CHAPTER 5

STYLISTIC DEVICES AT THE PHONOLOGICAL LEVEL

5.1 Introduction

There is a relation that the phonological element declares between the surface structure of sentence and its physical actualization. Also, the relationship between sound units in a language and meaning is made by phonology whereas exchanges of sound units appeared difference in sense through the use of phonological events. Moreover, as shown by phonetics, sounds units are realized. Nevertheless, phonology is the study of meaning-changing sound units or meaning-bearing sound units and their representatives in different positions until if the meaning is changed by them. (Shockey: 2003)

In oral/written literature, the implicit sound patterns become explicit through reading audibly. Syntactically, thereby, choices of words and structures determine a phonology that is implicit. (Leech and Short: 1981)

According by Shockey, Linda (2003: 10), phonology can influence phonetics by using speech sounds in a word or a sentence in the discourse when he remarks: “we have suggested that phonetics ‘works its way up’ into phonology. It must also be recognized that phonology ‘works its way down’ into phonetics.”

Phonology is a device in which speech sounds interact with each other and what happens to speech sounds in a word or a sentence. Bloomfield (1961), however, assures that there is an interaction of sounds with meanings in human speech. As stated by Clark (1996), phonological aspects help to make a text through choice of words. So, sound patterns are made by the sounds that these words make.
In this regard, Galperin (1977: 123) comments: “the theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they may be.”

Most of the phonological features will be cited from William Golding’s work in his fictions below:

5.2 Phonological Features

5.2.1 Onomatopoeia

Clark (1996) points out that onomatopoeia is a device in which the sound of a thing can be imitated by the sound of a word. For example, the sound of the expressions ‘whisper, hiss’. Therefore, it is considered as a kind of phonological patterning. Abrams (1971: 118) explains it as: “onomatopoeia is a word or a combination of words, whose sound seems to resemble the sound it denotes: ‘hiss’, ‘buzz’, ‘rattle’, ‘bang’”

Wahba (1974) and Abrams (1971) draw our attention to the use of onomatopoeia in the context. They show that onomatopoeia is a device in which words are chosen to agree to what they describe. Leech (1969: 96), moreover, remarks “a very different kind of reinforcement takes the form of a resemblance between what a piece of language sounds like and what it refers to. This is onomatopoeia.” However, onomatopoeia should be understood through different ways. Mainly, it is a sound that is non-linguistic may be echoed as shown by onomatopoeia’s ability in the context (Leech: 1969).

According to Galperin (1977), onomatopoeia is a combination of speech sounds by which natural sounds, people’s sounds, things’ sounds and animal’s sounds are imitated; sounds are accompanied to senses. Also, he gives us two kinds of onomatopoeia: direct onomatopoeia and indirect onomatopoeia.
5.2.1.1 Direct Onomatopoeia

Galperin (1977: 124) says: "direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar and the like". He also explains that the use of onomatopoetic words for transferred meaning is known through utterance in the context.

The following onomatopoetic examples are taken from Golding's works:

1. "For leaning forward, the green lights swimming round me, I made my motions loud so that Philip should hear them. "Ptah! Ptah! Ptah!" ....." (FF: 61)

   Here, in the above instance, onomatopoeia is applied to the following words 'Ptah! Ptah! Ptah!' that suggest the movement that is made by the speaker in this situation. The writer can convey to the reader's imagination the feel of movement that is made by the speaker by the sounds used for a rhetorical effect.

2. "There was another door, soft-covered; and when Philip pushed, it spoke to us. Wuff. I followed still, Philip let me through. I did not know the drill and released door spoke again behind us. Wubb Wuff!" (LOF: 60)

   In the above example, we find that the onomatopoetic words, 'Wuff', 'Wubb Wuff!' try to echo the natural thing 'the movement of the door'. So, this sound supports a meaning that indicates to the noise. Therefore, the onomatopoetic effect is closely linked to the meaning.
More examples cited from Golding’s novels are presented to examine the stylistic device ‘onomatopoeia’ below:

3. “So he would endure the gloomy stare of the depth-charge watch at his prayers, not understanding that they would keep an eye on him because they had nothing else to do. 
"Midships. Steady."
"Zig.” (PM: 54)

4. “The noise, if one attended as the centre was forced to attend was dull and distant. It might have been thunder or gun-fire. It might have been the sound of a drum and the mouth seized on that. 
"Rata tat tat tat! The soldier come, my Emperor is taken! Rat a tat!” (PM: 189)

5. “Ralph took the shell away from his lips. 
"Gosh!"
His ordinary voice sounded like a whisper after the harsh note of the conch. He laid the conch against his lips, took a deep breath and blew once more.” (LOF: 23)

"Beatrice!"
She did nothing. The nurse moved briskly post my right shoulder and bent down.
"Miss Ifor dear! Your visitor’s come to see you!”
"Bearice!"
"Miss Ifor dear!”
"Hi-yip! Hi-yip! Hi-yip!"
There was a movement of sorts, a kind of small lurch of the whole body.” (FF: 242&243)

7. “The great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest. Echoes and birds flew, white and pink dust floated, the forest further down shook as with the passage of an enraged monster: and then the island was still. 
"Wacco!”
"Like a bomb!"
"Whee-aa-oo!"...." (LOF: 37)

It is well known that the stylistic device 'onomatopoeia' aims to build the complete figure about any phenomenon in the context. So, Golding uses especially direct onomatopoeia to make the discourse more attractive in its appearance in the context. However, Golding's skill is known through using the above examples such as: the expression 'Zig' represents to the sound of the ship, and the words 'Rata tat tat tat' materialize the sounds of the gun-fire.

5.2.1.2 Indirect Onomatopoeia

Galperin (1977: 125) defines indirect onomatopoeia as: "indirect onomatopoeia is a combination of sounds, the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called 'echo-writing' ". As stated by Galperin, indirect onomatopoeia is not like alliteration but it uses sometimes a mentioned thing by which the sound can be made in the context.

Below examples of indirect onomatopoeia are discussed from Golding's novels:

1. "And stopped
She looked slowly up at the ceiling where our lodger lay a few feet over my head and listened; listened in such silence that now I found that I had made a quite incomprehensible mistake, for I could hear clearly how the alarm clock was still hurrying on towards the hysterical explosion, hurrying on, brittle, trivially insistent, tick tick tick." (FF: 27)

2. "Tick tick tick all the time all the time. Nobody cared. I didn't, Ma didn't; and he was our lodge, hanging on to the fag-end of his life. When I was going to sleep in the night or when I woke in the morning I could hear him up there, through the single deal boards, tick tick tick." (FF: 24)

In the above examples, we find that the indirect onomatopoeia is used effectively by the words 'tick tick tick tick'. Furthermore, these words themselves are not onomatopoetic. The
onomatopoetic properties are displayed by the repetition of the words ‘tick tick tick tick tick’ in discourse.

3. “..."look, he's going to spin!"
   I made jeering noises but Johnny hit out sideways with his fist.
   "Watch!"
   The plane flicked over, nose down and spun, flick, flick, flick. It stopped turning, the nose came up, it flew sedately over us, the sequences of engine noises following each manoeure a second or two later.” (FF: 38)


   As shown by the examples cited above, the onomatopoetic effect is appeared by the repetition of the unonomatopoetic words ‘flick’, ‘boom’ used in the two discourses. Thus, one seems to hear the sound of the plane ‘flick’ in the example 3 or the sound of the thunder ‘boom’ in the example 4.

5. “The great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest. Echoes and shook as with the passage of an enraged monster: and then the island was still.
   "Wacoo!"
   "Like a bomb!"
   "Whee-aa-oo!"
   Not for five minutes could they drag themselves away from this triumph. But they left at last."....” (LOF: 37)

   In the example above, onomatopoeia is made by the word ‘bomb’. This sound echoes the rock’s sound when the rock drops strongly on the ground from a high position to a low position. In discourse, onomatopoetic effect brings forth a feeling of fear.

The murmur swelled again and died away. "You mostly sleep in shelters. To-night, except for Samneric up by the fire, you'll all sleep there. Who built the shelters?"

In the example cited above, the use of the word ‘murmur’ is indirect onomatopoeia, because it refers to the sound of people talking. It establishes a relation between sound and sense. Golding’s powerful imagination is highlighted when he uses such stylistic devices in discourse.

Some more examples quoted from the works of Golding are presented below to show indirect onomatopoeia:

7. “His ordinary voice sounded like a whisper after the harsh note of the conch. He laid the conch against his lips, took a deep breath and blew once more. The note boomed again: and then at his firmer pressure, the note, fluking up an octave, became a strident blare more penetrating, his face pleased, his glasses flashing. The birds cried, small animals scuttered. Ralph's breath failed; the note dropped the octave, became a low wubber, was a rush of air.” (LOF: 123&24)

8. “The assembly murmured in subdued agreement. The littlun shook his head stubbornly.” (LOF: 106)

9. “..."Now people seem to use anywhere. Even near the shelters and the plat form. You littluns, when you're getting fruit; if you're taken short----"

The assembly roared. "I said if you're taken short you keep away from the fruit. That's dirty."..." (LOF: 100)

10. “..."Then people started getting frightened."

A murmur, almost a moan, rose and passed away. Jack had stopped whittling. Ralph went on, abruptly.” (LOF: 102)
12. “He felt the need of witnesses.
"Didn't you see me?"
Maurice nodded.
"I was you. Right bang on his snout—wheee!" (LOF: 140)

13. “A hundred feet below them was the narrow causeway, then the strong ground, then the grass dotted with heads, and behind that the forest.
"One heave" cried Jack, exulting, "and-------wheee--!"….” (LOF: 132)

14. “He stood up, facing a whole amphitheatre of water and sang a scale.
"Lah-la, la, la, la, la-lah!"
The sound ended at his mouth.
He struck an attitude and declaimed.” (PM: 79)

The above examples show the varieties of onomatopoeia in Golding's fictions. Hence, the stylistic device ‘onomatopoeia’ can be understood in different ways.

5.2.2 Alliteration

According to Abrams (1971) and Wahba (1974), alliteration is a term in which speech sounds are repeated in words that could be put in sequence. Special stylistic effects, moreover, are based on the use of alliteration. Clark (1996), however, points out that alliteration is a device which may be used regularly for cohesion. In this regard, Galperin (1977: 126) says, “alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in close succession, particularly at the beginning of successive words.” Therefore, it is concerned as a musical instrument that aids to consolidate meaning as shown by certain sounds in words in sequence.
Examples are discussed to show the stylistic device 'alliteration' from William Golding's works below:

   "Kill the beast! Cut his throat! Spill his blood!" (LOF: 188)

   The repetition of the sound [k] is used to give an anxious effect at the beginning of successive expressions in close succession. In the example, we find that the two expressions 'kill, cut' are used to consolidate the state of anxiety. Moreover, the successive expressions 'kill, cut' suggest the movement of knife that someone uses during killing.

2. “Poor mad sailor on a rock!"
   He clambered up the High Street.
   Rage, roar, Spout!
   Let us have wind, rain, hail, gouts of blood,
   Storms and tornadoes………” (PM: 197)

   In the above instance, the two expressions 'rage, roar', with the repetition of the sound [r] in them, are used to reinforce the movement of water

   More examples have been displayed below:

3. “……"That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling.
   There must have been some kids still in it."……” (LOF: 13)

4. “Within the irregular arc of coral the lagoon was still as a mountain take-blue of all shades and shadowy green and purple.” (LOF: 14&15)

5. “Presently he was palely and fatly naked. He tip-toed down the sandy side of the pool and sat there up to his neck in water smiling proudly at Ralph.” (LOF: 18)
6. "Piggy went on speaking. "I seen them stealing off when we was gathering wood. They went that way. The same way as he went himself." (LOF: 163)

7. "There is a school cap, too. I had no more than hung it there, not knowing of the other hats I should hang by it when I think the thing happened-the decision made freely that cost me freedom." (FF: 6&7)

8. "But then I remember that all patterns have broken one after another, that life is random and evil unpunished. Why should I link that man, that child with this present head and heart and hands?" (FF: 25)

9. "He effectually lifted me from the roaring squalor and happiness of Rotten Row to the luxury of more than one room to a person." (FF: 164)

10. "He felt how each wave finished farther and farther down his feet." (PM: 27)

12. "He watched, wave after wave as bursts of foam swallowed more and more of the pebbles and left fewer visible when they went back." (PM: 32)

13. "My right toes are hurt more than the rest of my leg. My hand is doubled under me and that is why I feel the localized pain in my ribs. My fingers might be made of wood. That whiter white under the water along there is hand hidden." (PM: 41)

14. "In the last few degrees of her turn he saw a mound of grey, a seventh wave slide by her bows and pass under her. The swing of her stern increased, her stern slid down the slope and for that time she
Golding uses the stylistic device 'alliteration' to intensify the meaning because by the use of similar sounds in the sentences. It is known that the expressions 'tree, trunks' consist of the sounds [t] and [r] that are frequently used to suggest the end of life. Therefore, the repetition of the initial sounds, in the above expressions, prompts the feeling of fear. The skill of Golding is as a writer is highlighted when he uses alliteration as a device to beautify the language of his novels.

5.2.3 Assonance

Abrams (1971) and Wahba (1974) have expressed their views on assonance when they point out that it is a device in which the repetition of identical vowel sounds brings about musicality in the text. Clark (1996: 67), too, remarks: "assonance is where a vowel sound is repeated in a word with different consonants."

Examples taken from William Golding's works are presented below:

1. "......"I must dry seaweed and line this crevice. I could be as snug as a bug in a rug."
   He shut his eyes." (PM: 87)

The effect of assonantal sounds, specially [u], depends on the sequence of similar and identical vowels in the different expressions 'snug, bug, rug, shut' in this situation. William Golding, moreover, uses this device to show the state of speaker's anguish.

2. "Now listen. We might go later to the castle rock. But now I'm going to get more of the biguns away from the conch and all that. We'll kill a pig and give a feast." He paused and went on more slowly. "And about the beast. When we kill we'll leave some of the kill for it. Then it won't bother us, may be." (LOF: 165)

In the above instance, we find that the vowel sound [i] is repeated in different expressions 'kill, pig, give' with different consonants and with the same syllable structure and stress. This device, moreover, suggests the influence of hatred and savagery.
Some more examples are cited to display 'assonance' below:

3. "......"You could call it a talk on the technique of dying."
    "You'll die a long time before me. It's a cold night-and look how you're dressed!" (PM: 70)

4. "..."You bloody fool, Nat! You awful bloody fool!"
    The words echoed in the trench and he jerked his cheek up off the oilskin. There was much light outside, sunlight and crying of gulls." (PM: 72)

5. "The seaward end of the pool was held back by a jumble of broken stones that were lodged against each other." (PM: 67)

6. "The windsock at the top was roaring and shorter than usual for the end was being frayed and torn away." (FF: 39)

7. "There is a school cap, too. I had no more than hung it there, not knowing of the other hats I should hang by it when I think the thing happened-the decision made freely that cost me freedom." (FF: 6&7)

8. "It was an early make, round, on three short legs and it held up a bell like an umbrella." (FF: 25)

9. "The solid rock was coherent as an object, with layered guano; with fresh water and shell-fish. It was a position in a finite sea at the intersection of two lines, there were real ships passing under the horizon." (PM: 76)

10. "That straight line from the first hiccup to the last gasp is a dead thing. Time is two modes." (FF: 6)
11. "He turned neatly on to his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest. Then he sat back and looked at the water with bright, excited eyes." (LOF: 15)

12. "...."How does he know we're here?"
   Because, thought Ralph, because, because. The roar from the reef became very distant." (LOF: 19)

13 "..." Poor mad sailor on a rock!"
   He clambered up the High Street.
   Rage, roar, his throat! Spout!
   Let us have wind, rain, hail, gouts of blood,
   Storms and tornadoes."(PM: 197)

The attractiveness of the land's motion is intensified because of repeating the sound of the vowel [ei] in the example 'Rage, roar, his throat! Spout! Let us have wind, rain, hail, gouts of blood, Storms and tornadoes'. However, it is another device 'assonance' by which the sound of vowel is used to echo a meaning in Golding's work.

### 5.2.4 Rhythm

Leech refers to the importance of rhythmic parallelism in the discourse. He comments: "stripped of all subtleties, conventional English metre is nothing more than rhythmic parallelism: a patterning of the succession of stressed and unstressed syllables with greater regularity than is necessary for spoken English in general." (Leech 1969: 111)

As stated by Clark (1969), rhythm plays an important role in cohesion and connection in sound and meaning. Also, the repetition of same stress patterns is found in it with syllable structure and identical syntax. Galperin, moreover, indicates that the emotions can be excited by a rhythm which exists in all human activities. He suggests as:
Rhythm, therefore, is the main factor which brings order into the utterance. The influence of the rhythm on the semantic aspect of the utterance is now being carefully investigated and it becomes apparent that orderly phonetic arrangement of the utterance calls forth orderly syntactical structures, which in their turn, suggest an orderly segmenting of the sense-groups. The conscious perception of rhythm must be acquired by training, as must the perception of any stylistic device. (Galperin 1977: 129 & 130)

In addition to that, Galperin says that most stylistic syntactical devices, namely, enumeration, repetition, parallel construction and chiasmus are used to present rhythmical patterns in discourse. However, the speech of author and character must be observed by rhythmical patterns within the structural similarity of sentences.

More examples from Golding will explain the stylistic device 'rhythm' below:

1. “Seaweed, to impose an unnatural pattern on nature, a pattern that would cry out to any rational beholder-Look! Here is thought. Here is man!” (PM: 109)

2. “…The air! You Fool! You clot! They ferry planes and they must use this place for checking the course-and Coastal Command, looking for U-boats------”…” (PM: 107)

The repetition of similar stress patterns, in the above two passages (1 and 2), is to show the rhythm between two successive phrases. The four sentences ‘You fool! You clot!’, ‘Here is thought. Here is man!’ introduce the repetition and are identical in their syllable structure. However, we find in the two passages above that the rhythm emerges through the use of structural design of the sentences. Here, rhythm associates strongly with the state of speaker's despair in both situations.
Below instances are presented to display 'rhythm' in Golding’s novels:

3. “Once, we came to a white path and found too late that it was new, unset concrete where we slid; but we broke nothing else in the whole garden—we took nothing, almost we touched nothing. We were eyes.” (FF: 45)

4. “If it were light shame would burn them at admitting these things. But the night was dark. Eric took up; and then the twins started their antiphonal speech.
"You got to go because it's not safe----"
"—they made us. They hurt us-----"....” (LOF: 231)

5. “They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.
"Kill the beast! Cut his throat! Spill his blood!"
The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse.” (LOF: 187)

6. “The chill and the exhaustion spoke to him clearly. Give up, they said, lie still. Give up the thought of return, the thought of living. Break up, leave, go.” (PM: 45)

7. “Killed and eaten. And of course eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or with your voice.” (PM: 88)

8. “The thing was cold. The thing was soft. The thing was slimy. The thing was like an enormous dead slug—dead because where the softness gave way under the searching tips it did not come back again.” (FF: 181)
9. "I was under a huge hoarding which was flourishing beans and red cheeks ten feet in the air. My heart was beating quickly and loud, not because I had seen her or even thought of her, but because in the walk along the pavement I had understood at last the truth of my position. **I was lost. I was caught.**" (FF: 81)

10. "I seem to remember feeling as if I had been drizzled on for a long time and had reached the crisis of whimpering; but there was no rain. There was warmth instead on my right side and a deep throbbing in my right ear. **How many days? How many hours?** Then, at the end, I was sitting in a classroom and it must have been late afternoon because both the naked lights on their long flexes were switched on." (FF: 67)

11. "Just then the pain began to knock on the door where I was, my own private, inviolable centre so that I made noises and flung myself about. The parson disappeared and at some remove, over gulfs of fire and oceans of blackness under wild green stars there was a big man in the room who was **fighting me, binding me,** getting my arms in a hold, fastening me down with terrible strength and saying the same thing over and over again."(FF: 68)

12. "The beast comes **out of the sea------**
"**Out of the dark----**"
"**Trees------"...."**" (LOF: 156)

13. "....."You stop talking like that! We got enough trouble, Ralph, an' I've had as much as I can stand. If there is ghosts------"
"I ought to give up being chief. Hear'em."
"**Oh lord! Oh no!**" (LOF: 115)

14. "...."Jack! Jack! You haven't got the conch! Let him speak."
    Jack's face swam near him.
    "And you shut up! Who are you, anyway? Sitting there -telling people what to do. **You can't hunt, you can't sing--**"(LOF: 113)
15. "The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at Ralph like dogs. They were twins, and the eye was shocked and incredulous at such cheery duplication. They breathed together, they grinned together." (LOF: 25&26)

"Unless------"
Ralph moved restlessly.
"Unless what?"
"Unless we get frightened of people."
A sound, half-laugh, half-jeer, rose among the seated boys." (LOF: 105)

As shown by the above examples, it is the stylistic instrument ‘rhythm’ which is created by the same stress pattern used with syllabic structure and identical syntax. Thus, the expressions, ‘half-laugh, half-jeer’, ‘they breathed together, they grinned together’ and the like, are used to present a desired musical effect in the work of Golding.

5.3 Concluding Remarks

Golding’s works display the use of phonological devices in discourse. He uses ‘onomatopoeia’ as a device, both ‘direct’ and ‘indirect’ to present sound and meaning in a sentence of the context effectively. For example, the expressions ‘Zig’, ‘rata tat tat tat’, ‘whee-aa-oo’, ‘tick tick tick tick’ are used to indicate to the stylistic device ‘onomatopoeia’ directly or indirectly in the context.

There are other stylistic devices like ‘alliteration, assonance’, etc that Golding uses in his fictions to echo meaning through the use of sounds ‘consonants or vowels’ in the sentences. Furthermore, Golding uses the vital stylistic device ‘rhythm’ in his fiction excessively. The repetition of the stress pattern is used in ‘rhythm’ with syllabic structure and identical syntax. The examples taken from the works of Golding have been presented to show the use of
'rhythm' in successive sentences like 'Here is man! Here is thought!', 'They made us. They hurt us', 'Kill the beast! Cut his throat! Spill his blood!' and the like.

Golding's style in his novels to be taken into account in that phonological stylistic features are used to draw reader/listener's attention to successive words or sentences in discourses through imitating aural expressiveness. We find that the writer uses different varieties of onomatopoeia to echo sounds that are articulated by natural things, by people and the like.

Therefore, transferred meanings, as shown by this device, are reinforced by onomatopoetic words in any phenomenon. Moreover, phonological cohesion and sound-sense corrections draw our attention through the use of the text with different devices: alliteration, assonance and rhythm. These devices, however, have different sounds that have different meanings and as found in Golding's novels, co-ordination between them is created by prompting different feelings simultaneously.