

SOUND DEVICES OF CHARLES DICKENS' POEMS AND THE CONTRIBUTIONS TO POETRY TEACHING

Huning Sintya Dewi Tara¹⁾
huningthara@gmail.com

Nur Hidayat²⁾
nurhidayat.upgris@gmail.com

Indri Kustantinah³⁾
indri.kustantinah@gmail.com

Corresponding Author : huningthara@gmail.com
Universitas PGRI Semarang

Abstract:

This final project presents an analysis of sound devices found in Charles Dickens' poems. . The main objective of this final project is 1.) to identify the sound devices found in Charles Dickens' poetry, 2.) to find out the messages expressed in Charles Dickens' poetry, and 3.) to identify the contribution of the research to poetry teaching. The researcher conducts qualitative research that uses poems as the data. The result of this final project show (1) there are many types of sound devices used in Charles Dickens' poems. Three poems by Charles Dickens that are analyzed, present 4 types of sound devices, those are rhyme, alliteration, assonance, and consonance. (2) the messages expressed in Charles Dickens' poems. The researcher has analyzed three poems by Charles Dickens, there are A Child's Hymn, These Thing Never Die, and The Song Of The Wreck. In A Child's Hymn have two messages, there are; be grateful for today and hope the good things for tomorrow and God will forgive someone who wants to apologize for the bad thing that he was doing in the past. These Thing Never Die have two messages, there are; always doing a good thing to people who loved and If we are doing the good things, we always remembered by others. The Song Of The Wreck have two messages, there are; be a good person for everyone and People never know when helshe dies. (3) the contribution of using the poems to poetry teaching is that teacher/lecturer can use those poems as creative media for poetry learning especially sound devices with the purpose to increase student's interest in learning poetry.

Keywords: Literature, Poetry, Sound Devices

1. Introduction

In foreign language learning, there are four skills required to be improved: listening, reading, speaking, and writing. There are so many strategies that we can use to be applied in learning English. According to Hughes (2007:2), “poetry offers wonderful opportunities for reading, writing, speaking, and listening practice for ELLs.” The study aims to explore how various tools of linguistic analysis can be used to teach poetry to ESL (English as a second language) learners to improve their proficiency in grammar, vocabulary, accent, intonation, and integrated language skills.

Mohammad Khatib (2011:164) argues that teaching English poetry is one of the ways to ESL students. Poetry can give readers not only a strong feeling about language but can also serve as a rich linguistic tool to improve language skills such as listening, speaking, reading, and writing. The study aims to explore how various tools of linguistic analysis can be used to teach poetry to ESL (English as a second language) learners to improve their proficiency in grammar, vocabulary, accent, intonation, and integrated language skills.

One of the strategies in learning English is that we can use to learn English is poetry to teach writing skills. Poetry is one of the different ways for people who learn a language English. Poetry can teach language, new vocabulary, and word choice skills. Poetry also gives students a chance to expand vocabulary knowledge, to play with language, and to work with different rhythms. Also, poetry can train the student’s imagination and emotions.

Sound is tightly related to the other elements of music, for instance, intonation, melody, and rhythm. Instead of merely beautifying a poem, the sound is useful to reinforce meaning as stated by Perrine (1977: 70). Many things can be discussed in poetry, such as figurative language, stylistic, imagery, etc. But this analysis only focuses on sound devices in poetry, it is to create a musical effect and thematic elements of the researcher’s works in the poetry. Beside that, sound devices in poetry are interested in the listener to hear the poems.

2. Literature Review

2.1. Literature

Ann Hewings (2016:48) argues literature is what has been written; for Creative Writing, it is what is being written. Robert and Jacobs (2010) define literature as the “compositions that tell stories, dramatize the situation, express emotion, and analyze and advocate ideas”. Following the definitions of literature, its content mostly centers on humans’ life stories and feelings, and also nature. The form of literature chosen is different from one author to another since it reflects the way the author delivers the content in his/her literary style. Literature aims at conveying people’s thoughts or feelings.

2.2. Poetry

Kelly J. Mays (2017:699) argues poetry is writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm. People have often turned to poetry to express their feelings because poetry is the other form of writing. Sometimes, Poetry is written based on experiences. From the definition, poetry stresses four elements; 1) the “patterned arrangement of language” to 2) generate “rhythm” and thereby both 3) express and evoke specific “emotions” or “feelings” in 4) a “concentrated” way, or with “intensity”. Poems are classified into subgenres based on various characteristics, including their length, appearance, and formal features (patterns of rhyme and rhythm). Readers and writers have also often divided poems into three broad categories or subgenres: narrative, dramatic, or lyric. Put simply, poems that have a plot are either narrative poems (if they feature a narrator) or dramatic (if they don’t), and many poems that lack a plot are lyrics. A dramatic poem consists of dialogue among characters, unmediated by a narrator. A lyric poem is a short poem chanted or sung by a single singer to the accompaniment of a stringed instrument.

2.3. Sound Devices

Kelly J. Mays (2017:863) argues poems are full of meaningful sounds and silences as well as words and sentences. Besides choosing words for their meanings, poets choose words because they have certain sounds, and poems use sound effects to create a mood or establish a tone, just as films do. Kelly is adding that poems seem difficult when looked at silently, but the poems come

alive when turned into sound. Kelly identifies the kind of sound of poetry, there are; rhyme, onomatopoeia, alliteration, assonance, and consonance. Perrine (2015:70) argues the poet achieves quality in two broad ways: by the choice and arrangement of sound and by the arrangement of accent. Sound devices consist of giving structure to two elements: repetition and variation.

2.4. Charles Dickens' poems

The object of this study is poems by Charles Dickens which the researcher chooses three poems entitled A Child's Hymn, These Things Shall Never Die, and The Song of Wreck. Charles Dickens is one of the famous authors. . The poems are meaningful and the student can get some messages expressed by the writer. The poems can train the students' imagination and emotion. So, Charles Dickens' poems can be used as the source for the teaching of poetry should involve all the material of poetry. The poems are famous poems by Charles Dickens. It can be easy to interesting the students in learning poetry.

3. Research Methodology

3.1 Participants / Subject

The researcher uses a qualitative method to describe and interpret the poem in this research. The method of collecting data is a documentation method. Documentation is a method of collecting data about contain variables such as notes, transcripts, newspapers, magazines, meeting notes, agenda, etc (Arikunto, 1998:236). Object of this study was Charles Dickens' poems. There were 3 poems taken. . The data were collected through document; the steps were conduct such as, 1) Taking 3 poems from (<https://www.britannica.com/biography/Charles-Dickens-British-novelist> <https://www.poemhunter.com/poem/a-child-s-hymn/> <https://www.poetryfoundation.org/poems/45862/the-song-of-the-wreck>). 2) Writing down those chosen song lyrics to be analyzed.

3.2 Instruments

The instruments of the study in this research are field notes, poetry by Charles Dickens, and the researcher herself. Therefore the researcher spends a great deal of time reading and understanding the related theories and concepts before collecting and analyzing the data. Thus, the researcher is an instrument and data collector at the same time.

3.3 Data Analysis Procedures

Method of data analysis is a process which is using method to analyze research. In analyzing data, either qualitative or quantitative research has its research. In this case, qualitative research will be discussed only focused on the qualitative research method of data analysis. The researcher uses a qualitative method to describe and interpret the poem in this research.

The researcher chooses this method because of some reasons, there is first the qualitative method is good in studying plural reality. Second, it presents the relation between the researcher and the research itself directly. And third, it is more sensitive and more adaptive to the influential precisions with the message, value, and norm. The qualitative research of this research uses a content analysis. This researcher uses this method because the research is abstract analysis. It has to use the qualitative method with steps namely reading the poem intensively.

4. Findings

The writer collected Sound devices of Charles Dickens' poems into description based on those poems. Here were the Sound devices of Charles Dickens' poems:

1. Sounds devices found in Charles Dickens' poetry

a. A Child's Hymn

1) Rhyme

- a) Internal rhyme when one or more riming words are within the line and as end rime when the riming words are at the ends of lines.

1. **Hear** my **prayer**, O heavenly Father,
hɪə maɪ preə, əv 'hevnlɪ 'fɑ:ðə
2. My **sins** are heavy, but Thy **mercy**
maɪ sɪnz ɑ: 'hevi, bʌt ðaɪ
3. Down before Thy **cross** I **cast** them
daʊn bɪ'fɔ: ðaɪ krɒs aɪ kɑ:st ðem
4. Take me to **Thy** rest, I pray **Thee**,
teɪk mi: tu: ðaɪ rest, aɪ preɪ ði:
5. None shall **measure** out Thy **patience**
nʌn ʃæl 'meʒər aʊt ðaɪ 'peɪʃəns

6. **Guide** and **guard** me with Thy blessing
 gaɪd ænd ɡɑ:d mi: wɪð ðaɪ 'blɛsɪŋ
- b) End rhyme is probably the most frequently used and most consciously sought sound repetition in English poetry.
1. Ere I lay me down to **sleep**;
 eər aɪ leɪ mi: daʊn tu: sli:p
 Round my bed their vigil **keep**.
 raʊnd maɪ bɛd ðeə 'vɪdʒɪl ki:p
 2. Bid Thy angels, pure **and holy**,
 bɪd ðaɪ 'eɪndʒəlz, pjʊər ænd 'həʊli
 My sins are heavy, but Thy **mercy**
 maɪ sɪnz ɑ: 'hevi, bʌt ðaɪ 'mɜ:sɪ
 3. Underneath its boundless **shade**;
 ˌʌndə'ni:θ its 'baʊndlɪs ʃeɪd
 When my pilgrimage is **made**.
 wen maɪ 'pɪlgrɪmɪdʒ ɪz meɪd
 4. None shall measure out Thy **patience**
 nʌn ʃæl 'meɪʒər aʊt ðaɪ 'peɪʃəns
 None shall bound the tender **mercies**
 nʌn ʃæl baʊnd ðə 'tɛndə 'mɜ:sɪz
 5. By the span of human **thought**;
 baɪ ðə spæn ɒv 'hju:mən θɔ:t w
 Which Thy Holy Son has **bought**.
 wɪtʃ ðaɪ 'həʊli sʌn hæz bɔ:t
 6. Give me strength for days to **come**;
 ɡɪv mi: streŋθ fɔ: deɪz tu: kʌm
 Till Thy angels bid me **home**.
 tɪl ðaɪ 'eɪndʒəlz bɪd

2) Alliteration

1. My sins are heavy, but Thy mercy (line 5 stanza 1)
 maɪ sɪnz ɑ: 'hevi, bʌt ðaɪ 'mɜ:sɪ (alliteration m)
2. Down before Thy cross I cast them (line 3, stanza 2)
 daʊn bɪ'fɔ: ðaɪ krɒs aɪ kɑ:st ðɛm (alliteration ð)

3. **Down before Thy cross I cast them** (line 3, stanza 2)
daʊn bɪ'fɔ: ðaɪ kɹɒs aɪ kɑ:st ðəm (alliteration k)
4. **Take me to Thy rest, I pray Thee** (line 3, stanza 3)
teɪk mi: tu: ðaɪ rest, aɪ preɪ ði: (alliteration t)
5. **Take me to Thy rest, I pray Thee** (line 3, stanza 3)
teɪk mi: tu: ðaɪ rest, aɪ preɪ ði: (alliteration ð)
6. **When my pilgrimage is made.** (line 3, stanza 3)
wɛn maɪ 'pɪlgrɪmɪdʒ ɪz meɪd (alliteration m)
7. Which Thy Holy Son has bought.
wɪtʃ ðaɪ 'həʊli sʌn hæz bɔ:t (alliteration h)
8. **Pardon all my past transgressions** (first line, last stanza)
'pɑ:dn ɔ:l maɪ pɑ:st træns'grɛʃənz (alliteration p)
9. **Guide and guard me with Thy blessing** (line 3, last stanza)
gaɪd ænd gɑ:d mi: wɪð ðaɪ 'blɛsɪŋ (alliteration g)

3) Consonance

1. **Bid Thy angels, pure and holy** (line 3, stanza 1)
bɪd ðaɪ 'eɪndʒəlz, pjʊər ænd 'həʊli (consonance d)
2. **Round my bed their vigil keep.**
raʊnd maɪ bɛd ðeə 'vɪdʒɪl ki:p (consonance d)
3. **Trusting in Thy help alone**
trʌstɪŋ ɪn ðaɪ help ə'ləʊn (consonance n)
4. **By the span of human thought;**
baɪ ðə spæn ɒv 'hju:mən θɔ:t (consonance n)
5. **Guide and guard me with Thy blessing** (line 3, last stanza)
gaɪd ænd gɑ:d mi: wɪð ðaɪ 'blɛsɪŋ (consonance d)

4) Assonance

1. **Ere I lay me down to sleep** (line 2, first stanza)
eər aɪ leɪ mi: daʊn tu: sli:p (assonance I:)
2. **My sins are heavy, but Thy mercy** (first line, second stanza)
maɪ sɪnz ɑ: 'hevi, bʌt ðaɪ 'mɜ:sɪ (Assonance aɪ)
3. **Down before Thy cross I cast them** (line 3, second stanza)
daʊn bɪ'fɔ: ðaɪ kɹɒs aɪ kɑ:st ðəm (assonance aɪ)

4. **Trusting in Thy help alone.**
'trʌstɪŋ ɪn ðaɪ hɛlp ə'leʊn (assonance ɪ)
5. **Keep me through this night of peril**
ki:p mi: θru: ðɪs naɪt ɒv 'pɛrɪl (assonance i:)
6. **Keep me through this night of peril**
ki:p mi: θru: ðɪs naɪt ɒv 'pɛrɪl (assonance ɪ)
7. **Underneath its boundless shade;**
ʌndə'ni:θ ɪts 'baʊndlɪs ʃeɪd (assonance ɪ)
8. **Take me to Thy rest, I pray Thee** (line 3, stanza 3)
teɪk mi: tu: ðaɪ rest, aɪ preɪ ði: (assonance i:)
9. **Take me to Thy rest, I pray Thee** (line 3, stanza 3)
teɪk mi: tu: ðaɪ rest, aɪ preɪ ði: (assonance eɪ)
10. **When my pilgrimage is made.**
wɛn maɪ 'pɪlgrɪmɪdʒ ɪz meɪd (assonance ɪ)
11. **None shall measure out Thy patience**
nʌn ʃæl 'meʒər aʊt ðaɪ 'peɪʃəns (assonance ə)
12. **By the span of human thought;**
baɪ ðə spæn ɒv 'hju:mən θɔ:t (assonance ə)
13. **None shall bound the tender mercies**
nʌn ʃæl baʊnd ðə 'tendə 'mɜ:sɪz (assonance ə)
14. **Pardon all my past transgressions,**
pɑ:dn ɔ:l maɪ pɑ:st træns'grɛʃənz (Assonance ɑ:)
15. **Guide and guard me with Thy blessing**
ɡaɪd ænd ɡɑ:d mi: wɪð ðaɪ 'blɛsɪŋ (assonance aɪ)
16. **Guide and guard me with Thy blessing**
ɡaɪd ænd ɡɑ:d mi: wɪð ðaɪ 'blɛsɪŋ (assonance ɪ)
17. **Till Thy angels bid me home.**
tɪl ðaɪ 'eɪndʒəlz bɪd mi: həʊm (assonance ɪ)

b. **Things That Never Die**

1) **Rhyme**

- a) Internal rhyme when one or more riming words are within the line and as end rhyme when the riming words are at the ends of lines.

1. **The** pure, **the** bright, **the** beautiful (a)
ðə pjuə, ðə braɪt, ðə 'bjʊ:təfʊl
 2. Be firm **and** just **and** true.(i)
bi: fɜ:m ænd dʒʌst ænd tru:
- b) End rhyme is probably the most frequently used and most consciously sought sound repetition in English poetry.
1. That stirred our hearts in **youth**, (b)
ðæt stɜ:d 'aʊə hɑ:ts ɪn ju:θ
The streams of love and **truth**, (b)
ðə stri:mz ɒv lʌv ænd tru:θ
 2. The spirit's yearning **cry**,(e)
ðə 'spɪrɪts 'jɜ:nɪŋ kraɪ
These things can never **die**.(e)
ði:z θɪŋz kæn 'nevə daɪ
 3. The timid hand stretched forth **to aid** (g)
ðə 'tɪmɪd hænd streɪtʃt fɔ:θ tu: eɪd
A brother in **his need**;(g)
ə 'brʌðər ɪn hɪz ni:d
 4. That proves a friend **indeed**;(g)
ðæt pru:vz ə frɛnd ɪn'di:d
The plea for mercy softly **breathed**;(g)
ðə pli: fɔ: 'mɜ:sɪ 'sɒftli brɪ:ðd
 5. When justice **threatens high**,(e)
wen 'dʒʌstɪs 'θreɪnz haɪ
These things shall never **die**.(e)
ði:z θɪŋz ʃæl 'nevə daɪ
 6. Must find some work **to do**,(i)
mʌst faɪnd sʌm wɜ:k tu: du:
Be firm and just **and true**.(i)
bi: fɜ:m ænd dʒʌst ænd tru:
 7. Beam on thee from on **high**,(e)
bi:m ɒn ði: frɒm ɒn haɪ
“These things shall never **die**.”(e)
“ði:z θɪŋz ʃæl 'nevə daɪ.»

2) Alliteration

1. **The pure, the bright, the beautiful** (first line, first stanza)
ðə pʃʊə, ðə braɪt, ðə 'bjʊ:təfʊl (alliteration ð)
2. **The pure, the bright, the beautiful** (first line, first stanza)
ðə pʃʊə, ðə braɪt, ðə 'bjʊ:təfʊl (alliteration ə)
3. **The pure, the bright, the beautiful** (first line, first stanza)
ðə pʃʊə, ðə braɪt, ðə 'bjʊ:təfʊl (alliteration b)
4. The longing after something lost
ðə 'lɒŋɪŋ 'ɑ:ftə 'sʌmθɪŋ lɒst (alliteration l)
5. The timid hand stretched forth to aid
ðə 'tɪmɪd hænd streɪft fɔ:θ tu: eɪd (alliteration t)
6. Be firm and just and true.
bi: fɜ:m ænd dʒʌst ænd tru: (alliteration æ)
7. Be firm and just and true.
bi: fɜ:m ænd dʒʌst ænd tru: (alliteration d)
8. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (alliteration n)
9. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (alliteration ɒ)

3) Consonance

1. The streams of love and truth,
ðə stri:mz ɒv lʌv ænd tru:θ (consonance v)
2. The longing after something lost,
ðə 'lɒŋɪŋ 'ɑ:ftə 'sʌmθɪŋ lɒst (consonance ŋ)
3. The striving after better hopes
ðə 'straɪvɪŋ 'ɑ:ftə 'betə həʊps (consonance t)
4. These things can never die.
ði:z θɪŋz kæn 'nevə daɪ (consonance z)
5. **The timid hand stretched forth to aid** (first line, second stanza)
ðə 'tɪmɪd hænd streɪft fɔ:θ tu: eɪd (consonance d)
6. That proves a friend indeed;
ðæt pru:vz ə frɛnd ɪn'di:d (consonance d)

7. The sorrow of a contrite heart
ðə 'sɒrəʊ ɒv ə 'kɒntraɪt hɑ:t (consonance t)
8. These things shall never die.
ði:z θɪŋz ʃæl 'nevə daɪ (consonance z)
9. Lost not a chance to waken love
lɒst nɒt ə ʃɑ:ns tu: 'weɪkən lʌv (consonance t)
10. Be firm and just and true
bi: fɜ:m ænd dʒʌst ænd tru: (consonance d)
11. **So shall a light that cannot fade** (second line, last stanza)
səʊ ʃæl ə laɪt ðæt 'kænɒt feɪd (consonance t)
12. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (consonance m)
13. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (consonance n)
14. “These things shall never die.”
“ði:z θɪŋz ʃæl 'nevə daɪ.» (Consonance z)

4) Assonance

1. **The pure, the bright, the beautiful** (first line, first stanza)
ðə pjʊə, ðə braɪt, ðə 'bjʊ:təfʊl (assonance ə)
2. The impulses to wordless prayer,
ði 'ɪmpʌlsɪz tu: 'wɜ:dlɪs preə (assonance ɪ)
3. The longing after something lost,
ðə 'lɒŋɪŋ 'ɑ:ftə 'sʌmθɪŋ lɒst (assonance ɪ)
4. The longing after something lost,
ðə 'lɒŋɪŋ 'ɑ:ftə 'sʌmθɪŋ lɒst (assonance ə)
5. The spirit's yearning cry,
ðə 'spɪrɪts 'jɜ:nɪŋ kraɪ (assonance ɪ)
6. The striving after better hopes
ðə 'straɪvɪŋ 'ɑ:ftə 'betə həʊps (assonance ə)
7. A brother in his need;
ə 'brʌðər ɪn hɪz ni:d (assonance ə)
8. A brother in his need;
ə 'brʌðər ɪn hɪz ni:d (assonance ɪ)

9. The plea for mercy softly breathed,
ðə pli: fə: 'mɜ:si 'sɒftli bri:ðd (assonance i)
10. The plea for mercy softly breathed,
ðə pli: fə: 'mɜ:si 'sɒftli bri:ðd (assonance i:)
11. When justice threatens high,
wɛn 'dʒʌstɪs 'θreɪnz haɪ (assonance ε)
12. The sorrow of a contrite heart
ðə 'sɒrəʊ ɒv ə 'kɒntraɪt hɑ:t (assonance ə)
13. The sorrow of a contrite heart
ðə 'sɒrəʊ ɒv ə 'kɒntraɪt hɑ:t (assonance ɒ)
14. Let nothing pass, for every hand
lɛt 'nʌθɪŋ pɑ:s, fɔ:r 'ɛvri hænd (assonance ε)
15. Must find some work to do
mʌst faɪnd sʌm wɜ:k tu: du:(assonance u:)
16. Must find some work to do
mʌst faɪnd sʌm wɜ:k tu: du: (assonance ʌ)
17. Lost not a chance to waken love
lɒst nɒt ə tʃɑ:ns tu: 'weɪkən lʌv (assonance ɒ)
18. Lost not a chance to waken love
lɒst nɒt ə tʃɑ:ns tu: 'weɪkən lʌv (assonance ə)
19. So shall a light that cannot fade
səʊ ʃæl ə laɪt ðæt 'kænɒt feɪd (assonance æ)
20. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (assonance i:)
21. Beam on thee from on high
bi:m ɒn ði: frɒm ɒn haɪ (assonance ɒ)
22. And angel voices say to thee
ænd 'eɪndʒəl 'vɔɪsɪz seɪ tu: ði:(assonance eɪ)

c. **The Song of The Wreck**

1) **Rhyme**

- a) Internal rhyme when one or more riming words are within the line and as end rime when the riming words are at the ends of lines.

1. **The** wind blew high, **the** waters raved, (a)
ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd
 2. **Three-score** were **drown'd**, **three-score** were **thrown**(b)
θri:-skɔ: wɜ: draʊnd, θri:-skɔ: wɜ: θrəʊn
 3. To see them, ever **side** by **side**,(a)
tu: si: ðem, 'evə saɪd baɪ saɪd
 4. **The** sailor and **the** boy.(d)
ðə 'seɪlə ænd ðə bɔɪ
 5. A **hundred** human creatures **saved**(a)
ə 'hʌndrəd 'hju:mən 'kri:ʃəz seɪvd
 6. And **gently** laid the **lonely** head(a)
ænd 'dʒentli leɪd ðə 'ləʊnli hed
 7. Upon his **honest breast**.(c)
ə'pɒn hɪz 'ɒnɪst brɛst
 8. O **take** this poor boy for my **sake!**"(e)
əʊ teɪk ðɪs puə bɔɪ fɔ: maɪ seɪk
 9. And kiss'd **the child** and **died**.(a)
ænd kɪst ðə tʃaɪld ænd daɪd
 10. **Toiling along** in weary plight(c)
'tɔɪlɪŋ ə'lɒŋ ɪn 'wɪəri plɑɪt
 11. "O seaman **good** and **kind**,(a)
"əʊ 'si:mən gʊd ænd kaɪnd
- b) End rhyme is probably the most frequently used and most consciously sought sound repetition in English poetry.
1. The wind blew high, the waters **raved**, (a)
ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd
A hundred human creatures **saved**(a)
ə 'hʌndrəd 'hju:mən 'kri:ʃəz seɪvd
 2. A ship drove on the **land**,(a)
ə ʃɪp drəʊv ɒn ðə lænd,
Kneel'd down upon the **sand**.(a)
ni:ld daʊn ə'pɒn ðə sænd
 3. Three-score were drown'd, three-score were **thrown**(b)
θri:-skɔ: wɜ: draʊnd, θri:-skɔ: wɜ: θrəʊn

- And thus among them, left **alone**,(b)
 ænd ðʌs ə'mʌŋ ðɛm, lɛft ə'ləʊn
4. Upon the black rocks **wild**,(a)
 ə'pʊn ðə blæk rɒks waɪld
 They found one helpless **child**.(a)
 ðeɪ faʊnd wʌn 'hɛlpɪs tʃaɪld
5. A seaman rough, to shipwreck **bred**,(a)
 ə'si:mən rʌf, tu: 'ʃɪprɛk brɛd
 And gently laid the lonely **head**(a)
 ænd 'dʒɛntli leɪd ðə 'ləʊnli hɛd
6. Stood out from all the **rest**,(c)
 stʊd aʊt frɒm ɔ:l ðə rɛst
 Upon his honest **breast**.(c)
 ə'pʊn hɪz 'ɒnɪst brɛst
7. And travelling o'er the desert **wide**(a)
 ænd 'trævlɪŋ 'əʊə ðə 'dɛzət waɪd
 To see them, ever side by **side**,(a)
 tu: si: ðɛm, 'ɛvə saɪd baɪ saɪd
8. It was a solemn **joy**,(d)
 ɪt wəz ə'sɒləm dʒɔɪ
 The sailor and the **boy**.(d)
 ðə 'seɪlər ænd ðə bɔɪ
9. The two were still but **one**,(b)
 ɪn 'fæmɪn, 'sɪkɪs, 'hʌŋgə, θɜ:st
 And felt his labours **done**.(b)
 ən'tɪl ðə strɒŋ mæn drʊ:pt ðə fɜ:st
10. Then to a trusty friend he **spake**,(e)
 ðə tu: wɜ: stɪl bʌt wʌn
 O take this poor boy for my **sake!**”(e)
 əʊ teɪk ðɪs pʊə bɔɪ fɔ: maɪ seɪk!”
11. “Across the desert **wide**,(a)
 “ə'krɒs ðə 'dɛzət waɪd,
 And kiss'd the child and **died**.(a)
 ænd kɪst ðə tʃaɪld ænd daɪd

12. Toiling along in weary **plight**(c)
 'tɔɪlɪŋ ə'ləŋ ɪn 'wɪəri plɑɪt
 These two came later every **night**(c)
 ði:z tu: keɪm 'leɪtər 'evri naɪt
13. Through heavy jungle, **mire**(f)
 θru: 'hevi 'dʒʌŋɡl, 'maɪə
 To warm them at the **fire**(f)
 tu: wɔ:m ðəm æt ðə 'faɪə
14. Until the captain said one **day**(d)
 ən'tɪl ðə 'kæptɪn seɪd wʌn deɪ,
 To save thyself now come **away**(d)
 tu: seɪv ðaɪ'self naʊ kʌm ə'weɪ
15. “O seaman good and **kind**(a)
 “əʊ 'si:mən ɡʊd ænd kaɪnd
 And leave the boy **behind!**”(a)
 ænd li:v ðə bɔɪ bɪ'hænd!”
16. The child was slumbering near the **blaze**: (g)
 ðə tʃaɪld wəz 'slʌmbərɪŋ niə ðə bleɪz:
 Until it sinks, when God’s own **ways**(g)
 ən'tɪl ɪt sɪŋks, wɛn ɡɒdz əʊn weɪz
17. “O captain, let him **rest**(c)
 “əʊ 'kæptɪn, let hɪm rɛst
 Shall teach us what is **best!**”(c)
 ʃæl ti:tʃ ʌs wɒt ɪz bɛst!”
18. They watch'd the whiten'd ashy **heap**(h)
 ðeɪ wɒtʃt ðə 'waɪtnd 'æʃɪ hi:p
 They did not leave him there **asleep**(h)
 ðeɪ dɪd nɒt li:v hɪm ðeər ə'sli:p,

2) Alliteration

1. **The wind blew high, the waters raved** (first stanza, first line)
 ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd, (alliteration ð)
2. **The wind blew high, the waters raved** (first stanza, first line)

ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd, (alliteration ə)

3. **Three-score were drown'd, three-score were thrown**
(line 5, first stanza)

θri:-skɔ: wɜ: draʊnd, θri:-skɔ: wɜ: θrəʊn (alliteration θ)

4. And thus among them, left alone
ænd ðʌs ə 'mʌŋ ðem, lɛft ə 'ləʊn (alliteration ə)

5. To see them, ever side by side
tu: si: ðem, 'evə sɑɪd bai sɑɪd (alliteration s)

6. **The sailor and the boy** (last line, second stanza)
ðə 'seɪlə ænd ðə bɔɪ (alliteration ð)

7. **Until the strong man droop'd the first**
ən 'tɪl ðə strɒŋ mæn dru:pt ðə fɜ:st (alliteration ð)

8. **And kiss'd the child and died.**
ænd kɪst ðə ʧaɪld ænd dɑɪd (alliteration æ)

9. **To warm them at the fire**
tu: wɔ:m ðem æt ðə 'faɪə. (alliteration ð)

10. **And leave the boy behind!"**
ænd li:v ðə bɔɪ bɪ 'haɪnd!" (alliteration b)

11. **The child was slumbering near the blaze:**
ðə ʧaɪld wɜz 'slʌmbərɪŋ nɪə ðə bleɪz: (alliteration ð)

12. **They watch'd the whiten'd ashy heap**
ðeɪ wɒʃt ðə 'waɪtnd 'æʃɪ hi:p (alliteration ð)

13. **They watch'd the whiten'd ashy heap**
ðeɪ wɒʃt ðə 'waɪtnd 'æʃɪ hi:p (alliteration w)

14. **They touch'd the child in vain**
ðeɪ tʌʃt ðə ʧaɪld ɪn veɪn; (alliteration ð)

15. **They did not leave him there asleep**
ðeɪ dɪd nɒt li:v hɪm ðeər ə 'sli:p, (alliteration ð)

3) Consonance

1. **The wind blew high, the waters raved** (first line, first stanza)

ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd, (consonance d)

2. **A hundred human creatures saved**
ə 'hʌndrəd 'hju:mən 'kri:ʃəz seɪvd (consonance d)

3. **Kneel'd down upon the sand** (line 4, first stanza)
ni:l dɑʊn ə'pɒn ðə sænd. (consonance d)
4. **Kneel'd down upon the sand** (line 4, first stanza)
ni:l dɑʊn ə'pɒn ðə sænd. (consonance n)
5. **They found one helpless child**
ðeɪ faʊnd wʌn 'helplɪs tʃaɪld. (consonance d)
6. **Stood out from all the rest**
stʊd aʊt frɒm ɔ:l ðə rɛst (consonance t)
7. **And gently laid the lonely head** (line 3, second stanza)
ænd 'dʒɛntli leɪd ðə 'ləʊnli hɛd (consonance d)
8. **And travelling o'er the desert wide** (line 5, second stanza)
ænd 'trævlɪŋ 'əʊə ðə 'dezət waɪd (consonance d)
9. **To see them, ever side by side**
tu: si: ðem, 'evə saɪd baɪ saɪd (consonance d)
10. **In famine, sickness, hunger, thirst**
ɪn 'fæmɪn, 'sɪknɪs, 'hʌŋgə, θɜ:st (consonance n)
11. **Until the strong man droop'd the first**
ən'tɪl ðə strɒŋ mæn dru:pɪt ðə fɜ:st (consonance t)
12. **And felt his labours done**
ænd felt hɪz 'leɪbəz dʌn (consonance z)
13. **O take this poor boy for my sake!"**
əʊ teɪk ðɪs pʊə bɔɪ fɔ: maɪ seɪk!"(consonance k)
14. **And kiss'd the child and died**
ænd kɪst ðə tʃaɪld ænd daɪd (consonance d)
15. **Toiling along in weary plight**
'tɔɪlɪŋ ə'lɒŋ ɪn 'wɪəri plɪt (consonance ŋ)
16. **To warm them at the fire**
tu: wɔ:m ðem æt ðə 'faɪə. (consonance m)
17. **until the captain said one day,**
ən'tɪl ðə 'kæptɪn sɛd wʌn deɪ, (consonance n)
18. **"O seaman good and kind,** (line 5, stanza
"əʊ 'si:mən gʊd ænd kaɪnd (consonance d)

19. **The child was slumbering near the blaze:**
ðə 'fɑ:ld wɒz 'slʌmbəriŋ niə ðə bleɪz: (consonance z)
20. **“O captain, let him rest”**
“əʊ 'kæptɪn, lɛt hɪm rɛst (consonance t)
21. **Until it sinks, when God’s own ways (line 3, last stanza)**
ən'tɪl ɪt sɪŋks, wɛn ɡɒdz əʊn weɪz (consonance n)
22. **Until it sinks, when God’s own ways (line 3, last stanza)**
ən'tɪl ɪt sɪŋks, wɛn ɡɒdz əʊn weɪz (consonance z)
23. **Shall teach us what is best!” (line 4, last stanza)**
ʃæl ti:ʃ 'ʌs wɒt ɪz best!” (consonance t)
24. **They touch’d the child in vain;**
ðeɪ tʌʃt ðə 'fɑ:ld ɪn veɪn: (consonance n)

4) Assonance

1. **The wind blew high, the waters raved**
ðə wɪnd blu: haɪ, ðə 'wɔ:təz reɪvd, (assonance ə)
2. **A ship drove on the land,**
ə 'ʃɪp drəʊv ɒn ðə lænd, (assonance ə)
3. **A hundred human creatures saved**
ə 'hʌndrəd 'hju:mən 'kri:ʃəz seɪvd (assonance ə)
4. **Kneel’d down upon the sand.**
ni:l dəʊn ə'pɒn ðə sænd (assonance ə)
5. **Upon the black rocks wild**
ə'pɒn ðə blæk rɒks waɪld, (assonance ə)
6. **Upon the black rocks wild**
ə'pɒn ðə blæk rɒks waɪld, (assonance ə)
7. **And thus among them, left alone**
ænd ðʌs ə'mʌŋ ðɛm, lɛft ə'ləʊn (assonance e)
8. **And thus among them, left alone**
ænd ðʌs ə'mʌŋ ðɛm, lɛft ə'ləʊn (assonance e)
9. **A seaman rough, to shipwreck bred**
ə 'si:mən rʌf, tu: 'ʃɪprek brɛd (assonance ə)
10. **A seaman rough, to shipwreck bred**
ə 'si:mən rʌf, tu: 'ʃɪprek brɛd (assonance e)

11. **And gently laid the lonely head**
ænd 'dʒɛntli leɪd ðə 'ləʊnli hɛd (assonance ɛ)
12. **Upon his honest breast.**
ə'pɒn hɪz 'ɒnɪst brɛst (assonance ɒ)
13. **And travelling o'er the desert wide**
ænd 'trævlnɪ 'əʊə ðə 'dezət waɪd (assonance æ)
14. **And travelling o'er the desert wide**
ænd 'trævlnɪ 'əʊə ðə 'dezət waɪd (assonance ə)
15. **It was a solemn joy**
ɪt wəz ə 'sɒləm dʒɔɪ (assonance ə)
16. **To see them, ever side by side**
tu: si: ðɛm, 'ɛvə saɪd baɪ saɪd (assonance ɛ)
17. **To see them, ever side by side**
tu: si: ðɛm, 'ɛvə saɪd baɪ saɪd (assonance aɪ)
18. **The sailor and the boy**
ðə 'seɪlə ænd ðə bɔɪ (assonance ə)
19. **The two were still but one**
ðə tu: wɜ: stɪl bʌt wʌn (assonance ʌ)
20. **In famine, sickness, hunger, thirst**
ɪn 'fæmɪn, 'sɪknɪs, 'hʌŋgə, θɜ:st (assonance ɪ)
21. **Until the strong man droop'd the first**
ən'tɪl ðə strɒŋ mæn dru:p't ðə fɜ:st (assonance ə)
22. **Then to a trusty friend he spake**
ðɛn tu: ə 'trʌstɪ frɛnd hi: speɪk (assonance ɛ)
23. **O take this poor boy for my sake!"**
əʊ teɪk ðɪs puə bɔɪ fɔ: maɪ seɪk!"(assonance eɪ)
24. **And kiss'd the child and died.**
ænd kɪst ðə tʃaɪld ænd daɪd. (assonance aɪ)
25. **Toiling along in weary plight**
'tɔɪlɪŋ ə'ləŋ ɪn 'wɪəri plɪt (assonance ɪ)
26. **To warm them at the fire**
tu: wɔ:m ðɛm æt ðə 'faɪə. (assonance ə)
27. **until the captain said one day, (line 5, stanza 4)**
ən'tɪl ðə 'kæptɪn seɪd wʌn deɪ, (assonance ə)

28. **until the captain said one day**, (line 5, stanza 4)
ən'tɪl ðə 'kæptɪn sɛd wʌn deɪ, (assonance ɪ)
29. **“To save thyself now come away”**
tʊ: seɪv ðaɪ'self naʊ kʌm ə'weɪ (assonance eɪ)
30. **The child was slumbering near the blaze:**
ðə tʃaɪld wɒz 'slʌmbərɪŋ nɪə ðə bleɪz: (assonance ə)
31. **“O captain, let him rest”**
“əʊ 'kæptɪn, lɛt hɪm rɛst (assonance ɛ)
32. **“O captain, let him rest”**
“əʊ 'kæptɪn, lɛt hɪm rɛst (assonance ɪ)
33. **Until it sinks, when God's own ways**
ən'tɪl ɪt sɪŋks, wɛn ɡɒdz əʊn weɪz (assonance ɪ)
34. **They touch'd the child in vain;**
ðeɪ tʌʃt ðə tʃaɪld ɪn veɪn (assonance eɪ)
35. **They did not leave him there asleep**
ðeɪ dɪd nɒt li:v hɪm ðeər ə'sli:p (assonance i:)
36. **He never woke again**
hi: 'nevə wəʊk ə'geɪn (assonance ɛ)
37. **He never woke again**
hi: 'nevə wəʊk ə'geɪn (assonance ə)

2. The Messages Expressed In The Charles Dickens' Poetry

At this point, the researcher explains the meaning of the content in each poem by Charles Dickens. Beside that, the researcher will be express the messages in the poem.

1. A Child's hymn

The researcher had been found the messages expressed in this poem:

- a. Forgive things in the past, be grateful for today and hope for the good things for tomorrow.
- b. God will forgive someone who wants to apologize for the bad thing that he was doing in the past.

2. **Things That Never Die**

The researcher had been found the messages expressed in this poem:

- a. Always doing a good thing to people who loved.
- b. If we are doing the good things, we always remembered by others.

3. **The Song of The Wreck**

The researcher had been found the messages expressed in this poem:

- a. Be a good person for everyone.
- b. People never know when he/she dies.

3. **The Contributions The Research In Teaching Poetry**

The researcher finds the contribution of Charles Dickens' poetry to prose teaching that is containing sound devices that can be used to help the students create the good poem. The sound devices in the poetry make a beautiful sound to read the poems. Beside that, the poem has imagery and figurative language which is can train the student's emotions and imagination.

So, it increases students' interest in reading and studying prose. So the students are not bored and fun doing study and the task given by their teachers/lecturers. This poem doesn't mean that the teacher/lecturer can leave the handbook of prose teaching that, but this poem is only as a distraction or only example of other learning media that is more creative and attractive to students.

5. **Discussion**

In this research, the researcher explains the conclusion of the research findings. The researcher uses theory by Laurence Perrine to analyze sound devices in the poetry. The research finding in this analysis proves that the sound devices found in Charles Dickens' poems. Based on the research finding that the researcher had done, the researcher found sound devices in every poem. In this poem contains four sound devices like rhyme, alliteration, assonance, and consonance.

And then, the researcher found the messages expressed in each poem. According to Laurence & Thomas (1992) poetry is universal language used by the poets to express their ideas in beautiful word. There are a lot of meaning that poet writer want to convey about love and life. *A child's Hymn* explains a child prays to God before get a rest. The child apology his sins in the past. The child talks to his father that he feels like the angels around him. The angels are keeping a child while a child is sleeping. Before he gets a rest, he hopes the next day is good day.

These Things Never Die is about love, actually about the memories. The author tells how someone missing out his girlfriend. Even though he lost someone who loved but all the memories not move in his mind. Memories are the one of ways to remember someone who has the best things with him. Even though someone is died, if he have been done good things then he always be remembered by others.

The song of The Wreck tells the bad weather conditions of the ship. The ship crashed the high wave. In the bad weather, a hundred people saved in the land. Because there is no one of meal, one by onew people died. The sailor found one helpless child. Someone told to the captain for save the boy. Because of the bad weather, the strong man died and he leaves the boy alone. Before he dies, he kisses the boy and he wants the captain to save a boy. But a boy never wakes up again.

The last is the contribution of Charles Dickens' poems in poetry teaching. Charles Dickens' poems containing the sound devices that can be uses for poetry teaching and the poems can be increase student interest to reading and studying poetry. These poems are only as distraction or example of other learning media that is more creative and attractive to students.

6. Conclusion

Based on the research findings, the researcher finds, as follows:

1. In this research, the researcher identifies sound devices found in the poetry by Charles Dickens. The poems are *A Child's Hymn*, *Things That Never Die*, and *The Song of The Wreck*. The researcher is found some sound devices there are rhyme, alliteration, consonance, and assonance.
2. The messages are expressed in each poem:
 - a. A Child's Hymn
 - 1) Forgive things in the past, be grateful for today and hope for the good things for tomorrow.
 - 2) God will forgive someone who wants to apologize for the bad thing that he was doing in the past.
 - b. Things That Never Die
 - 1) Always doing a good thing to people who loved.
 - 2) If we are doing the good things, we always remembered by others.
 - c. The Song of The Wreck
 - 1) Be a good person for everyone.
 - 2) People never know when he/she dies.

The contribution of this poem to prose teaching is teacher/lecturer can use the poem as creative media for poetry learning so the students are not bored and fun doing study and the task given by their teachers/lecturers.

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