

# **THE CRITICAL READING COURSE: A STYLISTIC PERSPECTIVE**

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# PHONO-GRAPHICAL LEVEL

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*SOUND INSTRUMENTING, GRAPHON.  
GRAPHICAL MEANS*

# Phonemic and Graphemic Foregrounding

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Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: [au], [ou] in "bow" бант, поклон etc.

# Onomatopoeia

A word that imitates  
the sound it represents.

Example:



# ***Onomatopoeia***

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Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases ***of onomatopoeia*** - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", and many more.

More examples of yours?

# Definition

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***Onomatopoeia*** is a deliberate use of words or combinations of words whose sounds produce an imitation of a natural sound. It is often based on and combined with alliteration.

<http://yvision.kz/post/351603>

# Onomatopoeia Types:

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**Direct,**  
contained  
in words  
that imitate  
natural  
- sounds

**Indirect,** which is a  
combination of sounds making  
the sound reflection of the  
meaning. E.g.: And the silken,  
sad, uncertain rustling of each  
purple curtain. (E A. Poe)

# ONOMATOPOEIA



**BZZZZ!**



**CRACK!**



**MOOOO!**



**ROOOF!**



**QUACK!**



**WOOOSH!**



**DRIPI!**



**DING DING!**



**SLURRP!**



**WAAAAH!**



**WOO WOO WOO!**



**SWISH!**



**Z-Z-Z-Z-Z-Z!**



**SPLOSH!**



**BOING!**



**BOOM!**



**KERPLUNK!**



**KSSSHH!**



**TOOMMMM!**



**SPLASH!**



**CRRUUNCH!**



**CRACKLE!**



**RRRRRRR!**



**BOINK!**



**SQUISH!**



**AAAAAH!**



**BZZZZZ!**



**SWOOOSH!**



**BAM!**



**RING!**

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- Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to alliteration - the repetition of consonants, usually-in the beginning of words, and assonance - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of euphony (a sense of ease and comfort in pronouncing or hearing) or cacophony (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E.A. Poe:
  - ...silken sad uncertain
  - rustling of each purple curtain...

# Alliteration

The use of the same beginning consonant sound in a line or verse.

Example:

Peter Piper picked a  
peck of pickled peppers.



# Alliteration

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is the repetition of a particular sound in the prominent lifts (or stressed syllables) of a series of words or phrases. Alliteration has developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter, are stressed, as in James Thomson's verse "Come...dragging the **l**azy **l**anguid **L**ine **a**long".

# ALLITERATION

“While I **n**odded, **n**early  
**n**apping, suddenly there  
came a tapping...”

The *Raven*—  
Edgar Allan Poe



# Assonance

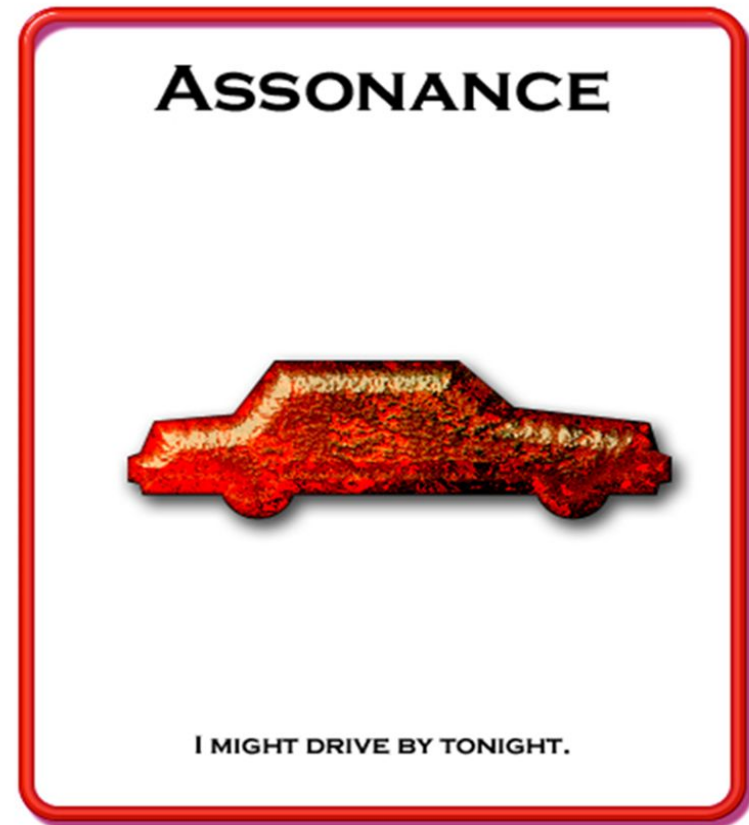
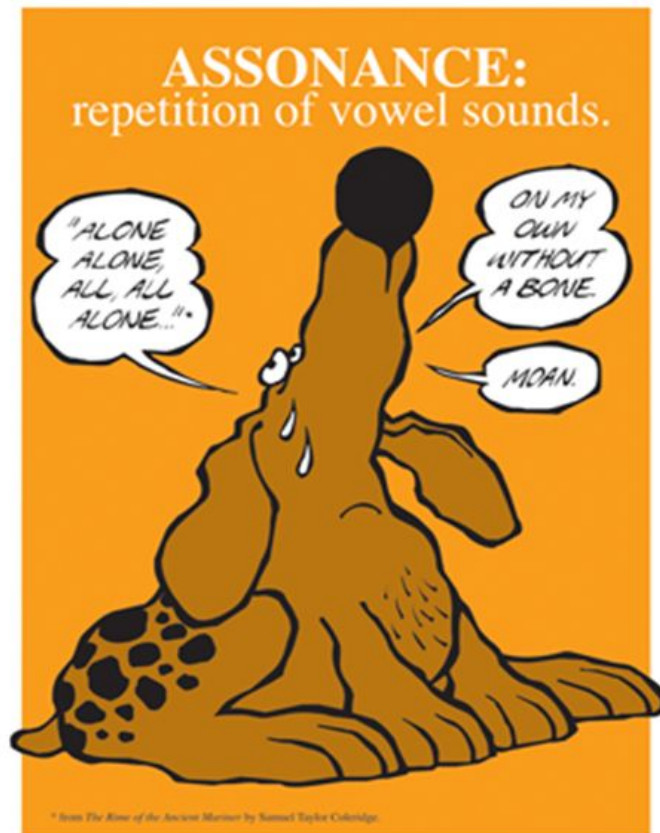
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is the repetition of vowel sounds to create internal rhyming within phrases or sentences, and together with alliteration and consonance serves as one of the building block of verse.

## Examples of Assonance:

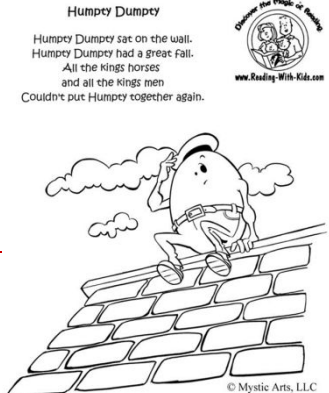
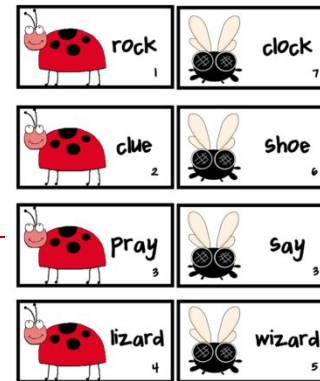
- *Fleet feet sweep by sleeping geeks*
- *Apt alliterations artful aid*
- *Row row row your boat*





# Rhyme

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is a characteristic feature of poetry but in prose euphony final sound (ending). Such recurrence takes place at the end of a poetic line. With regard to the similarity of sounds we distinguish: full rhymes, imperfect rhymes.





With regard to the structure of rhymes we distinguish: masculine (or single) rhyme, feminine (or double) rhyme, dactylic (or triple) rhyme, full double or broken rhyme. The arrangements of rhymes may assume different schemes: couplet rhyme, cross rhyme, frame rhyme. The functions of rhyme in poetry are very important: it signals the end of a line and marks the arrangement of lines into stanzas.





# Rhythm

is a regular alteration of similar or equal units of speech. It is sometimes used by the author to produce the desired stylistic effect, whereas in poetry rhythmical arrangement is a constant organic element, a natural outcome of poetic emotion.

Example: *The fallibly irrevocable cat met its intrinsic match in the oppositional form of a dog.*

# Graphon

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To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called graphon.

- "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (D.C.) show the physical defects of the speakers - the stumbling of one and the lisping of the other.
- cliches in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.
- "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop", or the "Wok-in Fast Food Restaurant", etc. "Sooper Class Model" cars, "Knee-hi" socks, "Rite Aid" medicines.

# *Italics*

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*According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by **italics**. Besides italicizing words to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics.*

# **CAPITALIZATION** at **pppst.com**

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Intensity of speech (often in commands) is transmitted through the multiplication of a grapheme or capitalization of the word, as in Babbitt's shriek "AIIIIl aboarrrrrrd", or in the desperate appeal in A. Huxley's Brave New World - "Help. Help. HELP."

# Hy-phe-nation

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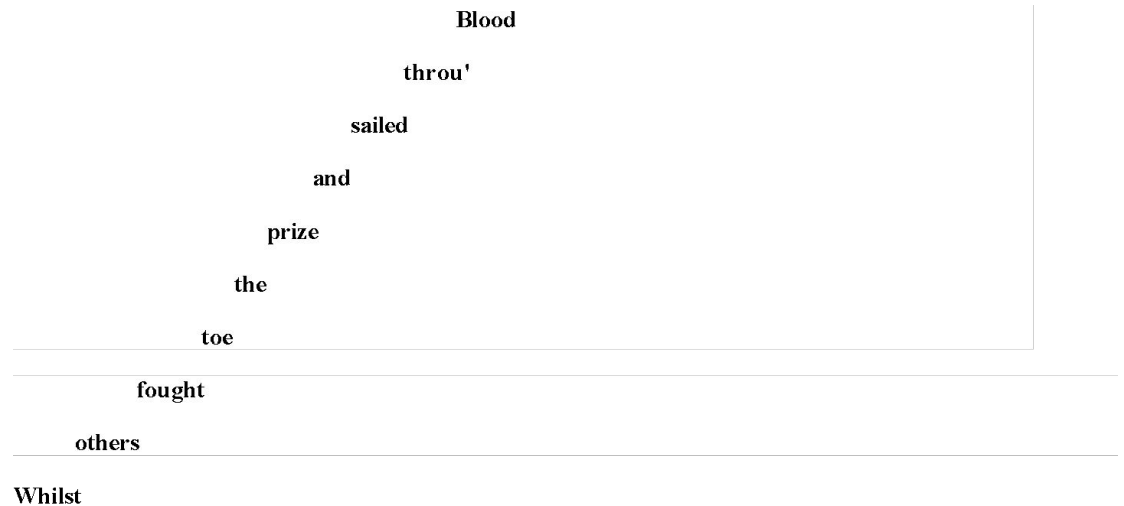
of a word suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from Fl. O'Connor's story - "grinning like a chim-pan-zee".

e.g. I really do **n – o – t** love you

# *Shaped (Visual) Text*

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a text, in which the lines/words form a recognizable shape (figure), such as a cross, a star, a heart, a triangle, etc. usually to reflect the contents.



Blood  
throu'  
sailed  
and  
prize  
the  
toe  
fought  
others  
Whilst

# Discussion

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- What is sound-instrumenting? Types?
- What is graphon? Its types and functions?
- What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
- Which phono-graphical means are predominantly used in prose and which ones in poetry?



# Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia

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- ☐ Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
- ☐ He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
- ☐ His wife was shrill, languid, handsome and horrible. (Sc.F.)
- ☐ The fair breeze blew, the white foam flew, the furrow followed free. (S. C.)

# Indicate the kind of additional information about the speaker supplied by graphon

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- "De old Foolosopher, like Hickey calls yuh, ain't yuh?" (O'N.)
- "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on - changin' a little may be - but goin' right on." (J. St.)

Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

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- The demons of jealousy were sitting on his shoulders and he was screaming out the same old song, wheethehell whothe don't think you canpull the wool how dare you bitch bitch bitch. (S.R.)
- "My daddy's coming tomorrow on a nairplane." (S.)

# **State the function of graphon in captions, posters, advertisements, etc. repeatedly used in American press, TV, roadside advertising**

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- ☐ Weather forecast for today: Hi 59, Lo 32, Wind lite.
- ☐ Best jeans for this Jeaneration.
- ☐ Terry's Floor Fashions: We make 'em - you walk on 'em
- ☐ Our offer is \$ 15.00 per WK.
- ☐ Thanx for the purchase.

# CASE STUDY 1

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- You work at a large promotion department. One of you is the creative director. Have a brainstorming activity with your employees and discuss the possible phono-graphical means you would employ to advertise a new product of your company. Visualize your idea.
- Use the materials offered and any examples of yours at your discretion.

# ASSIGNMENT

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**Кухаренко В.А.** Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 - 160 с.

Word and its Semantic Structure.  
Connotational Meanings of a Word. The Role  
of the Context in the Actualization of Meaning.  
Stylistic Differentiation of the Vocabulary.  
Literary Stratum of Words. Colloquial Words.

# Conclusions

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Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act - all aimed at revealing and emphasizing the author's viewpoint.

# THANX!

