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**Term Paper**

**Phonostylistic features of an English fiction text  
(based on short prose)**

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## INTRODUCTION

**Relevance of the study.** Phonostilistic features of speech directly affect the semantic and emotional coloring of information when it is perceived. Because of this, it is extremely important to be competent in analyzing and using these features to improve the quality of communication.

As for the voiced artistic text, its relevance has a stable rapidly growing trend, since access and demand for audiobooks is constantly increasing due to the lack of time and the desire of people to read large texts on their own. Thus, the analysis of professionally voiced English-language artistic text will help to understand exactly what phonostilistic features were applied and in what way, which can help more readers to create high-quality voice acting of artistic texts. Also, due to the universal nature of professional reading skills, they can be applied in many other industries, genres and styles, where high-quality dubbing of the text and speaking in general are required.

**The purpose** of the study is to find out the definitions and basic phonostilistic means, to determine their presence in the voiced artistic text under study, to find out their role and function.

**The object** of the study is the voiced excerpt of Ray Bradbury from the story «The Fog Horn»

**The materials** of the study are the audio track of the video with the voiced fragment of the story «The Fog Horn» by Ray Bradbury and its text variant.

**The theoretical significance** of the work is to study the role and functions of phonostilistic means in an artistic English-language text

## CHAPTER 1

### THEORETICAL PRINCIPLES OF PHONOSTILISTICS AND ITS MEANS

#### 1.1 Phonostylistics

Phonostilistics is a section of stylistics that studies the expressive properties of sounds, euphonies, poetic soundscape, rhythm of a poem, rhyming, etc. (Ю. І. Ковалів, 2007, С. 542). There are such phonostilistic means as alliteration, assonance, anaphora, metaphor, anepiphora, onomatopoeia, sound inheritance, as well as their subspecies. Therefore, it can be concluded that phonostilistic means stimulate both associative reactions of the listener at the level of figurative thinking, and give more accurate and vivid shades of information, which is extremely necessary for any artistic text.

Also, it is worth noting that the analysis of the artistic text and the voiced artistic text will differ, since such elements as intonation, voice volume, pauses, etc. appear during the dubbing, which directly affects the phonostilistic coloring of the text, and is absent in the text version.

Since the sound cannot affect the listener in itself, apart from the rhythm and meaning, it is possible to consider how the word sounds in the context of phonostilistics only taking into account these important components (Банина, Мельничук, Осипова, 2017, С. 98).

#### 1.2 Phonostylistic means

The main task of phonostilistic means is to create euphony (Арнольд И.В. 2016, ст. 276). A separate role in this is occupied by such means that work with the help of intra-syllable sound repetition, namely alliteration, assonance, consonance, rhyme, pararyme and reverse rhyme (Арнольд И.В. 2016, ст. 277). These means are not necessarily used only in poetry - in prose they also have a place, which, in particular, is confirmed in the practical part of this work. Also, do not underestimate the role of sounds in the perception of information by the reader. Properly selected

combinations of sounds can affect the impression of reading even on a psychological level (Арнольд И. В. 2016, ст. 279).

Alliteration is the repetition of vowels or consonants located next to the stressed syllables, or repetition of the initial letters. Since traditional English poetry was alliterative in nature, it had a significant impact on the development of English literature and left a significant mark that cannot be ignored when analyzing the use of phonostilistic means in the voiced prose English-language artistic text. (Арнольд И. В. 2016, ст. 282-284).

Assonance, also known as vocal alliteration, is the repetition of stressed vowels within a term or phrase or on its end in the form of an incomplete rhyme (Арнольд И. В. 2016, ст. 284).

Rhythm is any uniform alternation, such as acceleration and deceleration, stressed and unstressed syllables. Although the role of rhythm in prose is much more decisive than in poetry, in the latter it also takes far from the last position. In prose, the rhythm is based on the concept of repetition of images, parallelism, etc. Rhythm can not only work on emotionality, but also directly affect the perception of information and the course of the author's thoughts. (Арнольд И. В. 2016, ст. 292). Also, referring to H. Gross, I. V. Arnold notes that rhythm is not just a decorative-emotive element, but directly serves to transmit information, like other phonostilistic means (Арнольд И. В. 2016, ст. 293). Rhythm can also stimulate imagery by conveying movement, setting, behavior, etc., thus correlating art with life. (Арнольд И. В. 2016, ст. 295).

Onomatopoeia is the use of words whose phonetic composition resembles objects and phenomena called by these words - sounds of nature, cries of animals or sounds that convey the human mood (Банина, Мельничук, Осипова, 2017, С. 98). Also, an indirect sound inheritance stands out separately, in which sounds are transmitted not by individual words in a direction, but due to the choice of words with

a repeating characteristic sound, which is appropriate in the context of the work (Банина, Мельничук, Осипова, 2017, С. 99).

### **1.3 Graphical phonetic means**

Special attention should be paid to such a phenomenon as graphic phonetic means, since when dubbing the text, the reader is primarily focused on the text, so punctuation, punctuation, highlighting, emphasizing and any other written techniques can affect intonation and pronunciation. Even the font of the text can act as graphic phonetic means, which can vary depending on the context, which can cause the reader to need to change the intonation and volume of the voice. Of course, this may not always be related to stylistics, and may also serve exclusively technical needs, so in each case it is necessary to analyze the nature of such graphic aspects.

But most often, such means as italics, uppercase or capital letters, bold type, etc., serve to emphasize emotionality, loudness, highlighting a word or sentence with peacocks, reflecting agitation, or even introducing a humorous effect or sound. (Мороховский, 1984, С. 71 – 74).

A deliberate distortion of the graphic norms of writing in order to reflect a deviation from a dialectical, individual or phonetic norm is called a graphon. This tool can convey information about the environment and circumstances in the events referred to in the text, physical or emotional state, etc. In particular, it helps to convey the speech defects of the characters of the work, for example, cartiness, lisping or stuttering. Thus, the sounding of the text containing graphone acquires more notes of authenticity, naturalism and sincerity (Банина, Мельничук, Осипова, 2017, С. 100-102).

### **Conclusions to part 1**

Language exists in the plane of sounds, while the plane of graphic signs is secondary and additional. That is why phonostilistics as a section of stylistics is an

extremely important component of the speech process, the consideration of which can extremely increase the effectiveness of communication. The skillful use of phonostilistic means can be useful both when writing poetic texts and prose ones, as well as when voicing these texts or organizing oral speech in general. Phonostilistic means can both emphasize the emotional aspects of a text or speech, and carry their own semantic load. Even punctuation, punctuation and font can act as phonostilistic means in the text, and convey emotional or informational content when reading the text both aloud and silently.

Consequently, the analysis of phonostilistic means in a prosaic English-language text is an urgent issue, since it will help to master the English language to a better extent fully, deepen the understanding and emotional-informational load of the English-language text and its dubbing.

## PART 2

### RESULTS OF THE ANALYSIS OF THE PHONOSTYLISTIC MEANS OF VOICED FRAGMENT OF ENGLISH FICTION

#### 2.1. Methodology of analysis of Phonostylistic means of voiced fragment of English-language fiction

The methodology for conducting an analysis of phonostylistic means of voiced piece of English-language fiction consists in the following stages:

- 1) selection and listening to audio material;
- 2) detection of available phonostilistic means;
- 3) determining the functions and effects of the identified phonostilistic means on the listener;

Also, for the analysis, it is necessary to have competent knowledge of the phonetics, stylistics and phonostilistics of the English language, in particular the period of writing the analyzed text and information about the author, his personal linguistic context.

#### 2.2 Results of analysis of phonostilistic means of the voiced prose fragment of Ray Bradbury's work

*Feeling like two birds in the grey sky, McDunn and I sent the light touching out, red, then white, then red again, to eye the lonely ships.*

In this fragment, the reader makes small but clear pauses after the first word «*red*» and the word «*white*», which helps the listener to feel the time it took to send beacon light signals, and also transmits information that this action was not instantaneous and occurred alternately. Thus, the mood of monotony is transmitted, as well as information about the technical features of the lighthouse is more accessible.

*And if they did not see our light, then there was always our Voice, the great deep cry of our Fog Horn shuddering through the rags of mist to startle the gulls away like decks of scattered cards and make the waves turn high and foam.*

On the word «Voice» the reader slightly lowers the tone of his voice and also adds an aspiration that is not characteristic of sound /v/ in English language, but in the context of this fragment, in combination with a lowered tone, adds a mysterious color. Interestingly, the use of such a tool may be associated with writing this word in the original text with a capital letter, in order to emphasize the significance of this word for the narrative, which can be considered as a graphical-phonetic tool.

*"It's a lonely life, but you're used to it now, aren't you?" asked McDunn*

In this passage, the reader dramatically changes the manner of speech, adding a characteristic accent, swallowing sounds in most words, thus demonstrating the end of words from the author, and the beginning of the direct speech of the character of the work. Given the Scottish origin of his surname, it is probably the Scottish accent, which the reader is trying to depict. This technique helps to better understand the character and origin of the character. This accent is present in the future in the entire text in the direct text of this character.

*The mysteries of the sea," said McDunn thoughtfully.*

In this phrase, the letter "s" and the letter "th" are abundantly present, which is ideally combined with the aspiration and semi-whisper of the reader, thus clearly emphasizing the mysterious mood of the character and the situation as a whole.

*I kind of think maybe, in some sort of way, they came all those miles to worship, Strange, But think how the tower must look to them, standing seventy feet above the water, the God-light flashing out from it, and the tower declaring itself with a monster voice.*

The "in some sort of way" part, highlighted by commas in the letter, is also highlighted by the reader's pauses when reading aloud. Thus, the uncertainty of the

character in the words that he will say next, as well as his thoughtfulness, is emphasized.

*They never came back, those fish, but don't you think for a while they thought they were in the Presence?"*

In the same fragment, on the contrary, the moment highlighted by commas is not highlighted by the reader, which gives the character's words a seasoned and confident narrative tone, assuring the listener of the character's conviction in his words.

*I shivered. I looked out at the long grey lawn of the sea stretching away into nothing and nowhere.*

Here we can observe two cases of alliteration at once - in the repetition of sound combinations/ lɔː/-/ lɔː/, which, due to the longitude of vowels, perfectly emphasize the meaning of the phrase, which consists in longitude, heaviness, monotonous boundlessness and sound combinations/ nəʊ/-/ nʌ/, which enhance the listener's perception of the content of absence, emptiness. Thanks to this phonostilistic construction of the sentence, it perfectly conveys the empty and spacious atmosphere of the sea not only on the semantic but also on the phonetic level.

## **Conclusions to part 2**

After analyzing the voiced fragment of the English-language artistic prose text, we can conclude that phonostilistic means really help both to clearly convey the atmosphere, mood and emotional state of the characters and circumstances described, and to convey a specific semantic load or emphasize what is already in the text. The skillful ability to use such means helps the author of the text to achieve his goal at the highest artistic level, thus making his text a real multi-vector work of art, and the ability to recognize such means helps the reader to dive deeper into the text and better understand the author's plan in its original form. It was possible to observe how phonostilistic means were used both on the initiative and interpretation of the reader, and according to the graphic and phonetic instructions of the author himself directly in the text.

## GENERAL CONCLUSIONS

Phonostilistics is an extremely important component of the design of speech, both oral and written. Since language does not exist only in writing, it is necessary to take into account its sound even when compiling written text, since graphic text is converted into sounds. This applies to languages using phonetic alphabets, in which symbols denote certain sounds or sound combinations. This language includes, in particular, English, which was the subject of research of this work.

Phonostilistic means are actually known and used quite widely and everywhere, even when the listener, reader, reader or writer uses them unconsciously. But it is a conscious approach that can greatly improve the effectiveness of creating, voicing and perceiving texts. For example, the skillful use of alliteration in prose, as this work has shown, is no less appropriate than its more familiar use in poetry.

Among some people, there is an opinion that the sound component of speech can have only associative and emotional meaning, but, as authoritative researchers note, and as the practical analysis of this work confirms, the phonetic composition of sentences can carry an independent semantic load in parallel with the semantics of words. Thus, semantics and phonetics do not mutually exclude each other, but only complement, forming speech harmony.

Phonostilistics as a section of stylistics has great potential for future research, especially from the psycholinguistic side. Obviously, it would be a mistake to ignore and avoid this branch of linguistics. Therefore, work on this topic will remain an urgent issue for a long time, which will arouse interest among linguists.

## РЕЗЮМЕ

Курсова робота присвячена дослідженню фоностилістичних особливостей англomовного озвученого художнього тексту на матеріалі короткої прози.

Структура наукової праці складається зі вступу, двох розділів, загальних висновків, списку використаної літератури. У вступі розкрито актуальність дослідження, мету, об'єкт і предмет наукової розвідки, окреслено завдання, описано її практичну та теоретичну значущість.

У першому розділі формулюються теоретичні передумови дослідження, узагальнюється визначення фоностилістики та розглядаються її засоби. У другому розділі подано методологію експериментальної частини та опис результатів аналізу фоностилістичних засобів озвученого англomовного художнього тексту. У висновках узагальнюються результати проведеного дослідження.

**Ключові слова:** фоностилістика, фоностилістичні засоби, алітерація, графічно-стилістичні засоби, асонанс.

## RÉSUMÉ

Course work is devoted to research of phonostylistic features of the English voiced artistic text on the material of short prose. The structure of scientific work consists of the accession, two sections, general conclusions, a list of used literature. The study, purpose, object and subject of scientific investigation are presented in the entrance, its practical and theoretical significance is described. In the first section theoretical preconditions of the research are formed, the definition of the phonostylistics and its means generalized, the characteristic features of it are considered. The second section presents the methodology of the experimental part and the description of the results of the analysis of the of phonostylistic features of the English voiced artistic text. The conclusions summarize the results of the research.

**Key words:** phonostylistics, phonostylistic means, alliteration, graphical-stylistic means, assonance.

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