Chapter 4

Stylistic Devices at the Phonological Level
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4.0. Introduction

Besides the main stylistic parameters to the utterance namely; structure and sense, there is another important thing that should be taken into consideration. That is the way a word, phrase or a sentence sounds. This thing in certain type of communication, vis literature, has a very crucial role to play. The sounds of most words acquire aesthetic effect, if they are in combination with other words otherwise, they have no desired phonetic effect if they are taken separately. The way a separate word sounds may produce a specific euphonic impression, but this is a matter of individual perception and feeling and therefore may be considered as subjective.

At the phonological level, each sound expresses a definite feeling or state of mind. Galperin (1977: 123) quotes Verier (a French scientist and a specialist in English versification) as follows: "We should try to pronounce the vowels [a:, i:, u:] in a strong articulated manner and with closed eyes, If we do so, we are sure to come to the conclusion that each of these sounds expresses a definite feeling or state of mind". Thus, he keeps up that the sound /i:/ is produced to indicate the feeling of joy and /u:/ sound expresses sorrow or seriousness and so on.

The literary writers especially poets make creative use of language by exploiting all phonological possibilities of a language. They also try to create a kind of relationship between sound and meaning. Traugott and Pratt (1980) in this regard are
of the view that although sounds in language are arbitrary and conventional, they are, in one way or the other, used to complement meaning. Fonagy, before that, assures the link between sound and content. He states:

The great semantic entropy\(^1\) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content.

Fonagy (1961:212)

Bloomfield (1961:27) also has contribution in this concern. He writes "...in human speech, different sounds have different meanings. To study the coordination of certain sounds with certain meaning is to study language."

Galperin (1977:124) elucidates that "The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perception and feeling, vague though they might be". Wellek (1960) is with other critics recognizes and emphasizes the role of sound symbolism in poetry. Hymes praises the work of those critics. He comments "their results show that it is rash to deny the existence of universal, or widespread, types of sound symbolism in poetry"(Hymes1960:112). Beg (1991) mentions that Wellek distinguishes three degrees of sound symbolism. The first degree is named onomatopoeia\(^2\). The second degree is the suggestion of natural sounds through speech sounds in a context. For example:

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\(^1\) - Entropy is a term in the theory of communication and information developed by Shannon and Weaver(1949) denoting the measure of predictability in a message

\(^2\) - See onomatopoeia and its varieties page (70)
"And murmuring of innumerable bees"

(Tennyson)

where the word 'innumerable' strengthens the pattern in its context. The third degree is the relation between sound and sense.

The phonetic SDs to some extent are not a kind of deviation from the normal requirements of phonetic system but a way of actualizing the typical pattern in the given text. Chatman (1967) introduces the term phonostylistics. He defines it as a subject the purpose of which is "the study of the ways in which an author elects to constrain the phonology of language beyond the normal requirements of phonetic system" (Chatman 1967: 34).

The SDs under the phonological level, which will be discussed below, are systematically and frequently found more in verse than in prose. That is why in this chapter, most of the examples will be widely cited from the poems of the concerned writer.

4.1. Main types of stylistic devices

4.1.1. Onomatopoeia

Onomatopoeia is defined as a combination of speech sounds which aims at imitating sound produced in nature such as the sound of sea, wind, thunder, water, etc, the sound produced by people including sighing, laughter, pattern of feet, etc, and the sound produced by animals. Combination of speech sound of this type will inevitably be associated with the natural sound. Therefore, the relationship between onomatopoeia and
the phenomena it is supposed to represent is a kind of metonymic relation (Attridge: 1984).

Galperin (1977) divides onomatopoeia into two main kinds: direct onomatopoeia and indirect onomatopoeia (See the diagram below).

![Diagram 3: shows the two types of onomatopoeia]

4.1.1.1. Direct onomatopoeia

Direct onomatopoeia is contained in words that imitate natural sounds as *ding-dong, buzz-bang-cuckoo, mew, ping pang, roar* and the like. These words have different degrees of imitative quality. Some of them immediately bring to mind the object that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. The following are onomatopoeic instances from Hemingway's works:

1. "We saw steam from it and then later came the noise of the whistle. Then it came **chu-chu-chu-chu-chu-chu** steadily larger and larger..."

   *(FWBT: 29)*
2-"Then he heard a noise come sweeeish crack boom! The boom was a sharp crack that widened in the cracking and on the hillside he saw a small fountain of earth rise with a plume of gray smoke. sweeeish crack boom!"

(FWBT: 459)

3-"Wheeeeeeeish-ca-rack! The flat trajectory of the shell came and he saw the gypsy jink like a running boar as the earth spouted the little black and gray geyser a head of him."

(FWBT: 459)

4.1.1.2. Indirect onomatopoeia

Galperin (1977:125) called the other kind of onomatopoeia as indirect which he defines as "a combination of sounds, the purpose of which is to make the sounds of utterance an echo of its sense, it is also called 'echo writing'". Shapiro and Beum (1965) study onomatopoeia with the view that sounds have a range of latent potential iconicity; that semantic content of words has to activate the focus of this imitative potential. If the semantic element does not do this, then the collections of sounds are in most cases merely neutral. For example,

'And the silken, sad, uncertain rustling of each purple curtain'

(E. A. Poe).

Here the repeated sound /s/ produces the sound of rustling of the curtain. The following are onomatopoeic instances from the works of Hemingway:

1-The old man love to see the turtles eat tem and he loved to walk on them on the beach
after a storm and hear them **pop** when he stepped on them with the horny soles of his feet."

(OMS: 36)

2-"Then it began to make slow **hissing** sound in the water and he still held it, bracing himself against the thwart and leaning back against the pull."

(OMS: 44)

3-"He could not see the fish's jump but only heard the breaking of the ocean and the heavy **splash** as he fell."

(OMS: 82 & 83)

4-"He clubbed at heads and heard the jaws **chop** and the shaking of the skiff as they took hold below."

(OMS: 118)

5-"I want it again," Catherine said. She held the rubber tight to her face and breathed fast. I heard her **moaning** a little. Then she pulled the mask away and smiled."

(FTA: 338)

6-"As he said that, the women started to curse in a flood of obscene invective that rolled over and around him like the hot white water **splashing** down from the sudden eruption of a geyser."

(FWBT: 149)

7-"They were close behind the tailboard of a truck now, the motorcycle **chugging**..."

(FWBT: 412)

8-"...the noise of the shot **clanging** in the steel girders. He passed the sentry where he lay and ran onto the bridge, the packs swinging."

(FWBT: 435)
4.1.2. Alliteration

Alliteration as one of the phonetic SDs aims at imparting a melodic effect to the utterance. In Latin, alliteration had the meaning of "repeating and playing upon the same letter" (Cuddon 1998: 23). It is recognized by the repetition of the same sounds, particularly consonant sounds, in close succession at the beginning of successive words. For example,

'Doubting, dreaming dreams no mortal even dared to dream before"

(E. A. Poe)

It is agreed that most of the phonetic SDs do not bear any lexical or other meaning unless one agrees that a sound meaning exists. But sometimes we may not be able to specify exactly the character of that meaning. The term, in which that sounds occur, suggests that a certain amount of information is contained in the repetition of sounds.

Therefore, alliteration is deemed as a musical accompaniment of the author's idea, supporting it with vague emotional atmosphere which each reader interprets for himself. Thus, it heightens the aesthetic effect when it is used with sparingly and with some slight inner connection with the sense of utterance.

Alliteration is sometimes called initial rhyme because there are structural resemblance between them (by the repetition of the same sound) and functional similarity (by communicating a consolidating effect).
Alliteration is not only used in verse as a well-tested means but it is also used in emotive prose, in newspaper headlines, in the title of books such as:

"Pride and Prejudice" (Jane Austin),
"Sense and Sensibility" (Jane Austin)
"The School of Sandal" (Sheridan)

In proverbs and sayings alliteration is also used, for example,

"Tit for tat"
"Blind as a bat"
"Betwixt and between"

Since the examples of alliteration are available amply and systematically in the verse, we make an effort to pick them out particularly from the poems under investigation.

1-"Then in comes Chance and in comes Evers,
Such hits are seldom seen 'most never."
(The Opening Game)

2-"Moved by motives philanthropic
Sought to furnish food for fishes,
Here we draw the curtain readers
Here we draw the baleful curtain."
We will tell not of his pukings
(The ship Translated being La Paquebot)

3-love curdles in the city"
Love sours in the hot whispering from the pavements
Love grows old
Old with the oldness of sidewalks."
(Flat Roof)

4-"Push tenderly oh green shoots of grass
Tickle not our Fitz's nostrils
Pass
The gray moving unbefinneyed sea
depths deeper than our debt to Eliot
Fling flang them flung his own his
tow finally his one
spherical, colloid, interstitial,
uprising lost to sight
in fright
natural
not artificial
no ripples make as sinking sinking
sonking sunk”

(Line to Be Read at the Casting of Scott
FitzGerald’s Ball into the Sea...)

5-“Pigeons meet and beg and breed
Where no sun lights the square”

(Lines to a Girl 5 Days After Her 21st
Birthday)

6-“Don’t enlist in armies;
Nor marry many wives;
Never write for magazine;
Never scratch your hives.  
Always put paper on the seat”

(Advice to a Son)

7-“Means many buttons more undone
The author wife or wives
Give me the hife or hives”

(And everything the author knows)

8-“Gland for the financier,
Flag for the Fusilier,
For English poets beer,
Strong beer for me.”

(Robert Graves)

9-“Under the wide and starry sky,
Give me new glands and let me lie,
Oh how I try and try and try,
But I need much more than a will.”

(Stevenson)

10-“Far down in the sweltering guts of the ship
The stoker swings his scoop
Where the jerking hands of the steam gauge drive
And muscles and tendons and sinews rive;
While it’s hotter than hell to a man alive,
4.1.3. Rhyme

Rhyme refers to the repetition of identical or similar sounds in combination of words. Rhyming words are generally placed at a regular distance from each other. (Wales: 1989)

Galperin (1977), in terms of the relativity of identity of sound combination, divides rhyme into four main kinds: full rhyme, incomplete rhyme, eye rhyme and internal rhyme. The incomplete rhyme is divided into two sub-groups: vowel rhyme and consonant rhyme (See the diagram below)

These different types of rhyme, with examples, will be discussed below:

4.1.3.1. Full rhyme

The full rhyme presupposes the identity of the vowel sounds in a stressed syllable, as in *might*- *right*, *needless*- *heedless*. 

\[ \text{Diagram 4: shows rhythm and its branches} \]
When there is identity of the stressed syllable, including the initial consonant of the second syllables (in polysyllabic words), we have an identical rhyme. Look at the examples below;

1- "The Center Fielder nabs the ball;
It seems as if 't' would make him fall.
But stop of this rank stuff,
Just one inning is enough."
(The Opening Game)

2- "A platoon of Albanians
Supported by Ukrainians
And also some Roumanians
The dull ones and the brainy ones,
At the battle of Copenhagen."
(The Battle of Copenhagen)

3- "Eighteen hundred Scots,
Their plaidies tied in knots
And dangling pewter pots
(The dirty, low-down sots!)
At the battle of Copenhagen."
(The Battle of Copenhagen)

4- "Thinking and hating were finished
Thinking and fighting were finished
Retreating and hoping were finished."
(Captives)

5- "We leave them all quite easily
When dislike overcomes our love.
Though nothing is done easily
When there's been love.
We leave and go and go to where?
What treasures are entrusted there?
Who knows when treasures treasures are
Who's only seen them from afar?
Who, knowing treasure, does not fear
When he has seen it close and near?
Fear not, hie not, close up my lad
That all of gladness may be sad."
(Black-Ass Poem After Talking to Palmela Churchill)
4.1.3.2. Incomplete rhyme

The incomplete rhyme has two varieties: vowel rhyme and consonant rhyme.

4.1.3.2.1. Incomplete vowel rhyme (assonance)

In vowel rhymes, the vowel of the syllables in corresponding words is identical but the consonant may be different, as in flesh-fresh-press. Other examples are:

1- "Then up comes Schulte to the bat,
   On the plate his bat does rap;
   (The Opening Games)

2- "It is cool at night on the roofs of the city."
   (Flat Roof)

3- "Night comes with soft and drowsy plumes
   To darken out the day
   To stroke away the flinty glint"
   (Night comes with soft and drowsy plumes...)

4- "For God is love and love is sod".
   (Kipling)

5- "Keep yourself both clean and neat"
   ... So lead a clean and wholesome life
   and join them in the sky.
   (Advice to a Son)

6- "Back to the palace
   And home to a stone
   She travels the fastest
   Who travels alone
   Back to the pasture
   And home to a bone"
   (Line to a Girl 5 days After Her 21st Birthday)
7-"For one another or their brother
Another author loves his mother"
   (And everything the author knows...)

8-"Lives of football men remind us,
    We can dive and kick and slug,
    And departing leave behind us,
    Hoof prints on another's mug."
   (Dedicated to F.W.)

9-"A half a million Jews
    Ran back to tell the news
    Of the Battle of Copenhagen."
   (The Battle of Copenhagen)

10-"For God is love and love is sod
    Let all unite to worship God.
    And let the Maker's trembling hand..."
   (I think that I have never trod...)

4.1.3.2.2. Incomplete consonant rhyme (consonance)

   The consonant rhyme on the opposite of vowel rhyme shows concordance in consonants and disparity in vowels, for example, worth- forth, tool-tale, treble- trouble, flung- long. Such as:

1-"When gin is gone and all is over
    Then horses, bees and alsyke clover
    Receive our sorrows and our joys:"
   (Country Poem with Little Country)

2-"The negro rich are nigger rich
    Upon the road to Avalon__
    Wild natural mink is on their backs
    Their shoulders, sleeves, and on their flanks
    Once it has grown there is no thanks"
   (The Road to Avallon)
3-"Always put your paper on the seat,  
    Don't believe in wars,"  
    (Advice to a Son)

4-"A work begun  
    Means many buttons more undone.  
    (And everything the author knows...)

5- Sing a song of critics  
    pockets full of lye  
    four and twenty critics  
    hope that you will die..."  
    (Valentine)

4.1.3.3. Eye rhyme

Wales (1989) writes that eye rhyme takes situation when the letters, not the sounds of the two words, are identical as in  
love- prove, flood -brood, have -grave where every two words end with the same letters, however, they are pronounced differently. This kind of rhyme can only be perceived in the written form of literature. For instance:

1-"Night comes with soft and drowsy plumes."  
    (Night comes with soft and drowsy plumes...)

2-"Come uncle, let's go home."  
    (The Soul of Spain with McAlmon...)

3-"The noises horses make are good  
    On turf on sandy road and wood  
    The bee recedes and enters fast  
    He knows the role for which he's cast"  
    (Country Poem with Little Country)
4.1.3.4. **Internal rhyme**

The internal rhyme in the rhyming words are not placed at the end of lines, as it is commonly acknowledged, but within the line of a poem, as in:

"I bring fresh **showers** for the thirsty **flowers**".

(Shelly)

The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or prose. The listener's attention is caught by the rhyme and he may lose the thread of discourse. Some examples of internal rhyme are:

1- "We will tell not of his **pukings**
   Of his **retchings** and his **gobbings**
   Nay we will not gentle reader."
   (The Ship Translated
   Being La Paquebot)

2- "To the **fighting** and the **biting**
And the **smashing** and the **crashing**
And the **lashing** and the **slashing**
And the **gnashing** and **gashing**,
To the **yellishness** and **smellishness**
And the international **hellishness**
Of the Battle of Copenhagen."
   (The Battle of Copenhagen)

3- " **Thinking** and **hating** were finished
   **Thinking** and **fighting** were finished
   **Retreating** and **hoping** were finished."
   (Captives)

4- "The dancers **dance** in long white **pants**"
   (The soul of Spain
   with McAlmon...)

5- "There is no **art** in a **fart**"
   (The soul of Spain
   with McAlmon...)
4.1.4. Enjambment

Wales (1989) writes that enjambment refers to the striding over of a sentence from one line of poetry to the next. Enjambed lines stand opposed to end-stopped lines or line juncture. It also means the grammatical overflow from one line to the next. With enjambment, a tension is created between the boundaries of syntax and phonology. While having large syntactic units such as sentence, clause or phrase, a pause comes up at the middle of the line. A pause in the middle of a line gives the sentence a strange rhythm and is called caesura\(^3\). Besides, enjambment is a major step in construction of prose rhythm in poetry, it has also done away with the concept of stanza by providing units of unequal lengths called 'verse paragraph'. A verse paragraph is the division of long poems especially in blank verse, (i.e., syllable in the line are traditional but without rhyme at the end of the line)

Galperin (1977) pointed out that enjambment is a kind of transfer from the norms of classic verse. It denotes the transfer of a part of a syntagm from one line to the following one. That means its essence is to violate the requirements of the classical verse according to which the line must be a more or less complete unit in itself.

Hemingway in his poems makes violation of the principle of phonological patterning as they have, mostly, done away with the phonological rhythmic equivalent patterns across the lines. See below the following enjambed examples.

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\(^3\) Caesura means a pause near the middle of a line of poetry.
1- "Two sleepy **birds**
**Preen** in their wicker cages
And I
**Am** dancing with a woman of the town."
(Lines to a Young Lady on her having nearly won a Vogel)

2- "As white hairs in a silver fox's **skin**
**The birches** lie against the dark pine hill
They're talking German in the compartment
Now we're winding up
**Through** tunnels
**Puffing**
**Dark** valleys, noisy **rivered**
**Rock** filled, barred with white.
Heavy browed **houses**
**Green** fields,
Forest with hop **poles**
**A flock** of geese along the road.
I know a gypsy once who **said**
**He** hoped to die here."
(Schwarzwald)

3- "Go Mary I would say to thee
Go everywhere so you might see
**Economics** and history."
(Travel Poem)

4- "The gray moving unbenefinneyed sea
depths deeper than our debt to Eliot
Fling flang them flung his own **his**
two finally his **one**
**Spherical**, colloid, interstitial,
uprising lost to sight
in fright
natural
not artificial
no ripples make as sinking **sinking**
**sonking** sunk"

5- "Whence from these **gray**
**Heights** unjokstrapped wholly stewed he
**Flung**
**Himself?**"
4, 5 are from (Lines to Be Read)
at the Casting of Scott...)

6-"Some authors think the things they write are of importance little knowing But ever flowing"

(And everything the author knows)

7-"The age demanded that we sing and cut away our tongue. The age demanded that we flow and hammered in the bung. The age demanded that we dance and jammed us into iron pants. And in the end the age was handed the sort of shit that it demanded."

(The age Demanded)

8-"All of the turks are gentlemen and Ismet Pasha is a little deaf. But the Armenians. How about the Armenians? Well the Armenians. Lord Curzon likes young boys. So does Chicherin. So does Mustapha Kemal. He is good looking too. His eyes are too close together but he makes war. That is the way he is. Lord Curzon does not love Chicherin. Not at all. His beard trickles and his hands are cold. He thinks all the time. Lord Curzon thinks too. But he is much taller and goes to St. Mortiz."

(They All Made Peace What is peace?)

9-"From out the Boreal Regions Came a handful of Norwegians To oppose these countless legions in the Battle of Copenhagen A half a million Jews Ran back to tell the news Of the Battle of Copenhagen."

(The Battle of Copenhagen)

10-"Some authors write of happy things And make much money to drink themselves to death with and forget
their troubles by inhaling gaseous champagne bubbles. Some authors think the things they write are of importance little knowing. But ever flowing.

(And everything the author knows...)

4.2. Concluding remarks

The literary language, especially, verse is arranged on the basis of the phonetic arrangements of the sentences. These arrangements compel a poet to use SDs in order to make the language of his poems exclusive and unique.

Poetic language has a specific system which is characterized by its foregrounding and deviation from the norms. The use of different phonetic SDs such as: alliteration, rhyme, metre and rhythm are the main attributes of verse. They are very important to make a poem phonologically and superficially cohesive. They are not deviants from the normal requirements of the phonetic system, but they are a way of actualizing the typical patter in the given context.

Most of the selected poems for the analysis are deviants from the standard system of poetry writing. These poems show a kind of deviation from the poetic norms. Hemingway, as a poet, does not use the exact metrical scheme which is followed in writing verse. For example, enjambment is a kind violation of the concordance between the unity of rhythm and the syntax in lines of verse. He throws a part of the syntagm over to the second line which leads to the break in the rhythmico-syntactical unity of the lines.