

Structural Cohesive Devices in “I Carry your Heart With me”

By E.E. Cummings (Article Review)

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Abstract:

A poem is one kind of written text; i.e. "a semantic unit", therefore, it should not be regarded as a "unit of form but of meaning" (Halliday and Hasan, 1976: 2). This meaning is created when the poem's parts are linked together, and this is the function of cohesion. And it is achieved through the use of different kinds of cohesive devices. This essay aims to identify different kinds of parallelism. And it aims also to show the purpose behind using these kinds based on Halliday and Hasan's (1985) model of cohesion and following both quantitative and qualitative methods.

Key words: (Structural Cohesive Devices, Parallelism, quantitative and qualitative methods).

أدوات التلاحم التركيبة في " انا احمل قلبك معى" للشاعر: اي . اي . كمنز

(مراجعة مقال)

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الملخص:

القصيدة هي أحد انواع النصوص المكتوبة ،أي "وحدة دلالية" ، ولذاك لا ينبغي اعتبارها "وحدة شكل بل وحدة معنى"(هاليدي و حسن (١٩٧٦:٢) . ينشأ هذا المعنى عندما تترابط أجزاء القصيدة بعضها البعض ، وهذه هي وظيفة التماسك. ويتم تحقيق ذلك من خلال استخدام الانواع المختلفة من أدوات الترابط. يهدف هذا المقال الى تحديد الانواع المختلفة للتوازي. ويهدف أيضا الى اظهار الغرض من استخدام هذه الانواع اعتمادا على أنموذج التماسك لهاليدي وحسن (١٩٨٥) وباتباع الاسلوبين الكمي والنوعي.

الكلمات المفتاحية : (أدوات التلاحم التركيبة، المختلفة للتوازي ، الاسلوبين الكمي والنوعي)

1 .Introduction

People interact via a language to communicate and understand each other. What they say may be understood differently according to the subject and the context of the situation in which the conversation occurs. Anyone can judge whether a discourse is unified or not، whether it is coherent or not. One way of achieving unified discourse is by using cohesive devices. Cohesive devices are lexico-grammatical ties that serve to link

sentences and paragraphs in discourse, whether this discourse is spoken or written.

2. Structural Cohesive Devices

Halliday and Hasan's (1976: 5-6) book identifies five different types of these devices: reference, ellipsis, substitution, conjunction, and lexical cohesion (reiteration and collocation). And in their work "*Language, Text, and Context: Aspects of Language in a Socio-Semiotic Perspective*" (1985) have developed their classification of cohesive devices and added *parallelism* as a structural cohesive devices.

2.1 Parallelism

According to Cook (1989: 15) **parallelism** means "a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another". Cook (1989: 15) states that parallelism is used in poetry and speeches to create an "emotional effect". Thus, he divides parallelism into three types: Grammatical, phonetic, and semantic parallelism. Firstly, **grammatical parallelism** which occurs when "the form of one sentence or clause repeats the form of another. This type is used in speeches, prayers, poetry, and advertisement" (Cook, 1989: 15). For example, "teach us, Good Lord, to give and not to count the cost, to fight and not to heed the wounds, to toil and not to seek

for rest‘.....’. In this example "to X and not to Y the/ for Z." is the grammatical structure that is repeated.

Secondly‘ *phonetic parallelism* which "suggests a connection of meaning through an echo of the form". It occurs "in the rhyme‘ rhythm and other sound effects of the verse " (Cook‘ 1989: 16). The common sound devices are *sibilance*‘ *assonance*‘ *consonance*‘ *cacophony*‘ and *euphony*. *Assonance* occurs "when two or more words repeat the same vowel sound but begin with different consonant sounds". While *cacophony* "refers to the use of words with unmelodious sounds‘ particularly those with sharp‘ harsh‘ or hissing qualities. It is created primarily by using discordant consonants (such as p‘ b‘ d‘ g‘ k‘ ch-‘ sh-‘ etc.)". Generally‘ this type is achieved through the use of explosive consonants. Cacophony can be found in the real world as in crowded markets or noisy streets.

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Consonance is another sound device that means "The repetition of consonant sounds in quick succession". These sounds occur at the middle or end of the word. Whereas *euphony* means "the repetition of long vowels‘ semi-vowels‘ and harmonious or soft consonants to create a pleasing melody". And *sibilant* is "A specialized kind of consonance is sibilance. It occurs when consonant sounds are repeated but only when those sounds are

sibilant consonants, such as s, sh, and z". For example, "She sells seashells by the seashore".

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Although of these different sound devices Short (1996: 111-113) states that phonetic parallelism is achieved through the use of *alliteration* which "primarily involves the repetition of the same or similar consonants". For instance "Mistry when **mild**, but **cold** when **clear**", alliteration occurs at the beginning of the word. And rhyme which "is usually reserved to refer to the final syllables of different lines of poetry when the vowel and syllable-final consonants (if any) of the words in question are identical" (Short, 1996: 111-113).

Finally, *semantic parallelism* which occurs "when two sentences are linked because they mean the same thing" (Cook, 1989: 16). This type is frequently used in comic dues when one comedian uses "high flown style" and another one says the same thing in the colloquial language (Cook, 1989).

3. Parallelism in “I Carry Your Heart with Me”

Parallelism is a dominant structural cohesive device in E.E Cummings love poem “I Carry Your Heart with Me”. For

example‘ grammatical parallelism is used in this poem through using different grammatical structures. Grammatical parallelism is used fifteen times in this poem. For instance‘ In lines (1 and 15) the poet uses the same verb phrase "i carry" "i carry‘, in line (2) " anywhere i go you go‘ my dear" and in line (4) "whatever is done by only me is your doing‘ my darling" the poet uses a relative clause. In lines (5 - 6) "I fear....no fate" and (6-7) "I want... no world" the poet uses noun phrases. In line (6) "for you are my fate‘ my sweet" and line (7) "for beautiful you are my world‘ my true‘ the poet uses a prepositional phrase.

Since this poem is free verses so it does not have rhyme. So phonetic parallelism is found through the use of some sound effects such as assonance. Assonance is used thirty- seven times in this poem. For instance‘ In line (1) the vowel /æ/ is found in the repeated word "carry", in line (3) the vowel sound /əʊ/ is found in the repeated word "go" while the vowel sound /ɪ/ is found in line (4) at the end of "only" and "me". Consonance is another sound device that occurs at neighboring words and is used in this poem twenty- six times. In line (1) the consonant sound / r / is found in the repeated word "carry" and "your", "heart". In line (2) the consonant sound/ t / is found at the end of "without" and "it". Another sound device is sibilance‘ it is used forty- one times in this poem. It is found in lines (1 and 2) where the / ð / sound is

found in "with" and "without". Alliteration is used thirty-one times in this poem. It is found in line (1) where the/^k / sound is found at the beginning of the repeated word "carry". In line (3) the consonant sound /^g / is found in the repeated word "go", and /^d/ sound is found in "dear" and "doing" in the same line. The following table shows all types of parallelism in this poem.

4. Conclusions

Based on Halliday and Hasan's (1985) model of cohesion and following both quantitative and qualitative methods. The analysis has revealed that only grammatical and phonetic parallelism has been used in the selected poem. In general, grammatical parallelism counts for (9.37%) and phonetic parallelism counts for (90.62%) while semantic parallelism is not found. This intensive use of parallelism has a significant contribution to the unity of the poem and makes it has a significant tone consequently this tone will make the poem understandable, memorable, and accurate in its musicality. In general, parallelism lets the poem read flauntly by the reader.

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