

**LINGUISTIC-STYLISTIC ANALYSIS OF
ONOMATOPOEIAS IN HAROLD SONNY
LADOO'S NO PAIN LIKE THIS BODY**

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Abstract

Every author has a unique style that features prominently in his or her work. A close reading of Ladoo's novel identifies onomatopoeias as a prominent stylistic device that describes setting, themes, characters and points-of-view. This study investigates the linguistic-stylistic analysis of onomatopoeias in Ladoo's No Pain Like This Body. The study classifies onomatopoeias, states the phonological characteristics of onomatopoeias and discusses the functions of onomatopoeias. This study has adopted Peirce's Theory of Sign or Iconicity. The relevance of Peircean Theory of Iconicity is that these icons are capable of describing shapes, textures, sounds, sight, movements, odour and sizes of objects in the select novel. The study uses Ladoo's No Pain Like This Body as a primary source of data. As for data presentation, this study selects

onomatopoeias in the select novel, classified onomatopoeias, described phonological characteristics of onomatopoeias and discussed the functions of onomatopoeias. It has been discovered that onomatopoeias add musicality, memorability, isomorphism and parallelism in the select novels. This study establishes that onomatopoeia is more than a figure of speech, word-formation process and mimetic device. The preponderance of onomatopoeias in the novels helps in establishing the settings, advancement of plot, characterisation and thematic preoccupations. Linguists, grammarians, stylisticians and literary critics will immensely benefit from this study. Semioticians, rhetoricians, phonologists and semanticists will find this study as an invaluable material that shows the interface between phonology and semantics

Keywords: Iconicity, linguistic-stylistics, *No Pain Like This Body*, onomatopoeias

Introduction

Every author has a peculiar style he/she subscribes to in his work. Ladoo Harold Sonny's *No Pain Like This Body* explores the linguistic potentialities of onomatopoeias as a predominant device in his novel. The novel is set in the Caribbean Island (Tola) which was discovered by the British explorer, Christopher Columbus, in 1498 and was taken by the British in 1797. Between 1845 and 1917, East Indians migrated to Caribbean Island and worked on the sugarcane and rice plantations. Born to the peasant parents in Trinidad in 1945, Ladoo grew up in the Caribbean Island where he worked in the sugarcane plantations. Ladoo, his wife and two children later migrated to Toronto in Canada where he

studied at Erindale College at the University of Toronto. He schooled in the day time and worked at night in the restaurant to support his family.

The novel chronicles the story about the destitute rice-growing family in the August rainy season with a drunken father who could not take care of his family. Ladoo's novel is a kind of an autobiography that exposes what an average Indian suffered while working on the rice farm and sugarcane plantations. It is evidently clear from the novel that God, natural elements and humans have no solutions to the family that is discussed in the select novel. All the events in the select novel are foregrounded through the use of italicised onomatopoeias. The descriptions of settings, themes, characters, narrative techniques and language are principally hinged on the powerful deployment of onomatopoeias. It is imperative at this juncture, therefore, to classify onomatopoeias, state the phonological characteristics of onomatopoeias and discuss the functions of onomatopoeias in Ladoo's *No Pain Like This Body*.

Statement of the Research Problem

The ubiquity of onomatopoeias in Ladoo's *No Pain Like This Body* cannot be forgotten in a hurry. These onomatopoeias establish the settings, advance the plot, characterisation and thematic pre-occupations in the novel. Previous studies did

not dwell fully on the relevance of onomatopoeias in Ladoo's *No Pain Like This Body*. Most of these studies on Ladoo's select novel centre on migration, indentureship, slavery and suffering. However, onomatopoeias that are prominent in the select novel have not received much scholarly attention. This paucity of scholarly literatures on onomatopoeias has prompted the authors to embark on this study to fill this existing gap by classifying onomatopoeias, stating the phonological characteristics of onomatopoeias and discussing the functions of onomatopoeias in Ladoo's *No Pain Like This Body*.

Review of related Literature

Linguistic-stylistic analysis of onomatopoeias in Harold Sonny Ladoo's *No Pain Like This Body* has conceptual and empirical reviews. Conceptual review discusses the concepts of linguistic- stylistics and onomatopoeias. After the conceptual review, empirical studies on Ladoo's *No Pain Like This Body* will be examined, thus establishing the research gap.

Conceptualisation of Linguistic-stylistics and Onomatopoeias

Linguistic-stylistics is a blend of linguistics and stylistics. Linguistics refers to the scientific and systematic study or description of human languages while stylistics studies the

language of literary and non-literary texts, linguistic choices, deviations from the linguistic and literary norms, epochs and historical periods and authors' idiosyncrasies. Carter and Simpson (1989, p. 4) affirm that linguistic-stylistics is 'the purest form of stylistics' that its subscribers use models and terminologies drawn from modern linguistics for the analysis of texts. In his words, Adegbite (1994, p. 1) asserts that linguistic-stylistics is the 'description of form in literary texts.' He maintains that such a description should have bearing on 'the cultural context and speech situation' of any given texts. McMenamin (2002) defines linguistic-stylistics as the scientific study of writers' idiosyncrasies and dialects used by a given speech community.

Znamenskaya(2008, p.16) asserts that **linguistic-stylistics** studies 'functional styles' (legalese, computerese, officialese, academes), the linguistic potentialities of 'the expressive means of the language', the characteristics of such linguistic means and their stylistic relevance. Similarly, **Zhukovska** (2010, p. 111) maintains that linguistic-stylistics explores 'expressive means of a language' by examining graphological, phonological, lexical, morphological, syntactic, semantic and pragmatic. Wales (2011, p. 401) opines that linguistic-stylistics is a branch of stylistics which focuses on the refinements of linguistic models or theories which have potentialities 'for further linguistic or stylistic analysis.'

Green and LeBihan (1996, p.18) opine that linguistic-stylistics 'foregrounds the linguistic over the literary' and it states the stylistic functions of the excerpted portions to add credence. Lehtsalu, Liiv and Mutt (1973:13) maintain that the primary aim of any linguistic-stylistics analysis of literary and non-literary texts is 'the all-round comprehension of written and spoken utterance.' In a similar vein, Leech and Short (1981) affirm that the main purpose of linguistic-stylistics is the detailed analysis of language as used in literary texts with the sole aim of linking it to its artistic use. Niyi (2003, p.7) also attests that linguistic-stylistics employs techniques that aid readers and analysts 'to objectively study both literary and non-literary materials.'

In this study, linguistic-stylistics **means** an umbrella term for a linguistic study of literary and non-literary texts. This branch of stylistics relates literary techniques in novels, dramatic texts and poems to their artistic functions. Every foregrounded feature is then analysed at the levels of phonology, graphology, morphology, lexicology, syntax, semantics or pragmatics. Linguistic-stylistics is, therefore, an objective analysis of texts 'whose analysis should be rigorous, retrievable and replicable' (Simpson, 2004, p. 4 and 2014, p. 4).

Onomatopoeia, according to Preminger and Brogan (1993),

are words that imitate sounds of humans and non-humans. Onomatopoeia uses qualities like motion, size and colour as suggesting words. Aor (2019) discusses onomatopoeia as a phono-stylistic device in which the sound of words echoes their meanings. Aor (2020a) defines the concept of onomatopoeia under four broad headings: word-formation process, iconic/mimetic device, figure of speech and meaning suggesting words. As a word-formation process, Aor maintains that words that we have today came from emotional cries. He affirms that certain combinations result in the meanings of words. Mimetically, objects are named because of the sound they echo, colour they have, how they taste, their textures and how they are perceived. Cuckoo, caw-caw, *kpile* and *kpe-or* are birds named after their sounds in English language and Tiv language spoken in Nigeria.

Furthermore, Aor sees onomatopoeia as a figure of sound that is utilised in written and spoken discourses. Lastly Aor affirms that onomatopoeias suggest the meanings of words. Aor (2020a, p. 142) cites /z/ in Tiv language for suggesting staggered movements such as: *zambëra-zambëra*, *zëmba-ze-zëmba*, *ze-ze-ze*, *zëzëzëzë*, *zôpô-zôpô* and /f/ denotes hurried movements such as: *fiam*, *fia/fiaa*, *fiafia*, *fyom (fyom)*, *fugh (fugh)*, *fele, fele-fele, fese* and *fese-fese*.

Preminger and Brogan (1993) maintain that onomatopoeias

show sound-meaning nexus in human languages. In ordinary speech, sound is motivated by sense: once sense is selected, sound follows. But in iconic speech, sense is motivated by sound: words are chosen for their sound, which itself determines meaning. Aor, Damkor and Anyam's (2021) study on '**non-arbitrariness in the Tiv grammar: an appraisal of onomatopoeias and sound symbolisms**' attests that **onomatopoeias and sound symbolisms are mimetic and non-arbitrary. Onomatopoeias can generally be seen as a figure of speech, word-formation process, mimetic device, phonaestheme and phono-stylistic device. This study, therefore, treats onomatopoeias as phono-stylistic feature.**

Studies on Ladoo's *No Pain Like This Body*

Salick (1991, p. 76) opines that No Pain Like This Body is a tragic work that depicts the 'impossibility of meaningful success for human effort within its fictional world.' *Salick (1991, p. 76) asserts that Ladoo's novel is 'the bleakest fictional world in West Indian literature, and at the same time to reveal certain customs and values of this peasant enclave.'* Winer (2005, p. 8) attributes the use of vernacular style in Ladoo's novel because the 'access to English via formal schooling was quite delayed for most rural Trinidadians' thus the use of non-standard language is relevant. Mohammed (2012, p.6)

affirms that *No Pain Like This Body* (1972) is a novel about 'a rice-growing Indian family in Trinidad.' The novel shows a domestic violence between Ma and Pa which shows the 'inability of the Indo-Caribbean family to enact in real-life circumstances the framework created through its protective kinship structures as documented by Morton Klass' (Mohammed, 2012, p.6). Conversely, Nana and Nani (Ma's parents) are custodians of Indo-Caribbean culture. Baksh (2014) chronicles the history, identity and belongingness of East Indian Caribbean. Baksh treats *No Pain Like This Body* as *a product of indentureship where Indo-Caribbean migrated and worked on Carib island.*

Gonzalez (2018, p. 171) approaches Ladoo's *No Pain Like This Body* 'through the framework of multilingualism'. Gonzalez emphasises that multilingualism is featured in Ladoo's *No Pain Like This Body* at two fundamental levels: characters' words and phrases and differences between the language of dialogue and the language of narration. Gonzalez (2018, p. 175) maintains that Ladoo deploys 'Creole as the language of dialogue.' This dialogue differs from the Standard English used in narration. Ladoo's use of language connects with the history of colonialism. Ladoo stylistically marks creolized speech using unique orthography, an aesthetic appeal, which 'produces greater opacity for a range of readers' (Gonzalez (2018, p. 171).

Ladoo deviates from the syntactic, graphological and phonological rules. He uses *d* or *dd* in the place of *thor t* – 'de' and 'wadder' (the and water).

On the efficacy of onomatopoeias in Ladoo's novel, Gonzalez (2018, p. 186) maintains that the deployment of onomatopoeias foregrounds 'sound and strengthens the link between narration and Creole dialogue.' He asserts that onomatopoeias depict natural occurrence and 'make visible the threat that dangerous weather poses for Ladoo's vulnerable characters' (Gonzalez ,2018, p. 186). Gonzalez (2018, p. 186) submits that onomatopoeias depict complex processes of phonetic representation that contribute to Ladoo's sound-based representation of Creole.

Bright (2018, p. 30) also asserts that Ladoo's *No Pain Like This Body* 'draws on repeated onomatopoeia and the aural dissonance of the bestial world to heighten the characterization of the novel's South Asian/Caribbean indentured labourers as simultaneously grotesque in their embodiment and ashamed by their politically precarious positions.' Bright maintains that the corporeal symptoms of shameful acts are manifested in *No Pain Like This Body*.

The entire novel is replete with onomatopoeias but what has been reviewed shows that the in-depth treatment of onomatopoeias lacks scholarly studies. Few instances of

onomatopoeias were mentioned in the above review. Every important thing in the novel under study centres on the potentialities of onomatopoeias. The setting, themes, language, characterisation and narrative techniques hinge on the effective use of onomatopoeias. This study dwells on the linguistic-stylistic analysis of onomatopoeias in Ladoo's *No Pain Like This Body*.

Theoretical Framework

The study of natural and man made sounds has been analysed by linguists, grammarians, philologists and literary practitioners using sound based models such as Bow wow, Ding dong, Pooh pooh. However, this study has adopted Peirce's Theory of Sign or Iconicity. Peirce (1985, p. 6) asserts that a sign is a '*representamen* with a mental *interpretant*'. The sign only designates for the object it describes. Peirce (1985, p. 9) trichotomises sign as an index or a *symbol* and *icon*. Peirce (1931) states that icon stands for an object or a thing it delimits. This means onomatopoeias, sound-symbolisms, ideophones and phonaesthemes are iconic signs because they simulate their referents acoustically. Peirce affirms that language has both arbitrary and non arbitrary qualities. He further accentuates that non arbitrariness is expressed by the use of icons and these icons are capable of describing shapes, textures, sounds, sight, movements, odour and sizes of

objects. The meanings of words are explicitly made when onomatopoeias and sound symbolism are used.

The authors adopted Peirce's Theory of Sign because it vividly describes iconic property of human languages which is non arbitrariness. Considering the avalanche of onomatopoeias in Ladoo's *No Pain Like This Body*, this theory has been adopted to unearth the iconic features of the select novel. These onomatopoeias are used for word formation which is based on sound meaning correspondences. The deployment of Peircean Theory of Sign in this study results in isomorphism which Givon (1995, p. 48) affirms that 'the most obvious non-arbitrary structure-function relation is that of **isomorphism**. **This theory has been used for the classification of onomatopoeias, identification of the phonological characteristics of onomatopoeias and discussion of onomatopoeias in Ladoo's *No Pain Like This Body*.**

Research Methodology

Linguistic-stylistic analysis of onomatopoeias in Harold Sonny Ladoo's *No Pain Like This Body* has adopted purposive sampling for its collection of data. The choice of Ladoo's *No Pain Like This Body* is imperative because the novel is fraught with onomatopoeias. This study used both primary and documentary sources for the elicitation of data. The primary

datum used in this study is Ladoo's *No Pain Like This Body* and the documentary sources are journal articles, textbooks, dissertations, theses, dictionaries and encyclopaedias. These secondary sources provide reference materials that boosted this study's review of related literature. As for data presentation, this study selects onomatopoeias in the novel under study, classified onomatopoeias, described phonological characteristics of onomatopoeias and discussed the functions of onomatopoeias.

Data Presentation and Analysis

Data presentation in 'Linguistic-stylistic analysis of onomatopoeias in Harold Sonny Ladoo's *No Pain Like This Body*' is trichotomised into the classifications of onomatopoeias, phonological characteristics of onomatopoeias and functions of onomatopoeias. These data have been adequately discussed under appropriate sub-headings.

Classifications of Onomatopoeias in Ladoo's *No pain like this body*

Ladoo's *No Pain Like This Body* used different onomatopoeic words such as water, thunder and lightning, drummed, movement, personified and animals/birds/insects onomatopoeias. These onomatopoeias are so classified because of what they do or describe in the novel under study.

Water Onomatopoeias

These onomatopoeias describe the sounds made by flowing river, down-pour, raining, wading, splashing and rushing water. Examples of these aqua onomatopoeias are '*plunk plunk plunk*' (14); 'Then *wash wash* his hands swept through the water she pushed Balraj, and he fell *splash* in the water' (16) and 'His (Balraj's) feet didn't go *splash splash* in water, they went *splunk* and then *splunk ...*' (18). These examples discussed wading in the water and washing of hands. Furthermore, '*...wish wish wish*' (26); 'Panday and Rama heard the raindrop *tarat tat tarat tattat* (30); '*...burp burp burp*' (37); '*...drip drip drip*' (46) '*...wash hush hush hush* of water current' (57-8); '*...took took took*' of the wetted cloth (105); 'The rain came down *par par par* on the grass roof (128); 'Sunaree and Panday dragged their feet *pluck pluck pluck* in the water' (118); '*...gulf gulf gulf...*' (133) and 'The water flowed over the riceland bank: *trouble trouble trouble*' (132). The foregoing water onomatopoeias describe the beating of leaves by rain, dropping of rain, water current, and flowing of water, respectively.

Thunder and Lightning Onomatopoeias

These onomatopoeias reflect the sounds made by the thunder clap and the flash of lightning. They emit cacophonous, fearful, terrible sounds and light in the select novel. These examples are: '*...crax crax cratax doom dooooo*

doomed!' (18,132); 'Dododo doom doomed! (126); 'The choking sound of the thunder came from the sky *zip zip zip* crash *doom doomm doomed!* (27) and 'It (a streak of lightning) sounded *crash!!!*' (26). These onomatopoeias give rise to the theme of fear the novel under discussion.

Personified Onomatopoeias

Personified onomatopoeias give human attributes to non-humans such as rain, cart, blade, tree frog and night birds as if they are humans. For instance, 'The mango tree was going *wish wish wish*' (26) and 'The long leaves (of sugar cane) went *ssh ssh ssh*' (30) are personified as if they have legs. Furthermore, the cart sings as if it were a human who has mouth. It sings: '*grang grang grang/ grang grang grang/ grang grang grang*' (99). The novelist only captures the noise the cart makes. Also, the blade goes through the grass: '*swipe swipe swiping!swipe swipe swiping!swipe swipe swiping!*' (116). In addition, the tree frog sings: '*rage raging! rage raging! rage raging!rage raging! rage raging! rage raging!*' (128). Lastly, the night birds sing: '*ah! ah! ah!/ ah! ah! ah!/ ah! ah! ah!*'(132). These onomatopoeias are effective because the novelist allows non-humans to express themselves in the novel under review.

Drummed Onomatopoeias

For injecting life and rhythmical appeals into *No Pain Like*

This Body, Ladoo uses drums as surrogate communication. Aor and Iorember (2021, p.38) affirm that 'surrogate language shows onomatopoeicity' in a given text that utilises it. This use of drums implies that communication is not just verbal alone but non-verbal as well. For instance, 'Nanny took the brown hand drum and crushed it *crachak!*' (42). 'Nana held the drum firmly, and pounded them *bup bup bup!*' (48). The rhythms in '*crachak!*' and '*bup bup bup!*' are sharp and dull, respectively. Nanny beats the drum slowly as: '*Doom doom doomed! Doom doom doomed!*' (134). The word '*doom!*' expresses loud and deep sound. 'She then beats faster as in '*Bamboo patcha! Banga patcha!/Bamboo patcha! Banga patcha!/Bamboo patcha! Banga patcha!*' (134). *Go going gone!/ Go going gone! Go going gone!* (128 and 134). This rumbling of drum connotes urgent message and fast rhythm.

Movement Onomatopoeias

These onomatopoeias show various movements of people, animals, insects and rivers. For instance, '*...feet went flip flip flip flop as if mules were running!*' (25); '*Ma heard cattle going moh umoh!*' (31); '*...running beegeedip! beegeedip!* just as a horse runs in mud' (121) and the horse trampled over them *chich chich chich*, and the villagers walked *sich sich!*' (105). The above onomatopoeias capture the movements of mules, cattle, horses and the villagers. 'A large cockroach with long wings flew *flut* over the light' (42) and 'Tola River was going *burp*

burp burp' (37). '*Flut*' expresses light movement and '*burp burp burp*' connotes loud flowing of water.

Animals, birds and insects onomatopoeias

The onomatopoeias echo the sounds of insects, birds, frogs and dogs in the novel under review. 'The scorpion went *sooey sooey...* (50)' shows the sound made by a moving scorpion. 'Ma heard the *klips klips tix tix* of the insects, and the *craw craw craw* of huge water birds' (31); 'Ma and Nanny heard the frogs croaking in the yard, and they heard the night birds beyond the river going *craw*' (52). 'Their (hundreds of brown doves') wings went *tat tat tat tat* as if dry leaves were robbing against each other' (61) and '... they (birds) went *pits pits pits ploward ploward pits pits pits*' (120). 'Dey (dogs) barkin and goin *wow wow wow wow*' (108). These onomatopoeias show chirping sounds of birds, croaking of toads, flapping of wings and the barking of dogs.

Phonological Characteristics of Onomatopoeias used in Ladoo's *No Pain Like This Body*

Onomatopoeias have certain sound-related processes that are worthy of investigation in this study. Phonological characteristics of onomatopoeias are various repetitions that novelists, playwrights and poets adopt in their writings. They 'heightened visibility offered by edges in syntax and meter' (Preminger and Brogan, 1933, p. 916) which aid in the flow of discourse. These features are alliteration,

assonance, epizeuxis, polyptoton, alternate repetition, sandwiched repetition and phonological parallelism.

Alliteration and consonance

Ladoo's onomatopoeias repeat successive consonants. The reiteration of consonant sounds at the beginning of words is what is known as alliteration while consonance repeats stressed syllables of two or more consonants without the intervening vowel sound. Consonance also means the echoed final consonants in accentuated syllables that do not have alliteration or rhyme. Preminger and Brogan (1933, p. 237) affirm that consonance is used for forming 'onomatopoeia.' These alliterations and consonances that characterized Ladoo's onomatopoeias are:

- i. *Dub!dub!dub!* (28) is the beating of the heart.
- ii. *Clax clax clax* (18) means crunching of teeth.
- iii. *Flip flop flip flop* (25) movement or running of mules.
- iv. *Hoosh hash hoosh hash* (28) sound of a carpenters saw.

The repetition of voiced bilabial stop accentuates the throbbing of the heart. The use of exclamation after *dub* heightens the effects of the heart's beating. The reiterations of the initial /k/ and terminal /ks/ consonant clusters foreground the rhythmical movement of the teeth while crunching. /f/ phonaestheme cluster expresses fast movement or speed of mules. Other phonaesthemes that show such movements are flash, flip, flick, flap, flare, flee, flow, fly, flex, flitter, flap and flinch. Also, the repetition of '-ip' and '-op' results in consonance. The echoing of /h/ and

/ʃ/ 'hooshhash' indicates the rhythm and fast movement.

Assonance

Another glaring feature of onomatopoeias deployed in the novel under review is the repetition of vowel sounds. Generally, assonance is said to be an aural device that makes a syllable memorable. The repetition of a round vowel /u:/ brings about audibility or loudability, emphasis and memorability as heard in thunder clap: 'doom doom doomed!/doom doom doomed!' (134) and 'choot choot choot!' (76) refers to the sipping of coffee. Diphthong /ʃʃ/ in 'chooi chooi chooi!' (111) stands for the sound made by rolling wheel-chair. Furthermore, /ʃ/ refers to the dull sound – 'bup bup bup!' (48) – made by the struck drum and /ʃ/ vowel 'zip zip zip!' (105) reflects the winking or flashing of the lightning.

Epizeuxis

Epizeuxis is another phonological characteristic of onomatopoeias which deals with the reiteration of the same word without sandwiching another different word. Stylistically, epizeuxis is employed for the sake of greater emphasis or vehemence in speech. These onomatopoeias that employed epizeuxis are captured thus: 'tat tat tat tat tat!' (61) of flapping of brown doves; 'tap tap tap tap!' (106) of carpenter's driven nails; 'wowwow wow!' (108) of barking dog; '...eh eh eh!' (116) and 'trouble trouble trouble!' (132) of the flowing water. These onomatopoeias express continuity, frequency, ubiquity and rapidity of flapping, nailing, barking, exclaiming and flowing. Epizeuxis aids in the formations of reduplications and triplications.

Alternate and Sandwiched Repetitions

This phonological characteristic of onomatopoeias involves cloning of the phrases as heard in 'hort short hort short' (66); 'hoosh hash hoosh hash' (97) and 'orks sputs orks sputs' (54). In sandwiched repetitions, there are insertions, epentheses or interventions of different words or phrases between similar words such as: 'toorot toorot tat tat toorot' (27) and 'pits pits pits pits ploward ploward pits pits pits' (120). The above examples showed that 'tat tat' are epenthesised between 'toorot' and 'toorot' and 'ploward ploward' are sandwiched between 'pits' and 'pits.' Both alternate and sandwiched repetitions break the monotony of repeating one word at a stretch.

Polyptoton

Furthermore, polyptoton is yet another feature of onomatopoeias used in the select novel. Polyptoton repeats words that have the same stem or root but different parts of speech or suffixes. Ladoo's *Go going gone!/Go going gone!/Go going gone!*(128, 134) of Nancy's drum has its root as 'go' but has '-ing' present participle and 'gone' as its past participle. The use of polyptoton, according to Preminger ad Brogan (1993, p. 967) 'increases patterning without wearying the ear.' and performs different 'functions, energies, and positionings that different word-classes are permitted in speech.'

Phonological parallelism

Parallelism is the reiteration of similar phonological, lexical, morphological and syntactic semantic patterns in adjacent phrases, clauses, or sentences in which the matched patterns are often doubled. The following onomatopoeias have

syntactic and phonological parallelisms:

Bamboo patcha! Banga patcha!

Bamboo patcha! Banga patcha!

Bamboo patcha! Banga patcha! (134)

Syntactically, there are two noun phrases: '*Bamboo patcha!*' and '*Banga patcha!*' and are all headed by '*patcha!*' Furthermore, the two phonological phrases have '*Bamboo patcha!*' and '*Banga patcha!*' with two syllables each. They all have open syllables, that is, they end with vowel sounds. These onomatopoeias have been phonologically presented in Table 1:

Table 1: Phonological parallelisms in '*Bamboo patcha!*' *Banga patcha!*'

Phonological Phrase 1				Phonological Phrase 2			
<i>Bamboo patcha</i>				<i>Banga patcha</i>			
<i>Bamboo</i>		<i>patcha!</i>		<i>Banga</i>		<i>Patcha</i>	
<i>Bam</i>	<i>boo</i>	<i>pa</i>	<i>Tcha</i>	<i>Ban</i>	<i>ga</i>	<i>pa</i>	<i>tcha</i>

Phonological parallelisms identify units or structures that have phonological phrases, syllables and sounds. According to Aor (2019, p. 174), parallelisms result in 'clarity, economy, equality, delight, rhythm, emphasis and balance.'

Functions of Onomatopoeias

Ladoo's *No Pain Like This Body* resonates with onomatopoeias that perform several functions in the

understanding of the entire novel. Some of the functions that onomatopoeias perform in the select novel are word-formation process, description, musicality and memorability, indication of settings, graphological foregrounding, epenthesis and comparison.

Word-formation Process: Ladoo's *No Pain Like This Body* is a 'dictionary' of nonce words or neologisms. Most words that have the same spellings with English words have different usages. They are stylistically employed to enrich the author's vocabulary and descriptive purposes. For instance, *flut*, *taps* and *crachak* are neologisms as seen in these sentences: 'A large cockroach with long wing flew *flut* over the light' (42); It settled *taps* on the earthen wall (42) and 'Nanny took the brown hand drum and crushed it *crachak!*' (42). The novel also churned out many reduplications, triplications and quadruplications such as '*crips crips*' (56), '*zip zip*' (105), '*bup bup*' (106), '*frot frot*' (116); '*choot choot choot*' (76), '*gluck gluck gluck*' (80), '*chooi chooichooi*' (111) and '*tap tap tap tap*' (106).

Descriptive Function: Description is one of the primary functions of onomatopoeias used in Ladoo's *No Pain Like This Body*. Onomatopoeias describe various sounds like movement, ripping, hammering, breaking, hooting, rolling, thundering, lightning, singing, barking, wading, drumming, snoring and flowing of water. The clap of thunder sounds, '*Do dodo doom doomed!*' (126); '*...dogs bark wow wow wow*' (108); the rain dropped '*tarat tat tarat tattat*' (30) and 'Pa was snoring *hort snort hort snort* like animal' (66). The use of onomatopoeias describes or paints the vivid picture of how the thunder blasts, how dogs bark, how the rain drops and

how Papa snores.

Musicality and Memorability: Onomatopoeias bring about musical qualities in the novel under review. These musical qualities result in powerful rhythm which is euphonic and cacophonous. The drumming of musical instruments (*go going gone! go going gone! go going gone!* [128]), clapping of thunder (*crax crax cratax doom doooooom doomed!* [18]), barking of dogs (*wow wow wow* [108]), flapping of wings (*tat tat tat tat tat*) provide different degrees of music. These onomatopoeias provide musical qualities of objects more than what the dead mass of letters will do. The deployment of these onomatopoeias enhances readability, comprehension and memorability. Readers always remember the repeated sounds, thus deepening their understanding of the novel under review.

Indication of the Settings of the Novel

The physical locales of the novel are unveiled through the use of nature and man-made onomatopoeias. Onomatopoeias identify rivers, animals, birds, grasses, thunder, lightning, cockroach as indicating rural setting. The characters mostly interact with nature onomatopoeias that show various locations in the select novels. The characters wade in water '*splunk and splunk and then splunk*' (18); walk on land '*flip flop flip flop*' (25); '*klips klips tix tix* of insects and the *craw craw craw* of huge water birds' (31); 'Tola River was going *burp burp burp*' (37); '...the *hush hush hush* of the current' (57-8) and 'The village women blew their noses *tort tort tort*' (85). These onomatopoeias portray village setting with its simple life-style. All events in the novel are loaded

with onomatopoeias thereby making the setting, plot, characterisation, themes and narrative ploys very easy to understand.

Graphological Foregrounding

Onomatopoeic words, phrases and sentences are italicised to draw attention to the significant parts of the novel. They serve as visual aid to the novel under study. The italicisation of onomatopoeias creates mental pictures in the minds of the readers. Some of these onomatopoeias use hyphens and exclamations for forming compound words and expressing loudness and emphasis. Interestingly, onomatopoeias in Ladoo's novels are italicised because they are not English words and when they coincidentally have similar spellings, their usages greatly differ.

Epenthesis Role of Onomatopoeias

Epenthesis is a phonological process where a letter or a syllable is inserted at the beginning (prothesis), insertion of a vowel between consonants (anaptyxis), addition of a consonant between consonants (excrecence) and addition of sounds at the end of words (paragoge) (Aor, 2020b). For instance, the phrase '*crax crax crataxdoom doommm doomed!*' (18) has the addition of 'ta' before the final 'x' in *cratax* and paragogic 'mm' in *doommm*. Again, there is a cloning of 'do' syllable in '*do dodo*' (126) which serves as a paragoge. Lastly, there is a prothetic 'u' in '*moh umoh*' (31). Generally, the epenthesis of *ta*, *do* and *u* change monosyllables to bisyllables, thus adding variety to the novel.

Comparative Function

Onomatopoeias also compare one thing and another by using *like*, *as* and *as if*. These similitic onomatopoeias are: 'Foo foo foolike a bull' (37); '...snoring *hort short hort short* like an animal' (66); and 'Rama was breathing like this *choot choot scoosh scoosh* as when a fowl final scratches the ground for worm' (32). The above onomatopoeias used 'like' to indicate movement, snoring and breathing. Furthermore, onomatopoeias also use 'as' and 'as if' for comparison as seen in: 'It (a blow) sounded *biff!* as when a dry coconut falls' (22); '...he talked *vat vat flap flap flap* as when a jindi pole shakes in the wind' (67); '...running *beegeedip! beegeedip!* Just as a horse running in mud' (121); 'He (Balraj) breathed *hoosh hash hoosh hash* as a carpenter's saw' (28) and 'Their feet went *flip flop flip flop* as if mules were running' (25).

Onomatopoeias as Cohesive Device in the select Novel

Onomatopoeias link different parts of sentences or larger units of discourse in the select novel. Phrases, sentences, paragraphs and chapters in Ladoo's *No Pain Like This Body* are laced with onomatopoeias. The multitudinous instances of onomatopoeias in the select novel cannot be ignored in a hurry. The presence of onomatopoeic words brings about multi-modal dimension to Ladoo's *No Pain Like this Body*.

Contributions to Knowledge

- i. This study shows the interface between sound and meaning.
- ii. This study articulates the phonological, morphological, syntactic, cohesive and literary roles of onomatopoeias.

- iii. The study foregrounds the multimodal significance of onomatopoeias in the select novel.
- iv. The theory of iconicity is vitally important because the sounds made by nature and man-made echo the meanings of words.
- v. The instrument used for data elicitation in this study is valid because it is easy to pick onomatopoeic words and expressions.

Conclusion

Onomatopoeia is a potent stylistic device that explains economic, religious, cultural and political settings of Ladoo's *No Pain Like This Body*. Onomatopoeias have been able to show themes of poverty, suffering, natural forces and death. Onomatopoeias have phonological features like alliterations, assonances, anaphoras, epistrophes, symploces, rhyme and rhythm that add musicality, memorability and parallelism in the select novels. This study establishes that onomatopoeia is more than a figure of speech, word-formation process and mimetic device. The study also affirms that onomatopoeias have adjectival, nominal, verbal, cohesive and literary functions. Furthermore, for aesthetic appeal, onomatopoeias used in the select novel are italicised. Onomatopoeias deployed in the select novel are highly non-lexical and nature onomatopoeias outnumbered man-made ones. Finally, the descriptive potentialities of onomatopoeias have reduced the tedium of reading and understanding of Ladoo's *No Pain Like This Body*.

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