



# 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.

alliteration,



onomatopoeia,



rhythm and  
rhyme

## 1. Alliteration

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

## 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).*

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 possessive instinct never stands still (Gals.)*



book titles:

*School for Scandal* (R. Sheridan), *Pride and Prejudice*, *Sense and Sensibility* (J. Austen), *Silver Spoon* (J. Galsworthy).



poetry:

*The day is cold and dark and dreary  
It rains and the wind is never weary. (Longf.)*

## 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.

# 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.

# 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.

# 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.*

# = the structure of rhymes

- **Masculine (single)** – the similarity of **one** stressed final syllable:
  - *plain – rain; find – declined;*
- **Feminine (double)** – the similarity of one stressed syll. followed by one unstressed syll.:
  - *daughter – water, mountain – fountain;*
- **Dactyl (triple)** – the similarity of one stressed syllable followed by two unstressed syllables:
  - *affection – reflection; magnanimity – sublimity.*

# The functions of rhyme

- it signalizes the end of a line,
- marks the arrangement of lines into stanzas;
- makes rhythm manifest and easily perceptible;
- adds greater prominence to the most emphatic place in a poetic line – the end.