



## Analysis of Sound Devices among Selected Shakespearean, Spenserian, and Petrarchan Sonnets

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### ARTICLE INFO

*Keywords:* Sound Devices, Sonnet, Shakespearean, Spenserian, Petrarchan

*Received :* 4 March

*Revised :* 17 April

*Accepted:* 20 May

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### ABSTRACT

This study explored the use of sound devices in selected Shakespearean, Spenserian, and Petrarchan sonnets. A qualitative comparative analysis was conducted on three selected sonnets about love and death. The analysis revealed that all three sonnets utilize accent, rhythm, meter, and rhyme to create a structured musical quality. Additionally, all three forms employ alliteration, consonance, assonance, and repetition to various degrees, influencing the poem's rhythm, memorability, and emotional impact. All three forms of sonnets employed both euphony and cacophony with some lines overlapping each other to create a contrast that will build tension and anticipation. Finally, none of the sonnets employed onomatopoeia. This research highlights the diverse uses of sound devices within different sonnet forms enriching the understanding of how these poems achieve their artistic effects. The research suggests that investigating the correlation between sound devices with other sonnets under the three forms would be beneficial for future studies as it will provide a general pattern of what sound devices the three forms prefer using

## **INTRODUCTION**

In the world of English literature, the sonnet stands for beauty, value, and appeal in poetic writing (Hersey, 2019). The mastery of form and language makes the poems have a great disparity with other forms of literature. From the multiple elements that contribute to the structure and resonance of sonnets, sound devices play a crucial role. According to Balogun (1996), figures of sound are sound devices used by poets to reinforce meaning in poetry or to create auditory pleasure. It allows melodic rhythms and rhythmic patterns to captivate the ear and the soul of the readers. It fits this research by providing a concise overview of the key sound devices used and understanding their function and having a deeper analysis of how poets use language to create meaning, evoke emotions, and enhance the auditory experience of their poetry. By summarizing the various sound devices and their purposes, the researchers effectively analyze their use in specific poems, exploring how they contribute to the overall effectiveness and impact of the poetry.

An analysis of sound devices is being conducted by the researchers, specifically focusing on three distinct sonnets: Sonnet 71 by William Shakespeare, Amoretti LXXV by Edmund Spenser, and Sonnet XXX by Francesco Petrararch. By delving into the lines of their sonnets, the researchers aim to determine how the poets employed sound devices within the literary and linguistic landscapes. It will also show examinations of the poets consciously employed, whether certain sound devices for specific rhetorical or aesthetic purposes and how these devices were received by readers or listeners of the time. Upinvermont (2015) also perfected it to a degree that inspired generations of poets, although did not invent the Symphony or the same structure and pattern as the other.

The goal of this research is to conduct an analysis of sound devices employed in selected Shakespearean, Spenserian, and Petrarchan sonnets, aiming to deepen understanding of how these poetic forms utilize sound to convey meaning, emotion, and aesthetic effect. This research contributes to literary scholarship by offering a comprehensive examination of sound devices in the three major forms of sonnet writing. By analyzing the use of rhyme, meter, alliteration, assonance, consonance, and other sonic elements, this study seeks to show the distinct poetic techniques and stylistic preferences of Shakespeare, Spenser, and Petrarch by enriching our appreciation of their respective contributions to the sonnet genre. This research also fosters cross-cultural understanding and appreciation of poetic traditions by exploring the similarities and differences in using devices accordingly to create meaning and aesthetic impact, thus broadening our perspectives on the universality of poetic expression. Finally, this research may inspire alternative paths of creative exploration for poets, scholars, and enthusiasts alike by uncovering the diverse range of sound devices employed in these selected sonnets.

## LITERATURE REVIEW

### Shakespearean Sonnet

William Shakespeare is the national poet of England and is known as one of the greatest playwrights of all time. Shakespeare is known for creating Shakespearean sonnets, sometimes referred to as English sonnets or Elizabethan. Shakespeare's 154 sonnets have a distinctive form, his sonnets are made of three quatrains, which are followed by a couplet, and his rhyme scheme is ABAB CDCD EFEF GG (Abrams, 2012). According to Whissell (2017), the sonnets were written in iambic pentameter, a 10-part meter of alternating unstressed and stressed syllables. The rhyming scheme (ABAB CDCD EFEF GG) also creates a great pattern that helps to emphasize and link ideas with the sonnet. According to Whissell (2017) the meter, rhyme, assonance, and alliteration in Shakespeare's sonnets confirm that the sonnets were meant to be spoken aloud and heard because it can help both the speaker and the hearer to feel a multitude of emotional messages embedded in the poem's sound.

### Spenserian Sonnet

Edmund Spenser was born in either 1552 or 1553 in London, England, and is best known for his epic and allegorical poems. Spenser's rhyming scheme mostly followed ABAB BCBC CDCD EE with less variation than Shakespeare, who usually followed the scheme ABAB CDCD EFEF GG. Spenserian stanza, which contains 8 lines of iambic pentameter and is followed by a single iambic hexameter Gillespie (2009). According to Gillespie (2009), instead of having one pair of rhyming lines at the end of the sonnet, he uses three pairs of rhyming lines that create a more evenly distributed rhythm and tone for the sonnet. The study by Pryvalova and Viun (2020) has identified that Spenser uses alliteration in some of his sonnets. According to Rubin (1995) the repeating patterns of sound as rhyme and alliteration cue memory more broadly and in less time than either imagery or meaning.

### Petrarchan Sonnet

Francesco Petrarch is mostly known to the literary world as simply Petrarch. For centuries, people have read, listened to, and enjoyed his love poetry, which is divided between Laura's lifetime and Laura's death (Kirkham, 2012). The English sonnet, generally referred to as the Shakespearean sonnet, is a modification of the Petrarchan sonnet, according to the study of O'Driscoll (1950). The form of the Petrarchan sonnet follows a rhyme scheme of ABBAABBA, CDCDCD, or CDECDE. Petrarchan's sonnet also uses iambic pentameter which adds a rhythmic pattern to the sonnet. According to Boro (2021), Henry Howard, Earl of Surrey, one of the translators who adapted the Petrarchan sonnet into English in early modern England uses alliteration and assonance, which helps attract the reader's attention to a certain idea or theme.

### Formalism

According to the study by Lee (2018), Russian Formalism is a series of intellectual and literary movements that originated in Russia in the 1910s, flourished in the next decade, and was forcibly subdued by the Soviet regime in the 1930s. However, the provenance of Russian Formalism can be traced as far back as Wilhelm von Humboldt (1767-1835). Although Humboldt has always been overshadowed by Saussure (1857-1913), he too was a profoundly original thinker and harbinger for modern linguistics. Lee (2018), also stated that Russian

formalists were one of the first who did not hesitate to use Saussure's conception of language as a complete structure as a method to examine literary works and their language; there had already been an intellectual trend "toward structural analysis in the study of literature." According to Lee (2018), Russian Formalists were among the first who did not hesitate to apply Saussure's conception of language as a complete structure as a method to examine literary works and their language; there had already been an intellectual trend "toward structural analysis in the study of literature. Formalists focus on the formal features of the text and consistent exclusion of historical and psychology. That was undoubtedly the reason that they were called formalists. According to Davis and Womack (2018), Russian formalism is a literary criticism that emphasizes the analysis of the form and structure of a text, rather than its meaning or historical context. With this, it can be said that Russian formalism in poetry focuses on analyzing the structural elements and techniques used in poetry, rather than interpreting its content. In formalist analysis, techniques like meter, alliteration, and rhyme are examined not merely as decorative features but as integral components that shape the texture and meaning of the poem (Davis & Womack, 2018). By foregrounding certain elements, formalist critics can isolate and analyze how they contribute to the overall textual construction of a poem. Poetry integrates an artistic arrangement of distinct sounds and senses, which creates particular feelings, emotions, and moods in the audience or readers (Sharma, 2018). Sharma (2018) also stated that a poem's manipulation of sounds can be realized through sound devices which are poetic elements that use patterns of the speech sounds. This study is mainly focused on one poetic element called sound devices.

### **Sound Devices**

According to Sharma (2018), sound devices, also known as musical devices, are patterns of speech sounds used in English poetry to create melodious sounds. They use recurring and similar sounds to enhance emotional impact in written work. The following are the basic sound devices used in English poetry, according to the study by Sharma (2018), and are the researchers' basis for identifying the sound devices used in the selected poems:

#### **Alliteration**

According to Wales (2001), alliteration is "the repetition of the initial consonant in two or more words". Alliteration is sometimes called "head rhyme" or "initial rhyme." According to Mar and Win (2020), when the consonant sounds are repeated through alliteration, it can subtly emphasize the atmosphere desired by the poets. The repeating consonants can make the sound emphatic and emotive. According to Rubin (1995), the repeating patterns of sound as rhyme and alliteration cue memory more broadly and in less time than either imagery or meaning".

#### **Assonance**

According to Lennard (2005), assonance refers to the use of the same vowel in two or more adjacent words. The repetition of the vowel sounds in assonance may occur even when the spelling varies (Terry, 2000). The repetition of identical or similar vowel sounds—especially in "stressed syllables in a sequence of nearby words (Abrams, 1993). Based on Mahdi (2023), assonance is used in poetry to attract the reader's attention to a certain idea or theme.

Assonance is used in literature to add rhythm, so it gives the poem an interesting mood.

### **Consonance**

This refers to the repetition of the consonant sound in stressed and unrhymed syllables, either within or at the end of a word. According to Cuddon (1999), consonance is “the close repetition of identical consonant sounds before and after different vowels,”. Consonance differs from alliteration and assonance in the repetition of the initial consonant in the former and the repetition of the vowel sound in the latter (Greene, 2012). According to Simmons and Smith (2010), poets use consonance to create sound, mood, and ambiance, and to highlight and boost the overall idea of the idea. Consonant sounds can affect the mood of the sonnet. For example, harsh consonant sounds can create a tense mood while softer consonant sounds create a peaceful mood in the sonnet.

### **Rhyme**

It is the similarity in the ending sounds of stressed syllables, typically found at corresponding positions in two or more lines of poetry (Harmon, 2009). A rhyme occurs when words share the same stressed vowel sound and all subsequent sounds after that vowel, creating a pattern of similarity in pronunciation at the end of words. According to Obermeier et al. (2013), beauty often arises from patterns of similarity and repetition (like symmetry), and rhyme in poetry enhances its perceived beauty by indicating that rhyming stanzas are associated with more positive aesthetic and emotional evaluations compared to non-rhyming ones. It can be said that rhyme adds a musical quality to a sonnet, making it sound more enjoyable and easier to remember, and can draw readers in and make the sonnet’s message more impactful.

### **Repetition**

It is the repeated use of a sound, word, phrase, or sentence (Sharma, 2018). Repetition in poetry helps people remember information, intensifies emotions, makes language more engaging, and conveys complex ideas efficiently (Ribeiro, 2007). According to Sharma (2018), repetition can be used to appeal to the reader’s emotions, create mood, and emphasize important ideas with its purposeful re-use of words, phrases, clauses, and sometimes sentences. It can be said that repetition can be used to enhance memorability, emotions, and the overall impact of the language of a sonnet.

### **Accent, Rhythm, and Meter**

In poetry, accent is a stress placed on particular syllables or words within a verse line, rhythm is a pattern of stressed and unstressed syllables, particularly in a verse form, and meter is a set, repeated pattern of stressed and unstressed syllables (Sharma, 2018). Sharma (2018) also stated that feet are the basic units of meter, and they can be either disyllabic (two syllables) or trisyllabic (three syllables). Sonnets commonly use iambic foot under disyllabic feet, which is an unstressed syllable followed by a stressed syllable (da-DUM). It can be said that accents are the building blocks of rhythm. By emphasizing certain syllables throughout a line, the poet creates a flow of stressed and unstressed sounds that readers perceive as rhythm, and a consistent rhythm with a simple pattern of stressed and unstressed syllables can suggest a specific meter. The accent is applied to produce a particular sound in poetry, the pattern of rhythm creates a pleasing and melodious flow of sounds, and the meter establishes a kind of

progressive force that propels the verse (Sharma, 2018; Davis & Womack, 2002). These sound devices direct the reader's attention to specific points within a line (guiding them through the poetic composition), provide a consistent rhythm that engages the reader's senses (making the poem more captivating and memorable), and establish a kind of predictability which provides a sense of stability and progression.

### **Cacophony**

It refers to language that sounds rough (Sharma, 2018). It's not just about the sound of the words, but also about the meaning and the challenge of pronouncing them in a sequence (Abrams & Harpham, 2013). Poets use consonants or words that have a sharper, more explosive, or forceful quality when spoken aloud. The repetition of these can create a jarring or unpleasant sound. By using harsh sounds, a poet can recreate the cacophony or mimic certain noises (Hobsbaum, 2004). The harsh sounds can be unpleasant to read aloud or hear, creating a sense of unease or tension. It also forces them to pay close attention to its jarring sounds and can provide imagery by mimicking a noise to be pictured in a reader's mind.

### **Euphony**

It is a term applied to language that strikes the ear as smooth and musical (Abrams & Harpham, 2013). According to Sharman (2018), it can be achieved by using smooth consonants like /l/ and /r/, as well as nasal sounds like /m/, /n/, and /ŋ/. Harmony or the beauty of sound creates a pleasing effect for the ear (Sharman, 2018). This harmony can create a sense of musicality that draws the reader in and keeps them engaged. It can also establish the overall mood or atmosphere of the poem because smooth, flowing sounds might suggest a calm or contemplative mood. It can overall evoke emotion and mood that can keep the readers engaged, resonating, and understanding the poem.

### **Onomatopoeia**

It is usually classified as the words that imitate the sounds (Sharman, 2018). According to Abrams and Harpham (2013), they are words or even phrases that seem to evoke what they describe through more than just sound, which can include size, movement, texture, duration, or force. This device adds functionality and aesthetic values to poetry regardless of the language in which it is written (Al-Zubbaidi, 2014). Al-Zubbaidi (2014) names four different types of onomatopoeia: direct onomatopoeia which imitates real sounds, indirect onomatopoeia which creates sounds that suggest an idea rather than directly copy it, abstract onomatopoeia which expresses emotions or inner states with sounds, and psychic onomatopoeia chord which is the combinations of two to three abstract onomatopoeias. It can be said that onomatopoeia can create images in the reader's mind with well-chosen words that can create a sense of hearing the sounds being described in a poem. It can also communicate with the natural world, bring the reader into that experience, and add musicality and a pleasing flow of sound.

## METHODOLOGY

### Research Design

The qualitative comparative analysis (QCA) research design employed in this study enables the researchers to identify various combinations of critical factors that contribute to a specific outcome within a given context (Befani, 2015). By using QCA, the researchers gain a nuanced understanding of how different factor combinations can lead to success, while also considering the contextual influences on that success. The researchers used comparative qualitative analysis because the researchers are comparing and analyzing the selected sonnets to identify the sound devices that are used. There are no participants in this research because this research only focuses on textual analysis of the selected sonnets.

### Instrument

The sonnets used in this study came from the following resources: a) Poetry Foundation for Sonnet 71; b) San Jose State University for Amoretti LXXV: One Day I Wrote Her Name; and c) Poetry Foundation for the Petrarchan Sonnet XXX.

### Procedures

The researchers select sonnets from Shakespearean, Spenserian, and Petrarchan that are themed on love and death; there are too many Sonnets, so the researchers narrowed it down to specify the devices that researchers wanted to analyze. After the selection, the researchers analyze the various sound devices in each sonnet through qualitative comparative analysis. The researcher analyzed and found that both sonnets have several sound devices. They noted instances of alliteration because of the repetition of sounds in successive words. The assonance was also observed through repeated vowel sounds, while consonance with the repetition of final consonant sounds in stressed, unrhymed syllables. Both sonnets featured rhyme with similar ending sounds in stressed syllables and used repetition. The researchers also identified cacophony, indicating the rough sounds that contribute to meaning, and euphony, marked by smooth, musical language. And the last sound device is onomatopoeia but it wasn't found in the selected sonnets.

### Ethical Considerations

*Intellectual property.* The researchers respect intellectual property rights and give credit to previous studies and research on the sonnets used.

*Transparency.* Transparency of qualitative research is a must. Therefore, all sources or sources of data for this research were placed in the reference to validate its validity.





**Petrarchan Sonnet: THE SONNETS OF PETRARCH XXX**  
*Wherein to recall the past is to augment the despair of the present*

	When I   look back   upon   the fug-   itive <b>time</b>	A	Iambic Pentameter Ex. When I   look back Unstressed      Stressed
	Which swept   my nob-   lest ecs-   tasies   to doom,	B	
	And spilled   the fire   and tram-   pled the   white <b>plume</b>	B	
	And weigh-   ted down   with tears   the wings   of <b>rhyme</b> ;	A	
Octave	And when   I see   Love turned   to <b>pan-</b>   <b>tomime</b> ,	A	
	The dream   deri-   ded, and   the dou-   ble <b>bloom</b>	B	
	Of flesh   and spirit   betrayed—   half to   the <b>tomb</b> ,	B	
	And half   to heaven-   O cruel   celes-   tial <b>crime!</b> —	A	
Sestet	Then like   one drugged   and ri-   fled, I   <b>awake</b> ,	C	
	And still   in stu-   por, feel   the wind   and <b>stare</b>	D	
	At both   my hands   and bo-   dy stripped,   and <b>quake</b> ,	C	
	Remem-   bering lutes   and sleep   with pur-   ple <b>hair</b> ...	D	
	O Stars   like stone!   O Death!   Black Day!   Blind <b>Fate!</b>	E	
	How you   have done   me to   this dark   <b>estate!</b>	E	

**Rhyme Scheme Pattern**

Figure 3. The Sonnets of the Petrarch XXX by Francesco Petrarch

The Sonnets of the Petrarch XXX divides the 14 lines into two sections: an eight-line stanza (octave) rhyming **ABBA ABBA**, and a six-line stanza (sestet) rhyming **CDCD EE**. According to Francesco Petrarch, both have regular rhyming schemes and are written in iambic pentameter. The rhyme **A** in Orange contains the /ar/sounds, rhyme **B** in Blue contains the /om/sounds, rhyme **C** in Green contains the /ek/sounds, rhyme **D** in Pink contains the /err/sounds, and rhyme **E** in Red contains the /ert/sounds to easily visualize the rhyme scheme pattern (figure 3).

The regular rhythm and meter of a sonnet create a musical quality. It guides the reader through the poem with a structured beat. This musicality can enhance the reader's engagement and enjoyment of the poem. According to Frontier Poetry (2018), to consider the musicality of a poem in English is to consider the tonal sounds of the vowels and consonants, and the rhythm of stressed and unstressed syllables. According to Guo (2024), the end rhyme is also a rhetorical device in English, which not only gives people visual beauty but also helps them experience and enjoy the rhythm of music. The ending rhyme is catchy and has a powerful audio-visual effect, giving people a beautiful and rhythmic feeling with deep emotions. Also, according to Anggraheni (2023), the choice of poetic devices employed by a writer or a poet must never be a coincidence. The language used by a poet is always intentional and purposeful so that it creates certain effects. Hence, the selected sonnets' rhyme is intentionally chosen meticulously by the poet to create a signature, musicality, beauty, and impact to the reader.

## Alliteration

Table 1. Alliteration in the Selected Sonnets

Sonnet Form	Textual Evidences
<b>Shakespearean</b>	<ul style="list-style-type: none"> <li>● "...surly sullen ..." (line 2)</li> <li>● "...warning to the world..." (line 3)</li> <li>● "...vile world with vilest worms..." (line 4)</li> <li>● "...read this line, remember ..." (line 5)</li> <li>● "...compounded am with clay..." (line 10)</li> <li>● "...not so much as my poor name ..." (line 11)</li> <li>● "... let your love even with my life ..." (line 12)</li> <li>● Lest the wise world should look ..." (line 13)</li> <li>● "... mock you with me ..." (line 14)</li> </ul>
<b>Spenserian</b>	<ul style="list-style-type: none"> <li>● "... waves and washed ..." (line 2)</li> <li>● "... wrote it with ..." (line 3)</li> <li>● "... pains his prey ..." (line 4)</li> <li>● "Vain man," said she, "that dost in vain ..." (line 5)</li> <li>● "... die in dust..." (line 10)</li> <li>● "... verse your virtues rare..." (line 11)</li> <li>● "Where whenas..." (line 13)</li> <li>● "... love shall live, and later life ..." (line 14)</li> </ul>
<b>Petrarchan</b>	<ul style="list-style-type: none"> <li>● "... weighted down with tears the wings..." (line 4)</li> <li>● "...dream derided, and the double ..." (line 6)</li> <li>● "...half to heaven-O cruel celestial crime!" (line 8)</li> <li>● "...still in stupor, feel the wind and stare" (line 10)</li> <li>● "...both my hands and body..." (line 11)</li> <li>● "O Stars like stone! O Death! Black Day! Blind Fate!" (line 13)</li> <li>● "How you have ..." (line 14)</li> </ul>

Based on the study by Wales (2001), the repetition of the initial consonant in two or more words is what alliteration is. The selected textual evidences from Shakespeare's Sonnet 71 identified in Table 1 repeat their initial consonants s, w, v, r, c, n, l, and m, which match the said characteristics. Furthermore, the selected textual evidences from Spenser's Amoretti LXXV also use alliteration, as seen in the repeated initial consonants w, p, v, d, and l. Additionally, Petrarch's Sonnet XXX exhibits alliteration through the repeated initial consonants w, d, s, b, o, and h. These textual evidences showcase the characteristics of alliteration.

According to Mahdi (2023), the primary reason for using alliteration is its pleasing sound, which attracts the reader's attention and links related words to enhance their emotive impact in a sonnet. An example of this is line 2 from Sonnet 71 which repeats the "s" sound that links "surly" and "sullen" to describe the negative mood. Mar and Win (2020) state that alliteration has mnemonic power, capable of evoking readers' empathy and awareness and creating rhythmic sounds, thereby making verses more impactful. For example,

Shakespeare's Sonnet 71 features line 4 with the use of the repetition of "v" and "w" to enhance its impact and create a harsh, memorable sound that emphasizes the negativity described. Similarly, Spenser's Amoretti LXXV includes "waves and washed" (line 2) where the repetition of "w" mimics the movement and sound of waves, enhancing the imagery, while Petrarch's Sonnet XXX employs "weighted down with tears the wings" (line 4) with the repetition of "w" contributing to a heavy, sorrowful tone. This consistent use of alliteration across the different sonnets highlights its role in enhancing the sonic quality of the poems, making them more engaging and memorable for readers.

### Consonance

Table 2. Consonance in the Selected Sonnets

Sonnet Form	Textual Evidences
<b>Shakespearean</b>	<ul style="list-style-type: none"> <li>● "... shall hear the surly sullen bell ..." (line 2)</li> <li>● "... warning to the world that I am fled..." (line 3)</li> <li>● "... vile world with vilest worms to dwell:" (line 4)</li> <li>● "... that writ it ..." (line 6)</li> <li>● "That I in your sweet thoughts would be forgot" (line 7)</li> </ul>
<b>Spenserian</b>	<ul style="list-style-type: none"> <li>● "Again I wrote it with a second hand," (line 4)</li> <li>● "... came the tide, and made ..." (line 4)</li> <li>● "Vain man," said she, "that dost in vain assay," (line 5)</li> <li>● "... mortal thing so to immortalize..." (line 6)</li> <li>● "Not so," (quod I) "let baser things devise" (line 9)</li> <li>● "... dust, but ..." (line 10)</li> <li>● "... verse your virtues rare shall eternize " (line 11)</li> <li>● "your glorious" (line 12)</li> <li>● "... shall all the world ..." (line 13)</li> <li>● "Our love shall live, and later ..." (line 14)</li> </ul>
<b>Petrarchan</b>	<ul style="list-style-type: none"> <li>● "When I look back upon ..." (line 1)</li> <li>● "... swept my noblest ecstasies ..." (line 2)</li> <li>● "... weighted down with tears the wings ..." (line 4)</li> <li>● "The dream derided, and the double bloom " (line 6)</li> <li>● "Then like one drugged and rifled, I awake," (line 9)</li> <li>● "... still in stupor, feel the wind and stare" (line 10)</li> <li>● "Remembering lutes and sleep with purple hair ..." (line 12)</li> <li>● "O Stars like stone! O Death! Black Day! Blind Fate! " (line 13)</li> </ul>

Table 2 shows that the three selected poems used consonance. Consonance is the close repetition of identical consonant sounds before and after different vowels (Cuddon, 1999). The selected textual evidence from Shakespeare's Sonnet 71 identified in this table uses a consonance because of the lines' repeated consonants l, d, and t. Furthermore, the selected textual evidences from Spenser's Amoretti LXXV also use consonance, as seen in the repeated consonants n, d, t, s, r, and l. Additionally, Petrarch's Sonnet XXX exhibits repetition of consonants

According to Shapiro (1998), Shakespeare consistently aligns these sequences with relational meanings defined by the dyad of freedom and constraint, which makes lines 2, 3, 4, 6, and 7 of Sonnet 71 create a flowing rhythm that underscores the emotional plea of William Shakespeare. According to Mirzayev (2020), consonance is actively involved in the formation of poetry and in creating fluidity in its language, this can be seen in line 9 of Petrarchan Sonnet XXX which the repetition of the "d" sound ("drugged," "and," "rifled") creates emphasis that contribute to the sonnet's flow and rhythm. Hence, it can be said that consonance enhance the rhythm and sonority of the selected sonnets, making them more engaging to the readers.

**Assonance**

Table 3. Assonance in the Selected Sonnets

Sonnet Form	Textual Evidences
<b>Shakespearean</b>	<ul style="list-style-type: none"> <li>● "... longer mourn for ..." (line 1)</li> <li>● "Than you shall hear the surly sullen ..." (line 2)</li> <li>● "vile world with vilest worms" (line 4)</li> <li>● "... read this line, remember ..." (line 5)</li> <li>● "... writ it, for I love you so" (line 6)</li> <li>● "... your sweet thoughts would be forgot," (line 7)</li> <li>● "O, if, I say, you look ..." (line 9)</li> <li>● "Do not so much as my poor name rehearse" (line 11)</li> <li>● But let your love even with my life decay, (line 12)</li> <li>● "... world should look into your moan" (line 13)</li> <li>● "... mock you with me after I am gone." (line 14)</li> </ul>
<b>Spenserian</b>	<ul style="list-style-type: none"> <li>● "One day I wrote her name upon ..." (line 1)</li> <li>● "But came the waves and washed it away" (line 2)</li> <li>● But came the tide, and made my pains his prey. (line 4)</li> <li>● "Vain man," said she, "that dost in vain assay," (line 5)</li> <li>● "A mortal thing so to immortalize;" (line 6)</li> <li>● "... I myself shall like ..." (line 7)</li> <li>● And eke my name be wiped out likewise. (line 8)</li> <li>● "... dust, but ..."</li> <li>● "My verse your vertues rare shall eternize," (line 11)</li> <li>● "Where whenas death ..." (line 13)</li> </ul>
<b>Petrarchan</b>	<ul style="list-style-type: none"> <li>● "... swept my noblest ..." (line 2)</li> <li>● "... fire and trampled the white ..." (line 3)</li> <li>● "... weighted down with tears the wings ..." (line 4)</li> <li>● "... still in stupor, feel the wind and stare" (line 10)</li> <li>● "O Stars like stone! O Death! Black Day! Blind Fate!" (line 11)</li> <li>● "How you have done me to this dark ..." (line 14)</li> </ul>

Based on the study by Lennard (2005) assonance is the repetition of the vowel sounds in a passage. The selected textual evidences from Shakespeare's Sonnet 71 has repeated vowels of o, u, i, and e in its successive words. Amoretti LXXV has the repeated vowels of o, a, i, and e which constitute assonance. Petrarch's Sonnet XXX uses repeated vowels of e, i, o, and a which draws attention to certain words with the repetition of specific vowel sounds.

Mahdi (2023) states that assonance is used in poetry to attract the reader's attention to a certain idea or theme and add rhythm to the sonnets. Line 11 from Sonnet 71 prominently uses assonance with the repetition of the "o", and this phonetic pattern draws the reader's attention to emphasize the theme of the speaker's desire to be forgotten to spare the loved one from pain. It is used mainly to grasp the reader's attention to a particular phrase and it helps to exaggerate the meaning of that phrase. It may also be used for comedic purposes, or even to help a poem's general rhythm. Line 1 of Sonnet 71, line 4 of Amoretti LXXV, and line 11 of Petrarchan Sonnet XXX are all forms of an exaggerated rhythm that catches the attention of the readers because of the repetition and the structured break given by the vowels. The assonance adds a rhythmic quality to the sonnet, enhancing its musicality and emotional resonance.

### Repetition

Table 4. Repetition in the Selected Sonnets

Sonnet Form	Textual Evidences
<b>Shakespearean</b>	<ul style="list-style-type: none"> <li>● "... warning to the <u>world</u>..." (line 3)</li> <li>● "From this vile <u>world</u>..." (line 4)</li> <li>● "Lest the wise <u>world</u>..." (line 13)</li> </ul>
<b>Spenserian</b>	<ul style="list-style-type: none"> <li>● "One day I <u>wrote</u> her name upon the strand" (line 1)</li> <li>● "Again I <u>wrote</u> it with a second hand" (line 3)</li> <li>● "<u>But came</u> the waves and washed it away" (line 2)</li> <li>● "<u>But came</u> the tide, and made my pains his prey" (line 4)</li> <li>● "One day I wrote her <u>name</u> upon the strand," (line 1)</li> <li>● "And eke my <u>name</u> be wipe out likewise." (line 8)</li> <li>● "And in the heavens write your glorious <u>name</u>:" (line 12)</li> </ul>
<b>Petrarchan</b>	<ul style="list-style-type: none"> <li>● "... <u>half</u> to the tomb," (line 7)</li> <li>● "And <u>half</u> to heaven ..." ( line 8)</li> </ul>

According to Barowski (2023), repetition in poetry is defined as the intentional technique wherein authors repeat words, phrases, lines, or stanzas throughout a poem. Table 4 illustrates that Shakespearean sonnet 71 repetitively employs the word "world." The Spenserian sonnet LXXV repeats the phrases "I wrote" and "but came," and utilizes the word "name" three times. Additionally, the Petrarchan sonnet XXX repeats the word "half." This analysis indicates that Edmund Spenser exhibits a greater tendency towards repetition in his sonnets compared to the other two poets.

Repeating lines in a poem can also help create emphasis or urgency (Barowski, 2023). Take, for example, the repeated phrase in the Spenserian sonnet LXXV, "I wrote," which clearly emphasizes the author's dedication to clearing her name at any cost. When a line, word, phrase, or stanza is repeated, it catches the reader's attention, drawing them into that particular detail. According to Ofuani (1986), repetition serves various purposes: persuading the reader to adopt the author's viewpoint, informing them, seeking imaginative consent, and guiding emotional responses as the author addresses the reader. Authors employ repetition to underscore crucial messages within their poems. For instance, in Shakespearean sonnet 71, the repeated use of the word "world" effectively conveys a message about the world and its inhabitants.

### Cacophony

Table 5. Cacophony in the Selected Sonnets

Sonnet Form	Textual Evidences
Shakespearean	<ul style="list-style-type: none"> <li>• "vile world with vilest worms" (line 4)</li> </ul>
Spenserian	<ul style="list-style-type: none"> <li>• "Vain man," said she, "that dost in vain assay" (line 5)</li> </ul>
Petrarchan	<ul style="list-style-type: none"> <li>• "And spilled the fire and trampled the white plume" (line 3)</li> <li>• "And half to heaven-O cruel celestial crime!" (line 13)</li> </ul>

Based on Sharma (2018), and Abrams and Harpham (2013), cacophony refers to the language that sounds rough and also to the meaning and the challenge of pronouncing them in a sequence as well. The selected textual evidence from Shakespeare's Sonnet 71 identified in Table 5 is an example of cacophony because there has been a use of consonants /v/, /s/, and /z/ which according to Siregar et al. (2023) is a fricative that produces continuous hissing or buzzing sound when produced. Additionally, plosive consonants /d/ and /t/ which involve a complete stoppage of airflow followed by a sudden release (Siregar et al., 2023) are also present in line 4. This overall adds to the jarring and hissing quality of the sound in line 4.

Following that is line 5 of Spenser's Amoretti LXXV which also uses fricatives /v/, /s/, and /f/, that produce continuous hissing or buzzing sounds (Siregar et al., 2023) with a combination of plosives like /t/ and /d/ that makes a jarring sound with sounds of /m/ and /n/ which are nasals (Siregar et al., 2023) that is less forceful and more muffled. These consonants are all clustered together which requires a speaker to bunch together multiple consonants quickly, creating a potentially jarring sound and an additional difficulty when pronouncing them in a sequence.

Lastly are lines 3 and 13 from Petrarch's Sonnet XXX which uses plosives like /p/, /d/, and /t/, fricatives like /s/ and /f/, nasals like /m/, approximants like /r/, /l/, and /w/ based on the categorization by Siregar et al. (2023). There is also an involvement of front vowels like /æ/ (in "and") and /ε/ (in "heaven" and "celestial") which are categorized as relatively "bright" quality and are associated with higher frequencies of sound by Lubis et al. (2023). There is also an inclusion of center vowels like /ə/ (in "the", "heaven", and "celestial") which

is characterized by reduced qualities and is associated with unstressed syllables (Lubis et al., 2023). There are also back vowels like /ɔ/ (in "O"), and /u/ (in "plume" and "to") which are characterized by their relatively "dark" or "deep" quality according to Siregar et al. (2023). These variation of consonant and vowel sounds creates a feeling of disharmony as they have different contrasting sounds with each other which likely reflects the chaotic or violent scene being described in the sonnet.

According to Rabea and Almahameed (2018), cacophony is often employed deliberately to emphasize discordant ideas or unpleasant images to the reader which can be strongly shown in line 3 of Petrarch's Sonnet XXX. Line 3 presents contrasting ideas and unpleasant imagery of fire and white plume accompanied by a variety of consonant and vowel sounds. This suggests that the sonnets employed cacophony to create a sense of unease or tension for their theme of death being in love with love. It can also be used to emphasize important issues discussed in a poem by evoking negative emotions (Rabea & Almahameed, 2018) which also be shown in line 13 of Petrarch's Sonnet XXX. This line uses strong negative emotions like "cruel" and "crime" to evoke a sense of outrage and injustice and depicts a violent action with the harsh sounds from the consonant and vowel cluster. This can also suggest that cacophony forces the readers to pay close attention to its jarring sounds and can provide negative imagery to be pictured in a reader's mind.

### Euphony

Table 6. Euphony in the Selected Sonnets

Sonnet Form	Textual Evidences
Shakespearean	<ul style="list-style-type: none"> <li>"sweet thoughts" (line 7)</li> </ul>
Spenserian	<ul style="list-style-type: none"> <li>"To die in dust" (line 10)</li> </ul>
Petrarchan	<ul style="list-style-type: none"> <li>"And spilled the fire and trampled the white plume" (line 3)</li> </ul>

Table 6 shows that all of the sonnets use euphony. Based on the study by Bishop (1975), euphony is a certain combination of sounds that gives ease to the tongue and harmony to the ear. The selected textual evidences from Shakespeare's Sonnet 71 identified in Table 1 uses soft harmonious consonants like 's' to create a euphony because it produces a soft sound which according to the study of Rabea and Almahammed (2018) the following consonants are euphony because they produce harmonious sound: /s/, /v/, /l/, /m/, /n/, /th/, and /f/. This proves that line 7 in Shakespeare's sonnet used euphony as a sound device; the use of the consonant /s/ and the letters /th/ gives a harmonious sound to the sonnet.

Furthermore, the selected textual evidence from Spenser's Amoretti LXXV line 10 uses euphony because of the repetition of the 'd' which gives a pleasing rhythm, and also uses fricatives /v/, /s/, and /ʃ/, which produce continuous hissing or buzzing sounds (Siregar et al., 2023). In this selected text the use of consonants /d/ and /s/ gives the text a rhythmic and pleasing sound that soothes the ear of the reader.

Lastly, Petrarch's Sonnet XXX line 3 uses euphony as well because of the repetition of the 'l' and 'm' sound. According to the study of Pathak, Calvert, G.A, and Motoki (2020) the letters /m/ and /l/ are euphony because of its melodious and pleasing effect. The long vowel sound and the soft sound of /m/ and /l/ and their repetition in the sonnet of Petrarch give a pleasing sound to the reader.

According to Rabea and Almahameed (2018), euphony involves the use of harmonious and pleasing sounds which clearly in Shakespeare's sonnet 71 line 7 the use of the letter /s/ gives a pleasing sound to the reader's ears and also the long /e/ in the 'sweet' as mentioned on Whissel (2017) it gives a pleasant sound and pronouncing the long /e/ produces a smile. The pleasant sound reinforces the positive meaning of the phrase, creating a sense of warmth and contentment for the reader. Euphony makes the word flow smoothly and can be subconsciously pleasing, keeping the reader engaged and wanting more.

**Onomatopoeia**

Table 7. Onomatopoeia in the Selected Sonnets

SONNET FORM	TEXTUAL EVIDENCES
Shakespearean	<ul style="list-style-type: none"> <li>● No textual evidence found</li> </ul>
Spenserian	
Petrarchan	

According to the results yielded in Table 7, all of the three selected sonnets did not use onomatopoeia. Onomatopoeia is usually classified as words that imitate the sounds and noise (Sharman, 2018). It is used for poetic or rhetorical effect to create images in the reader's mind with well-chosen words that can create a sense of hearing the sounds being described in a poem (Ali, 2018). However, none of the sonnets show the usage of words that match the characteristics of an onomatopoeia since the sonnets don't show any imitating words to imitate sounds or actions to consider it as one.

In a broader sense onomatopoeia refers to any combination of imitative sounds and rhythms that are used to reinforce the sense or moods of passage of poetry or prose so that readers can also somehow relate to the poem they are reading (Ali 2018). It also helps the readers to imagine those imitating sounds to improve their thinking and expound their imagination

## **DISCUSSION**

The research findings provide a comprehensive analysis of various sound devices employed in three different sonnet forms: Shakespearean, Spenserian, and Petrarchan.

The most prominent shared feature is the use of accent, rhythm, meter, and rhyme. Each sonnet follows a specific rhyme scheme (Shakespearean – ABAB CDCD EFEF GG; Spenserian – ABAB BCBC DCDEE; Petrarchan – ABBAABBA CDECDE) and employs iambic pentameter (five sets of unstressed-stressed syllables per line). This creates a rhythmic flow, guiding the reader through the poem and establishing a sense of order and predictability.

Alliteration is prominently used in all three sonnet forms. This repetition enhances the auditory experience for the reader and emphasizes the themes present in the sonnets, such as mortality and the transient nature of life. The findings suggest that Shakespearean sonnets use alliteration more frequently than the other two sonnets form. It is more focused on emotional impact because the repeated sounds in the selected Shakespearean sonnet mostly reflect the mood (lines 2 and 4). Findings also show that the use of alliteration in the selected Spenserian sonnet might be more subtle, focusing on creating sound imagery (e.g., line 2 mimicking wave sounds). It also shows that the selected Petrarchan sonnet appears to use alliteration less frequently than the other two forms, using alliteration to create a more somber or mournful tone (e.g., line 4).

Consonance, the repetition of consonant sounds within or at the end of words, is evident in lines such as "Again I wrote it with a second hand" (line 4) in Spencer's, an "swept my noblest ecstasies" (line 2) from Petrarch's. All three sonnet forms use consonance to create a musical quality to enhance the rhythm of the sonnets and reinforce the emotional impact of the themes explored, such as love and loss. Findings also show that the selected Spenserian sonnet uses consonance the most, followed by the selected Petrarchan sonnet, and the Shakespearean sonnet is the form that uses consonance the least. Findings also show that the consonance in the selected Shakespearean sonnet often contributes to a reflective and somber tone, aligning with themes of mortality and remembrance. In the selected Spenserian sonnets, consonance contributes to a more harmonious and uplifting mood, reflecting themes of love and immortality. While, the selected Petrarchan sonnet's use of consonance often enhances a melancholic and contemplative tone, exploring themes of lost love and longing. There are also differences in function within the lines. For Shakespearean, consonance often appears in key thematic lines, reinforcing the sonnet's reflective nature (e.g., line 7). In Spenserian, consonance is more evenly distributed, creating a consistent rhythm that enhances the lyrical quality of the sonnet (e.g., line 5). In Petrarchan, the consonance tends to cluster around moments of emotional intensity, particularly in the sestet where the sonnet's resolution or counter-argument often lies (e.g., line 9).

Assonance is utilized in all three sonnet forms use assonance to enhance the musicality and rhythmic flow of the verses. Findings show that Sonnet 71 uses this the most, followed by the Amoretti LXXV, then the Petrarchan Sonnet XXX which uses assonance the least of the three forms. The repetition of vowel sounds creates a melodic quality to the lines, enhancing the rhythm and flow of the poem while drawing attention to key phrases and ideas. Findings also show

that in Sonnet 71 the "o" sound, in particular, is prominent, lending a mournful and resonant quality to the sonnet. The assonance in these lines captures the somber and reflective mood, emphasizing themes of mortality and love's endurance beyond death. The assonance in Amoretti LXXV enhances the musicality of the sonnet, with the recurring "a" and "i" sounds creating a sense of persistence and fluidity, much like the waves mentioned in the poem. This repetition mirrors the relentless passage of time and nature's force, juxtaposed against the poet's efforts to immortalize his love. The use of assonance in Petrarch Sonnet XXX, particularly the "e" and "i" sound, creates a stark, almost piercing auditory effect that underscores the poem's themes of despair and love. This assonance adds to the overall sense of emotional weight and dramatic intensity, drawing attention to the poet's anguish and the harshness of fate.

Repetition is employed mostly in the selected Spenserian sonnet, with repeated phrases occurring multiple times within the poem. In contrast, Shakespearean and Petrarchan sonnets often utilize repetition more sparingly, focusing on specific words or phrases repeated for emphasis. This repetition serves to emphasize certain ideas or emotions within the poem, reinforcing their significance to the overall theme. There's a difference in the frequency and placement of repetition among the three forms. The types of repetition used vary between the forms. In Amoretti LXXV, repetition often involves the repetition of entire phrases, as seen in "One day I wrote her name upon the strand" and "Again I wrote it with a second hand." In the other two, repetition tends to involve the repetition of single words or variations of phrases, as seen in "world" in Sonnet 71 and "half" in Petrarchan Sonnet XXX. The effect of repetition on tone and mood differs across the forms. In Spenserian, where repetition is more frequent and pronounced, it contributes to a sense of urgency or insistence, as seen in Amoretti LXXV. In contrast, the more selective use of repetition in Shakespearean and Petrarchan sonnets can create a more subdued or contemplative mood.

Cacophony is subtly present in the lines of the three sonnet forms. These harsh sounds create a sense of tension or unease, reflecting the darker themes of mortality and the passage of time present in the sonnets. All three sonnet forms make use of harsh consonant sounds to create cacophony. In the selected Shakespearean sonnet, it utilizes fricatives (/v/, /s/, /z/) and plosives (/d/, /t/) to produce jarring and hissing sounds. Similarly, Spenserian and Petrarchan sonnets also incorporate fricatives and plosives to create discordant effects. For instance, in the Spenserian sonnet, there are fricatives (/v/, /s/, /ʃ/) and plosives (/t/, /d/), contributing to the cacophonous quality. Findings also show that in all three sonnet forms, cacophony is often employed alongside contrasting imagery to emphasize discordant ideas or unpleasant images. For example, Petrarch's Sonnet XXX juxtaposes the imagery of fire and white plume, accompanied by cacophonous sounds, creating a sense of disharmony and tension. While all three sonnet forms use cacophony to evoke negative emotions and discordant imagery, the research found that the specific emotional tone may vary. The Shakespearean sonnet, with its often introspective and contemplative themes, may utilize cacophony to evoke a sense of melancholy or disillusionment. The Spenserian sonnet, with its focus on love and romance, may employ cacophony to highlight the tension and conflicts inherent in romantic

relationships. The Petrarchan sonnet, known for its themes of unrequited love and longing, may use cacophony to convey a sense of despair or anguish.

Euphony is found in all of the three sonnet forms. These soothing sounds contribute to the overall mood of the poem, creating a sense of tranquility or beauty amidst the themes of love and mortality. They achieve this through the careful selection and arrangement of sounds and syllables. Each sonnet form incorporates consonants and vowels known for their harmonious qualities, such as /s/, /m/, /l/, and long vowel sounds. Repetition of certain sounds within lines contributes to the overall euphony in each sonnet form. According to the findings, in the selected Shakespeare's sonnets, euphony is often achieved through the repetition of soft harmonious consonants like /s/ and /th/, as well as the use of long vowel sounds. For example, in line 7 of Sonnet 71, the repetition of the /s/ sound and creates a pleasing rhythm. Additionally, the long /e/ sound in "sweet" adds to the euphony and reinforces the positive meaning of the phrase. Spencer's selected sonnet utilizes euphony through the repetition of specific consonant sounds like /d/, /s/, and /f/. These sounds contribute to a rhythmic and pleasing flow in the text (e.g., line 10 of Amoretti LXXV). The selected Petrarchan Sonnet employs euphony through the repetition of melodious consonant sounds like /m/ and /l/. These sounds, along with long vowel sounds, create a pleasing effect for the reader (e.g., line 3 of Sonnet XXX) and contributes to the euphony of the line.

From the findings, there seems to be an overlap between the cacophony and euphony, with textual evidences, and consonant and vowel sounds being the same. This may be to create contrast to highlight specific words or ideas within the sonnets by putting euphony (pleasant sounds) alongside cacophony (harsh sounds) to create contrast. This creates a stronger connection between the reader's senses and the events of the story (Thorndike, 1944). Euphony can lull the reader into a sense of security, while cacophony can jolt them awake. By using both strategically, a writer can build tension and anticipation within a passage. Line 3 of Petrarchan Sonnet XXX is an example of this case, with a combination of soft and harsh consonant and vowel sounds creating a juxtaposition of pleasant and unpleasant sounds within the same line.

Onomatopoeia is not employed in any of the analyzed sonnets. While onomatopoeia can create vivid imagery and evoke sensory experiences, its absence does not detract from the effectiveness of the sound devices used in these sonnets.

## **CONCLUSIONS AND RECOMMENDATIONS**

The study explored the sound devices within three distinct sonnet forms: Shakespearean, Spenserian, and Petrarchan. Shared among all three sonnet types are fundamental aspects such as accent, rhythm, meter, and rhyme, forming the backbone of their rhythmic nature. Additionally, alliteration, consonance, and assonance emerge as prevalent features, enhancing the auditory experience and reinforcing emotional depth.

However, each form also showcases its distinct sound techniques. Repetition, for instance, emerges prominently in the Spenserian sonnet, serving as a tool to underscore specific themes and sentiments. Consonants like /v/, /s/, /t/, and fricatives create cacophony, a harsh sound that reflects dark themes.

Vowel sounds and consonants like /s/, /m/, /l/ create euphony, a pleasant sound that can create a sense of beauty or peace. Both cacophony and euphony are used in all three sonnet forms, and they can even be used together to create contrast and highlight certain ideas. This contrast can build tension and anticipation for the reader.

This research suggests further exploration of how different sound devices are used in the three sonnet forms (Petrarchan, Shakespearean, and Spenserian). By comparing these forms, one might find common patterns in the sound devices each form tends to favor. This could be helpful for future sonnet writing and analysis.

### **FURTHER STUDIES**

While rhyme and meter are hallmarks of Shakespeare's sonnets, their prominence may vary. Future studies should delve into a broader selection of sonnets to understand how Shakespeare employs (or omits) sound devices to achieve different effects. This analysis could reveal a more nuanced use of sound that contributes to the overall meaning and impact of each sonnet.

The current study effectively identifies sound devices like assonance and alliteration. To strengthen the analysis, consider incorporating specific textual examples and exploring how these devices interact with the poem's themes. For instance, how do the sounds create a sense of mortality or heighten the power of love? This deeper examination would provide a richer understanding of Spenser's artistry.

The analysis aptly explains how sound devices enhance emotional depth and thematic complexity. To elevate this study further, explore the specific connections between the sounds and the poem's message. For example, how do the harsh consonants contribute to the speaker's portrayal of disappointment? Unearthing these connections will provide readers with a clearer picture of how Petrarch's masterful use of sound reinforces the sonnet's core themes.

### **ACKNOWLEDGMENT**

The researcher would like to express their gratitude to their instructor, Christian Loid Valenzuela, for his guidance throughout this research study journey.

Gratitude for the members of this research paper: Ivy Mago, Kate Dumlao, Crisheille Naol, Andrea Nery, Nor-ain Ampaso, Jade Tolentino, Xyrish Tabon, and Remy Jean Sobreo who actively collaborated for this study.

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