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## **A Study of Sound Devices in Poems of Tigrina Focusing On Assonance [C-V-C]**

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### **ABSTRACT**

The article deals with a study of sound devices in selected Gernay Gebrus's Tigrina poems taken from "wufal" (1993) focusing on Assonance. The main aim of this study is to make out the assonance devices in the selected poems and to examine the role of this sound device in creating and achieving aesthetic effects. As a model, the revised method proposed by Leech (1969) in his book "A Linguistic Guide to English Poetry" has adopted for the study. Consequently, the result of the study shows the employment of an assonance device in the selected poems used for creating aesthetic effects and used to highlight the significance of certain words in a sentence.

Assonance deals with the repetition of identical vowel sounds where there is no full rhyme. The sounds are produced when two syllables in words that have the same vowels and different consonants are placed close together. In Adeyanju's (2008:97) view, it is "... the use of the same vowel sound in the middle of nearby words".

Mick Short (1996:107) defines assonance as "patterns of repetition between vowel sounds". This is to mean that, assonance is the repeatedly use of vowel sounds in words placed near each other. These should be in sounds that "... are accented, or stressed, rather than in vowel sounds that are unaccented. In other word, the relatively close juxtaposition of the same or similar vowel sounds, but with different end consonants in a line or passage, thus a vowel rhymes is termed as assonance" (Leech: 1969:91). It is just about repetition of similar vowel sounds in words of a line of poem that alerts speed or rhythm of the line, usually on the same or adjacent lines.

Assonance is the most dominant sound device in Tigrina which deals with the repetition of identical vowel sounds where there is no full rhyme. The sounds are produced when two syllables in words that have the same vowels and different consonants are placed closely together.

Here are three examples of such a phonetic bond between words: assonance bonds in the following selected poems are illustrated bellow.

ኢሉኒ ኢሉኪ ኢሉካ ኢሉኩም

እናበልኩ ንኅኹም

*Assefa (2000:18)*

*(Emphasis-self)*

'iluni 'iluki 'ilukæ 'ilukum

'ənæbəlaku nə'æxum

*He said to me, he said to you,*

*He said to you, he said to you,*

*By saying to you*

The critical point at this juncture is that the author uses this device to sanitize or bring out sounds of words which have overt stylistic meanings. He uses this device, for instance, to announce one of the sub-titles of the text, which we would analyze shortly: “ኢሉኒ ኢሉኪ ኢሉካ ኢሉኩም”[“iluni “iluki “iluka “ilukum] .These four words are used severally in the text and the author uses them together to bring out their centrality to the meaning of the entire discourse. The critical point here is that both of them contain the assonance sound [ i] to indicate the pronoun you with combination of the consonant letters used.

For further illustration we can also see the following instances of assonances in the following extracts.

እ ማን 'ዩ ሐቁ ... ሰ ማዕ ብገ ረ ሁ

ተለ ኪመክ ብል ሰ ጊ ኡ ፈሪ ሐ

*Germay (1993:108)*

'əməənə'u hæk'u... səmi,,u bəgərəhu

*Talākima kəbəl sāgi''i fariḥu*

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*It is real and true... that he heard in Oblivion  
He scared and fear to say a cause for*

ዓይደር እንዳ ምህዝ  
እንዳ ፊደል አገዶ  
ግፍዒ ወሪ ዱኪ  
ካብቲ ሰገር ሞዕዶ

*Germay (1993:48)*

*(Emphasis-self)*

*‘æIædʌr ‘ænædæmæhæzo ‘ænædæfidʌl ‘ægudo  
gæf’æi wʌriduki kæbæti sʌgʌr mæ ‘ædo  
Ayder, the home of education and invention*

*You are violated from across*

In the first extract above a vowel sound [æ] is repeated twice in the accented sounds for emphases. In the second extract an [æ] vowel sound is also repeated twice in the single line for a special effect. So, the use of assonance sound in the above extracts could be said to be emphasizing or echoing one of the main points or issues in the entire text. This is because the writer used this kind of devices to create a meaning association in the lines of poems. Thus, the form used in this context is suggestive of the sense.

Accordingly, it is possible to state that, Assonance is among the most common employed rhetorical tools in Tigrigna poems, as already evident from the critical examples listed above. Not only does it help add certain cadence to the most regular sentences, but it can also be used to emphasize the importance of certain words in a line. Importantly, in all of the foregoing instances, the author has demonstrated that vowel sounds can also be manipulated by a literary artist to foreground aspects of meaning and also create aesthetic value.



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