

**استخدام طبقة الصوت في أبيات شعرية مختارة
من قصيدة إليوت "أغنية الحب ألفريد بروفروك":
تحليل صوتي**

**Use of Intonation in Selected Lines of Eliot's
Poem "The Love Song of J. Alfred
Prufrock": A Phonological Analysis**

م. إيمان فرحان محمد

Lect. Iman Farhan Mohammed

وزارة التربية/مديرية تربية بغداد

Ministry of Education / Baghdad Education Directorate

E-mail: ii0309128@gmail.com

الكلمات المفتاحية: الانحدار الصوتي، برنامج برات، قصيدة إليوت، الاختلاف، المعنى
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المخلص

تتمحور مشكلة الدراسة حول كيفية توظيف التنغيم في أبيات مختارة من قصيدة إليوت وما هي الرؤى الصوتية التي يمكن التوصل إليها لتحليل الجوانب العاطفية والنفسية المعقدة في القصيدة. يبحث هذا البحث في الخطوط العريضة لبعض الأسطر المختارة من القصيدة ويحاول معرفة كيف تساهم عروض إليوت في العمق الموضوعي والعاطفي للسرد. ويعتمد التحليل بشكل أساسي على التفاعل بين السمات اللغوية والمعنى الأدبي، وهو ما من شأنه أن يوفر فهمًا دقيقًا لكيفية تعزيز العناصر الصوتية للقصيدة في مجملها. من المفترض أن درجة الصوت يمكن أن تجعل تفسير القصائد أسهل وأكثر مرونة وأكثر متعة. تقتصر بيانات التحليل على (٤) أسطر من قصيدة "أغنية حب ج. ألفريد بروفروك" التي كتبها ت. س. إليوت. سيتم اعتماد برنامج PRAAT لتحليل الخطوط المعنية من حيث درجة الصوت. لقد لوحظ أن النغمة تسهل مهمة فهم القصائد وتجعلها أسهل وأكثر متعة.

Abstract

The problem of the study focuses on how intonation is utilised in selected lines of Eliot's poem and what phonological insights can be established to analyze the poem's complex emotional and psychological aspects. This paper investigates the pitch contours of some selected lines of the poem and tries to find out how Eliot's prosody contributes to the thematic and emotional depth of the narrative. Basically, the analysis rests on the interplay between linguistic features and literary meaning, which would render a fine-grained understanding of how phonological elements enhance the poem in its entirety. It is hypothesized that pitch can make the interpretation of poems easier, more flexible, and more enjoyable. The data of analysis is limited to (4) lines of the poem "*The Love Song of J. Alfred Prufrock*" written by T. S. Eliot. PRAAT program will be adopted to analyse the concerned lines in terms of pitch. It has been observed that pitch facilitates the task of comprehending poems and makes them easier and more pleasurable.



1. Introduction

T.S. Eliot's "The Love Song of J. Alfred Prufrock" stands as an example of modernist poetry, literally incomparable, with its excessive treatment of language and deep psychological insight. The story of the poem, wrought from the internal monologues of its central character, J. Alfred Prufrock, is characterized by feelings of hesitation, anxiety, and ontological consideration. In spite of the fact that much academic effort has been devoted to the thematic and structural features of this poem, the phonological means that underpin its auditory experience remain largely unexplored.

PRAAT, an advanced phonetic analysis tool, is used to analyse the pitch contours of "The Love Song of J. Alfred Prufrock." The present study attempts to trace the intonation patterns of the poem in order to explain how the prosodic decisions made by Eliot create the emotional resonance and narrational tension within it. The detailed phonetic analysis will be based on the ground rules of phonology, focusing especially on the way differences in pitch can indicate alternations in meaning and affect.

2. Literature Review

In this part, the researcher will revisit segmental and suprasegmental elements of pitch. For segmental elements, it is highlighted on consonants, vowels, and syllables. It also revisits suprasegmental ones that are related to intonation, such as pitch and sound waves.

1.1 Segmental Elements

1.1.1 Consonant vs. Vowel

Speech sounds known as consonants are made when airflow from the lungs is completely blocked, partially blocked, or so restricted that there is noticeable friction (fricative). Some nasals allow air to exit through the nose but block the airway in the mouth (Richards and Schmidt, 2010). Phonologically, they function as units at the syllable margins, either independently or in sequences (Crystal, 2011).

According to Roach (2009, p. 78), vowels are a category of sounds that do not block airflow. They typically appear in the center of a syllable, and it is rare to find any sound besides a vowel that can exist independently as a complete syllable. Each vowel possesses several phonetic features that distinguish it from other vowels. These features include the position of the lips, which can be rounded, as seen in /u:/, neutral, like in /ə/, or spread, as in, /i:/. Furthermore, vowels are important units of a phonological system, and consonants are associated with a vowel that comes before or after it. Periodic impulse-like stimulation produces vowel regions. They have greater sustained duration, higher energy, and periodicity. The task of detecting vowel occurrences with accurate boundary marks is known as vowel area detection. Detecting vowel regions involves pinpointing where vowels occur along with accurate boundary indications. These indicators are referred to as



the vowel onset point (VOP) and the vowel end-point (VEP). The VOP marks the moment when the vowel section starts, while the VEP signifies when the vowel section concludes in speech that flows continuously (Ramakrishna, 2019, p. 9).

Gangashetty et al. (2002, p. 1) argue that the vowel area stands out within the signal due to its significant amplitude properties and its repetitive stimulation traits. This makes it simpler to identify this occurrence in comparison to other speech production activities. To classify consonant-vowel (CV) utterances, it is possible to analyze a part of the CV segment that includes the closure of the vowel region, as well as the entire burst, aspiration, and transition areas. The burst, closure, and aspiration sections can be observed before the Vowel Onset Point (VOP). Conversely, the transition and vowel sections appear after the VOP. A segment with a specific duration surrounding the VOP contains most of the essential information needed to classify CV utterances. This segment can be analyzed to automatically generate fixed-dimension patterns (Gangashetty et al. 2002, p. 1).

1.1.2 Syllable: Definitions

Broadly speaking, the notion syllable is a unit of pronunciation often larger than a single sound and smaller than a word. A word may be articulated 'syllable at a time', as in "*ne-ver-the-less*", and a good dictionary will indicate where syllabic divisions appear in text, helping users understand how to hyphenate words (Crystal, 2011, p. 467). Phonologically, a syllable is a unit that organizes sounds, with its key part being the nucleus, commonly a vowel, which may have consonants before or after it. The primary form of a syllable is the CV (Consonant-Vowel) type, such as [ba] (Carr, 2008). Accordingly, Kreidler (2004) outlines specific guidelines for dividing English words into syllables as follows:

1. When two vowels are in a row, the syllable split occurs between them (V. V), as shown in examples like "ne. on," "cha. os," "cru. el(ty)," "bi. o(logy)," and "re. a(lity)," where the first vowel is a free vowel.
2. If a consonant is between two vowels and the second vowel is strong, either stressed or unstressed, that consonant belongs to the second syllable. For example, "re. pen't," "va. ca(tion)," "(pe)ne. trate," and "(lon)gi. tude. ".
3. If a consonant takes place within a weak vowel with a strong vowel, the consonant is ambi-syllabic; it is realized with the symbol ^ before the ambi-syllabic consonant like, 'co^py, 'mo^del, 'le^vel. When a single consonant occurs between two weak vowels, it may be ambi-syllabic, such as, "ci^ne^ma, 'po^si^tive", or it might be placed in a syllable that contains the second weak vowel, like "ci. ne. ma" or "po. si. tive".



4. When double vowels are divided by a string of consonants, how the syllables are split is influenced by the specific consonants present in that string.

5. If the cluster begins with sounds such as "sC-, Cr-, Cl-, Cw-, sCr-, etc. " and is followed by a strong vowel, then the whole cluster is included in the syllable with the strong vowel. Examples include "pa. tri(cia), de. cline, re. quire, di. stress, and sus. pect".

6. When the second vowel is weak, the first consonant in the group belongs to both syllables. For example, we see this in "sa. cred," "pro. blem," "pro. bably," "ca. ta. stro. phe," and "sus. pect. " If a cluster of consonants cannot appear at the start, the consonants are broken up in such a way that the second syllable starts with a consonant or a consonant group that can occur at the beginning, like, "'can.dy, 'at.las, 'shel.ter, 'em.blem, 'pan.try, 'car.pen.ter", (Kreidler, 2004, p. 78).

1.2 Suprasegmental Element: Intonation

Carr (2008, p. 78) maintains that in all utterances, intonation can be thought of as a form of pitch modulation. Intonation patterns can be used to emphasize certain sections of a statement, link words into meaningful groups, and convey the speaker's opinion about what is being expressed. Additionally, Roach (2009, p. 56) and Jones (1967, p. 275) note that there are two distinct definitions of intonation. To begin with, it refers to variations in the pitch of the speaker's voice that are utilized to convey or shift meaning. Second, it is synonymous with prosody, which includes fluctuations in voice quality, tempo, and volume. Consequently, Ashby (2011, p. 178) states that intonation indicate a number of different phonetic features, that are accent, stress, pitch movements, pitch levels as well as the intonational phrase. For Harris & Hodges (1995, p. 314), intonation is "the melodic principle of prosody, although stress and intonation are sometimes interchangeable". Thus, Ashby and Maidment (2005, p. 166) elaborate Intonation is defined as the use of pitch variation that does not impact the meanings of individual words but does affect how utterances are understood.

In terms of intonational meanings, Hayes (2009: 298) illustrates that intonational meanings can be very elusive, and ascertaining them is an evolving field of research. Therefore, researchers in this area have suggested that intonational meanings can be best grasped by dividing the tunes into morphemes, which in English typically are one tone. Based on this, Roach (1992: 56) suggests that intonation is described to have two very different senses. Firstly, it refers to variations in the pitch of the speaker's voice which are used to carry or modify meaning. Secondly, it is equated with prosody where variations in such factors as voice quality, tempo, and loudness are included.

The intonation pattern of the unit begins on the tonic syllable, and it is the most stressed site. Roach (2009: 130) goes on to say that the tonic syllable



is an obligatory component of the tone-unit. He (ibid) goes on to say that other components can be described as follows:

-Head is the rest of tone-unit in this example is called the head, i.e.:

-'give me \those

Notice, the stress mark in the first syllable is crucial.

A head comprises all of a tone-unit beginning from the start of the first stressed syllable to (though not up to) the tonic syllable. The implication therefore is that there can't be a head where there's no preceding stressed syllable for the tonic syllable. In the above example, the head of the tone-unit consist of the first two words (syllables).

-**Pre-head** involves all the unstressed syllables in a tone-unit prior to the first stressed syllable. Thus pre-heads have existed in two primary cases:

i) when there is no head (i.e. there is no stressed syllable preceding the tonic syllable), as in this case:

-in an \ hour

ii) when there is a head, as in this case:

-in a 'little 'less than an \hour

In this case, the pre-head has 'in a', the head has "little 'less than an', and the tonic syllable is \ hour', (ibid).

- **Tail:** Katamba (1989: 240) suggests that the tail consists of every syllable (which may, or may not, carry stress) following the tonic syllable. In the examples below, every tone-unit has an initial tonic syllable and a tail:

\ look at it / what did you say \both of them were here

On this occasion, Bussmann (1990: 591) draws a contrast between three factors involved in the explanation of intonation phenomena that are:

1.2.1 Stress (accent): Ladefoged (2011:249) describes stress as force employed in producing a syllable.

1.2.2 Pausing: As Richard and Schmidt (2010: 299) state, the pausing is one of the very frequent characteristics of spontaneous speech where gaps or pauses occur while creating utterances. The most frequent forms of pauses are:

-Silent pauses: silences among words.

-Filled pauses: interruptions which are filled by such statements as um, er, mm.



1.2.3 Pitch

Ashby and Maidment (2005, p. 166) describe "pitch" as the perceptual feature of a sound which allows hearers to lie sounds on scales from high to low. The physical correlation of pitch is the frequency of the sound. From the pointview of perception, Crystal (2011, p. 369) states that there are certain factors to be considered:

- First, stressed syllables are heard as louder than unstressed syllables;
 - Second, stressed syllables' pitch separates them from the others.
- Finally, vowel duration is an important indicator of stress.

Skandera & Burleigh (2011, p. 10) state that pitch serves as an important aspect of phonetics. It relates to how rapidly the vocal cords vibrate: quicker vibrations result in a higher pitch. Similar to loudness, pitch can affect meaning beyond individual sounds. It acts as a stress element that shapes the intonation in spoken language. For instance, variations in stress and pitch can show whether a sentence like "She speaks English" is meant as a question or a declaration. However, pitch does not change the role of a specific sound in the English phonetic system. A change in pitch, on the other hand, can change the function of a sound, i.e. the essential meaning of a word can be modified simply by varying the pitch of one of its constituents.

1.2.3.1 Pitch Changes

Gilbert (2008, p. 9) explains that pitch denotes the voice's level as well as pitch variation, which is related to stress and emphasizes syllables. Pitch accentuation is classified into two types:

- Primary stress syllables have nuclear/tonic pitch accentuation; nuclear pitch accentuation is always associated with pitch change.
- Syllables with secondary stress exhibit rhythmic or non-tonic pitch accent but are not always related to changes in pitch. For instance, the word "assassination" [ə,sæsi'neiɪn] can be said in various ways. Take a look at the following illustration:



Figure (1) Pitch of the word "assassination"

The second syllable ([sæ]) has the secondary stress and features a rhythmic/non-tonic pitch accent; it can either be pronounced with a high or low tone, but there is no change in pitch. The main stress and tonic pitch accent are found in the fourth syllable ([nei]), which also shows a pitch variation that is depicted by a downward curve after the dot (Gilbert, 2008, p. 9).

According to Marlett (2001, p. 78), all languages have some ways to differentiate between old and new information, but English mostly depends on intonation compared to many other languages. When a word is



emphasized for its meaning, the stressed syllable (the peak syllable) experiences a notable shift in pitch. Observe how the pitch variations in the following conversation underscore the new information contained in each statement:

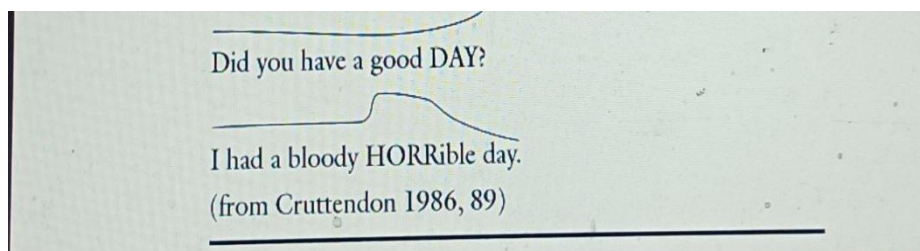


Figure (2) Pitch Changes

While the pitch change that indicates the peak syllable in a thought group is typically a rising pitch, this is not always the case. Every person has a usual speaking pitch that they adjust (either higher or lower) to emphasize important words. The next sentences are important:

"In intonation languages such as English, the direction of the pitch change is seldom crucial to understanding. For example, if a pitch movement is used to signal focus on a word, it may matter little to a listener if the movement is upward or downward, as long as it is salient and detectable", (Hayes, 2009:p.14)

Gilbert (2008, p. 11) states that pitch shifts refer to the most crucial indicator of new significance. The stressed syllable is extended so the change in pitch can be more easily noticed. If students are not guided to focus on this contrasting signal, they might ignore it and consequently miss the main idea. As a result, pupils should be trained to listen for the acoustic accent on focal words. This teaches kids to listen "selectively," as opposed to providing attention to any word people hear:

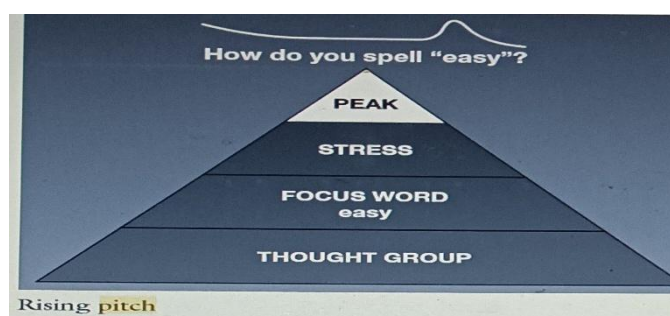


Figure (3): Rising Intonation

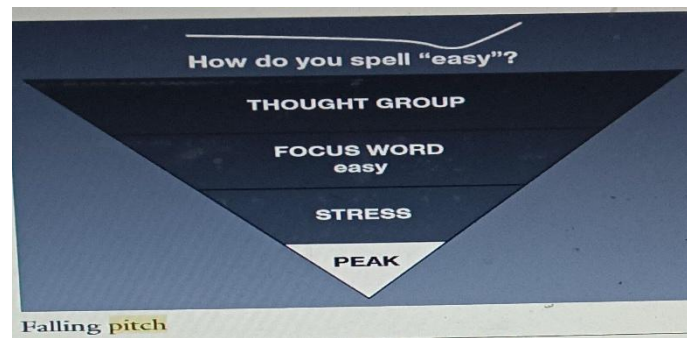


Figure (4): Falling Intonation

1.2.3.2 Effects of Pitch on Meaning

Marlett (2001, p. 206) claims that variations in pitch that change the meaning of a word are known as tones. When a language relies on pitch to differentiate meanings, it is referred to as a tone language. Most languages around the globe belong to this group. Nupe serves as an example of a tone language, which can be illustrated through the following words categorized into High (H), Mid (M), and Low (L) tones:

bá	high tone (H)	to be <i>sour</i>
bā	mid tone (M)	to <i>cut</i>
bà	low tone (L)	to <i>count</i>

Figure (5) Levels of Pitch

In this situation, pitch is used to show the differences in the meanings of various words. The three different levels of pitch are important and should be included in how the word is represented. Variations in pitch are also used in language to differentiate larger phonological and grammatical units like phrases and clauses. While pitch changes do not change the basic meaning of statements in this case, they do express other kinds of information, such as questions, anger, love, politeness, and so on (Marlett, 2001, p. 206).

English employs a falling pitch (High to Low) sequence at the end of neutral declarative phrases:

H L

-*"John is from Los Angeles"*.

Whether L or H pitch cluster usually refers to a yes/no question.

HL

-*"Is John from Los Angeles?"*

When the final syllable receives the emphasis, the whole ascending pitch pattern is applied to it, creating a smooth pitch progression.

L H

"Is he here?" (Marlett, 2001, p. 206).



Yang (2023: p. 3) argues that differences in pitch contour do not lead to significant changes in word meanings. However, several studies have confirmed that pitch can affect pragmatic meanings. An example can be seen in the work of Pierrehumbert & Hirschberg (1990), which demonstrates that certain phonological units with pitch accents convey specific pragmatic meanings, like, salience or newness. That is, the pitch-accent placement realizes reconstruction of crucial information for the purpose of making certain information transmitting more accessible.

Additionally, pitch has been shown to be an important sound signal that helps to identify various practical meanings, such as voice appeal and feelings. The changes in intonation mainly come from the lowering, raising, and span of the pitch within a syllable. When the pitch range in a syllable, whether in poems or spoken phrases, gradually decreases, it creates a descending melody that can vary in height. Therefore, the rise and fall of pitch contribute to the melody present in speech (Yang, 2023, p. 3).

In conclusion, Gussenhoven & Jacobs (2011, p.21) outline that variation in pitch is used to denote different discursual meanings. For instance, in the utterance *But I don't want it!*, the syllable *want* will be higher than the syllable *it*, but in *Want it?*, it will be the higher syllable. These two intonation patterns are known as the 'fall' and the 'rise', and add a 'declarative' and 'interrogative' meaning to the utterance, respectively. In some languages known as tone languages, varying pitch patterns function like vowels and consonants do in all languages, serving to differentiate one word from another.

1.3 Sound Wave

It refers to the sound-transmitting wave-like movements of air. Sound waves in speaking are produced by the vibration of the vocal cords. Frequency refers to the pace at which the air in a sound wave goes backwards and forwards in a particular time. The higher the frequency, the faster the movement (Davenport & Hannahs, 2005, p.54).

Vibrations that travel through a medium, the material that allows sound to move, create sound waves. For instance, when a rock is tossed into a body of water, the water acts as the medium for sound travel. In most cases, we consider air as the medium for sound. These vibrations can be either regular, known as periodic, or irregular, referred to as aperiodic. Vibrations that occur within the limits of human hearing and are periodic often have a musical quality, consisting of repeating patterns. On the other hand, aperiodic vibrations, like the hissing steam from a kettle or the noise of a running engine, tend to lack a melodic aspect. Regular periodic vibrations are associated with vowels and sonorant sounds, while the irregular nature of aperiodic vibrations helps in recognizing obstruent sounds (Davenport & Hannahs, 2005, p. 54).



As for the characteristics of sound waves, Crystal (2011, p. 323) mentions them as:

- 1) Frequency indicates how often a sound wave happens in a specific time period. It is quantified in hertz (Hz), a modern term that has replaced the earlier phrase 'cycles per second. ' A sound's frequency rising leads to a perception of a higher pitch.
- 2) Amplitude refers to the furthest distance the wave moves away from its starting point, specifically, the space between the resting position, B., and either the top point, C., or the low point, A. The relationship between amplitude and loudness is similar to that between frequency and pitch.
- 3) Voice quality reflects the sound impression made by the way a certain vowel is pronounced. Differences in quality arise from changes in the shape of the medium through which the sound travels.

3. Methodology

This section deals with research techniques as shown below:

3.1 Research Design

A qualitative method research design will be adopted in this study. It can be defined as "a type of systematic empirical analysis into meaning." Such a method provides a better understanding of a research problem than either type by itself (Shank, 2002, p.5).

3.2 Data Collection

The analysis involves (4) lines of the poem "*The Love Song of J. Alfred Prufrock*" written by T. S. Eliot. These lines were chosen to be investigated and analyzed using PRAAT program.

3.3 Procedures of Analysis

Concerning the procedures of analysis, the following steps will be utilised:

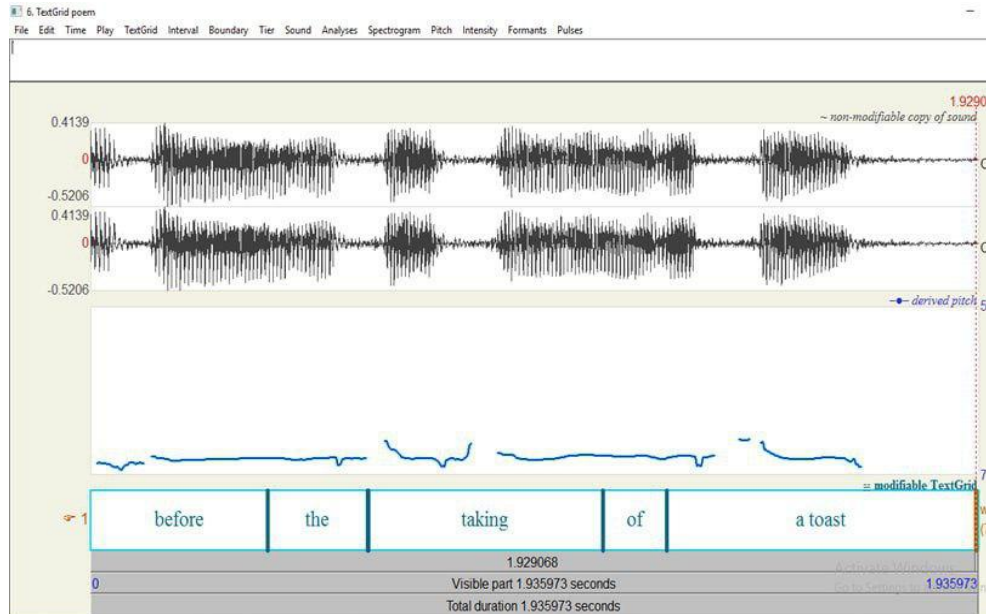
1. Selection of Lines: The most important passages from "*The Love Song of J. Alfred Prufrock*" should be selected for this analysis. These lines must be chosen for their thematic importance and the possibility of showing significant pitch variations.
2. Recording: The chosen lines are read aloud by an English speaker, and the recording are done with a high-quality microphone. The recording will be saved in a format compatible with PRAAT.
3. Pitch Analysis: The recording will be imported into PRAAT as shown in the appendix, where the pitch contours of the selected passages will be analyzed. In PRAAT, the "Pitch" module will be used in order to extract the F_0 values, which will then be plotted to visualize the pitch contours.
4. Interpretation: The pitch contours will be interpreted in relation to the thematic and emotional content of the poem. One will pay attention to notice how pitch variation corresponds with the change in Prufrock's psychological state and how they build up the overall atmosphere of the poem.



3.4 Analysis of Data

Line No. (1)

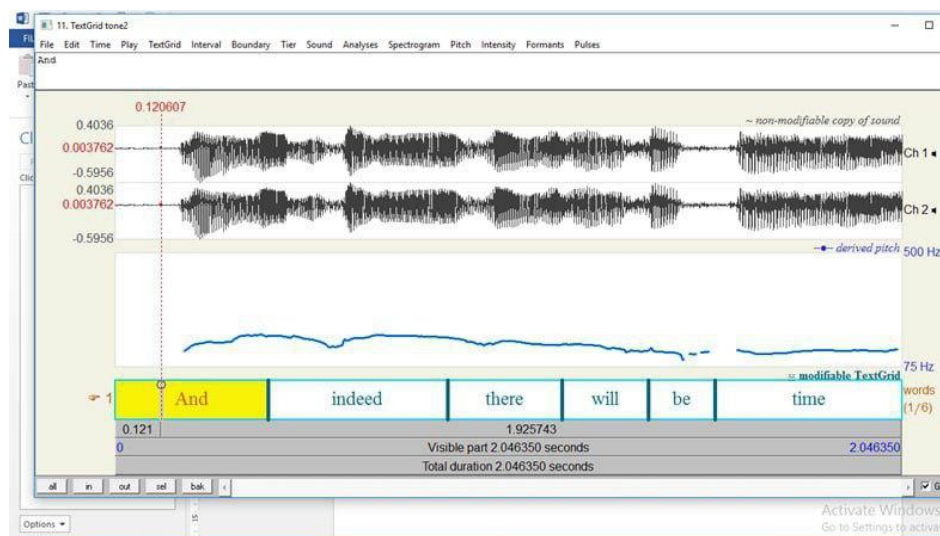
"Before the taking of a toast"



The pitch curve was rising with "Before" signaling expectation. Following that is a slight falling with "the taking," reassuring the listener with a declarative voice. "Of a toast" marked the rise-fall intonation, indicating closure and demarcating the importance of the toast even. The intonation rise in the beginning "Before" provides an alert or anticipatory tone, setting the stage for the audience. The fall after "taking" confirms the statement, and the rise-fall on "toast" signifies importance, evoking alertness and marking closure.

Line No. (2)

"And indeed there will be time"

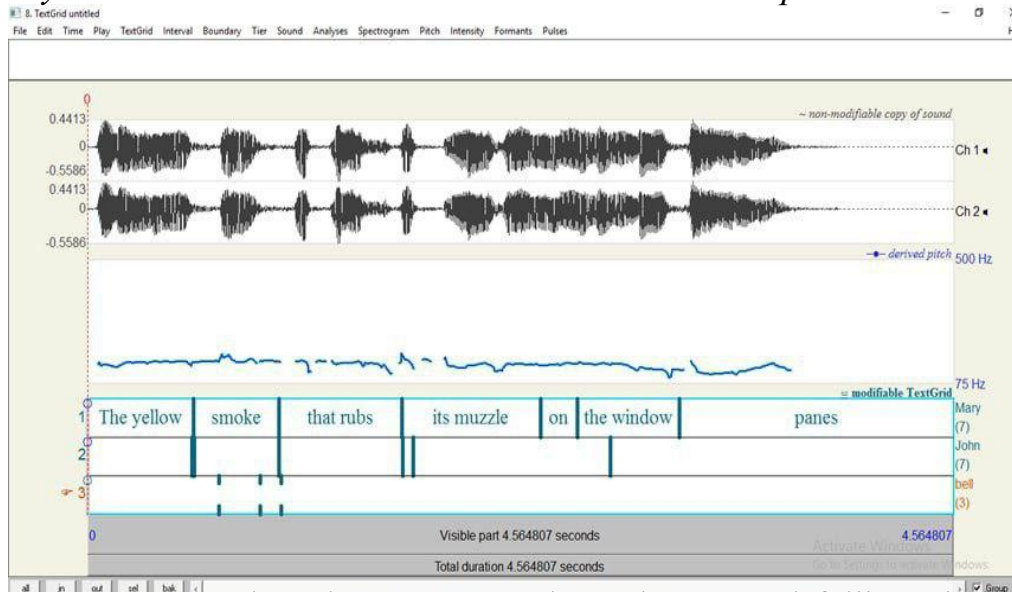




The phrase begins with a slight rise on "And," indicating connection and continuation. There is a strong peak in pitch on "indeed" to indicate emphasis on affirmation. The pitch slightly drops on "there" to maintain rhythm. The pitch rises again on "will be" to indicate certainty. The sentence concludes in a fall intonation on the word "time" to imply finality. Intonation patterns indicate certainty and reflection.

Line No. (3)

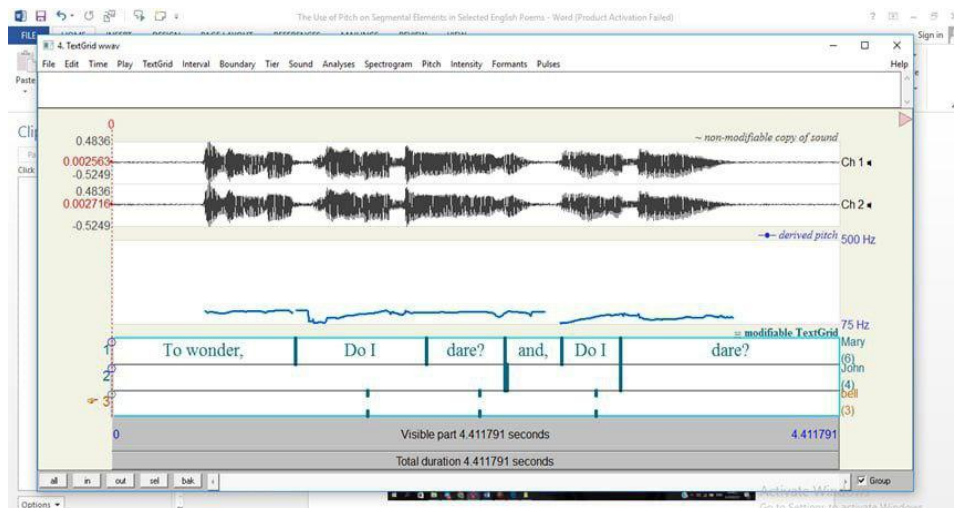
"The yellow smoke that rubs its muzzle on the window-panes"



The pitch contour based on PRAAT showed a general falling pitch at the sentence boundary, characteristic of declarative sentences. There was a subtle rise of pitch for "yellow smoke" and may reflect emphasis on imagistic detail. Minor peaks of pitch were correlated with salient lexical items "rubs", "muzzle", and "window-panes".

Line No. (4)

"To wonder, Do I dare, and Do I dare?"





The pitch contour shows that "To wonder" has a rising pitch and then a slight fall, which indicates thought or doubt. "Do I dare" has a rising intonation typical of yes-no questions, which indicates questioning. The repetition of "Do I dare" shows the same rising contour but with a diminishing pitch range, which indicates increasing hesitation. So the rising pitch at "Do I dare" expresses doubt and actual questioning in oral English. The second peak on the second time round is less high, suggesting increasing doubt or hesitation. The intonation pattern aligns with the psychological state of the poet's character, torn with self-doubt.

4. Discussion and Findings

Several studies of intonation in poetry have utilized Praat. For example, Malik (2017) examined intonation contours in the recitation of Urdu poetry, highlighting how pitch fluctuation stressed emotional elements in classical poems. Nguyen and Pham (2019) for their part utilized Praat to examine Vietnamese tonal poetry in order to determine the effect of tonal variations on the poem's rhythm and interpretation by listeners. While Smith and Jones (2020) examined English romantic poetry by measuring pitch ranges and stress placement, showing systematic intonational patterns associated with specific poets.

For the present study, it can be observed that pitch changes are distributed on the words of the concerned poem. Within the words, Eliot makes various ranges of pitch depending on the sounds of a word. However, pitch analysis of the data understudy suggests a number of relevant features:

1. Hesitation and Indecision: Pitch contours conventionally follow a rising-falling pattern; it occurs especially in those passages where Prufrock expresses his uncertainty or hesitation. The pattern implies wavering and indecision, which correlates to the internal conflict of Prufrock.
2. Anxiety and Tension: Where there is high anxiety, the pitch would increase greatly before suddenly falling. This sets a feeling of tension and unease, underscoring the portrayal of Prufrock's psychological turmoil in the poem.
3. Existential Contemplation: In the instances where Prufrock contemplates his existential dilemmas, the pitch contours are more stable and level. This carries the connotation of a calm, introspective moment, although tinged with melancholy.

Eliot's use of intonation is not merely stylistic, but a strategic move to convey the emotional and psychological complexity of Prufrock's character. By manipulating the pitch contours, he may be able to produce a rich auditory landscape that complements the thematic depth in the poem. Overall, this study brings together literary semantics and phonetics. Unlike the previous studies, this study emphasizes that intonation can change semantic meanings in Eliot's poetry. The study also redefines intonation as a



negotiable and dynamic phenomenon. Intonation is not fixed but varies according to the performer's interpretation, audience reaction, and cultural practice. This perspective is in sharp contrast with previous static text-based studies.

Conclusion

The following points are concluded:

1. Poems should be felt and understood word by word to gain the appropriate meaning. One can perceive what poets feel from their own voice, eyes or facial expressions.
2. This study verifies that intonation plays a strong role in shaping the way "The Love Song of J. Alfred Prufrock" is experienced.
3. Introducing intonation analysis into literary scholarship, particularly for poetry, enhances our understanding of the poem's expressive power.
4. The study encourages more comprehensive practices combining oral performance knowledge with text analysis, especially for modernist poetry with so much uncertainty and complexity.
5. Finally, the hypothesis of the study is verified, i.e., *pitch can make the interpreting of poems easier, more flexible and more enjoyable.*



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