The Phonological Rhetoric and Poetical Texture in *Ulysses*: A Cognitive Phonological Perspective[*]

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Abstract—The phonological figures in *Ulysses* have been the weakest aspect in Joycean studies, calling for a systematic scrutiny. From a cognitive phonological perspective, this article aims at a brief survey of those phonological figures in *Ulysses* and illustrates how much phonological figures have contributed to the poetic texture of the novel. Taking as the point of departure the phonological figures in *Ulysses*, by means of a revised model of phonological figures by Plett, this article explores some 15 phonological figures concerning phonemic deviations and phonemic enforcement, and their stylistic effects. These figures have contributed much to the musicality and playfulness, and also to the textual cohesion and coherence of the novel, and in some contexts they may produce synaesthesia in the reader's mind and carry an obvious interpersonal function. Moreover, they have played an important part in the linguistic poeticity of the novel.

Index Terms—*Ulysses*, phonological figures, stylistic effects, poetical texture
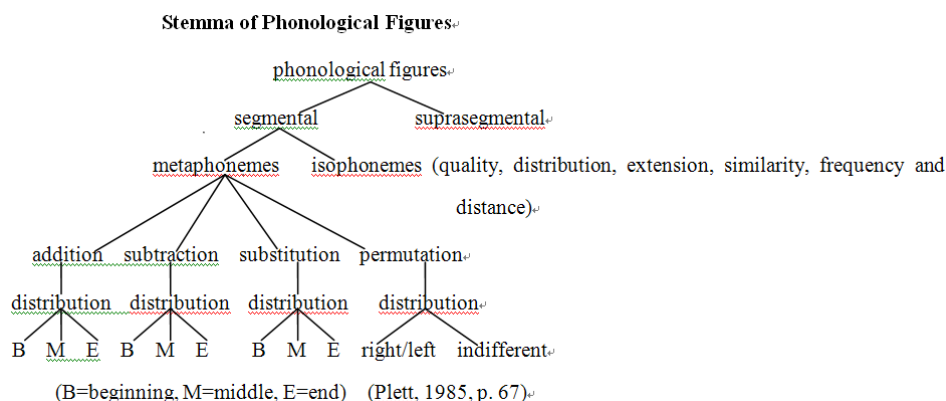
I. INTRODUCTION

Phonological figures or schemes, refer to those phonemic patternings which can produce particular sound effects in readers. In terms of rhetorical studies in *Ulysses*, some essential findings have been made by quite a few Joycean scholars such as S. Gilbert (1952), D. Gifford & R. J. Seidman (1988), K. Wales (1992), J. Barger (2001), and others, who seem to rejoice in rhetorical figures at lexical and syntactical levels, of a specific episode, say, "Aeolus", but tend to overlook phonological schemes. But it is a pity that there is no sufficient study of its musicality and poeticity. As we know, one common feature of these two aspects lies in its unusual rhythmic sound patterns and its aesthetic effects, which largely derive from phonological figures, such as assonance, alliteration, rhyme, meter, repetition, and so on. Phonological figures which are inadequately studied, I argue, provide a good angle of vision to understand the poetic texture of the novel. From a cognitive phonological perspective, this article aims at a brief survey of those phonological figures in *Ulysses* and illustrate how much phonological figures have contributed to the poetic texture of the novel.

II. PLETT'S MODEL OF PHONOLOGICAL FIGURES

In this section, I shall make a preliminary study of phonological figures by employing H. F. Plett's rhetorical model (1985).

Plett has made a thorough study of classic and modern rhetoric. According to the three dimensions of syntactics (relation: sign—sign), pragmatics (relation: sign—sender/recipient) and semantics (relation: sign—reality), Plett has offered a systematic and practical model of rhetorical figures. He divides rhetorical figures into two basic linguistic types: linguistic levels and linguistic operations or deviations. Linguistic levels refer to the six linguistic aspects: phonological, morphological, syntactic, textological, semantic and graphemic. "The linguistic operations consist of two types of rules, one violating the accepted linguistic norm and the other enforcing the primary norm. The former are also known as rhetorical licences, anomalies, metaboles or simply deviations (anti-grammatical forms), the latter as equivalences, restrictions or isotopes (syn-grammatical forms).The rule-violating operations or deviations are carried out by such specific methods as addition, subtraction, substitution and permutation of language signs; the rule-enforcing operations mainly deal with their repetitions." (Plett, 1985, p. 62)According to these two basic linguistic types, the corresponding figures are constructed at different linguistic levels. For convenience's sake, I am only interested in phonological figures of various subclassifications. Here is the stemma:

Stemma of Phonological Figures

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                          phonological figures
                   segmental            suprasegmental
            metaphonemes    isophonemes (quality, distribution, extension, similarity, frequency and
                                                              distance)
      addition  subtraction   substitution   permutation
   distribution  distribution  distribution    distribution
      B  M  E    B  M  E        B  M  E      right/left  indifferent
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(B=beginning, M=middle, E=end)   (Plett, 1985, p. 67)

As shown in the above diagram, phonological figures can be divided into two broad categories: segmental and suprasegmental. The former refers to phonological figures at phonemic level and the latter to those derived from such prosodic elements as pitch, range, stress, loudness, pause, speed, rhythm and quality. For the sake of space, I shall only discuss the first category of phonological figures.

The segmental category in turn can be divided into two kinds: metaphonemes and isophonemes. The former refer to those phonological figures deriving from rule-violating operations in metaphonemes and the latter stand for those resulting from the rule-enforcing operations in isophonemes as a result of phonological quality, distribution, extension, similarity, frequency, distance and so on. Plett's model is comprehensive and systematic, but as "all grammar leaks", so does Plett's model. His obvious blemish is that the model is excessively detailed and overlapping. One example will suffice. Look at the last two kinds of phonological figures he listed:

(16) Frequency: single or multiple repetition of phonemes, e.g. at the beginning of a word:

A *cr*uel *cr*afty *Cr*ocodile (Spencer)

(17) Distance: insertion of words between the representatives of phonological equivalence:

a) $A^X B^X$: A *c*oryphée, *c*ovetous of applause (T. E. Hulme)

b) $A^X BC^X$: The Court and Country (Breton)

c) $A^X BC^X DEFG^X HIJ^X KL$:

If to her share some *f*emale errors *f*all, Look on her *f*ace, and you'll *f*orget them all. (Pope) (Plett, 1985, p. 69)

It seems that there is not much substantial difference among those figures, and what really counts is the number of the words put between the alliterated words. If that is what "distance" means, the list of such figures would be endless. What's worse, we have to name them! Obviously that is Plett's headache as he cannot name them. In fact, they are just alliterations with some variations. So this kind of classification is significant in theory, but not much in practice.

In the case of the phonological figures in *Ulysses*, not all of Plett's classifications are meaningful. According to my practical study, I shall discuss 7 figures at metaphonemic level and 4 at isophonemic level, and add 4 more unusual phonological figures to the list.

III. THREE CATEGORIES OF PHONOLOGICAL FIGURES IN *ULYSSES*

A. Phonological Figures of Metaphonemes

Phonological figures of metaphonemes are made by various kinds of rule-violating operations such as addition, subtraction, substitution and permutation at the front, middle and end of a word. But in my analysis, I find that subtraction has much in common with permutation, so I will make no further distinction between them. Generally, there are 7 kinds of such phonological figures.

(1) **Prosthesis**: addition of sound or syllable to the beginning of the word. Prosthesis is a special kind of phonological figure and it is rarely seen even in poems or songs. It is mainly used for rhythmic purpose. For example:

Do *p*take some *p*tarmigan. (8: 223)[1]

But wait *a*while. (10: 305)

A sail! A veil *a*wave upon the waves. (11: 329)

Lenehan, small eyes *a*hunger on her humming, bust *a*humming, tugged Blazes Boylan's   elbowsleeve. (11: 342)

(2) **Epenthesis**: intercalation of a vowel in a word. Such a figure is rarely found even in classic poetry and it is typical of Joyce's style.

Seabloom, grease*a*bloom viewed last words. (11: 375)

—A—sudden—at—the—moment—though—from—lingering—illness—often—previously

—expect*orat*ed—demise, Lenehan said. (7: 181) ("expect*orat*ed" for "expected"; "expectorate" is also a euphemism for "to spit")

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[1] This refers to chapter and page numbers, 8: 11means Chapter 8, Page 11 in *Ulysses*(James Joyce, 1996)*,* and all the other examples follow the same format.

(3) **Aphaeresis**: the omission of the one or more letters at the beginning or end of a word by the apostrope ('). Such a figure is seen not only in poems or songs, but also in our daily writing for rhythmic or humorous effects. Look at the following examples:

—But alas, *'twas* idle dreaming…. (11: 353)

Si sang *'Twas* rank and fame: in Ned Lambert's *'twas*. (11: 357)

'Tis the last rose of summer Dollard left Bloom felt wind would round inside. (11: 372)

His image, wandering, he met. I mine. I met a fool *i'* the forest. (9: 256)

(4) **Syncope**: loss of sounds in the interior of a word with or without the sign ('). The first example below is a typical syncope showing loss of sounds at the front, middle and end of words. Syncope is one obvious feature of everyday speech, and in *Ulysses* it frequently occurs in characters' monologues, suggesting the flow of thought and the oral feature of the text. Here are some examples:

…fanned by gentlest zephyrs *tho'* quarrelling with the stony obstacles…or *'neath* the shadows cast *o'er* its pensive bosom by the overarching leafage of the giants of the forests. (7: 157) (*tho'* for *though*, *'neath* for *beneath*, *o'er* for *over*) Are you off? *Yrfmstbyes*. *Blmstup*. O'er ryehigh blue. Bloom stood up. (11: 370). (*Yrfmstbyes* is really hard to decipher and possibly it is the narrator's cliché. The letters "oo" in "Bloom" and "ood" in "stood" are omitted.)

(5) **Apocope**: the loss of one or more sounds from the end of a word, as in Modern English *sing* from Middle English *singen*. (http://en.wikipedia.org/wiki/Apocope) Apocope is pervasive in *Ulysses* and it is largely used in a character's interior monologue to suggest urgency or inarticulacy. It is the most faithful representation of a character's speech. Sometimes, a humorous effect or intimacy is expected in certain contexts. Look at the following examples:

He doesn't hear it. *Nannan*. Iron nerves. (7: 152) (*Nannan* for *Nannetti*) *Indiges*. (8: 199) (*indiges* for *indigestion*)

Best value in *Dub*. (11:349)

Bloom dipped, *Bloo mur*: dear sir. Dear Henry wrote: dear Mady. Got you *lett* and *flow*.

Hell did I put? Some *pock* or *oth*. It is *utterl imposs*. Underline *imposs*. To write today. (11: 360) (The original words: *Bloom murmurs*, *letter and flower*, *pocket or other*, *utterly impossible*, *impossible*)

(6) **Antisthecon**: substitution of one sound, syllable, or letter at the beginning, in the middle or at the end of a word for another, frequently to accomplish a pun. Such a figure is rare even in classic poems and it fully reveals the playfulness of language. For examples:

*qu*otatoes (8: 201) (instead of "*p*otatoes")

the An*t*ient Concert Rooms[2](11: 114, instead of "an*c*ient")

(7) **Anagram**: a word or phrase formed by reordering the letters of another word or phrase, which can bring about pleasure or humorous effect to people, e.g. "emit" to "mite", "lived" to "devil". Anagrams can be made in several ways. 1) One-word anagrams (where a single word is anagrammed into another single word) are sometimes referred to by wordplay specialists as transpositions. For example, "orchestra" is a transposition of "carthorse". 2) Some anagrams are created by perfectly reversing the order of the letters. Examples include "Naomi" → "I moan", "Evian" → "Naïve". 3) There are even anagrams which do not involve any rearranging of the sequence of letters at all: merely the insertion or deletion of spaces.(http://anagramgenius.com/definition.html) Here are two good examples: "Psychotherapist" → "Psycho, the rapist" and "The IRS" → "Theirs!" Anagrams are popular with ordinary people, particularly children. Let us see two examples in *Ulysses*. "—Hush, Lenehan said. I hear f*eets*t*oops*". (7: 162) A humorous effect is easily achieved when Lenehan used "f*eets*t*oops*" instead of "footsteps". By the way, "feetstoops" is also a euphemism. A typical example is found in Episode 17 when Bloom plays with his own name:

What anagrams had he made on his name in youth?

Leopold Bloom

Ellpodbomool

Molldopeloob

Bollopedoom

Old Ollebo, M. P. (17: 792)

B. *Phonological Figures of Isophonemes*

Phonological figures of isophonemes are made by rule-enforcing operations or repetition of certain phonemes including such devices as quality, distribution, extension, similarity, frequency and distance. Alliteration, assonance and consonance are derived from distribution of vowels or consonants, while rhyme, reversed rhyme, and pararhyme result from extension.

(8) **Alliteration**: known as "head rhyme" or "initial rhyme", the parallelism or repetition of the initial consonant cluster in stressed syllables in any sequence of neighboring words. The initial consonant letter may consist of zero or 1—3 consonants. Occasionally, alliteration occurs in the middle of the word and this is called internal or hidden alliteration. Internal alliteration is not so striking as at the beginning of the word. Alliteration often appears in poems, proverbs and idiomatic expressions and gives a musical property to the poem as "parallelism of sound is the aspect of poetic language which most obviously relates it to music". (Leech, 2001, p. 93) Surprisingly enough, alliteration is frequently found in *Ulysses*, which adds to the musical property of the novel. For example:

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[2] At 42 Great Brunswick (now Pearse) Street, a hall that private groups rented for concerts, plays, and other public gatherings.

*Dirty D*ublin (7: 183)

Joyce borrowed this phrase from the Irish woman writer Lady Sydney Morgan (1780-1859). This phrase, succinctly structured, is impressive for two things. One is its striking alliterative sound [d]. This voiced plosive in all three words bears a stressed syllable and a rhythmic feature, and it is both easy to read and to remember, suggesting a decisive unwavering tone. The speeding-up effect is mainly caused by the alliterative stop consonant [d] and two short vowels in the last word. And then, there is its deep implication: Joyce's pet phrase fully reveals his strong ambivalent feelings for his distressed motherland. On the one hand, Joyce cherishes an unwavering love for his motherland; on the other, he bitterly hates her paralysis and provincialism. The "chiming" sound or phonetic bond [d] connects three words by similarity of sound so that "you are made to think of their possible connections" (Leech, 2001, p. 95), and in this case, the sharp contrast is made. Joyce's ingenious idiom here is similar to Jakobson's classic example "I like Ike". (Jakobson, 1996, p. 16) *Ulysses* teems with alliterations. More examples:

Memories *b*eset his *b*rooding *b*rain. (1: 19)

*B*elly without *b*lemish, *b*ulging *b*ig, a *b*uckler of taut vellum…. (3: 46)

*Po*or *P*enelope. *P*enelope Rich. (7: 188)

a *r*ugged *r*ough *r*ugheaded kern[3](9: 265)

*B*eer, *b*eef, *b*usiness, *b*ibles, *b*ulldogs, *b*attleships, *b*uggery and *b*ishops.[4] (14: 556)

(9) **Assonance** or **vowel rhyme**: a partial or half-rhyme much used in poetic language as an aspect of sound patterning and cohesion. The same (stressed) vowel is repeated in words, but with a different final consonant (Wales, 2001: 33), e.g. "stroke" and "luck", "quite like". It is unlike rhyme, in which initial consonants differ but both vowel and end-consonant sounds are identical, as in the phrase "quite right." (http://global.britannica.com/EBchecked/topic/39488/assonance)"Assonance not only contributes to musical quality of a literary text, but also to its meaning." (Wang Shouyuan, 2000, p. 101) Echoic effects can often be conveyed. Consider the following examples:

Hoarse, m*a*sked and *a*rmed, the pl*a*nters' covenant. The black north and tr*ue* bl*ue* bible. (2: 38)

But I old men, penitent, leadfooted, underdarkneath the night: *mouth south: tomb womb*. (7: 175)

Bl*ew*. Bl*ue* bl*oo*m is on the (11: 329)

A s*ai*l! A v*ei*l aw*a*ve upon the w*a*ves. (11: 329)

(10) **Consonance**: from Lat. "to harmonize", consonance in literary criticism refers to a kind of half-rhyme or end-alliteration or consonantal assonance whereby final consonants are repeated, but with different preceding vowels (Wales, 2001: 79), e.g. grea*t*/mea*t*, se*nd*/ha*nd*.

… and ever shall be, worl*d* withou*t* en*d*. (3: 62)

A*ll* whee*l*, whir*l*, waltz, twir*l*. (15: 679)

(11) **Rhyme**: as a basic component of verse form, correspondence between rhythmic measures or that of terminal sounds of words or of lines of verse so as to echo one another. Normally the last stressed vowel in the line and all sounds following it make up the rhyming element: this may be a monosyllable known as "masculine rhyme", or two syllables known as "feminine rhyme", e.g. *butter*/*splutter*, or even three syllables known as "triple rhyme" or "polysyllabic rhyme", e.g. *civility*/*mobility*. Rhyme is used by poets and occasionally by prose writers to produce sounds appealing to the reader's senses and to unify and establish a poem's stanzaic form. Almost all the rhymes are expected to be found not only in quoted poems or songs but also in narrative sentences or internal monologues in *Ulysses*. Please look at the following examples:

I am the b*oy* / That can enj*oy* (1: 10)

She r*ose* and cl*ose*d her reading, r*ose* of Castille.[5] Fretted fornlorn, dreamily r*ose*. (11: 340)

Charm*ing*, seasmil*ing* and unanswer*ing* Lydia on Lidwell smiled. (11: 363)

C. Some Unusual Phonological Figures

In addition to the above list of phonological figures, there are some exceptions to Plett's model. Possibly, any other rhetoric models will encounter the same difficulty. Here are 4 additional kinds:

(12) **Onomatopoeia**: use of words to imitate natural sounds. It can be understood in two ways: (1) the use of words formed in imitation of the natural sounds associated with the object or action involved; (2) the recurrence of phonemes in a text unit that suggests certain natural sounds which reinforce the meaning conveyed in that text. "Sirens" contains numerous collections of letters which are not words but typographical representations of sounds. The most memorable may be the "Rrrrrr", "Prrprr," "Fff! Oo. Rrpr." and "Pprrpffrrppffff" (11: 373—376) of Bloom's flatulence at the end of

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[3] Joyce's allusion to Shakespeare's *The Tragedy of King Richard II*. Richard II callously turns from the news of John of Gaunt's death: "Now for pure Irish wars: / We must supplant those rough rugheaded [shaggy-haired] kerns [Irish foot soldiers]" (II. i. 155-56).

[4] Parodied from eight beautitudes in the Bible, they are believed to be eight traditional beautitudes or blessings by the British people. Here, Joyce made scathing remarks on the "brutish empire" for her outdated ideas.

[5] A light opera (1857) by the Anglo-Irish composer Michael William Balfe (1808-1870). It tells of a beautiful love story. The queen of Leon, Elvira, is betrothed to Don Sebastian, the brother of the king of Castile. Elvira is under the impression (mistaken) that Sebastian has disguised himself as Manuel, a muleteer, so she disguises herself as a peasant girl in order to meet him as one belonging to his class. A group of inert conspirators, led by one Don Florio, plot to seize the throne of Castile, and to further their plot they disguise Elvira, the queen-turned-peasant-girl, as queen. (Faced with this transformation, Manuel sings "'Twas rank and fame that tempted thee"). The conspiratorial farce collapses, and Elvira and Manuel are reunited as peasant girl and muleteer—except that he turns out to be the king of Castile in disguise.

the episode. There are numerous other examples: "Tschink. Tschunk" of clinking glasses (11: 330); "Pwee! Pwee little wee" of a shepherd's pipe (11: 372); the sound of the tram that masks Bloom's gas: "Tram kran kran kran. . . Krandlekrankran." (11: 330); the previously discussed "Imperthnthn thnthnthn"; "Hufa! Hufa!" (11: 328). Attridge (1988) calls these fragments "non-lexical onomatopoeia" and argues that onomatopoeia presents itself and is frequently perceived as having an unusually strong intrinsic physical relationship to its object, i.e. of being a non-arbitrary or "motivated" sign—while in fact even non-lexical onomatopoeia depends upon familiarity with a system of signs as much as any word. (p. 136). Consider the following examples:

They bundled their books away, pencils *clanking*, pages *rustling*. (2: 31)

Sllt. Almost human the way it *sllt* to call attention (7: 154, 6)

Rrrpr. Kraa. Kraandl.[6](11: 330)

With a cock *carracarracarra* cock. *Cockcock*. (11: 364)

(13) **Diaeress**: the separation or resolution of one syllable into two by a mark placed over the second of two adjacent vowels or an intentional extension of a letter, such as co[o]perate, a[e]rial. Diaeress is usually used for emphasis, fun or rhythm, but sometimes for emotional purposes such as annoyance, disgust or anger. Examine the following examples:

My familiar, after me, calling St*eeeeeeeeee*phen. (1: 24)

Co-ome thou lost one, / *Co-ome* thou dear one.[7](7: 149)

ADONAI: D*ooooooooooo*g! (15: 696)

w*aaaaaaa*lk (11: 370)

(14) **Spoonerism**: an accidental transposition of sounds, usually the initial sounds, of two or more words as in "a *bl*ushing *cr*ow" for "a *cr*ushing *bl*ow". It is a kind of word game like anagram. For examples:

Quickly he does it. Must require some practice that. mangi*D* kcirta*P* (7: 155)

—*Cl*amn *d*ever, Lenehan said to Mr O'Madden Burke. (7: 174)

Substituting Stephen for Bloom *St*oom would have passed…. Substituting Bloom for Stephen *Bl*ephen would have passed…. (16: 798)

(15) **Mimology or contamination**: contamination or influence of some previous sounds or words on later sounds or words. By playing with sounds or words, some humorous effect can be achieved. For examples:

Essex bridge. *Ye*s…*yessex*. (11: 336)

Her first merciful *lovesoft oftloved* word (11: 353)

Like lady, *ladylike*. (11: 340)

Some phonological figures, such as alliteration and onomatopoeia and anagram, are pervasive in *Ulysses* while others like metathesis, antisthecon and spoonerism, are few. But it is sufficient enough to illustrate the complexity and intricacy of the phonological figures in *Ulysses*. It is no doubt that I have lost a great deal by almost isolating phonological figures from their contexts. Space permitting, a detailed stylistic analysis would be more significant. To make up for the loss, I shall discuss some typical phonological figures and illustrate their contribution to the tendency towards poeticity in the next section.

IV. THE POETICAL TEXTURE IN *ULYSSES*

Meighan (1999) holds that phonological figures such as assonance, alliteration, rhyme and repetition, contribute a lot to the poeticity of the text as he points out: "Poeticity generally involves phonological patterning—repetition and variation of some kind of sound-based correspondence. Assonance, alliteration, rhyme, meter and repetition are all examples. Words form relationships and patterns based on their phonology, independent of any syntactic and semantic relationships—and in turn modify those relationships (i.e., phonological connections create semantic ones)." His view is conducive to our understanding of the phonological effects brought about by phonological figures, and of the poeticity of the novel. Let us examine the following examples.

Between 11 a.m. and noon, Stephen is walking on the beach at Sandymount, his mind going wild. His meditation is like that of a philosopher and his idiolect is that of a poet.

Stephen *c*losed his eyes to hear his boots *cr*ush *cr*ackling *wr*ack and shells. You are walking through it howsomever. I am, a str*i*de at a *time*. A very short space of *time* through a very short *time* of space, Five Six: the *nacheinander*[8]. Exactly: and that is the ineluctable modality of the audible.[9](3: 45)

This passage is of a "poetical" style. The schematic patterning is extensive on the phonological as well as the syntactical level in quite a few phonological figures such as alliteration, assonance, onomatopoeia and rhyme. These figures are alliteration: "*c*losed", "*cr*ush *cr*ackling *wr*ack"; onomatopoeia: "*cr*ush *cr*ackling *wr*ack"; assonances: "*cr*ackling" and "*wr*ack", "str*i*de" and "*t*ime". Abstract expressions like "*nacheinande*" and "the ineluctable modality of

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[6] The sound of Bloom's farting is masked by the sound of a passing train.

[7] From Lionel's lament (Act IV), as freely translated into a popular nineteen-century song: "Forever lost, I love you! / Sweet as a dream…"

[8] This is translated as "one after another or [one after] the other."

[9] Aristotle does argue in *De Sensu Sensibili* (*Of Sense and the Sensible*) that the substance of a thing perceived by the eye is not present in the form or color of the perceptual image (in contradistinction to sound and taste, which involve a 'becoming', or an intermixture of substance and form, in the perceptual image). In effect, Aristotle says that the ear participates in (and thus can modify) the substance of what it hears, but the eye does not. (Gifford and Seidman, 1988: 44) This philosophical idea of Stephen's sticks to his mind all the day.

the audible" adds to the poetic flavor of the passage. More to the point, the passage has a rhythmic regularity: "a catalectic tetrameter of iambs" (3: 46), which enables it to be written out and scanned as poetry in a quasi-blank-verse meter:

Stephen *c*losed his eyes to hear
His boots *cr*ush *cr*ackling *wr*ack and shells.
You are walking through it howsomever.
I am, a str*i*de at a *time*.
A very short space of *time*
Through a very short *time* of space,
Five Six: the *nacheinander*.
Exactly: and that is the ineluctable
Modality of the audible

In so doing, Stephen's disposition of a would-be poet is fully displayed and sound play echoes the emotive rhetoric which reflects the sensitive perceptions and sensations of the young artist Stephen. Another example from this episode:

His lips lipped and *m*outhed fleshless lips of air: *m*outh to her w*omb*. O*om*b, allw*omb*ing t*omb*. His *m*outh *m*oulded issuing breath, unspeeched: *ooeeehah*: roar of cataractic planets, globed, blazing, roaring *wayawayawayawayawayaway*. (3: 60)

This passage records well Stephen's mental activity. Let us begin with Joyce's unique narrative technique: shifting point of view from the third-person narration to Stephen's focalization. Seemingly, this passage is narrated by the third-person perspective, but a closer examination will show that the narration is done by both the third-person and Stephen. The beginning parts of both the first and third sentences before the colon are narrated by the third-person and the rest of the passage is Stephen's focalization. The unconscious shifting of perspective among characters is typical of Joyce's feat and it calls for further study. Next, let us examine the phonological figures. They are alliteration: *m*outh (3 times) and *m*oulded; rhyme: t*omb* and w*omb* (including O*om*b, allw*omb*ing); repetition: mouth (3 times), lip (3 times) and onomatopoeia: *ooeeeha* and *wayawayawayawayawayawaya* (also imitation of objects, wave-like hair). Next, there is a superfluous use of English consonants: liquid [l] (9 times), bilabial nasal [m] (8 times), sibilant [s], and semi-vowel [w] (8 times). The bilabial [m] and semi-vowel [w], when being produced, have much to do with lip and mouth. "The connection is made not via the ear alone, but through the little understood pathways of empathy and synaesthesia." (Leech, 2001, p. 97) Incidentally, Andre Topia(1986) has a convincing discussion of the emblematical functions of "lips" in "Siren" and he concludes: "Indeed, it is significant that in a chapter which is under the sign of the voice, the lips should be so omnipresent. They have a double value: they are the place of both sound and utterance and erotic flirtatiousness. They are at the same time the privileged place of romantic, ethereal, idealized figures such as they appear in love songs or heroic ballads—and a part of body associated with erotic caresses, drinking, eating, sensuality in general…They are a basically ambivalent orifice, disembodied *spiritus* and carnal lure." (p. 76-81) So I argue that such words as "lips", "mouth", and "womb" used in the above passage, also play "a double value" as "lips" do in "Sirens". These three words have a phonological aptness to its implied meaning: love or sex. Maybe that is why some scholars such as D. Hayman (1977) and S. Hill (1995), think that Stephen has a masturbation here.

Listen: a fourworded wavespeech: seesoo, hrss, rsseeiss, oos. In cups of r*o*cks it sl*o*ps: fl*o*p, sl*o*p, sap: bounded in barrels. And, spent, its sp*ee*ch c*ea*ses. It fl*ow*s purling, widely fl*ow*ing, fl*o*ating f*o*ampool, flower unfurling. (3: 62)

Stephen's interior monologue consists of 4 sentences and the rolling waves are turned into rhythmic lines in Stephen's monologue. Four obvious features are revealed in this short passage. (1) A clever use of onomatopoeic words, such as *seesoo, hrss, rsseeiss, oos* and *slops: flop, slop, sap*, appeals much to the ear, suggesting the rolling sounds of the sea. (2) There is an abundant use of phonological figures such as alliteration: *sl*op and *sl*ap, *b*ounded and *b*arrels, *sp*ent and *sp*eechflow, *fl*oating and *fl*ower; rhyme: p*urling* and unf*urling*; assonance: sp*ee*ch and c*ea*ses, r*o*cks and sl*o*ps, fl*ow*ing and fl*ow*s, fl*o*ating, f*o*ampool. Such phonological figures add much to the rhythmic or poetical feature of the passage. (3) "Soft" sounds such as [s] and [f] help to build a vivid image of the running water. The fricatives [s] and [f] are used 20 and 8 times respectively. Abercrombie(1965) tended to attribute some onomatopoeic effects to English consonants on such dimensions as "hardness"/"softness", "thinness"/"sonority (p. 16-25), and Leech(2001) listed classes of English consonants impressionistically on a scale of increasing hardness (p. 98). Such sounds as [l], [s] and [m] are typical of Leech's "soft" sounds, which are effective here in depicting the running water by providing a phonetic correlate of their continuing, fluctuating motion: something we can feel and see as well as hear. (4) The last sentence is a good dynamic imitation of the water flowing far away: as the sentence becomes longer and longer, the force of the running water becomes weaker and weaker. Then what's Stephen thinking about? At first glance, it seems he is describing the waves of the sea as the word "wavespeech" is very tricky. Imagine all those onomatopoeic words and "soft" sounds I have examined. In fact, he is describing his act of urinating at the holes of rocks! The water "fl*ow*s purling, widely fl*ow*ing, fl*o*ating f*o*ampool, flower unfurling" all the way from the higher place until it dies away. Please enjoy the Chinese version. By the way, it is very subjective and impressionistic for D. Hayman (1977) and S. Hill(1995) this time to think that Stephen has a masturbation here.

A sail! A veil awave upon the waves (11: 323)

This line is highly poetical with a few phonological figures and a remarkable rhythmic patterning. These

phonological figures are: assonance of long vowel [ei] in "sail, veil, awave, waves"; triple repetition in "A sail! A veil, awave". What's striking in this short line is its regular iambic pattern: |x /|x /|x /|x /|x /|. Such a pattern, appealing to both sight and hearing, is particularly appropriate to give a vivid picture of a small sail rising and falling rhythmically in the sea according to the regular vibrations of the waves. Possibly, Joyce intends to imply the significance of a peaceful relationship between man and nature. What's more, this poetical line also predicts a storm of a musical performance at the bar in this episode. For Joyce, rhythm is fundamental not only to poems but also to all artistic works as he explains: "Rhythm is the first formal aesthetic relation of part to part in any aesthetic whole or of an aesthetic whole to its part or parts or of any part to the aesthetic whole of which it is a part." (*A Portrait*, 1996, p. 187)

Miss Kennedy *s*auntered *s*adly from br*i*ght l*i*ght, tw*i*ning a loose hair beh*i*nd an ear. *S*auntering *s*adly, gold no more, she twisted tw*i*ned a hair. *S*adly she twined in *s*auntering gold hair behind a curving ear. (11: 331)

This is one of the most interesting sentences in the novel both in sounds and syntax. It seems that this limited linguistic material could be rearranged indefinitely. The linear progress of the sentence is arrested by phonic structures based on repetitions, sound echoes, symmetries and permutations, which fully reveal the playfulness of language. Four words (sauntered", "sadly", "twining" and "hair") appear in all three sentences and seem to be likely to be recombined again and again. Now let us focus our attention to the first sentence—the basic one. Phonologically, the first sentence employs such figures as alliteration: "*s*auntered" and "*s*adly" (repeated twice); rhyme: "br*i*ght" and "l*i*ght"; consonance: "*s*auntere*d*, gol*d*, twiste*d*, twine*d* and behin*d*"; assonance: "l*i*ght" "tw*i*ning/tw*i*ned", "br*i*ght" and "beh*i*nd"; off-rhyme: "hair" and "ear". So the poetic effect is accentuated by these phonological figures. Syntactically, the initial sentence is varied and repeated twice, providing further poeticity and playfulness of the three lines. The repetitions serve no narrative function nor provide any new information; the text succumbs to the Siren's call of sound and dallies with language for its own sake. Citing this passage as an example, Dermot Kelly (1988) argues: "in 'Sirens' and 'Scylla and Charybdis', the narrative seems to have been read in an echo chamber. The book's tendency to quote itself becomes a mania … materials from the omniscient narration, the dialogue and the interior monologue are reiterated either in corrupt forms or in bizarre new contexts." (p. 15)

V. SUMMARY

From a cognitive phonological perspective, this article aims at a brief survey of those phonological figures in *Ulysses* and illustrates how much phonological figures have contributed to the poetic texture of the novel. Taking as the point of departure the phonological figures in *Ulysses*, by means of a revised model of phonological figures by Plett, this article explores some 15 phonological figures concerning phonemic deviations and phonemic enforcement, and their stylistic effects. These figures have contributed much to the musicality and playfulness, and also to the textual cohesion and coherence of the novel, and in some contexts they may produce synaesthesia in the reader's mind and carry an obvious interpersonal function. Moreover, they have played an important part in the linguistic poeticity of the novel. My study shows that phonological figures such as alliteration, assonance, consonance and other sound echoes, are the effective devices responsible for the poeticity of the novel which characterizes not only the internal monologues but also the narrative sentences. Reading *Ulysses*, especially aloud, is to take a tour through many possible uses of sounds and songs. On the way, you are sure to be totally enchanted by the melody of a song, by the cadence of a poem and the gracefulness of a piece of prose. But it is important to know that music for Joyce carries special implications: music is not only a natural revelation of one's true feelings, but also an effective way to enrich the novel genre. By these expressive sounds and songs, Joyce tries to make the best of language's sounds, to imbue a sense of rhythm, place, object and motion in the reader or more accurately the listener, giving words many more values than those ascribed to them in dictionaries; through them, Joyce is seeking to extend the limits of language, so as to achieve the special effects of musicality, playfulness and expressiveness of language. "Language moves to the foreground and narrative, never fully abandoned, to the background. On one level this is done through lyricism: Joyce as well as anyone employs the poeticity and euphony of language to create aesthetic pleasure through sound."(Meaghan, 1999)

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