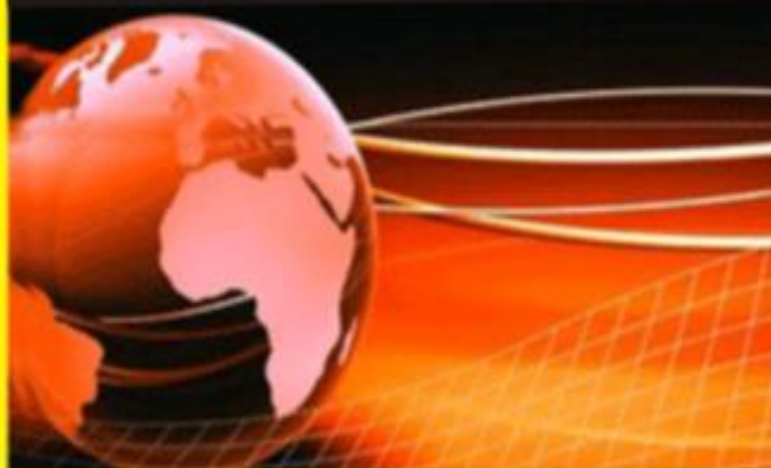


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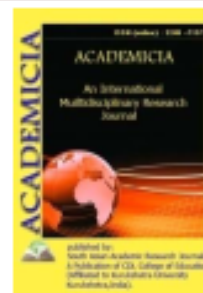




# ACADEMICIA

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### PHONETIC FIGURES OF SPEECH AND SUPER SEGMENTAL PHONETIC DEVICES

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#### ABSTRACT

*In modern linguistics, Linguopoetics is the study of speech sounds, the additional meanings they express, the expressive-emotional properties of sounds. In world linguistics, the denotative meaning of language units has been studied extensively and comprehensively. However, there is not enough scientific research on the connotative meaning of language units and its occurrence in speech. The connotative meaning, the realization of its ingeant and adgerent forms in the speech process, has different character and properties in different phonetic means. In particular, the methodological features related to sound change in phonetic means, the function of sound repetition, the omission of sounds, the duplication of sounds, as well as super segmental phonetic means: intonation, pause and accents in the example of two languages analysis and research is one of the unresolved problems in linguistics. When analyzing the meanings of sounds and stylistic phenomena, phonetic figures of speech serve as an important phonostylistic tool. We have paid attention to the use of phonostylistic figures in English language, their stylistic peculiarities in poetic and prose texts, extralinguistic aspects of functional limitations, and collected examples from the literature. The results of the analysis show that phonostylistics contains intonation, alliteration, assonance, stress, rhythm, stylistic inversion, euphony, cacophony and others. In this article the stylistic figures and supersegment phonetic means have been analysed.*

**KEYWORDS:** *Phonostylistics, Phonostylistic Devices, Euphony, Cacophony, Extralinguistic Factors, Intonation, Alliteration, Assonance, Stress, Rhythm, Stylistic Inversion, Melodyphonostylistic Means, Rhythm, Rhyme, Stylistic Figures, Intonation, Melody, Melody, Poetic Speech, Periodicity, Alliteration.*

## INTRODUCTION

The study of the connotative meanings of the linguistic units in which phonetic changes occur in linguistic units and their various manifestations is also one of the current problems of linguistics today. Textbooks and manuals use terms such as "phonetic structure of the word", "some phonetic processes: combinatorial and positional changes", "changes in speech sounds". Regardless of the name of the event, the main idea is that the sounds from the word undergo different changes during the speech process: one is adapted by the other, some sounds are formed and dropped differently, sometimes a new sound appears in the word. Such phenomena are called by a number of terms: assimilation, desimilation, reduction, prosthesis, metathesis, ellipsis, appocopa, syncope, epithelium, cipaumanesis.

The nature and causes of these phenomena in different forms are different, they are mainly the pursuit of conciseness in speech, the emphasis on reading in the syllable or its absence, the hasty pronunciation, the influence of dialect, etc. difficulties in pronunciation of words learned from foreign languages cause this [6,216]

### Analysis:

A prosthesis is a sound at the beginning of a word for certain phonetic reasons. In a prosthesis, a vowel is added at the beginning of a word.

Appacopa - the phenomenon of the sound at the end of a word or the fall of sounds also plays an important phonostylistic role in the artistic image to make a realistic representation of live speech.

Such phenomena as speech-saving, individualization of character speech, demand for poetic rhyme, reduction of volume, increase of volume, interchangeability, shortening of syllables play an important phonostylistic function in creating emotional impact on the listener [7,1649]. The importance of sound repetition in performing such a phonostylistic task is enormous. The repetition of sounds that are the same or close to each other is a phonetic repetition.

The term sound repetition was originally introduced by O. Brick and was used only for consonant sounds. Repetition is characteristic not only of speech sounds, but also of other forms of language structural elements. Sound repetition is especially used to draw the attention of the listener or reader to the object of the image. The main task of repetition is to make the speech effective, to clarify the idea and to draw the listener's attention to it. Professor A. Mamajon thinks about repetition and its stylistic function, showing that it has phonetic, lexical, morphological, syntactic forms [5,353]. Some literary and linguistic sources also emphasize the importance of alliteration based on sound repetition.

Alliteration is a phonetic, stylistic device that has a melodic effect in speech. Basically, words in a sequence are repetitions of certain consonant sounds at the beginning [4,93].

For example: The possessive instinct never stands still (S)

Secret and self – contained and solitary (S)

as an oyster. (Ch. D)

Alliteration creates methodological fluency, the tone of words. Alliteration does not have an independent meaning, its function is to influence the sound. Alliteration comes at the beginning of a poem and creates a harmony of sounds.

To lend our hearts and spirits wholly,  
To the music of mild minded melancholy,  
(Tennyson).

Alliteration also serves as an important phonostylistic tool in folk proverbs and oral discourse.

For example: Tit for tat; blind as a bat;

Betwixt and between; to rob Peter to pay Paul;

Sense and sensibility; school for Scandal.

In alliteration, the connotative meaning, which is formed when the sounds of speech are repeated in a certain place, in a certain situation, affects the basic meaning. The sound and the additional meanings in it always form a dialectical unit. The connotative meaning formed as a result of this dialectical unity is used to express the emotional state of the speaker during speech. Alliteration sound repetition creates an additional layer of meaning on top of the lexical meaning of the word. In addition to amethyr based on sound repetition, epiphora, anaphora, assonance, consonance, pleonasm, tautology, and nakorat have been interpreted as various forms of artistic repetition.

Anaphora. A piece of speech structured in parallel is a stylistic figure consisting of the repetition of exactly one element at the beginning. This stylistic figure was used to create forms of speech in which emotion is expressed with a high spirit.

For example: For want of a shoe, the horse was lost,  
For want of a horse, the rider was lost,  
For want of a rider, the battle was lost

The anaphoras in the English poem are based on repetition and serve as a means of expression that evokes various emotions in the reader and listener.

Epiphora: An epiphora is a repetition of some vowel or consonant sound in a poem to reinforce the expression at the end of a word or verse.

When I go to the lank  
I get rattled.  
The clerk rattle me  
He ivckets rattle me  
The sights of money rattles me

**DISCUSSION:** Phonostylistic devices which have been mentioned above have different functions. Authors can use them:

- To create logical and semantic unity. When words with different meanings are united in speech they may acquire some semantic similarity. As Roman Jakobson said, equivalence in form leads to equivalence in meaning.
- To emphasize the most important elements in utterance.
- To make the speech more beautiful, to create musical effect.
- To create stylistic convergence, in combination with tropes or syntactical repetitions.
- To reproduce the individual features of speech.
- **Euphony** is a harmony of form and contents, an arrangement of sound combinations, producing a pleasant effect. An author can create euphony in many different ways, such as using pleasant vowel and consonants, or by employing other literary devices, such as rhythm, rhyme, consonance, and assonance to create an overall harmonious sound to a work of literature. Euphony - is a sense of ease and comfort in pronouncing or hearing: "The moan of doves in immemorial elms, and murmuring of innumerable bees." (Tennyson. Euphony in the *Iliad*)
- In these lines from Book XII of Lattimore's translation of Homer's "Iliad" euphony helps reinforce the lulling effect of the winds dying down. Pay particular attention to the use of assonance and consonance to make the words euphonic.
- "When Zeus... stills the winds asleep in the solid drift..." (Euphony in the *Romeo and Juliet*)
- This example from lines 5-6 of the Prologue of Shakespeare's "Romeo and Juliet" creates euphony with two sets of alliteration, one with "F" sounds and one with "L" sounds (both of which are consonants often used to create euphony).
- Below we try to explain the next phonostylistic device which can be considered the opposite of euphony – Cacophony.
- **Cacophony** is a disharmony of form and contents, an arrangement of sounds, producing an unpleasant effect. Cacophony is a sense of strain and discomfort in pronouncing or hearing:
- "Nor soul helps flesh now, more than flesh helps soul" (R.Browning).
- Cacophony in Lewis Carroll's "The Jabberwocky":
- This famous poem by Lewis Carroll uses lots of made-up words to create a jumble of cacophonous sounds. When read aloud, the poem might feel like a tongue-twister, or like you have marbles in your mouth. That's often one of the effects of cacophony. In this case, it helps create a feeling of distortion and disorientation—almost as if the reader has entered another world (which is fitting because the poem itself is about a mythical monster and takes place in a fantastical world).



Tw'as brillig, and the slithy toves  
 Did gyre and gimble in the wabe:  
 All mimsy were the borogoves,  
 And the mome raths outgrabe.

Cacophony in Shakespeare's Macbeth:

In this famous passage from Macbeth, Lady Macbeth's speech becomes cacophonous in a moment of panicked hallucination. Her guilt over the murder for which she is partly responsible comes to the surface not only through what she says, but through the discordant way she says it. Out, damned spot! Out, I say! - One, two. Why, then, 'tis time to do 't. Hell is murky!

**Rhythm** is the repetitive purposeful placement of a point in linguistics in order to create periodicity, the purpose of which is to create a certain periodicity. Rhythm is a factor that creates periodicity in speech in a certain order. Rhythm is used not only in poetry to correct rhyme, but also in prose.

In the works of the famous English writer Charles Dickens, we can see the following situation: In particular, we see that he used prose rhythm at the beginning of "A Tale of Two Cities".

It was the best of times,  
 It was the worst of times.  
 It was the age of wisdom,  
 It was the age of foolishness.  
 It was the epoch of belief,  
 It was the epoch of incredulity.  
 It was the season of light,  
 It was the season of darkness.  
 It was spring of hope,  
 It was winter of despite.  
 We had everything before us,  
 We had nothing before us.

We were all going direct of heaven,

We were all going the other way.

If the following passage in English is read aloud, it can be seen that it is formed on the basis of rhythm:

"The high-stopping roof of a fine sooty pink was almost Danish and two ducky little windows looked out of it, giving impression that very tall servants lived up there"(J.Galsworthy).

If we analyze the above passage, we can see that such phrases as "high-stopping", "fine sooty", "ducky little" are formed on the basis of rhythm.



Rhythm is very important, especially in poetry. It serves as an important phonostylistic tool in connecting verses and creating harmony in words. Rhythm-based poetry does not bore the reader, it gives him pleasure.

In a poem based on alliteration, rhythm creates a certain periodicity as a result of the repetition of speech:

Susan Simpson.  
Sudden swallows swiftly skinning,  
Sunsets slowly spreading shade.  
Silvery songsters sweetly singing,  
Summers soothing serade.  
Susan Simpson strolled sedately,  
Sleeping sobs, suppressing sighs.  
Seeing Stephen slocum, stately  
She stopped, showing some surprise.(B.Franklin)

The repeated use of the "s" sound in the above verse is an alliterative situation, expressing rhythmic periodicity and ensuring that the poem is read in a melodic manner. Poetry, read on the basis of rhythmic periodicity, delights the reader, showing the appropriate use of those words.

**Rhyme.** It is the ending of a compound sound of the same or similar type. There are rhymes such as full, empty, vowel, and consonant rhyme. Rhyme plays an important role in poetry, it shapes the poem, distinguishes it from prose, and at the same time provides melody. In order to express the main idea of the poem, he sometimes rhymes the words that form the basis of the poem.

It was many and many years ago,  
In a kingdom by the sea.  
That a maiden there lived when you may know.  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than no love and be loved by me. (E.A.Poe)

The importance of rhyme is important in ensuring the melody of a poem. For this reason, rhyme is a means of expressing the idea of a poem. Many popular proverbs and sayings are based on rhyme.

Better late, than never.

It is never too late, to know.

In addition to proverbs, rhymes are often found in folk epics.

The following English poem shows a combination of rhyme and rhythm:

From "Sea Dreams"

What does little birdie say,  
 In her nest at peep of day,  
 Let me fly, says little birdie  
 Mother, let me fly away. ( A.Tennyson)

**Intonation** (Lat. Intonare - I pronounce loudly). The rhythmic-melodic aspect of speech, which serves to express syntactic meanings and expressive-emotional colors, pitch, tone.

The increase or decrease of the tone of speech during speech, the emphasis of the sentence, the tempo of the speech, the timbre of the voice help to form the components of the connotative meaning expressed in the intonation [9,8163].

Intonation is the main and characteristic feature of any sentence. It participates in the construction of speech as a separate unit. Therefore, intonation performs two functions: to form an emotional sentence from non-emotional sentences, as well as to express the feelings of the speaker. Reading any poem based on rhyme without intonation makes it ineffective, because the intonation not only makes the poetic speech effective, but also delights the reader and the melody is the main thing [8,124]. In the following poem of the poet Hamid Olimjon, in order to further strengthen the pictorial power of the melody, he gives a series of syllables that are semantically close to each other:

Sweet and low,  
 Sweet and low  
 Wind of the western sea.  
 Low, low, breath and blow,  
 Wind of the western sea  
 Over the rolling waters go ( A.Tennyson)

#### CONCLUSION:

Thus, the combination of rhyme, rhythm and melody serves as an important phonostylistic tool in ensuring the melody of the poem, to express the main idea of the poem. The poem, based on all three stylistic figures, such as rhythm, rhyme, and intonation, does not bore the reader, makes it easy to remember and retains in his memory for a long time.

In short, reading works based on sound repetition does not bore the reader. From the phonostylistic point of view, it is important that in speech a certain plot is created on the basis of the sound content of the language. Thus, the various forms of phonetic repetition used in place are a linopoetic phenomenon in artistic imagery and colloquial speech, providing musicality, rhythm, and melody.

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