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STYLISTIC DOMINANTS OF PHONETIC LEVEL IN ENGLISH INFANT TEXTS

Summary. The article deals with the review of stylistic dominants of phonetic level in English infant poetry texts. Their usage peculiarities and types of combinations by a pre-school aged infant are analyzed.

Key words: alliteration, assonance, sound, sound symbolism, infant text, onomatopoeia.

Current relevance. The interest of scientists in the field of cross-disciplinary researches concerning ethnic and gender peculiarities of speech is highly increased nowadays. Linguopoetry is not an exception as it has its specificity in biovital lingual aspect of text constitution. Linguopoetic phenomena are reflected in the infant's picture of the world, which is closely linked to the deep intellectual mechanisms of a preschool aged child, and it is represented in the formation of means of expression, models and rules of their organization and structure of the fiction discourse. Infant lingual world picture is characterized by lots of peculiarities, an especial interest in this research is paid to the stylistic organization of preschool aged children's poetic texts in phonetic level, which has not been analyzed before in linguistics.

Scientific researches. The interest to study children's texts appeared many years ago. Great impetus interest in folk art, including children's, was in the early 20th century. Among the collections and researches it can be distinguished G.S. Vinogradov, O.E. Kapitsa and others. Speech arrangements of the folk for children have been described in many modern scientific studies (H.I. Atroshenko, V.M. Rusanovsky, O.Ju. Tropova, T. Bicknell, R. Fasold, W. Feaver, R. Hasan, M. Holzman etc.) while the researches, which deal with infant poetic texts for preschoolers in terms of linguopoetic colour are fragmentary and do not clearly show the peculiarities of phonetic arrangement of these texts.

Purpose. To solve this problem, primarily multifaceted researches of linguopoetic colour in infant speech – poetic texts of preschool aged children which are precisely the object of the research – are required. The purpose is to find out the specifics of stylistic arrangement of the phonetic level in the infant English-language poetic texts, while the subject is phonetic organization of the texts.

Main body. Sound organization of the speech, the aesthetic role of sounds is a separate section of stylistics – phonics. Phonics evaluates features of sound structure of a language and determines specific aspects of researching phonetic expressiveness of speech, presents the most perfect artistically justified and expedient stylistically sound expression [1, p. 207]. Sound expressiveness of a language primarily lies in its multi-sound, harmony, use of rhythm, rhyme, alliteration, assonance and other means. The phonetic system of a language is the most remote of content, and as it can be seen in numerous examples of our research, sound plays a decisive role in poetry. The basic unit of a phonetic level is the phoneme, which organizes a sound side of the expression. Phoneme serves

as a sign-distinction, providing recognition character-informants [2, p. 117]. In this regard, no phoneme can be stylistically marked and, consequently, on the phonetic level, there are no means of expression. However, there are different ways of sound flow models, the use of which results in a certain acoustic effects. At this level a variety of stylistic devices can be created. Sound content relation plays a particularly important role in poetic texts. There are various theories that establish the connection of sound with content. There is a primary sound symbolism (PSS) and secondary sound symbolism (SSS) [3, p. 24]. PSS includes cases based on onomatopoeia or those that use a sound symbol. These include English verbs like *crispy* (even the word pronunciation is like *crunch*), *whisper: I know a worried glow-worm | I wonder what the matter is? | He seems so glum and gloomy | Perhaps he needs new batteries!* [4]. The first two lines trace SSS, which will be discussed below. Constant repetition of Bilabial consonant sound [w] has the effect of tension, anxiety. In terms of PSS *glum* and *gloomy* are used. These words sound will indicate that the worm was frustrated and in a bad mood. SSS creates the overall polyphony of the text, giving the whole text body works humorous or sad sound, providing a certain emotional tone: *Eyebrows plucked, tummy tucked | Eyelids lifted, blemishes shifted | Buttocks hitched, lost hair re-stitched | Neck tightened, cheekbones heightened, pupils brightened | Legs extended, nose unbended, ears amended* [4]. The regular repetition of past forms of the verb combined with a noun creates an atmosphere of complete actions and comprehensive presence.

Special correlation of sound and meaning is not inherent in the language system, but it occurs only with the text and it is occasional. There are three types of associations: lexical, acoustic and kinesthetic. The basis of lexical similarity association is sound cluster of words combined by single thematic basis: *Rain drizzles on the car park | Light dazzle in the arcade* [4]. Strictly speaking, if these words in the language system are not synonymous, contextual synonyms appear, ensuring coherence of the text. Kinesthetic association appears as the result of articulation closeness in pronunciation of individual sounds. Lexical and kinesthetic associations often operate simultaneously: *Bats! | Chitter | Chatter | Twitter | Critter | Skitter | Flutter | Flitter | Jitter | Zigger | Zagger | Quicker | Gnadder | Fitter | Fatter | Bats!* [4].

SOUND ASSOCIATIONS are made by physical properties of sound and related onomatopoeia. All types of associations often present in a text: *Warlock whisper | Coffins creak | Tombstones tumble | Spirits speak | Phantoms frolic | Monsters moan | Serpents slither | Gremlins groan | Crones cackle | Demons dance | Am I staying? | Not a chance!* [4]. First of all, we note kinetic association that is provided by alliteration in each stanza: [w] – [w] (*warlock whisper*), [k] – [k] (*coffins creak*)... Noteworthy is a large number of onomatopoeic words such as: *moan, groan, cackle, tumble* ... Their role in creating imagery can not be compared with any other stylistic devices or means of expression. However, more important role plays

SSS. It is based on various associations of sounds with meaning, origin correspondences between sound and meaning. Material side of words, used by the speaker, brings to life their content through close contact with the recipient's experience. Clusters of verbs, each of which implies a deviation from the norm (not to speak but whisper, do not open but fall, do not complain and moan ...) create an eerie effect. The world of reality, concepts, values, feelings interacts with the help of material shell of words... The infant uses these names phenomena of the material world, which cause direct understanding of the horrible sight. Sound helps to convey the main motif – gloom.

ONOMATOPOEIA is a combination of sounds that imitate the sounds of nature (breath of wind, whispering leaves, the sound of the sea), objects of environment (crashing cars, the doorbell) [5, p. 36], people (sighs, laughter) and animals [6, p. 124]. In addition, the phonetic structure of an expression corresponds a depicted picture [7, p. 51]: *Merry are the bells, | And merry would they ring, | Merry was myself | And merry could I sing; | With a merry ding-dong, | Happy, gay and free | And a merry sing-song, | Happy let us be* [4]. The large number of onomatopoeic words should be mentioned: *ring, ding-dong, sing-song*. Their role in creating imagery is significant. They help a recipient not only to imagine and feel but also “to hear” each line of the poetry. Overall onomatopoeia can be divided into two types: direct and indirect onomatopoeia.

Direct onomatopoeia is contained in the words that directly mimic the sounds of the world around us: *Their wings were blue | And they sang “Tilly-loo”, | Till away they flew* [4]; *This little pig had roast beef, | This little pig had none, | And this little pig cried: “Wee-wee-wee”, | All the way home* [4]. In this case an infant can easily guess that this is just about the birds chirping as we have such references as wings and singing that immediately indicate the source of the sound and “speech” of a pig that appears directly in the text. *Rat – a – tat – tat, rat – a – tat – tat | Rat – a – tat – tat, tattoo | That's the way, that postman goes: | Rat – a – tat – tat, tattoo!* [4]. Not specified that the matter concerns the postman's knocking on the door, the origin of these strange sounds can be unrecognized by a recipient.

As for indirect onomatopoeia, it is a combination of sounds, aimed at creating a so-called “echo content”. The following example will present chewing gum, and therefore the author has done a lot of words with long vowels: *Googey-goo for chewy chewing | That's what that Goo-Goose is doing | Do you choose to chew goo too, sir?* [4]. At this stage it is worth noting that the most widely used stylistic devices of infant poetry is a direct onomatopoeia: *Cuckoo, cuckoo, cherry tree | Catch a bird and give it me | Let the tree be high or low | Let it hail or rain or snow* [4]. Showing the interest and love to the world around us and thus an infant often resort to imitate the sounds of animal nature: *Baa, baa, black ship, have you any wool? | Yes, sir, yes, sir, three bags full* [4]; *I'm a little chick, | When I'm hungry I say “Cheep!” | I hop and peck, and chase the bees, | And than I go to sleep* [4].

Usually same poetic texts are accompanied by pointing out the sound source and are usually illustrated: *Here's someone with a bottom | All feathery and blue. | “Squawk!” Says noisy Parrot. | Have you got feathers too?* [4]. An infant uses illiterates such as pictograms which roughly mimic the sound: *Ssssh! Can you hear a roar? | Someone's on the trail ... | That's lion, and he wants to know | Do you have a tail?* [4]. However, many other events of our inanimate surrounding find the reflection in the expressive means of onomatopoeia: *Merry are the bells, | And merry would they ring, | Merry was myself | And merry could I sing; | With a merry ding-*

dong, | Happy, gay and free | And a merry sing-song, | Happy let us be [4]. Each distinctive sound is immediately accompanied by infant's connotations, descriptions or the sound source.

A special organization of speech, which can justly be called musical, is highlighted in poems. [8, p. 9]. Such musicianship and sound harmony are created by alliteration and assonance. These two means of text appear as the main features that distinguish poetry from prose and normal spoken language. Alliteration and assonance inherently are more suitable for the construction of sound pictures than for euphony.

ALLITERATION is the deliberate repetition of identical or acoustically alike consonant sounds or sound combinations in close succession. This method has been mainly used for better memorization of a text or a slogan. Alliteration is a frequent reception of the advertising field [5, p. 35]. Like slogans that television offers in dozens us to remember every day, infant's poems become deeper in infant's consciousness through this admission: *“A toffee, perhaps”, I suggested | “Or a teapot or even your tie, | Or some toast or a thread...” | But he shook his gray head | As a tear trickled out of an eye* [4]. In this example, plosive consonant [t] is often repeated; moreover it is the first sound of most words. This is so-called “musical accompaniment”, which is used to create an appropriate emotional atmosphere [6, p. 127]. All these features make a poem extremely melodic, corresponding fabulous, detached from reality beauty of infant's poetry. In the following example we meet multiple repetition of plosive consonant [b], which allows us to hear the dissatisfied speech of a character: *I can not blab such blibber-blubber | My tongue is not made of rubber* [4].

Alliteration is one of the oldest stylistic devices. Moreover, Old English alliterative verse was completely alliterative, that was built on mandatory sound repetitions in certain parts of a poem [7, p. 50]. Each logical stressed word of a line has to start with the same letter. [6, p. 127] Alliteration is so common in poetic texts because of a certain melodic and emotional effect that it creates: *Knox in box, Fox in socks | Knox on Fox, in socks in box | Socks on Knox, and Knox in box | Fox in socks on box on Knox* [4]. Even a meaningless gibberish serves to absorb the simplest movements and habits of the child, creates a special rhythm and mood, and develops an imagination, offering to comprehend the situation. Alliteration proposes an infant more than usual world: *Dick had a dog, the dog dug. The dog dug deep | How deep did Dick's dog dig? | Dick had a duck, the duck dived...* [4].

Many infant poems are not limited to only one repetition of one phoneme. For instance, it is repeated another sound in each line: *Children chewing chocolate chips | Are standing at the station | And taking turns to try to teach | A little information* [4]. This representation is valuable in terms of euphony, which according to linguists can be violated by excessive accumulation of the same sound. In this poem vowels and consonants are divided harmoniously, there are no cluster of any sounds.

ASSONANCE is a stylistic device where the same or acoustically homogeneous vowels in close sequence with the goal of sound and semantic expression are deliberately repeated many times: *So I reached for my hip-hop cap | Got into my egg-leg tap | Broke into my laughing rap* [4]. Such repetitions of vowel sounds create a great melodic effect. It is highly desirable for the infant poetry as an infant is attracted not only by the theme and content of the work, but also by fun twisted words and sounds. Assonance is often used in conjunction with alliteration: *Through three cheese trees | Three free fleas flew | While three fleas flew | Freeze breeze blew |*

Freeze breeze made | These three free fleas sneeze [4]. Alliteration and assonance combinations are in the base of all tongue twists contributing to the development of infant's speech.

Often, in order to create a proper phonetic effect a speaker has to sacrifice content. [6, p. 127]. However, in view of the fact that infant poetry is not saturated with outlining serious problems or creating complex ambiguous images, these stylistic devices can be used. Both the above stylistic devices are used to create a single effect such as euphony that is pleasant with the phonetic point of view and in terms of lexical and stylistic norms of sounding certain linguistic elements: sounds, sound combinations, words, phrases and whole sentences in general [9, p. 73].

Results. One of the most significant characteristics of the infant lingual world picture is the stylistic organization of preschooler's poetic texts in phonetic level. Phonics evaluates features of sound structure of a language. Sound content relation plays an important role in poetic texts. PSS includes cases based on onomatopoeia while SSS creates the overall polyphony of an infant text, giving the whole text works humorous or sad providing an emotional tone. Infant texts are full of sound associations and onomatopoeia (direct and indirect). Sound harmony of preschoolers' speech is created by alliteration and assonance, which make a poem melodic, fabulous. Many infant poems are not limited to only one repetition of one phoneme. Infant texts are attracted by the theme, content of the work and by fun twisted words and sounds. Assonance is often used in conjunction with alliteration in infant texts. The correlation of stylistic means of different levels is perspective to research.

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Кузьменко А. О. Стилістичні доміанти фонетичного рівня англійських інфантичних віршованих текстів

Анотація. У статті подано огляд стилістичних доміант фонетичного рівня англійських інфантичних віршованих текстів, проаналізовано особливості їхнього вживання й варіанти комбінаторики дитиною дошкільного віку.

Ключові слова: алітерація, асонанс, звук, звуко-символізм, інфантичний текст, онатопея.

Кузьменко А. А. Стилистические доминанты фонетического уровня англоязычных инфантических текстов

Аннотация. В статье представлен обзор стилистических доминант фонетического уровня инфантических стихотворных текстов, проанализированы особенности их употребления и варианты комбинаций ребенком дошкольного возраста.

Ключевые слова: аллитерация, ассонанс, звук, звуко-символизм, инфантический текст, онатопея.