## Phonetic expressive means and stylistic devices

The analysis of the language of works of art has long been carried out and is still sometimes carried out using stylistic means for pictorial and expressive.

At the same time, the figurative means of the language are called all types of figurative use of words, phrases and phonemes, combining all types of figurative names with the general term "paths". The visual means of description and are predominantly lexical. This includes such types of figurative use of words and expressions as metaphor, metonymy, hyperbole, litotes, irony, paraphrase, etc.

Expressive means, or figures of speech, do not create images, but increase the expressiveness of speech and enhance its emotionality with the help of special syntactic constructions: inversion, rhetorical question, parallel constructions, etc.

At the present stage of development of stylistics, these terms are preserved, but the level reached by linguistics allows us to give them a new interpretation. First of all, many researchers note that visual means can be characterized as paradigmatic, since they are based on the association of words and expressions chosen by the author with other words close to them in meaning and therefore potentially possible, but not represented in the text, words in relation to which they are given preference.

Expressive means are not paradigmatic, but syntagmatic, since they are based on the linear arrangement of parts and their effect depends precisely on the arrangement.

The division of stylistic means into expressive and graphic means is conditional, since graphic means, i.e. tropes also perform an expressive function, and expressive syntactic means can participate in the creation of education, in the image.

Each literary and artistic work, both ethnic and prose, is a speech work, and therefore, it represents a certain sound sequence, from which a sequence of words, phrases, sentences and further the whole message arises. Musical aesthetic creation is not only created by sounds or prosodic elements, that is, by changes and oppositions of pitch, intensity and longitude, but by sounds and prosodic elements in combination with meaning. The sounds of the language do not become outside the meaning and context of the art. The sound side of a work of artistic literature will constitute one layer with rhythm and the meaning, separately from them, cannot affect the reader. In order to be aesthetically effective, the sound side of the work must be emphasized in some way and draw attention to itself. However, it is very difficult to draw a line between the aesthetically effective, advanced and advanced elements of the text and the aesthetically neutral ones, and all of its elements are effective in a truly artistic work.

For the convenience of presentation and consideration, phonetic stylistic means can be conditionally subdivided into performing and authoring. We will call performing phonetic means that allow variation, bearing in mind that when a work is converted from writing to oral, some differences in the interpretation of its sound are possible, within certain limits, which naturally changes the semantic interpretation.

On the contrary, the phonemic composition of the text, its instrumentation and poetic size are entirely dependent on the author; these phonetic means can be called copyright. Most of all, the so-called prosodic elements depend on the performer, that is, changes and oppositions of pitch, the duration of pronunciation, loudness, acceleration and deceleration, in general, the tempo of speech, breaks in pronunciation, pauses, the arrangement of more or less strong semantic and emphatic stresses.

Diagram 2. Phonetic expressive means and stylistic devices

**Phonetic expressive means and stylistic devices**

**Onomatopoeia**

**Alliteration**

**Rhyme**

**Rhythm**

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**Onomatopoeia** – is a stylistic device that serves to convey sounds around using the means of language. Onomatopoeia is unusual in that they have a similarity to the sounds of the surrounding world and at the same time are units of language, so they can not accurately reproduce natural sounds. Onomatopoeic words are especially common in works of children's fiction, poetry, fairy tales, riddles, rhymes, songs, but we can not always correctly understand and translate them into our native language.

The following examples from the book «The Adventures of Huckleberry Finn “ by Mark Twain illustrates the all abovementioned features of onomatopoeia, for examples:

“ *I will* ***BAAA*** *like a sheep as soon as they get in. Then while they are getting his chains loose, you slip there and lock them in. “[ p.98]*

*“And then come right down the lightning –rod and come along. I’ll go and stuff the straw into Jim’s clothes to represent his mother in disguise, and be ready to* ***BAAA*** *like a sheep and go as soon as you get there. “ [ p.98]*

*“ But we didn’t answer. We just ran. Then there was a rush, and* ***a bang! Bang!*** *And the bullets flew around us! We heard them sing out, here they are! They’re heading for the river! After them, boys! And turn loose the dogs!” [ p.102 ]*

*“ I sat down again feeling very frightened. The house was very quiet . Everyone was asleep. Far away I heard a clock go* ***boom- boom-*** *-12 times – midnight. Then all was quiet again. Soon I heard a quiet “****Me-yow! Me-yow!*** *Outside my window. I answered, “****Me-yow! Me-yow!****” As quietly as I could. [ p. 5]*

**Assonance –** is the repetition of vowel sounds in a series of words or sentences.

Assonance in the form of repetition of percussive sounds, mainly vowels, is widely used in Poe's poem "The Raven":

“ … *Tell this soul, wiyh sorrow laden, if within the distant Aiden, I shall clasp a sainted maiden, whom the angels name Lenore -- Clasp a rare and radient maiden, whom the angels name Lenore*?”

The bright image of the deceased beloved is conveyed here by the epithet radiant maiden, which carries a huge expressive and emotional load. The implementation of its stylistic function is supported by a whole convergence of techniques; an important role among them at the phonetic level is played by assonance in the form of multiple repetitions of the diphthong [**ei**]. The transition from grief to hope - to the dream of embracing a loved one in paradise-is conveyed by the bright sound of this stanza, contrasted with the dark, ominous color of the rest of the poem. In contrast to the timid ray of hope, the keyword nevermore expresses hopeless despair especially strongly.

**Alliteration –**is a phonetic stylistic device based on repetition of the same consonant sounds in the neighbouring words.

**For ex. C**ommunity **c**ollege, **p**lum **p**udding, **p**rovincial **p**remiere, **S**ilver **S**tate, **S**esame **S**treet, **S**tars and **S**tripes, **S**tone of **S**cone, **S**unflower **S**tate.

**Rhyme –** is the repetition of identical or similar terminal sound combinations of words, especially at the end of the corresponding lines in verse

Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between *full rhymes* and *incomplete rhymes.* The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in *might, right; needless, heedless.* When there is identity of the stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: *vowel rhymes* and *consonant rhymes.* In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in *f****le****sh* – *f****re****sh* – *p****re****ss.* Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *wor****th*** *– for****th****;* ***t****a****l****e –* ***t****oo****l*** *–* ***T****reb****l****e* – ***t****roub****l****e; f****l****ung* – ***l****ong.*

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in *upon her honour* – *won her; bottom* – *forgot'em* – *shot him.* Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called *eye-rhyme,* where the letters and not the sounds are identical, as in *love – prove, flood* – *brood, have* – *grave.* It follows therefore that whereas compound rhyme is perceived in reading aloud, eye- rhyme can only be perceived in the written verse.

Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions. The continuity of English verse manifests itself also in retention of some pairs of what were once rhyming words. But on the analogy of these pairs, new eye-rhymes have been coined and the model now functions alongside ear-rhymes.

According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance:

1. **couplets** – when the last words of two successive lines are rhymed. This is commonly marked *aa,*
2. **triple** rhymes – *aaa*
3. **cross** rhymes – *abab*
4. **framing** or **ring** rhymes – *abba*

## Song to night

Night is something watching Something that is unseen, Something that moves a little, Patient and fierce and lean.

Night comes close to the window, Brething against the pane,

And follows the lonely traveler Swiftly down the lane. (Elizabeth Coatsworth )

**Rhythm -** is any uniform alternation, for example, acceleration and deceleration, stress and non-stressed syllables, and even the repetition of images, thoughts, etc. Rhythm is of great importance for not only music, poetry, but also prose. The rhythm of prose is more difficult to grasp than the rhythm of poetry, but even in prose one can observe a uniform alternation of commensurate elements, which affects the reader's emotional perception, although it is not visible to the eye , like the alternation of elements in poetry. Let us trace the close connection between the rhythmic and emotional structure from the novel "The Death of a Hero" by R. Aldington.

*There shone the soft, slim yellow trumpet of the wild daffodil; the daffodil which has a pointed ruff of white petals to display its gold head; and the more opulent double daffodil which, compared with the other two, is like an ostentatious merchant between Florizel and Perdita. There were the many-headed jonquils, creamy and thick-scented; the starry narcissus, so alert on its long, slender, stiff stem, so sharp-eyed, so unlike a languid youth gazing into a pool; the hyacinth-blue frail squill almost lost in the lush herbs; and the hyacinth, blue and white and red, with its firm, thick-set stem and innumerable bells curling back their open points. Among them stood tulips - the red, like thin blown bubbles of dark wine; the yellow, more cup-like, more sensually open to the soft furry entry of the eager bees; the large particoloured gold and red, noble and somber like the royal banner of Spain*.

The rhythm of this passage consists of repetitions at approximately equal intervals of elements of different levels: similar syntactic complexes, similar syntagmas, repeated words, repeated sounds. The alternation of these commensurate elements is here largely due to the special arrangement of epithets, which help the reader to recreate in his imagination the charm of the spring flowers of England. The nature of perception is motivated: spring flowers are shown as they were seen by young artists, George Winterbourne and his beloved. The passage can be considered as rhythmic prose.

## Questions аnd tаsks :

1. Give the definition of onomatopiea.
2. Whаt is the difference of alliteration and assonance?
3. What is rhyme?
4. What is rhythm?
5. Find out examples of onomatopoeia from the rhyme:

## Rain

When birds chirp slowly And bees stop humming, I’m pretty certain

A rainstorm’s coming. Without knowing why I pace about

And notice the leaves Turn inside out,

While down by the pond A peeper cries,

And somewhere another one Replies.

Then quick as a flash A rush of rain

Hoses the house

And darkens the lane And pounds the roof And puddles the lawn, Till just as quickly The rain is gone, Leaving behind it Dripping for hours The lilac bush

With its foam of flowers.

( Kaye Starrird )