

Linguistic Explication of the Cognitive-Stylistic Features of Phonetic Means in the Category of Intensity

O. Sh. Gulyamova

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Tashkent, Uzbekistan

Keywords: Category of Intensity, Onomatopoeia, Assonance, Stretching the Word, Division into Morphemes, Highlighting, Scan (Chopped Phrase), Combined Method, Individual Author's Intensifiers.

Abstract: This article presents an analysis of the linguistic explication of phonetic means of the Category of Intensity, the hierarchy of the structure of the language, examines the concept of "level", belonging to various level-forming disciplines - phonology, morphology, lexicology, syntax, methods and means of intensifying systematizing and classifying them in an orderly manner. Graphic representation of the intensification of the external form in literary texts is also studied, as well as phonetic means of expression and phonetic stylistic devices. Onomatopoeia, assonance, stretching the word, division into morphemes, writing not the first word of a sentence in capital letters, writing the whole word (phrases, sentences) in capital letters, highlighting part or the whole word in italic, scan (chopped phrase), combined method and individual author's intensifiers are observed as well.

1 INTRODUCTION

The emphasis on the special significance of the linguistic explication of phonetic means of the Category of Intensity can be traced in many studies in the light of this problem (E.D. Polivanov, R. Yakobson, I.R. Galperin, Yu.L. Lotman, I.V. Arnold, G.V. Vekshin, Yu.V. Kazarin, T.M. Nikolaeva, etc.) One of the important facts that at the IX International Congress of Linguists E. Benveniste put forward a fundamentally new concept of four levels of language structure (such as phonemic, morphemic, word level and sentence level) (Arutyunova 1974, Karasik 2002,). The scheme of analysis developed by the famous French scientist not only had a significant influence on the course of subsequent linguistic research, but without any doubt became fundamental.

If the term "level" is considered as an aspect of the interpretation of a real object, then such concepts as the level of grammatical structure, the prosodic level, the level of actual reading, word-formation and a certain number of other levels should rightfully be included in the list of language levels. However, in our study, the term level is interpreted as a characteristic of the order of the layer of a linguistic unit. Thus, we made an attempt to clearly demonstrate the hierarchy of the structure of the language, to

illustrate the situation when "elementary units of lower levels serve as building material for more complex linguistic units of higher levels (tiers, layers)" [6 p. 74]. All mentioned above gives us a basis in the analysis of factual material to distinguish levels of phonemes, morphemes, lexemes, phrases, sentences and the text itself. Applying this interpretation of the concept of "level", belonging to various level-forming disciplines - phonology, morphology, lexicology, syntax, methods and means of intensifying the statement can be systematized and classified in an orderly manner.

2 METHODS

The strength, height and loudness of the voice allows us to judge about the intensity of the oral speech. Changing voice modulations, using an extraordinary intonation contour, stretching individual or all sounds in words, speeding up or vice versa, slowing down the tempo, pausing - all these techniques are ways of intensifying the external form, directly related to the phonetic aspect of speech, represent a super-segment level of intensity. Intensification in this case is achieved through various manipulations of voice and speech, signaling a position above the ordinary level

of intensity - superordinary, as well as marking a position below the ordinary level - subordinate. Both of the above positions are extraordinary, and are considered in the first case - as intensified, in the second - as de-intensified.

The question arises about the graphic representation of the intensification of the external form in literary texts. Here we can distinguish a fairly wide range of techniques, such as: reflection of the stretching of sounds in a word (both vowels and consonants) by means of animation of the corresponding letters; transmission of an intensified, emphasized manner of pronunciation: rhymed, quickened, jerky can be achieved by extraordinary spelling of a word, phrase, a whole sentence, hyphens, dashes can be used, highlighting a single letter, thus breaking the word into syllables, sentences into parts; the accentuation of a particular word, or even a morpheme, can be done using italics, varying capital and lowercase letters (for example, especially highlighted words can be written only in capital letters) [5].

Following Kukhareno V.A. we also tend to be of the opinion that a vivid representation of phonetic means is manifested at the graphic level. But, in its turn, it is advisable to note the fact that the phonetic means of Category of Intensity, which display both onomatopoeic and sound-symbolic vocabulary, do not have a unified character, that is, one-sided orientation. These phonetically stylistically marked devices can be displayed schematically (Table 1):

Table 1: Phonetic means of expression. Phonetic stylistic devices.

assonance
stretching the word
division into morphemes
writing not the first word of a sentence in capital letters, writing the whole word (phrases, sentences) in capital letters
highlighting part or the whole word in italic
SCAN (chopped phrase)
combined method
individual author's intensifiers

This scheme also emphasizes the graphic representation of the intensification of the external form at the level of a word, phrase or sentence. This relative division of phonetic means was introduced by us based on the essence of the phonetic level, since the written explication of this level, as our practical

material has shown, manifests itself precisely in the graphic design of sound-symbolic and onomatopoeic vocabulary.

3 RESULTS AND DISCUSSION

Let's examine some phonetic means and phonetic methods of expressiveness presented in our scheme. Onomatopoeia is a conditional purposeful recreation of sounds that accompany the actions of a person, animal or object. Onomatopes do not have the ability to convey feelings, emotions, thoughts, but nevertheless they are a vivid phonetic technique of intensification. Often the most widely and frequently used onomatopoeic words, subjected to additional grammatical influences, and being formed according to the laws of the language, are included in the word-formation system of the language, constituting the onomatopoeic vocabulary of the given language (Khabibullina 2008, Kukhareno 2016).

The next passage is a vivid example of the use of an onomatope in a literary text.

Tom said, "I put in time (umph). Yes, sir, I sure did (umph). Put in my years (umph!). Kinda like the feel (umph!)." The soil loosened ahead of him. The sun cleared the fruit trees now and the grape leaves were golden green on the vines. Six feet along and Tom stepped aside and wiped his forehead. Wilkie came behind him. The shovel rose and fell and the dirt flew out to the pile beside the lengthening ditch (Skrebnev 1975, Turansky 1990, Shakhovskiy 2008).

Tom laughed. "Me too, I guess." His pick arced up and drove down, and the earth cracked under it. The sweat rolled down his forehead and down the sides of his nose, and it glistened on his neck. "Damn it," he said, "a pick is a nice tool (umph), if you don't fight it (umph). You an' the pick (umph) workin' together (umph)."

The repeated use of "umph" serves to convey the sound of a pickaxe piercing hardened ground. This sound methodically interrupts the characters' dialogue, creating a rhythm that helps us feel the intensity with which the characters in Steinbeck's novel are trying to dig a ditch in the frozen earth. In some cases, the author resorts to the use of an exclamation mark, thereby showing that one or another blow of the pick was stronger and more furious than the others (umph!), emphasizing the incredible physical effort being applied. In this case, all used umphs are written in lowercase letters, and are enclosed in brackets. Thus, the author emphasizes the secondary importance of these strikes, which serve as a natural background, but no more, focusing

on the informative content of the characters' dialogue. The most significant both in terms of emotional impact and in terms of conceptual meanings is the use of this onomatopoeia, determined by the nature of interpersonal impact - a dialogue of emotional impact based on the convergence of the style of techniques (convergence in one place, a bunch of stylistic techniques performing a single stylistic function). In this part of the fragment, the effect of intensification is achieved by the convergence of stylistic devices: homonyms, metaphors, metonyms, syntactically stylistic means, inversions, exclamatory sentences, nominative sentences, and many types of repetition. The saturation of this example with stylistic devices (phonetic, lexical, syntactic), expressive means of the language and stylistically differentiating the vocabulary (slang, dialect, vulgarism) contribute to its accentuation in the text, creating a certain contrast with the general content of the entire fragment, thereby increasing the influencing effect and conceptual the importance of means of intensification. In our case, homotopy. This onomatopoeia is of great interest because it has a symbolic meaning that helps the author convey an individual picture of the world or represents the structure of knowledge embedded in the conceptual meaning of this onomatopoeia, that is, it is not only the sound emitted by a pick, it also symbolizes pain, anger, rage, resentment, hatred, hopelessness, all representatives of the working class on the verge of the collapse of life circumstances. Thus, the repetition of this onomatopoeia serves to accentuate the circumstances, emphasizing the semantic content. The dialogues of the characters, as we see in this example, carry a great emotional sense with an exclamation mark, indicating the emotionality of the statement, expressing strong feelings such as indignation, surprise, annoyance, and so on.

Such a phonetically stylistic device of intensification as italicization of words, and even entire sentences, is widely represented in Faulkner's novel *Light in August*.

He did not believe that he could bear to see her again, even look at the street, the dingy doorway, even from a distance, again, not thinking yet. It's terrible to be young. It's terrible. Terrible.

In numerous internal monologues of the character, often in order to achieve the realism of the emotional state of the hero and to convey the internal struggle and contradictions as accurately as possible, the author uses italics. Words and sentences highlighted in this way acquire a special emotional coloring, which is intensified in this example by the repetition of the word terrible. It helps the author to

convey to the reader the point of view of the character, his vision of the world, his assessment of certain events.

Consider the following example of using word stretching:

Yesssss! Yessssss! Daniel Cleaver wants my phone no. Am marvelous. Am irresistible Love Goddess. Hurrah!

This passage is characterized by expressiveness and evaluativeness. The author used short sentences that reveal the emotional state of the main character. To achieve the effectiveness of the impact, a number of stylistically marked units are used. Along with word stretching (Yesssss! Yessssss!) exclamatory sentences are used (Yesssss! Yessssss! Hurrah!); inversion (Am marvelous); use of capital letters (Love Goddess).

This poem has an ironically humorous style. The author uses diverse phonetic means, such as: non-standard spelling of words, with the deliberate replacement of certain letters with obviously incorrect ones (Nentis Nan, Wid mabel syrub, tick an' sweed, Pip-pip-ooray!); omission of some letters (do in each chanz I gan, in the lan)

The above techniques facilitate the perception of the verse by the children's audience and enhance the comic effect of the situation. The extraordinary design of the lines serves to achieve the author's intention to recreate the most realistic picture. The pragmatic attitude of the author correlates with the graphic and phonetic accentuation of the semantic content of the poem.

4 CONCLUSION

Thus, the phonetic means of the Category of Intensity occupy a special place in the linguistic representation of the individual author's picture of the world. The Category of Intensity can act as one of the means of accentuating the most significant conceptual information characterizing the author and character in terms of their inner emotional state and spiritual world. The linguistic explication of the phonetic means of the Category of Intensity is stylistically marked. Language means used to emphasize information: onomatopoeia, alliteration, graphic means (scanning, highlighting part and all of the word in italics, stretching the word).

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