

PHONETIC EXPRESSIVE MEANS AND DEVICES



Phonetic EMs and devices

- are used to produce a certain acoustic effect,
 - ? thus giving emphasis to the utterance and
 - ? arousing emotions in the reader or listener.
- In oral speech intonation and stress are expressed directly by the speaker.
- In written speech they are conveyed indirectly by graphical expressive means and by a special syntactical arrangement of utterance
 - ? inversion, isolated members, parallel constr-s, etc.

Euphony

- is such a combination of words and such an arrangement of utterance
 - ? which produces a pleasing acoustic effect.
- Euphony is generally achieved by such phonetic SDs as:
 - ? alliteration,
 - ? onomatopoeia,
 - ? rhythm and rhyme.



1. Alliteration

- - is a phonetic stylistic device,
 - ? which aims at imparting a melodic effect to the utterance
 - ? by deliberate use of similar consonants in close succession
 - ? to achieve a euphonic effect.

- - was a conventional device of OE poetry, which was based on alliteration.

Alliteration

- like most phonetic EMs, doesn't bear any lexical or other meaning, it is only a sort of musical accompaniment of the utterance
 - ? *Doubting, dreading, dreams no mortals ever dared to dream before (Poe).*
 - ? *Hannah's home has heat hopefully*
 - ? *Nick's nephew needed new notebooks now not never*
- is widely used in folklore, proverbs, sayings, traditional pairs of words:
 - ? *out of the frying pan into the fire; safe and sound, as fit as a fiddle, a pig in a poke, as busy as a bee*

Alliteration: used in

- prose - a strong melodic and emotional effect:
 - ? *The possessssive instinct never stands still (Gals.)*
- poetry:
 - ? *The day is cold and dark and dreary
It rains and the wind is never weary. (Longf.)*
- book titles:
 - ? *School for Scandal (R. Sheridan), Pride and Prejudice, Sense and Sensibility (J. Austen), Silver Spoon (J. Galsworthy).*

2. Assonance

- the repetition of vowel sounds to create internal rhyming within phrases or sentences (a rhyme in this case being just the syllabic resemblance):
 - ? on a *proud round cloud* in *white high night*;
 - ? I must *confess* that in my *quest* I *felt* *depressed* and *restless*;
 - ? Soft language *issued* from their *spitless lips* as they *swished* in low circles round and round the field, *winding hither* and *thither* through the weeds.

3. Onomatopoeia

- is a combination of speech sounds
- which aim at imitating sounds produced
 - ? in nature (wind, sea, thunder),
 - ? by things (machines, tools),
 - ? by people (sighing, laughter, crying)
 - ? and by animals.
- Onomatopoeia is based on metonymy.

Onomatopoeia

- is often based on and combined with alliteration;
- may carry on an aesthetic function:
 - ? act pleasurably or unpleasurably on the reader's feelings.
- is the poetic device by which sound is used to communicate sense.
 - ? *The moan of doves in immemorial elms. And murmuring of innumerable bees.*

Onomatopoeia

- **Direct** - is contained in words that imitate natural sounds:
? *buzz, cuckoo, ding-dong...*
- **Indirect** - is a combination of sounds, the aim of which is to make the sound of the utterance an echo of its sense (echo-writing):
? *And the silken, sad, uncertain, rustling of each purple curtain.
(E.A. Poe)*

Indirect O. demands some mention of what makes the sound., as rustling of curtains in the following line An example is:
- *And the silken, sad, uncertain rustling of... each purple curtain” (E. A. Poe),*
where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

4. Rhythm

- is a regular alteration of similar or equal units of speech;
- is a flow, movement, procedure, etc.,
 - ? characterized by basically regular recurrence of elements or features as beat, or accent,
 - ? in alternation with opposite or different elements or features.

Rhythm in prose

- is not governed by any definite rules. It is very changeable and is mainly dependent on the author's artistic sense.
- Certain parts of prosaic descriptions are very rhythmical, which produces a certain stylistic effect.
- Due to rhythm some utterances may sound very solemn and imposing.

Rhythm in prose

- is also created by more or less recurrent repetition of some similar units of speech:
 - ? repetition of all kinds,
 - ? polysyndeton,
 - ? asyndeton,
 - ? inversion,
 - ? parallelism;
- heightens the emotional tension of the narration.



□ ***Repetition*** - is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable. As a rhetorical device, it could be a word, a phrase, or a full sentence, or a poetical line repeated to emphasize its significance in the entire text.

Types of Repetition

- ❑ **Anadiplosis**: Repetition of the last word in a line or clause.
If you think **you can do it, you can do it.**
- ❑ **Anaphora**: Repetition of words at the start of clauses or verses.
The boy was a good **footballer**, because his father **was a footballer**, and his grandfather **was a footballer.**
- ❑ **Antistasis**: Repetition of words or phrases in opposite sense.
The bird said, “I don’t sing **because I am happy**, I am happy **because I sing.**”
- ❑ **Diacope**: Repetition of words broken by some other words.
The politician declared, “**We will fight** come what may, **we will fight** on all fronts, **we will fight** for a thousand years.”

- **Epanalepsis**: Repetition of the same words at the beginning and the end of a sentence. (The judge commanded, stamping his mallet on the table, “**Order in the court, order in the court.**”)
- **Epimone**: Repetition of a phrase (usually a question) to stress a point. (The refugees were crossing into the neighboring country when they saw **blood all around — blood on the** passageways, **blood on the** fields, **blood on the**)
- **Epiphora**: Repetition of the same word at the end of each clause. (When they came out of the cinema hall they all agreed, the film was **a waste** of money, it was **a waste** of time and energy.)
- **Gradatio**: A construction in poetry wherein the last word of one clause becomes the first of the next, and so on. (The boy was terrified when he was taken to the hospital; **he shuddered** at the least sound, and **he shuddered** at the least breath of air into the room.)

INVERSION

- As a literary device, inversion refers to the reversal of the syntactically correct order of subjects, verbs, and objects in a sentence. This type of inversion is also known as anastrophe, from the Greek for “to turn back.” In English there is a fairly strict order in which sentences are constructed, generally subject-verb-object (many other languages permit more arrangements of the parts of a sentence).
- *For example, it’s syntactically correct to say, “Yesterday I saw a ship.” An inversion of this sentence could be “Yesterday saw I a ship,” or “Yesterday a ship I saw.”*

Parallelism

- Parallelism is the usage of repeating words and forms to give pattern and rhythm to a passage in literature. Parallelism often either juxtaposes contrasting images or ideas so as to show their stark difference, or joins similar concepts to show their connection.
- *What you see is what you get.*
- *If you can't beat them, join them.*
- *A penny saved is a penny earned.*
- *Easy come, easy go.*

5. Rhyme

- is the repetition of identical or similar terminal sound combinations.
- Rhyming words are generally placed at a regular distance from each other.
- In verse they are usually placed at the end of the corresponding lines.



- *“Baa baa black sheep, have you any **wool**?
Yes sir, yes sir, three bags **full**!
One for the master, one for the **dame**,
And one for the little boy who lives down the **lane**.”*
- *“Humpty Dumpty sat on a **wall**,
Humpty Dumpty had a great **fall**.
All the King’s horses, And all the King’s **men**
Couldn’t put Humpty together **again!**”*

Rhyme

- is one of the means of creating euphony.
- In poetry rhyme is considered to be quite normal;
- in prose it sounds pretty abnormal, is considered to be a violation of euphony.
- Yet, some authors resort to rhyming in order to achieve a humorous or satirical effect:
 - ? *Billy, don't think me silly.*

The similarity of sounds:

- Full rhyme (perfect) – the likeness between the vowel sounds in the last stressed syllables and all sounds that follow them:
 - ? *tenderly – slenderly; finding – binding; know – though.*
- Imperfect (*slant rhymes*) – usually the similarity to the eye, or spelling similarity (*eye-rhymes*):
 - ? *proved – loved; brood – blood; slow – law, dizzy – easy.*