

STYLISTICS ANALYSIS OF SOUND DEVICE USING PARALLELISM ON THE SELECTED TIGRINA POEMS

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Abstract

Purpose of the study: The purpose of the article is to identify parallelism as the kind of sound device utilized and to examine the role these sound devices play in encoding or reinforcing meaning within the lines and the whole poem in the selected poems of Tigrina written by Giemay Gebru.

Methodology: The research is theoretical, methodical and descriptive in nature and draws on library materials. Therefore, linguistics and stylistics approach i.e. phonological is used to analyze the data. Parallelism is one of the most important sound devices which is one of many stylistic approaches is used in this study as a descriptive method. As a model, the study adopts the revised method proposed by (Leech 1969) in his book "A Linguistic Guide to English Poetry, and (Mick Short's 1996) "Exploring the Language of Poems, play, and prose". Furthermore, the chart that shows the phonemes of Tigrina and writing systems that are summarized by Yohanes Zewedie is used as one method of analysis. In addition to that, the poems are translated into the English language and written in their phonetic transcription.

Results: The main result of the findings shows that parallelism as sound devices is observed in the selected poems. As revealed in the study, the poet, Girmay Gebru utilizing parallelism devices for the purpose of highlighting the issue and need to be emphasized and strongly express his tone of an idea what he needs to portray. Moreover, the result of the study also shows that the author is using parallelism as a sound device in order to make his work better, interesting and strong in intending meaning. All in all, the result of the finding implies that linguistic structure or organization is of prime importance in literary production and interpretation of texts.

Application of this study: The study undertaken in the present study is justifiable and valuable since it attempts a new-fangled area. Therefore, this study will be of considerable importance to all those who are fascinated by the literature of Tigrina. Furthermore, since research in this area of study has not been much conducted both at the undergraduate and graduate levels at Aksum University, it is anticipated that this study may have its own influence for teaching material as it applies the original text analysis method in the Tigrina poems, which have not been broadly explored and examined before.

Novelty/Originality of this study: In this research, the model of the stylistic aspect of translation and phonetic transcription-translation of the selected poems are presented in a full and complete manner.

Keywords: *Stylistics, Sound Device, Parallelism, Tigrina, Poems, Linguistics, Phonetics, Language.*

INTRODUCTION

Everyone has his/her unique ways of exercising things in different ways. Style is the tenure used to confine this intrinsic human experience, which is also relevant to one's characteristic method of expression, both orally and writing. This is because; in general term the way of doing something is style. Broadly, the outer shell of the whole thing is style, which has different meanings in and outer of the literature. As a result, style is related to a person's personality. A style reveals the thoughts of a person's mind. In literature, style is the writer's voice revealed in their selection of words, sentence structure and tone of thoughts in order to prove the reader what the writer is planning and organizing the words, phrases, and sentences. That is why writers are intentionally deployed literary stylistics in their work. That is arrayed to portray ideas in a very artificial manner. It refers to the way in which language is used stylistically in a given circumstance, by a given person, for a given reason, and so on. As a result, the stylistic method of interpretation is very close and better for the decisive understanding of a given text. It is because, stylistics is a branch of applied linguistics concerned with the study of style in texts, in which the analysis is concerned with the text focusing on the linguistic features. From this fact, we can merely understand that; the language of a given text can be a better area for studying and analyzing literary texts. So, studying the language of a text through stylistics method and parallelism is a vital point for literary interpretation and meaning production. It is because; stylistic analysis of a text is through stylistic levels such as phonological, syntactic, lexical and semantic features. From this line of thinking, we can understand that the elements of all these levels used by authors are their unique style which opens the window for interpretation of their text which can be interpreted and analyzed by readers on account of their significance and aesthetics effects of the texts. For this reason, (Alo 1998:1) conceives that; the style involves "...all the devices of language that are used to achieve communication goals in speech and writing can be examined."

Another scholar imprisons this view as "A literary work is written in a language and to understand the work fully, there must be the remedy to language in all its aspects of phonetics, phonology, semantics, syntax, etc" (Dada 2004:1). This

fact explains why stylistic analysis concerns the theory and techniques of general linguistics to the description and interpretation of prominent phonological, syntactic, lexical and semantic features of a text, with a view to characterizing the writer's idiolect.

The present study, therefore, examines the linguistic phonological features that are parallelism as a sound device deployed by Tigrigna writers in their poems, in order to determine their artistic implications and connotations in the texts as a result of their strategic importance, as elements of significance and aesthetics in the text. Accordingly, this paper aims at giving a brief overview of parallelism as a sound device and its effects to discover the buried elucidation of that on the selected poems of Tigrigna, as well as describing what and how these sound devices communicate is the most mysterious aspect and the question of this research.

REVIEW OF LITERATURE

1. Sound Devices in Poetry

According to (Leech 1996:95) sound pattern or sound, the device is defined as it is "the question of what and how a sound pattern communicates is one of the most mysterious aspects of literary appreciation." Markus in this regard describes the sound devices to be "... properties used by poets to convey and strengthen the meaning through the dexterous use of sounds" (Markus 2006:5). From this line of thinking, we can understand that; poets are demanding to use a rigorous combination of sound and imagery to produce an expressive reaction for these listeners or readers' minds. Therefore, the uses of sound devices are some of the poet's tools to convey their message and strengthen meaning. Consequently, understanding poetry can be easier with tools of the poets known as poetic devices. It is because as "poetic devices not only support poets execute the words develop into poetic sentences, but also to help the readers in understanding the poetry" (Ebi Yeibo, 2011:1065).

From the above points we can recap that; the pattern of sound deals, with sound devices used by poets as resources to express and strengthen the meaning, to create an emotional response as well. (Leech 1969:89) in this regard point out that, "Sound pattern can be expressed as a kind of parallelism that occurs between two syllables where parallelism refers to the repetition of the same sound in a line."

On the other hand, we can also understand that the sound device used by a poet also signify about the poet's experience of poetry via the skillful use of sound. The words and their order should induce representations, and the words have sounds, which can underline or otherwise reveal those images. The arrangements of the words in a line, as well as the organization of lines in the whole poem both, contribute to a poet's style of writing. And, since poets' concern is with experience, they choose certain stylistic devices to create significant and new experiences for their readers.

As many scholars in the area of poetry discuss, experiences can be designed, analyzed, and appreciated merely, but the way in which poets present in their poems is their style of writing. To understand this idea wherever a poet is trying to get the reader, to understanding a particular thing, the poet uses sound devices to attain specific kinds of effects when readers hear them. Accordingly, the sounds that result can strike readers as clever and pleasing, even relaxing. These various intentional patterns of words have been identified. Patterns of sound have obviously been done by creating "...at parallelisms between syllables on one particular level, i.e. in terms of the phonemic make-up of the three constituents C V C" (Leech, 1969:90).

From the above points, the dominant idea, which is shared by many scholars in the field of linguistics and stylistics concerning sound devices, is that sound device is used by poets in order to do their work better and interesting. Consequently, Markus suggests that "analyzing the structure of sound and metric structure of a poem is a very important method to understand the sound devices used by poets" (Markus 2006:4). In this instance, that poems can have different sound devices depends on the writer's style. As a result, there are certain possible ways in which the structural parts of the poem may vary.

2. Functions of Sound Devices in Poetry

The most palpable and significant purpose of sound patterning in the general sense is obviously the creation of appealing upshot, and cohesion, to bind the single words together in a well-defined array and formation. In other cases, Markus in this regard elucidates that "sound patterns may serve a foregrounding or emphasizing function. This can especially be the case if words with...similar meanings are connected through means of sound parallels...For instance, those words that are semantically related to the poem's central idea might also be linked through sound patterns" (Markus 2006:5). This is to mean that; a skilled artist might choose to use words that do not only share their meaning but also share certain sounds, thereby creating a sound pattern. Despite all this, "the most important purpose of sound patterns, regardless of their nature and form, most definitely is their pleasing effect on the reader or listener. It is the melody created by the skillful use of sounds and their interconnections which, from a plain text, creates ...a poem" (Markus, 2006:4). Finch believes that "a sound is both a physical and mental phenomenon" (Finch 2000:33-4). On the other hand, Roach writes about the overlap between them. He declares that "usually in phonetics we are only interested in sounds that are used in meaningful speech...this is sometimes known as linguistic phonetics" (Roach 2002:58). As Thornborrow and Wareing also summarized that "enumerate the poetic functions of sound are used for aesthetic pleasure, to conform a convention, to experiment or innovate to a form, to demonstrate technical skills, for intellectual pleasure and for

emphasis or contrast via the use of different sound devices” (Thornborrow and Wareing 1998:43-5) .” Thus, it is expedient to establish that the researcher’s analysis of sound devices in the selected Tigrigna poems is based on parallelism to analyze as a result of their strategic importance as elements of signification and aesthetics in the text.

3. Parallelism

Parallelism could be explained as “...similarity of features successive lines poetry. It is expedient to mention, however, that parallelism applies not only poetic texts but texts of all sort where there is the deliberate manipulation of linguistic resources to achieve beauty and convey meaning” (Adeyanju 2008:91). From the above points, we can renowned that parallelism is not characteristic of only literary works. That is because, it occurs in our day to day communication, in advertising, in public speech, like political speeches, in nursery rhymes, oral narratives and so on. The reason is that since parallel elements involve a high pattern of repetition, they attract the attention of people and they create a treasured effect.

Markus in this regard, argues that “a skilled artist might choose to use words that do not only share their meaning but also share certain sounds, thereby creating a sound pattern via parallelism” (Markus 2006:5). This is to means that; poets have used pattering of different linguistic features for emphasizing certain ideas or feelings to communicate directly to the reader. Accordingly, the poet uses repeated patterning for the purpose of highlighting the issue that needs to be emphasized.

Short also reflects his view about the use of parallelism when he says “ what is interesting about parallel structures, in addition to their perceptual prominence, is that they invite the reader to search for meaning connections between the parallel structures, in particular in terms of the parts which are varied” (Short 1996:14). According to Yankson’s view, this rhetorical structural pattern or device deals with “... the phonic bond that exists between two or more lexical items in a text, which have a paradigmatic or syntagmatic relationship” (Yankson 1987:50). Yakson additionally, contends that “one of the stylistic effects of linguistic parallelism is to invest lexical items with the same value ... the three levels of linguistic organizations syntactic, semantic and phonetic converging on and reinforcing each other” (Yanksons1987:50).

As ponied out above, the notion of parallelism, which is achieved through patterning of different phonological, lexical, syntactic and graphological as well as semantic structure, needs to be interpreted to obtain the whole pattern of organization used to produce the effect. Thus, parallelism occurs at different linguistic levels and sometimes, one item can occur at different levels simultaneously or at once. Since this paper is focused on analyzing sound devices, more attention is given to parallelism which is produced by phonological structure. Phonological parallelism refers to the repetition of sounds. When the repetition of the sound structure occurs at the initial part of a word it is called alliteration. In phonological parallelism, alliteration, assonance, and rhyme are recurrent elements.

METHODOLOGY OF THE STUDY

The research is theoretical, methodical and descriptive in nature and draws on library materials. Therefore, linguistics and a stylistic approach are utilized in this research as a method of analysis for a better examination of the selected poems. The specific approach adopted in this research is the linguistics approach i.e. phonological, predominantly focused on a stylistic analysis of sound devices using parallelism structure as a methodology for the analysis and discussion of the data. Furthermore, the chart that shows the phonemes of Tigrigna and writing systems that are summarized by (Yohanes Zewedie 1992) are used as one method of analysis. In addition to that, the poems are translated into the English language and written in their phonetic transcription.

ANALYSIS AND DISCUSSIONS

As it is discussed in the review of related literature, parallelism is the rhetorical structural pattern or device which deals with the phonetic union that subsists between two or more lexical items in a text, which have a paradigmatic or syntagmatic connection. As, Yankson argues, “one of the stylistic effects of linguistic parallelism is to invest lexical items with the same value...the three levels of linguistic organization-syntactic, semantic and phonetic-converging on and reinforcing each other” (Yankson 1987:50). In Germany Gebru’s “ዉፊል” [wufal], it is repeatedly used, in the sense that the author uses the syntactic and phonological mode of expression to show parallelism in the poems. The following analysis clearly shows the instances of parallelism in the following lines of Germany’s poems taken from “wufal” (Germay Gebru 1993).

ፎልዱል ሰረት ዓምዲ ኣብ ጉዕዞ ስዳሮ

መፈለምታ ትልሚ

ኣቕፍካ ተበፅኦ ኣብሒብካ ተገብር

ስንቂ ከይንካ ዓቅሚ

ባዕልኻ ወገንስኻ ማእገር

ንስኻ ቅስሚ

ባዕልኽ ወረቦ መዝሒቕካ ተውፅእ

ስርሒት ዛዛሚ።

ንስካ መትኒ ባዕልካ ብርኪ

ዘይትልወ እሙን

ንስካ ሰንሰለት መቐሕ ንፀላእቲ

ተረር ዘይትስኮን።

[p18]

Dələdulə sārātə ‘æmədi ‘æbə gu‘əzo sədəro

Mäfälämətə tələmi

hæx'ufəkæ təbə'səh hæbəhibəkæ tənəbər

sənək'i kolənəkæ 'x'əmi

bæ'ələxæ wənə nəssəkæ mə'əgar

nəssəkæ k'əsəmi

bæ'ələxæ warat'o məzəhix'ukæ təwus'o

sərəhitə zəzəmi

nəsəkæ mətəni bæ'ələkæ bərək

zäyətələwä 'əmunə

nəsəkæ sənəsälətə məx'uḥə nə's'älə'əti

tärirə zäyətəsəkənə

The compounded pillar

From the beginning of the journey

At the first plan of the stride

Fostered with embracing, dwelled by caring

By becoming provision power

You are sagacity, you are a patron

You are vigor

You are warat'o raveling, expulsion

Design in end tat

From the above lines, a good example of parallelism is the use of the phrases "ሓቕቕካ ተበፅኦ" [hæx'ufəkæ təbə'səh, fostered with embracing] and "ሓብሒብካ ተንብር" [hæbəhibəkæ tənəbər, dwelled by caring]. Semantically, the lexical items "hæx'ufəkæ təbə'səh" and "hæbəhibəkæ tənəbər" are related synonymously, having the same representation. Moreover, both phrases also share the same sounds in the first and second words of the phrases (at the initial and final) i.e. [hæ] at the initial and [kæ] at the final in the first words of the two phrases and [tʌ] at the initial sound of the words in the second phrase respectively. This is a case of syntactic and phonological parallelism. The stylistic effect of such parallelism is to empower the given items with the same value i.e. intra-textually; the items "hæx'ufəkæ təbə'səh" and "hæbəhibəkæ tənəbər" are the same in structure and sense.

From the above points, we can also recognize that the two phrases are phonetically parallel because of the alliteration of [hæ] sound in between *hæx'ufəkæ* and *hæbəhibəkæ* and [tʌ] sound in between the words *təbə'səh* and *tənəbər*. In addition, the two phrases are also phonetically parallel because of the consonance sound [kæ] which appear at the end of the words *hæx'ufəkæ* and *hæbəhibəkæ*. Moreover, the repetition of the consonant 'h' [kæ] is used to represent the sex and to designate to whom the poem is written. From the context here, 'h' [kæ] is used to signify en route for someone who is male in sex and to the one who is fostering someone with embracing and with good respect. Therefore, the first important use of the parallel consonant 'h' or the consonance sound [kæ] in between the two words is mainly used to embody the sex and to indicate to whom the poem is written. As a result, it is possible to state that, readers can simply recognize the theme of the poem by interpreting the parallel sounds used in a given poem. The other instance in the above

extract is the use of “næssəkæ k’əsəmi” (You are vigor) and “næssəkæ mæ’ægəɾ” (you are a patron). These phrases are parallel because the two words share the same interpretation purposely repeated to represent similar meaning i.e “næssəkæ” (you). In addition to this, the two phrases are also parallel because of the words k’əsə-mi and mæ’ægəɾ which encompass the same stress pattern or stress isochronic of syllables. The relationships throughout the above extracts then are of phonological parallels predominantly used by the poet in order to create a rhyming effect in between words and phrases in line of poems and slip in to identify to whom the poem is written. That is evident that the above extracts show that the words and phrases utilized by the poet are also used to create phonetic parallelisms that produce a thrilling rhythmic effect in the poems.

Besides, the creation of phonetic parallelism described above, parallelism can be also used in poems to strengthen the meaning or to create an association between words or phrases that are identical or partially synonym words and phrases. For example, Germay Gebru, in his poem “ዉሻይ” [wufəɪ] exploited parallelism to associate the words in meaning. Interesting use of this kind of parallelism can be seen in the following lines of ([Gebru’s 1996](#)) poem.

ብፀሎት ልመና ብመፅብዓ ህያብ

ዘይስበር ቃሉ

ብጣዕሳ ስኽፍታ ብሓዘን ቁዛመ

መላሲ ዘይብሉ

ብጭጉራፍ ሓለንጊ ዝፈርሕ ኣይኮነን

በርጊጉ ዝድንግፅ

የብሉን ተሓዚ ስዒቡ ዘርክብ

ተወንጭፊ ህፁፅ

[p1]

bəs'älotə ləmənaə bəməs'əbə'æ həyəbə

zayəsəbərə k'əlu

bət'æ'əsə səxəfə bəhəzənə k'uzəmə

mäləsi zayəbəlu

bəč'əgurəfə hælənəgi zəfərəhə 'əyəkonənə

bərəgigu zədinəgəs'ə

yəbəlunə təhəzi sə'ibu zərəkəbə

təwənəč'əfi həs'u s'ə

Not ever bankrupt his truth

Thru prayer and invocation

Unrelieved Thru great sorrow

Thru remorse, damp and moan

Thru thong, and scourge,

Never eerie and escape

No one is pressing

To occupier him easily

In this extract, words or phrases that have the same meaning appears to be able to have an association. It occurs because of using the words “ብፀሎት, ልመና” [bəs'älotə ləmənaə, prayer, and invocation] are synonymously parallel. The fact behind this is that the two words are moderately synonymous in meaning. Additionally, all the words employed in the same line such as ብጣዕሳ, ስኽፍታ, ብሓዘን, ቁዛመ [bət'æ'əsə səxəfə bəhəzənə k'uzəmə, sorrow, remorse, damp and moan] are also parallel in meaning. The words are used to enlighten the reader, as anyone cannot stop the flood via the repeated words above. From the context above, it is possible to conclude that the words are used to strengthen the entire text and used to strapping emphasis on the destruction of a flood. From this point, we can describe that parallelism in Tigrigna poems not only refers to the repetition of the same sound, rather it also engrosses patterning of meaning.

Moreover, parallelism can be also occurring in both meaning and sound. In this line of thinking Marks elucidates that “similar meanings are connected through means of sound parallels” (Marks 2006:5). This is to means that, words or phrases that are of the same in meaning can be also connected via sound parallels. Interesting use of this kind of parallelism can be seen in the following lines of (Girmay Gebru 1996) poem.

ሓቕፍካ ተባፅሕ ሓብሒብካ ተንብር

ስንቂ ኮይንካ ዓቅሚ

ባዕልኻ ወን ንስኻ ማእገር

ንስኻ ቅስሚ

ባዕልኻ ወረጦ መዝሒቕካ ተውፅእ

ስርሒት ዛዛሚ።

ንስካ መትኒ ባዕልካ ብርኪ

ዘይትልወ እሙን

ንስካ ሰንሰለት መቼት ንፀላእቲ

ተረር ዘይትስኮን።

[p18]

hæx'ufəkæ tʌbəs'əh hæbəhibəkæ tʌnəbər

sənək' i koIənəkæ 'x'əmi

bæ'ələxæ wana nəssəkæ mæ'ægər

nəssəkæ k'əsəmi

bæ'ələxæ warat'o mazəhix'ukæ tawus'ə

sərəhitə zæzəmi

Fostered with embracing, dwelled by caring

By becoming provision power

You are sagacity, you are a patron

You are vigor

You are warat'o raveling, expulsion

Design in end tat

The above extract, therefore, is an interesting instance of the fact that elucidate words that share similar meanings can be also connected through means of sound parallels for different reasons. This is because words in the first line of the extract “ሓቕፍካ” [hæx'ufəkæ, with embracing] and “ሓብሒብካ” [hæbəhibəkæ, with dwelled] are contextually the same. Additionally, the two words are purposely connected using the same alliterate [hæ] sound and a consonance [kæ] sound which appears at the end. Therefore, the idea which is stated by (Marks 2006) is palpably observed in the above two extracts.

So far, we have only looked at parallelism between pairs of items in sound and parallelism of form resulting in parallel meaning. But the role of parallelism plays is wider than this in Tigrigna poems. Consider Girmay's use of the phrases “ሰናይ ቀብር and ርሑስ ቀብር” [sənæyə K'əbəri and rəhusk'əbəri, happy funeral and fabulously funeral] respectively in the following extract.

ንዕሰል ኣብ ደምበና ዕዱም ከይቐረ

ናትና መርዓ እንድዩ ወዮ ርሑስ ቀብር

ሰናይ ቀብረ'ዩ እወ ርሑስ ቀብር

እንኳሰ ኣብፀሐና

ዘመነ ምልዖ ወገግታ ከንረኢ

ክረዊልብና።

[p38]

Nə'əsälə 'æbə dāməbānə 'ədumə kāyəx'ärə

Nætənə mārə'æ 'ədəyu wäyo rəhusə x'äbərə

Sanæyə k'əbəri 'əwə rəhus k'əbəri

'ənəkwaə 'æbəs'āhānə

Zamanā mələ'o wəgəgətə kənəgə'ə

Kəgəwə ləbənə

Let's celebrate with all

It is our wedding, yes our funeral

To declare, to speak

A great speech in the sword

Welcome to a happy funeral, yes

It is a fabulous funeral

The era of mələ'o to spot a good brightness

For the approval of our heart

As it is clearly seen above the words “ሰናይ” and “ረሐስ” [sanæyə and rəhus, happy, fabulous] are parallelism in meaning. The quotation also contains two parallel words that are opposed to one another. The opposition of the words or the phrases within the poem is created using words such as “ሰናይ ቀብረ” or “ረሐስ ቀብረ” [sanæyə k'əbəri or rəhus k'əbəri, happy funeral or fabulous funeral] within the poem. The critical point here is that a kind of contentment expressed using “ሰናይ and ረሐስ” (happy, fabulous) which are enormously opposite with the word “ቀብረ” (funeral). But the writer is using the opposite words to express affine fascination or very well obsession with mania. Since the general theme of the poem is all about the decline of the Drug regime in the country, the writer used the words “ሰናይ” and “ረሐስ” [happy, fabulous] to express the feeling of the people as the decline of the rule is an idyllic and marvelously death and so that its funeral is blissful to the people of Ethiopia.

CONCLUSION

The result of the discussion shows that phonological parallels are predominantly used by the poet in order to create a rhyming effect between words and phrases in line with poems and slip in to identify to whom the poem is written. The study also shows that the words and phrases utilized by the poet are also used to create phonetic parallelisms which produce a thrilling rhythmic effect in the poems. Moreover, they are also used to strengthen meaning in the entire text. Furthermore, the author of the poem is using the opposite words to express affine fascination or very well obsession with mania. To conclude, phonological parallelism which is the repetition of the same sounds are exploited in the above-extracted poems for different purposes. parallelisms are mostly employed in the poems for rhyming and rhythmic effects. In addition to this, the writer of the extracted poems also used parallelisms to connect words and phrases in meaning. Moreover, the writer utilized meaning parallelism and phonetic parallelism for the purpose of highlighting the issue they need to be emphasized and to fasten or bind the single words jointly to create an interesting effect. In addition to this, parallelism is used for the creation of appealing upshot, and cohesion, to bind the single words together in a well-defined array and formation. Moreover, the parallelism is also used for foregrounding or emphasizing function by connected thorough means of sound parallels. Therefore, as it has been revealed in the study, the poets utilize sound parallelism as a sound device for the purpose of highlighting the issue that he needs to be emphasized and to fasten or bind the single words jointly to create an interesting effect. As a result, the researcher concludes that the poet is skillful in using sound devices for instance parallelism in his work.

LIMITATION AND STUDY FORWARD

This research that focuses on the analysis of sound device through parallelism is very limited. Accordingly, the results of this study have forwarded some recommendations. Thus, more attention should be devoted to other sound devices additional to parallelism during the examination of poetic works to understand literary works in a good manner. Descriptive analysis needs to be developed as a descriptive method that makes the linguistic features more recognizable and noticeable, consequently, it enables us to understand how the sound devices are used by the poets and how they elicit the effects for what purpose they are used. This suggests that linguistic structure or organization is of a critical prominence in literary production and interpretation. However, the researcher has not, of course, referred to every feature

of the linguistic form of the poems but, expectantly, it may help others to spot how to do a sound device analysis in general terms and how we amend our own ways of understanding and interpreting literary texts. Therefore, additional research in this trend may be gainful both to our insight and to the study of the ways, particularly writers use sound devices in their work and to the skillful uses of sound devices in general. Moreover, the works of writers that are not included in this study and other new writers should be studied deeply to know the skillful uses of sound devices of Tigrigna writers. The researcher deems in the importance of sound device analysis to the elucidation of literary works in general. Consequently, it should not be disregarded, especially, in the study of Tigrigna literary works which has not been broadly explored.

THE IMPLICATIONS OF THIS STUDY AND FINDINGS

The study undertaken in the present study is justifiable and valuable since it attempts a new-fangled area, i.e. a study of sound devices in the selected poems of Tigrigna based on parallelism. Accordingly, we can understand that this study will be of considerable importance to all those who are fascinated by the literature of Tigrigna. Furthermore, since research in this area of study has not been much conducted both at the undergraduate and graduate levels at Aksum University, it is anticipated that this study may have its own influence for teaching material as it applies the original text analysis method in the Tigrigna poems, which have not been broadly explored and examined before. All in all, the upshot of the study might be of some contribution to research in the field of literature as it may provide information on the significance of analyzing sound devices for other researchers in the field.

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AUTHOR CONTRIBUTION

Hayelom Baro: Design research tools and methods, conceptualize and analyze the data, collecting research data, phonetic translation and translating the data.

Pawan Dwivedi (Ph.D.): finding a review of related literature, proofreading, and editing.

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