

STYLISTIC DEVICES USED IN SONG LYRICS EXPRESSING PATRIOTISM IN THE TWO SONG BOOKS *ALL AMERICAN PATRIOTIC* AND *AMERICAN PATRIOTIC SONGS*

Nguyen Thi Quynh Hoa¹, Van Thi Bach Giang²

¹University of Foreign Language Studies, The University of Danang; quynhhoandng@gmail.com

²Master Student Course 29, English Language Major, The University of Danang; bachgiang99@yahoo.com.vn

Abstract - Due to their special expressing capability, stylistic devices (SDs) are widely used in art writings. Song lyrics can be regarded as a kind of art writing, therefore the utility of SDs is very favourable. Thanks to the stylistic devices used in the lyrics of *American Patriotic Songs* (LAPSS), the writers can draw vivid pictures about people's strong love to their homeland. All is well defined in two song books entitled "**All American Patriotic Songbook**" and "**American Patriotic Songs**". These are the two collections of the best American patriotic songs about the United States of America and its people. This paper is aimed at figuring out three types of stylistic devices namely phonetic, lexical and syntactical ones. It is hoped that the findings of the research can bring language learners a good insight into the SDs which are often employed in LAPSS as well as the writing styles of the writers so that they can understand more about America's music and culture.

Key words - stylistic devices; song lyrics; patriotic songs; collection; rhetoric

1. Rationale

Music is the greatest creation of man, which touches the soul and also helps man to sympathetically manifest his unspoken desire and humanity. The effect of music on man is to help to distinguish man from other animals. Due to the high effect of music on the life of human beings, it is capable of breaking boundaries to unify people from different backgrounds and cultures. Indeed, there is much to say about music, which makes it one of the most important factors in the life of human beings of all races and religions. In fact, music can best be described as a wonderful force that is capable of bonding people together and constituting international brotherhood, love as well as peace.

Patriotic music and songs have become national both in scope and in character. People of every nationality are moved by songs evoking their emotions in times of political excitement and war. Love for one's country, together with a source of pride in its institutions, smolders in the breast of all mankind. This latent spark when fanned into a blaze of fervor finds vent in speech and in songs, which in turn inspires people to action. Patriotism is love and devotion expressed towards one's country. It evokes a feeling of belongingness to one's country. Many songs have messages of praise to one's country, call for dedication, devotion and togetherness to one's country.

Music is a part of the culture and history of the United States since its foundation in the 18th century and has served to encourage feelings of honor for the country's forefathers and for national unity.

The study mainly concentrates on an analysis of the

stylistic devices in *Song Lyrics of American Patriotic Songs* (LAPSS) through the two songbooks entitled "**All American Patriotic**" and "**American Patriotic Songs**". "**All American Patriotic**" is a collection of the most famous American patriotic songs, edited and produced by John L. Haag, who is the editor and producer of 72 favorite songbooks in America. The book was published in 1996 by the Hal Leonard publishing firm in the U. S. "**American Patriotic Songs**" is a selection of popular and rare tunes from the Civil War Era. These songs contain lyrics, notation for all instruments, chords for all types of guitar and keyboards, as well as the tab for both the guitar and the ukulele. It was published by CreateSpace Independent Publishing Platform in 2014. The book was compiled by Shane Reed, a musician and writer in the UK. As a multi-instrumentalist, he has played throughout the UK, much of the rest of Europe, the USA and Hong Kong.

Remarkable events, historical sites and violent wars as the Civil War or World War I were well illustrated, making these two song books become part of American history and culture.

2. Theoretical background

2.1. Stylistics devices

Up to now, there have been a number of studies relating to stylistic devices used in language done by many English and Vietnamese researchers. Stylistic devices, also called rhetorical devices, are considered as distinctive linguistic expressions which make writings more effective, persuasive and successful for various purposes.

In "Stylistics" [2, p. 57], Galperin wrote, "Stylistics is a domain where meaning assumes paramount importance. This is so because the term "meaning" is applied not only to words, word combination, sentences but also to the manner of expression into which the writer is cast". According to Bazerman [1, p. 24], "The basic function of rhetoric is the use of words by human agents to form attitudes or to include actions in other human agents" and "It is rooted in the essential function of language itself, a function which is wholly realistic and continually born anew". Galperin [2, p.89] states that there are three main levels of stylistic devices distinguished: phonetic SDs, lexical SDs and syntactical ones. In detail, some stylistic devices often used are rhyme, simile, metaphor, metonymy, repetition, parallelism, stylistic inversion, etc.

In summary, stylistic devices in language can be

defined as distinctive linguistic expressions that serve their own purposes and effects with their own inventory of tools, make language colourful and mysterious. There are many stylistic devices often employed in writing texts, but based on Galperin's theory presented in his famous book "*Stylistics*", this paper focuses on three types of SDs based on their specific features and functions: phonetic SDs, lexical SDs and syntactical ones.

2.2. Definitions of terms

a. Patriotism

Patriotism is an emotional attachment to a nation which an individual recognizes as their homeland. This attachment, also known as national feeling or national pride, can be viewed in terms of different features relating to one's own nation, including ethnic, cultural, political or historical aspects. Patriotism can be understood as the national loyalty, or the devoted love, support and defense of one's country.

b. Patriotic songs

Patriotic songs are songs with strong patriotic content. In these two books, the content can be about the love to America, the beauty of America, the characteristic features of the American culture, the call for joining the army, praising the God, praising the solidarity spirit, praising the Army or Navy and praising the leader.

c. Song lyrics

Song lyrics are words that make up a song, consisting of verses and choruses.

2.3. Research methodology

The study is carried out via a combination of several methods. The qualitative method is used to analyze examples in LAPSs which are chosen, described and sorted into different categories of SDs. The quantitative method is used for presenting SDs LAPSs in terms of their frequencies of occurrence. The analytic method is used to clarify and justify certain features or characteristics of SDs. The inductive method is used to synthesize the findings and draw out conclusions from the findings. The analysis of common SDs under investigation is based on Galperin's theory. The samples are 46 songs with lyrics taken from the two song books namely "**All American Patriotic**" and "**American Patriotic Songs**".

3. Findings and discussion

3.1. Types of Stylistic Devices

It can be realized from the analysis of the data collected from the two songbooks "**All American Patriotic Songbook**" and "**American Patriotic Songs**" that there are 11 SDs used and they belong to three types: phonetic SDs, lexical SDs and syntactical ones. They are employed to describe the patriotism of the Americans and illustrated in the table below:

Table 1. Stylistic Devices Used in LAPSs

Phonetic SDs	Lexical SDs	Syntactical SDs
Onomatopoeia	Simile	Repetition

Alliteration	Metonymy	Parallelism
Rhyme	Metaphor	Euphemism
		Stylistic Inversion
		Polysyndeton

3.1.1. Phonetic Stylistic Devices

a. Onomatopoeia

Galperin[1, p. 124] defined that onomatopoeia is a combination of speech sounds which aims at imitating sound produced in nature, by things, by people and by animal like in the following example:

(3.1)*The old folks were **hummin'**; their banjos were **strummin'**; So sweet and low.*

***Strum, strum, strum, strum, strum,** Seems I hear those banjos playin' once again, **Hum, hum, hum, hum, hum,** That same old plaintive strain.* [3, p. 84]

It is clear that the onomatopoeia forms "**strum**" and "**hum**" have the effect of imitative sound quality. They immediately bring to mind whatever it is that produces the sound. "**Strum**" gives the listeners the feeling of the sound of a guitar while "**hum**" makes us think about a piece of music.

b. Alliteration

Alliteration is a phonetic stylistic device which is aimed at imparting a melodic effect to the utterance. Here are some examples:

(3.2)***F**irst to **f**ight for **f**ree and **f**reedom*

And to keep our honor clean;

We are proud to claim the title

Of United States Marine [3, p.74]

Or another example from the song Meet me in St. Louis, Louis, the writer wrote:

(3.3)*When Louis came home to the flat*

He hung up his coat and his hat

He gazed all around

But no wifey he found [3, p.77]

Alliteration, which clearly does not bear any lexical or other meaning, is generally regarded as a musical accompaniment of the author's ideas. In this case, the repetition of the sound "**f**" or "**v**" adds some vague emotional atmosphere which each listener interprets for himself.

c. Rhyme

Rhyme is the repetition of identical or similar terminal sound combinations of words. There are two kinds of rhymes: full rhyme and incomplete rhyme.

- Full rhymes

(3.4)*I have seen Him in the watch-fires of a hundred circling **camp**s, They have builded Him an altar in the evening dews and **damp**s; I can read His righteous sentence by the dim and flaring **lamp**s:* [4, p.15]

- Incomplete rhymes

(3.5)*In the beauty of the lilies Christ was born across the sea, With a glory in His bosom that transfigures you*

and me. As He died to make men holy, let us die to make men free [4, p.15]

“**Camps**”, “**damps**”, “**lamps**” are called full rhymes while “**sea**”, “**me**”, “**free**” are incomplete ones. Rhyme is essential to music because it keeps the lyrics in harmony, and a rhyme scheme helps the listeners to understand what is coming.

3.1.2. Lexical Stylistic Devices

a. Simile

Edgar Leslie, Archie Gottler in the song “**America, I love you**”, has given us a vivid example of simile like this: (3.6) *You’re like a sweetheart of mine,*

From ocean to ocean,

For you my devotion,

Is touching each bound’ry line.

Just like a little baby,

Climbing its mother’s knee,

America, I love you,

And there’s a hundred million others like me. [3, p. 16]

A clear message is conveyed through this example is that the writer considers America as his beloved sweetheart. Although the sentence is short and simple, it touches the heart of listeners because of the love for his country. The feeling for America is not only like the love between two lovers but also the close relationship between the mother and her baby. The writers also emphasize that millions of other people have the same emotion like him. In this illustration, similes can make listeners think about things in a new way, and can create a long-lasting effect.

Here is another example:

(3.7) *She’s the sweetest rose of color this soldier ever knew,*

Her eyes are bright as diamonds, they sparkle like the dew;

You may talk about your Dearest May, and sing of Rosa Lee,

But the Yellow Rose of Texas beats the belles of Tennessee. [3, p.128]

This piece of music comes from the song “**The yellow rose of Texas**”. The writer called the Texas rose “she”, which conveys the meaning of a beautiful, attractive and elegant girl. But the core meaning through the song is that it is not a simple rose, it is a symbol of the beauty of the whole Texas and it is the pride of all Texas citizens. The rose was also designated as the official flower and floral emblem of the United States in 1986; it is a symbol of love and beauty that grows naturally throughout North America.

(3.8) *You ought to see deacon Jones*

When he rattles the bones,

Old parson Brown foolin’ ’roun like a clown,

Aunt Jemima who is past eighty three,

Shoutin’ ‘I’m full o’ pep!’ [3, p. 8]

This example comes from the song named Alabama Jubilee, a song written by George Cobb and Jack Yellen. This example talks about the excitement of people when they hear an Alabama jubilee. Simile inputs vividness into what the writers write and in this case, the writers compare the old parson Brown and a clown- a character defined as an entertainer who wears funny clothes and a large red nose and does silly things to make people laugh to imply that everyone is very happy and exciting to join an Alabama jubilee.

b. Metaphor

Metaphor is defined by Galperin [1, p. 140] as the power of realizing two lexical meanings simultaneously like in this example:

(3.9) *“Oh, ma honey, oh, ma honey, there’s a fiddle with notes that screeches,*

Like a chick-en, like a chick-en, and the clarinet is a coloured pet” [3, p. 3]

Readers can recognize that metaphor through the clause “**the clarinet is a coloured pet**”, which shows a direct comparison between one of the musical instruments and a lovely pet. The clarinet is an integral part in a Ragtime band while the pet is defined as an animal or a bird kept at home for pleasure, is very close to its owner.

c. Metonymy

(3.10) *We know you love your land of liberty
We know you love your U.S.A.*

But if you want the world to know it

Now’s the time to show it

Your Uncle Sammy needs you one and all!

Answer to his call [3, p. 40]

“**Uncle Sammy**” represents a manifestation of patriotic emotion. “**Uncle Sammy**” is a common national personification of the American government or the United States in general. Metonymy in this case has the effect of creating a concrete and vivid image of American government.

3.1.3. Syntactical Stylistic Devices

a. Repetition

- Anaphora

(3.11) *Can’t tell who lost the battle,*

Off in the council’s field?

Not they who struggle bravely,

Not they who never yield,

Not they who are determined

“Boys, keep your powder dry.” [3, p.38]

In the example, “**Not they who**” is repeated three times with the purpose that the writer wants to heighten the unyielding spirit, the indomitable determination and the iron will of the army in the invasion of the Ireland.

- Epiphora

(3.12) *The despot’s heel is on thy shore, Maryland!*

His torch is at thy temple door, Maryland!

*Avenge the patriotic gore
That flecked the streets of Baltimore,
And be the battle queen of yore,
Maryland! My Maryland!* [3, p.82]

This is the official state song of Maryland. The song calls for Maryland to fight the Union and was used across the South during the Civil War as a battle hymn.

b. Parallelism

- Parallel Structures with Verbs

*One legged Joe **danced** aroun' on his toe, **threw** away
his crutch and **hollered**, "let 'er go!"* [3, p. 8]

As can be seen in the above example, the writer employs three verbs in parallel with each other in an utterance. "Three" is a nice enough number for calling the other's attention. It is undoubted that these verbs enhance the strength of what the writer wants to express – the excitement of people who are enjoying the Alabama jubilee song, a song which is considered as an American popular standard.

- Parallel Structures with Adjectives

Not only verbs but also adjectives are used in parallel to reinforce the various and fantastic characteristics of something or someone. The following example will demonstrate that

*She is not **dead**, nor **deaf**, nor **dumb**
Huzza! she spurns the Northern scum!
She breathes! She burns! She'll come! She'll come!
Maryland! My Maryland!* [3, p.82]

The use of parallel adjectives in this case means people in Maryland will never be yielded, and they will do everything to protect their homeland- Maryland.

- Parallel Structures with Phrases

Parallelism can take place in many phrases in LAPSS as in the following examples.

• In preposition phrases:

***Over hill, over dale**, we will hit the dusty trail
As the caissons go rolling along.
Up and down, in and out,
Countermarch and right about* [3, p.45]

It is clear that in this example the writer uses parallelism to add balance and rhythm to the lyrics to make it more smooth.

• In adverb phrases:

*Their generous bosoms all dangers despis'd,
So highly, so wisely, their Birthrights they priz'd;
We'll keep what they gave, we will piously keep,
Nor frustrate their toils on the land and the deep.* [4,p.49]

Also in this case, parallelism is used not only for the rhythm purpose but also for the more vivid meaning.

• In noun phrases:

*For **your country** and **my country***

*With millions of real fighting men
It's **your duty** and **my duty**
To speak with **the sword**, not **a pen*** [3, p.40]

In this example, thanks to the parallel stylistic device, the author once again emphasizes the freedom and independence of the nation as well as the fighting spirit of American people. Parallelism also brings the grace to the lyrics which makes the song memorable: your country- my country, your duty- my duty, the sword – a pen.

- Parallel Structures with Clauses

The writer has employed the same clause pattern "**Let** + **Subject** + **Verb**" three times continuously. This parallel sentence makes the whole paragraph more successive in praising the spirit of the Americans.

*(3.13) **Let mortal tongues awake;**
Let all that breathe partake
Let rocks their silence break* [3, p. 10]

c. Stylistic Inversion

Stylistic Inversion is a technique in which the normal order of words is reversed in order to achieve a particular effect of emphasis.

*(3.14) **Firm, united let us be,**
Rallying round our liberty,
As a band of brothers joined,
Peace and safety we shall find.* [3, p. 62]

In this example, stylistic inversion not only gains the emphasizing purpose but also creates meter and rhyme in the lines. The core meaning of the message of the example is that peace and safety can only be found only if the Americans are firm and united.

d. Enumeration

Enumeration is a stylistic device by which separate things, objects, phenomena, actions or properties are named one by one so that they produce a chain. The links of the chain are forced to display some semantic homogeneity. [2, p. 216]

*(3.15) **She is not dead, nor deaf, nor dumb**
Huzza! she spurns the Northern scum!
She breathes! she burns! she'll come! she'll come!
Maryland! My Maryland!* [3, p.82]

Enumeration in this case is the chain of "**dead**", "**deaf**", and "**dumb**" which heightens the unyielding spirit of the people in Maryland.

e. Polysyndeton

According to Galperin [1, p. 226], polysyndeton is the stylistic device for connecting sentences, or phrase, or syntagms or words by using connectives before each component part, as in the following example:

*(3.16) **They found at last 'twas vain to fight, where lead
was all their booty,***

***And so they wisely took to flight, and left us all our
beauty,***

And now if danger e'er annoys, remember what our trade is,

Just send for us Kentucky boys, and we'll protect your ladies.
[4,p.29]

In the example above, polysyndeton used as a SD creates a special effect. Through conjunction “and” employed, the listeners can feel the sequence of actions as well as the eagerness in their action. This kind of SD is simple but also creates effective emphasis.

3.1.4. Combination of Several Types of Stylistic Devices

There are many combinations of different SDs in LAPs making the lyrics become far more beautiful, interesting, colourful and vivid. Here is an illustration:

(3.17) *Then here's to our Confederacy, strong we are and brave,*

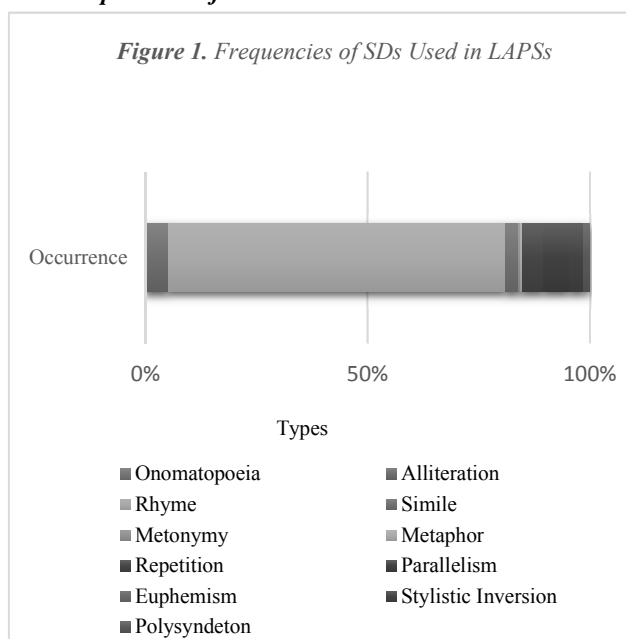
Like patriots of old we'll fight, our heritage to save;

And rather than submit to shame, to die we would prefer,

So cheer for the Bonnie Blue Flag that bears a single star.
[3, p.36]

This is a perfect combination of three types of SDs, phonetic SD - rhyme with “**brave**” and “**save**”, “**prefer**” and “**star**”; lexical SD - simile with “**like patriots**” and syntactical SD- inversion with “**strong we are and brave; like patriots of old we'll fight; our heritage to save, to die we would prefer**”. This combination has brought a special effect to the listeners not only through the repetition of similar terminal sound combinations of words, the comparison of two things but also the reversal of the syntactically correct order of subjects, verbs, and objects in the above sentences. After all, the Bonnie Blue Flag represents the desire for independence. It also represents the desire for self determination and self sovereignty. It is a unity, a system that provides it owns light and heat.

3.2. Frequencies of SDs Used in LAPs



Below is a figure and a table showing the frequencies of SDs used in LAPs. From the table and the figure, it can be seen that the highest percentage of the SDs used in LAPs is rhyme, which is considered a must in song lyrics with 75.8%. This is followed by syntactical SDs such as parallelism, which accounts for 5.77%, repetition with 4.77% and stylistic inversion with 3%. Lexical stylistic devices are used with a more modest rate in LAPs with simile, 2.99%, metaphor, 0.44% and metonymy, 0.33%. In short, from the data collected, it is discovered that compared to the lexical SDs and syntactical SDs, the occurrences of the phonetic SDs in LAPs are more frequent with a percentage of over 80% in total.

Table 2. Frequencies of SDs Used in LAPs

No.	Types	Occurrence	Percentage
1	Onomatopoeia	2	0.22%
2	Alliteration	45	5%
3	Rhyme	683	75.8%
4	Simile	27	2.99%
5	Metonymy	3	0.33%
6	Metaphor	4	0.44%
7	Repetition	43	4.77%
8	Parallelism	52	5.77%
9	Euphemism	1	0.11%
10	Stylistic Inversion	28	3.1%
11	Polysyndeton	13	1.44%

4. Conclusion

In conclusion, the study reveals that there are 11 SDs used in LAPs namely onomatopoeia, alliteration, rhyme, simile, metaphor, metonymy, repetition, parallelism, euphemism, polysyndeton and stylistic inversion. In LAPs, the writers mainly employed SDs, especially phonetic SDs, which occupy over 80% in which rhyme accounts for the highest frequency with 75.8%. Because song lyrics are also poetry-like, they demand rhymes, which seems to be enjoyed simply as a repeating pattern that is pleasant to ears. It also serves as a powerful mnemonic device, facilitating memorization. Syntactical SDs are also favourable in LAPs. With the use of different SDs like repetition, parallelism or especially stylistic inversion, the writers sharply described the patriotism of Americans through the call for joining the war to protect the nation, the wide variety of characteristic features of the American culture, the unyielding spirit and the strong will of the American people as well as the American Army. In addition, the lexical SDs such as simile, metaphor, metonymy are used skillfully and effectively, thereby contributing to the description of not only the love of Americans to their home country, the breathtaking natural beauty of the nation but also the typical symbols of the America and some special characteristics of the culture as well. All the SDs used in LAPs bring listeners a direct impression about the strong love that American people give to their beloved country. It is suggested that

English language learners should know that it is very important to realize the usefulness and necessity of learning and employing SDs in LAPSs because thanks to these, they can learn about not only the beauty of language but also the cultural nature behind them.

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