

RHYTHM AND SOUND DEVICES

In W.H. Auden's "Night Mail," the careful use of rhythm and sound devices enhances the auditory experience of the poem, contributing to its musicality and overall impact. Through the skilful manipulation of these elements, Auden engages the reader's senses and reinforces the thematic content of the poem.

The poem maintains a consistent rhythm, predominantly in iambic pentameter, creating a musical and rhythmic flow to the lines. This regular meter, with its alternating pattern of stressed and unstressed syllables, mimics the steady motion and forward momentum of the night mail train itself. The iambic pentameter lends a sense of regularity and stability to the poem, reflecting the reliability and punctuality of the train's journey. This rhythmic structure also contributes to the poem's memorability, as the consistent beat allows for easy recitation and oral performance.

In addition to rhythm, Auden employs various sound devices to enrich the poem's auditory texture. Internal Rhymes, Repetitions, Anaphora, Consonance, Assonance, Sibilance and Alliteration are the prominent sound devices employed by Auden in "Night Mail" to create a harmonious and melodic quality that captures the reader's attention and adds a lyrical cadence to the poem.

"Choo-choo" and **"Clickety-clackety"** are the most well-known British onomatopoeias for train sounds. Auden has used the elements of these onomatopoeias in choosing the words of the poem to mimic the sounds of the train as **"Ch"**, **"S"**, **"L"** and **"T"** sounds are suffused into the lines to create this effect.

Here is a list of all the **alliterations** and **sibilance** used by Auden in the poem 'The Night Mail':

This is **t**he night mail cro**SS**ing **t**he border,

Bringing **t**he **ch**equue and **t**he po**St**al order,

Letter**S** for **t**he ri**ch**, letter**S** for **t**he poor,