method

This article adopts a qualitative textual analysis to examine the use of assonance and alliteration in two poems: “**The Lake Isle of Innisfree**” by William Butler Yeats and “**The Fish**” by William Blake. These poems were selected due to their rich phonetic patterns and their established significance in literary studies.

The analysis proceeds in three main stages.

First, each poem is closely read to identify instances of alliteration and assonance. Lines containing notable sound patterns are extracted and categorized according to the dominant phonetic device.

Second, the identified examples are analyzed in relation to their context within the poem. This involves examining how sound repetition contributes to tone, mood, and thematic development. Particular attention is given to how alliteration may reinforce rhythm or emphasis, while assonance may create musicality or emotional resonance.

Third, a comparative approach is employed to evaluate similarities and differences between the two poems. The study considers:

- Frequency of assonance versus alliteration
- The types of sounds most used
- The functional role of these devices in shaping meaning and reader experience

To ensure consistency, the analysis focuses only on clearly identifiable phonetic repetitions and avoids overinterpretation of incidental sound similarities. The findings are interpreted within the broader framework of stylistics and poetic analysis.

Data analysis

In this section the Poem “**The Lake Isle of Innisfree**” by Yeats’ and the poem “**The Fish**” by Bishop will be analyzed. The analysis applied line by line that shows the type of **Sound Devices** and the **Type of Sound**.

The Lake Isle of Innisfree

The Lake Isle of Innisfree (1890) is one of Yeats’ most famous early poems. It reflects his longing for peace, simplicity, and a spiritual connection with nature. The poem is inspired by Innisfree, a small island in Lough Gill, Ireland (<https://www.poetryfoundation.org/poets/william-butler-yeats>).

The Lake Isle of Innisfree

1. “I will arise and go now, and go to Innisfree,”
 - **Alliteration:** /g/ (voiced velar plosive sound) in *go, go*
 - **Assonance:** /aɪ/ (Long closing diphthong) in (“I”, “arise”)
2. “And a small cabin build there, of clay and wattles made;”
 - **Alliteration:** /b/ (voiced bilabial) in *cabin, build*
 - **Assonance:** /æ/ (Short front open) in *cabin*
3. “Nine bean-rows will I have there, a hive for the honey-bee;”
 - **Alliteration:** /b/ (voiced bilabial plosive) in *bean, bee*; /h/ (voiceless glottal fricative) in *have, hive, honey*.
 - **Assonance:** /i:/ (Long front close) in *bean, bee*
4. “And live alone in the bee-loud glade.”
 - **Alliteration:** /l/ (voiced alveolar lateral) in *live, alone*
 - **Assonance:** /i:/ (Long) in *bee*

***Stanza 2**

5. “And I shall have some peace there, for peace comes dropping slow,”
 - **Alliteration:** /p/ (voiceless bilabial plosive) in *peace, peace*
 - **Assonance:** /i:/ (Long Front close) in *peace*; (Long) /oʊ/ in *slow*
6. “Dropping from the veils of the morning to where the cricket sings;”
 - **Alliteration:** /m/ (voiced bilabial nasal consonant) in *morning*
 - **Assonance:** /ɪ/ (Short near- front near-closed) in *cricket, sings*
7. “There midnight’s all a glimmer, and noon a purple glow,”
 - **Alliteration:** /g/ (voiced velar plosive) in *glimmer, glow*
 - **Assonance:** Short /ɪ/ (Short near-front near-closed) in *midnight, glimmer*; /oʊ/ (Long closing diphthong) in *glow*.
8. “And evening full of the linnet’s wings.”
 - **Alliteration:** /l/ (voiced alveolar lateral) in *full* and *linnet’s*
 - **Assonance:** /ɪ/ (Short near- front near-closed) in *linnet, wings*

*Stanza 3

9. "I will arise and go now, for always night and day"
 - Alliteration: /n/ (voiced alveolar nasal) in *now...night*
 - Assonance: /aɪ/ (Long closing diphthong) in *I, arise*; /eɪ/ (Long closing diphthong) in *day*.
10. "I hear lake water lapping with low sounds by the shore;"
 - Alliteration: /l/ (voiced alveolar lateral) in *lake, lapping, low*; /w/ (voiced labio-velar glide) in *water, with*
 - Assonance: /oʊ/ (Long closing diphthong) in *low...shore*
11. "While I stand on the roadway, or on the pavements grey,"
 - Alliteration: /w/ (voiced labio-velar glide) in *while...roadway*
 - Assonance: /oʊ/ (Long) in *roadway...or...on*
12. "I hear it in the deep heart's core."
 - Alliteration: /h/ (voiceless glottal fricative) in *hear, heart*; /k/ (voiceless velar plosive sound) in *core*.
 - Assonance: /i:/ (Long Front close) in *hear...deep*

"The fish"

by Elizabeth Bishop

One of Bishop's most celebrated poems is "The Fish", first published in 1946 in her collection *North & South*. The poem describes the speaker catching a large, old fish and carefully observing its physical appearance, including its scars, barnacles, and broken fishing lines. Through this detailed description, Bishop gradually reveals the fish as a symbol of endurance, survival, and dignity. As the speaker recognizes the fish's long history of struggle, the poem ends with a moment of realization that leads her to release it back into the water. This moment highlights themes of respect for nature and moral awakening (Vendler, 1980:134). (<https://poets.org/poem/fish-2>).

"The Fish"

Line 1: "I caught a tremendous fish"

- Assonance: /i/ (close front unrounded vowel) in *I...fish*

Line 2: "and held him beside the boat"

- Alliteration: /b/ (voiced bilabial stop) in: in *beside...boat*

Line 3: "half out of water, with my hook"

- Alliteration: /h/ (voiceless glottal fricative): in *half...hook*.
- Assonance: /o/ (mid back rounded vowel) in *out...hook*.

Line 4: "fast in a corner of his mouth"

- Assonance: /o/ (mid back rounded vowel) in *corner...mouth*

Line 5: "He didn't fight"

- Alliteration: /t/ (voiceless alveolar stop) in *didn't...fight*

Line 6: "He hadn't fought at all."

- Alliteration: /t/ (voiceless alveolar stop) in *hadn't...fought*

Line 7: "He hung a grunting weight,"

- Alliteration: /g/ (voiced velar stop) in *grunting*
- Assonance: /ʌ/ (open-mid back unrounded vowel) in *hung...grunting*

Line 8: “battered and venerable”

- Alliteration: /b/ (voiced bilabial stop) in *battered*

Line 9: “and homely. Here and there”

- Alliteration: /h/ (voiceless glottal fricative) in *homely. . . Here. . . there*
- Assonance: /e/ (close-mid front unrounded vowel) in *here. . . there*

Line 10: “his brown skin hung in strips”

- Alliteration: /h/ (voiceless glottal fricative) in *his. . . hung.*
- Alliteration: /s/ (voiceless alveolar fricative) in *skin. . . strips.*

Line 11: “like ancient wallpaper,”

- Assonance: /a/ (open front unrounded vowel) in *like . . . ancient.*

Line 12: “and its pattern of darker brown”

- Assonance: /o/ (mid back rounded vowel) in *darker. . . brown.*

Line 13: “was like wallpaper:”

- Alliteration: /w/ (voiced labio-velar approximant) in *was. . . wallpaper.*

Line 14: “shapes like full-blown roses”

- Alliteration: /l/ (voiced alveolar lateral approximant) in *like. . . full-blown. . .*
- Assonance: /o/ (mid back rounded vowel) in *full. . . roses.*

Line 15: “stained and lost through age.”

- Alliteration: /s/ (voiceless alveolar fricative) in *stained. . . lost.*

Line 16: “He was speckled with barnacles,”

- Alliteration: /s/ (voiceless alveolar fricative) in *speckled. . . sea-lice.*

Line 17: “fine rosettes of lime,”

- Assonance: /i/ (close front unrounded vowel) in *fine. . . lime.*

Line 18: “and infested”

- Assonance: /i/ (close front unrounded vowel) in *infested.*

Line 19: “with tiny white sea-lice,”

- Alliteration: /s/ (voiceless alveolar fricative) in *sea-lice.*
- Assonance: /i/ (close front unrounded vowel) in *tiny. . . white. . . sea-lice.*

Line 20: “and underneath two or three”

- Assonance: /u/ (close back rounded vowel) in *underneath.*

Line 21: “rags of green weed hung down.”

- Alliteration: /r/ (voiced alveolar approximant) in *rags. . . green*
- Assonance: /i:/ (close front closed unrounded vowel) in *green. . . weed.*

Line 22: “While his gills were breathing in”

- Alliteration: /g/ (voiced velar stop) in *gills*.
- Assonance: /i/ (close front unrounded vowel) in *gills* . . *breathing*.

Line 23: “the terrible oxygen”

- Alliteration: /t/ (voiceless alveolar stop) in *terrible*.

Line 24: “—the frightening gills,”

- Alliteration: /g/ (voiced velar stop) in *gills*.
- Assonance: /i/ (close front unrounded vowel) in *frightening* . . *gills*.

Line 25–26: “fresh and crisp with blood,”

- Alliteration: /k/ (voiceless velar stop) in *crisp*.
- Assonance: /ɪ/ (close front unrounded vowel) in *fresh*...*crisp*...*with*

Line 27: “that can cut so badly . . .”

- Alliteration: /k/ (voiceless velar stop) in *can* . . *cut*.
- Assonance: /æ/ (open front unrounded vowel) in *badly*.

Line 28: “I thought of the coarse white flesh,”

- Assonance: /ɔ/ (open-mid back rounded vowel) in *thought* . . *coarse*.

Line 29–30: “packed in like feathers,”

- Alliteration: /f/ (voiceless labiodental fricative) in *feathers*.
- Assonance: /ɛ/ (open-mid front unrounded vowel) in *packed* . . *feathers*.

Line 31–32: “the big bones and the little bones,”

- Alliteration: /b/ (voiced bilabial stop) in *big* . . *bones*.
- Assonance: /i/ (close front unrounded vowel) in *big* . . . *little*.

Line 33–34: “the dramatic reds and blacks”

- Alliteration: /d/ (voiced alveolar stop) in *dramatic*.
- Assonance: /æ/ in (open front unrounded vowel) *reds* . . *blacks*.

Line 35–36: “of his shiny entrails . . .”

- Alliteration: /sh/ (voiceless post-alveolar fricative) in *shiny*.
- Assonance: /ɪ/ (close front unrounded vowel) in *shiny*.

Line 37–38: “and the pink swim-bladder”

- Alliteration: /p/ (voiceless bilabial stop) in *pink*.
- Assonance: /ɪ/ (close front unrounded vowel) in *pink*.

Line 39–40: “like a big peony.”

- Alliteration: /p/ (voiceless bilabial stop) in *peony*.
- Assonance: /i/ (close front unrounded vowel) in *peony*.

Line 41: “I looked into his eyes / which were far larger than mine;”

- Assonance: /ɪ/ (close front unrounded) in *looked* . . *into* . . *his* . . *eyes* . . *which*

Line 42: “and I saw finally that”

- Assonance: /aɪ/ (diphthong, close front rising) in *I* . . *finally*.

Line 43: “inside the old fish there”

- Assonance: /ɪ/ (close front unrounded vowel) in *inside* . . *fish*.

Line 44: “was a tremendous heart.”

- Assonance: /ɛ/ (open-mid front unrounded vowel) in *tremendous*.

Line 45: “Oars. . .rought, and victory filled up. . .”

- **Alliteration:** /v/ (**voiced labiodental fricative**) in *victory*.
- **Assonance:** /ɪ/ (**close front unrounded vowel**) in *victory. . .filled*.

Final Lines (“rainbow, rainbow, rainbow!”)

- **Alliteration:** /r/ (**voiced alveolar approximant**) repeated in *rainbow*.
- **Assonance:** /eɪ/ (**diphthong, mid rising**) in *rainbow*.

Results and discussion

Table 1. Sound devices in the poem “The Lake isle of innisfree”

Sound Devices	Frequency	Percentage
1. Alliteration	15	51.7%
2. Assonance	14	48.3%
Total	29	100%

The above table represents sound devices in the Poem “**The Lake Isle of Innisfree**” shows that Alliteration occurs with the percentage (**51.7**) somewhat dominates the poem. Yeats frequently customs repeated consonants like /l/, /g/, /p/ to reproduce natural sounds such as water lapping, birds, and wind. Assonance occurs with the percentage (**48.3%**) is almost **equal**, serving to create the musical, lyrical quality of the poem. The near balance between the two sound devices contributes to the poem’s persuasive rhythm and thoughtful tone.

Table 2. Sound devices in the poem “The Fish”

Sound Device	Frequency	Percentage
1. Alliteration	22	45%
2. Assonance	27	55%
Total	49	100%

The above table shows that Assonance occurs with the percentage (**55%**) dominates the poem’s sound pattern. This is typical in the poem “**The Fish**” by Elizabeth Bishop, because vowel repetition helps create a fluid, flowing rhythm that reflects water and observation. Alliteration occurs with the percentage (**45%**) is to some extent less frequent, but it often seems in descriptive moments, give emphasis to the physical texture of the fish and the fishing scene.

Conclusion

The statistical results designate that in “**The Fish**”, assonance occurs more frequently than **alliteration**, representing approximately **55%** of the identified sound devices, while alliteration accounts for about **45%**. In contrary, the analysis of “**The Lake Isle of Innisfree**” shows a slightly higher frequency of alliteration (approximately **51.7%**) compared with assonance (**48.3%**). These findings reveal that although both devices are central to poetic sound structure, poets may emphasize one device more than the other relaying on the thematic and stylistic needs of the poem.

Totally, the study concludes that **alliteration and assonance** are essential stylistic tools that improve the musical quality of poetry and strengthen imagery, rhythm, and emotional tone. The statistical analysis supports the idea that sound patterns donate significantly to the aesthetic effect and interpretive depth of poetic texts.

Conflict of interest

The author proclaims that she has no financial or personal conflicts of interest that could have affected the work reported in this study.

Author contributions

Lina Salam Farouq: conducted all aspects of the research, including conceptualization, methodology, data collection, formal analysis, interpretation of results, and writing – original draft preparation, as well as reviewing and editing the final manuscript.

Data availability

The data is available within the analysis, and it is available online the author put the link within the data analysis, also the author can provide a separate copy if its requested.

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دراسة اسلوبية للجناس الاستهلاكي والتجانس الصوتي في قصائد مختارة

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المستخلص

تستكشف هذه الدراسة استخدام الجناس الاستهلاكي والجناس الصوتي بوصفهما من أبرز الوسائل الصوتية في الشعر، مع التركيز على وظائفهما الأسلوبية والجمالية في نصوص شعرية مختارة. إذ تلعب الأنماط الصوتية—مثل تكرار الأصوات الساكنة (الجناس الاستهلاكي) وتكرار الأصوات المتحركة (الجناس الصوتي)—دورًا مهمًا في تشكيل الإيقاع والموسيقية والمعنى في اللغة الشعرية.

وتهدف الدراسة إلى تحديد هذه السمات الفونولوجية وتحليل كيفية إسهامها في البنية الفنية والتأثير العاطفي للقصائد. وتعتمد الدراسة منهجًا يجمع بين التحليل الأسلوبي والإحصائي، من خلال فحص توزيع وتكرار الجناس الاستهلاكي والجناس الصوتي في قصيدتين هما:

“The isle of the Lake” و “The Fishing”.

ومن خلال التحليل النصي الدقيق، تم تحديد وتصنيف مظاهر هذه الوسائل الصوتية، ثم جرى قياسها كمياً لتحديد توزيعها الإحصائي داخل النصوص المختارة. وتُظهر النتائج أن الجناس الاستهلاكي والجناس الصوتي يُعدّان من الأدوات الأسلوبية الأساسية التي تعزز الموسيقية في الشعر، وتدعم الصور الشعرية والإيقاع والذبرة العاطفية. كما تؤكد النتائج الإحصائية أن الأنماط الصوتية تسهم بشكل كبير في التأثير الجمالي وعمق التأويل في النصوص الشعرية.

الكلمات المفتاحية: الجناس الاستهلاكي، التجانس الصوتي، أسلوب بلاغي، مؤثر صوتي ادبي، الأسلوبية.