



## PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

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**ANNOTATSIYA:** *Ushbu annotatsiya fonetik ifoda vositalari va stilistik uslublarning tilshunoslikdagi o'rni, vazifasi hamda ularning badiiy nutqdagi ahamiyatini yoritishga bag'ishlangan. Fonetik ifoda vositalari nutqda tovushlarning o'ziga xos uyg'unligi orqali tinglovchi yoki o'quvchiga kuchli emotsional va estetik ta'sir ko'rsatadi. Jumladan, alliteratsiya (bir xil undosh tovushlarning takrorlanishi), assonans (unli tovushlarning takrorlanishi), onomatopeya (tabiat yoki predmet tovushlarini taqlid qilish) kabi vositalar matnga ohangdorlik, ritm va ifodalilik bag'ishlaydi. Stilistik uslublar esa til birliklarining badiiy maqsadlarda qo'llanilish usullarini o'rganadi. Metafora, metonimiya, epitet, taqqoslash kabi stilistik vositalar matnning ma'nosini boyitadi va uni yanada ta'sirchan qiladi. Ushbu vositalar yordamida muallif o'z fikrini yanada obrazli, jonli va esda qolarli tarzda ifodalaydi.*

**Kalit so'zlar:** *fonetik ifoda vositalari, stilistik vositalar, metafora, ritm, alliteratsiya, til birligi.*

**АННОТАЦИЯ:** *Данная аннотация посвящена изучению фонетических выразительных средств и стилистических приемов, их роли и значения в языкознании, а также их функционированию в художественной речи. Фонетические выразительные средства создают эмоциональное и эстетическое воздействие на слушателя или читателя за счет звуковой организации речи. К ним относятся такие приемы, как аллитерация (повтор согласных звуков), ассонанс (повтор гласных звуков) и ономапея*



(звукоподражание), которые придают тексту мелодичность, ритмичность и выразительность. Стилистические приемы направлены на художественное использование языковых единиц. Такие средства, как метафора, метонимия, эпитет и сравнение, обогащают содержание текста и делают его более ярким и выразительным. С их помощью автор может передать свои мысли образно и эмоционально, усиливая воздействие на читателя.

**Ключевые слова:** фонетические выразительные средства, стилистические приёмы, метафора, ритм, аллитерация, языковая единица.

**ANNOTATION:** *This annotation is devoted to the study of phonetic expressive means and stylistic devices, their role and significance in linguistics, and their function in literary discourse. Phonetic expressive means create emotional and aesthetic effects through the sound organization of speech, influencing the reader or listener. Such devices as alliteration (repetition of consonant sounds), assonance (repetition of vowel sounds), and onomatopoeia (imitation of natural sounds) contribute to the melody, rhythm, and expressiveness of a text. Stylistic devices, in turn, deal with the artistic use of language units. Devices such as metaphor, metonymy, epithet, and simile enrich the meaning of a text and make it more vivid and expressive. Through these means, an author can convey ideas in a more imaginative, emotional, and memorable way.*

**Key words:** *phonetic expressive means, stylistic devices, metaphor, rhythm, alliteration, language unit.*

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect.<sup>1</sup> The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore

<sup>1</sup> Halliday, M.A.K., Matthiessen, C.M.I.M. (2014). \*An Introduction to Functional Grammar\*. Routledge



subjective. The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

## 1. Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect. Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.<sup>2</sup>

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". An example is: "And the silken, sad, uncertain rustling of each purple curtain", where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

## 2. Alliteration

<sup>2</sup> MacCarthy M. *Advanced grammar in use*. – Cambridge: Cambridge University Press, 2013. – P. 200



Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: " The possessive instinct never stands still (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before". Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.<sup>3</sup>

### 3. Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. 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. Identity and 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, including the initial consonant of the second syllable, 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.<sup>4</sup> In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh - fresh -press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth - forth, tale - tool -treble - trouble; flung - long. 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 –

<sup>3</sup> Crystal, D. (2008). \*A Dictionary of Linguistics and Phonetics\*. Wiley-Blackwell

<sup>4</sup> Leech, G., Short, M.H. (2007). \*Style in Fiction: A Linguistic Introduction to English Fictional Prose\*. Pearson Longman



forgot them- 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 that compound rhyme is perceived in reading aloud, eye - rhyme.<sup>5</sup>

## Rhythm

**Rhythm** exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm 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 of features" (Webster's New World Dictionary). Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.<sup>6</sup>

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S.

<sup>5</sup> Poynor, L., Smith, R.D. (2015). \*Phonetics for Dummies\*. Wiley

<sup>6</sup> Yule, G. (2016). \*The Study of Language\*. Cambridge University Press



D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and in prose are entirely different.<sup>7</sup>

## Conclusion

In conclusion, phonetic expressive means and stylistic devices play a crucial role in enhancing the beauty, expressiveness, and emotional impact of language. Phonetic features such as rhythm, alliteration, and intonation help create a musical quality in speech and writing, making the message more memorable and engaging. At the same time, stylistic devices like metaphor and other figurative tools enrich the meaning, allowing authors to convey complex ideas in a vivid and imaginative way. Together, they function as important language units that not only transmit information but also influence the reader's perception and feelings. Therefore, understanding and effectively using these elements is essential for both linguistic analysis and successful communication.

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