


**SOUND SYMBOLISM AS THE SUGGESTIVE INFLUENCE MECHANISM
(BASED ON THE FRENCH LANGUAGE)**

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This article identifies the main phonostylistic mechanisms – alliteration and assonance, by determining their functioning as the means of sound depiction. The analysis of the relationship of form and content, sound and its values is carried out on the material of the French novel by G. de Maupassant “Bel Ami.” In the results of the study emphasizes the close relationship of visual and sound suggestive methods to influence the emotional state of the reader.

Keywords: assonance, alliteration, sound symbolism, sound depiction, suggestion, perception.

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The most prominent means of sound symbolism are assonance and alliteration as means of creating euphony, harmony of sound. These are considered within the framework of the science of euphony, studying in verse the qualitative aspect of speech sounds, imposed by certain emotional pieces of art [Kwiatkowski, 1966 : 348]. It is known that these stylistic mechanisms of speech expression are applied not only to the poetic texts, but for prose as well. Moreover, in recent years, more often these mechanisms are considered as means of creation of the text rhythm, regardless of its type or functional purpose. Euphony phenomenon in verse is studied by many French linguists, including P. Verrier [1909], M. Grammont [1923], E. Martin [1924], P. Guiraud [1953], M. Gauthier [1974] and others.

Use of assonance and alliteration is closely related to semantic nature of the text, with its storyline, features, images of the characters, their appearance, speech, specificity, as well as subject- shaped structure of the text. This relationship is the subject of study of phonosemantics. In the matter of the relations between the sound and meaning the most highly recognized are the works of French researchers: A.C. de Géblin (1775), Ch. Nodier (1828), M. Chastaing (1958), Ch. Bally (1955), G. Molinié, (1989); H. Morier, (1998), M. de Grève (2000) and others. Among Russian researchers sound depiction problems were studied by O.M. Brick (1919), V.Y. Bruce (1955), B.P. Goncharov (1973), M.V. Ivanova (1990), A.P. Zhuravlev (1991), A.E. Nagovitcin (2005), G.V. Vekshin (2006), E.V. Fedorov (2008) and many others.

The views of researchers on the definition of assonance and

alliteration vary. Some sources point to understanding assonance as a repetition of vowel sounds manifested in the final stressed syllable (P. Fontanier, (1977), P. Bacry, (1992), G. Molinié, (1996), H. Morier, (1998)), others consider the concept of assonance as a repetition of vowel sounds, regardless of their position and stress (A. Colin, (2004), C. Fromilhague, (2010), A. Beth, E. Marpeau, (2011), M. Jarrety, (2000)).

The first position is justified by the fact that the vowel sound repetitions are more noticeable and distinct when they are formed by the stressed vowels. The second point of view is more common nowadays.

From the point of view of some linguists the alliteration represents a repetition of consonant sounds in the position before the stressed vowel [Molinié, 1989; Morier, 1998]. The others determine it as repetition of consonant sounds at the beginning of words. In modern French the most popular point of view on the alliteration concept essence is represented in the Larousse dictionary: “Répétition des consonnes initiales ou intérieures dans une suite de mots pour obtenir un effet d'harmonie, de pittoresque ou de surprise (par exemple “de Ce Sacré Soleil dont je Suis deSCendue“(Racine))”.

Assonance and alliteration are the most common rhythm creation mechanism. Sound repetitions are explicit, lying on the surface of the text and therefore have greater influence on the perception of rhythm by the reader, as well as the text contents perception. We'll confirm it with examples from the novel by G. de Maupassant “Bel Ami.”

So, the following example shows a clear relationship of the rhythmic sounds repeatability [s, ʃ, f, z] with the semantics

of the image. The author offers the reader a very clear idea of thirst, tormenting the hero, of drinks, foaming, sizzling in glasses of outdoor cafes and it is further enhanced by the semantics of the phrase: Une soif chaude, une soif de soir d'été le tenait, et il pensait à la sensation délicieuse des boissons froides coulant dans la bouche. (p. 13).

The next rhythmic unit contains the repeating of the consonant [s], but the correlation with the value is different - the sound [c] psychologically means the propensity for friendship and cooperation [Nagovitcin, 2005: 333]: Vous savez, nous sommes ici sans cérémonie, sans façon et sans pose. C'est entendu, n'est-ce pas ? (p. 26) – the semantics of the fragment confirms the psychological significance of the sound.

[Pressés, poussés, serrés], ballottés, ils allaient, ayant devant les yeux un peuple de chapeaux. (p. 21) – in this passage we see a repetition of consonants [p, s, r]; from a semantic point of view we see the irritation associated with a situation in which Duroy and Forestier have appeared to be.

The repetition of the consonants [r, ʒ, p] with similar semantic meaning is quite often. Those, for example, are situations involving the payment of money, the lack of which irritates Georges Duroy, especially in a situation when the debt should be given to a woman (in the context of the novel - Madame de Marelle, the mistress of Georges): Je la paierai quand je pourrai. (p. 83)

The following example combines the alliteration through the expression of feelings of the protagonists in the situation (in this case, a stout lady divided Charles and George) with the means of describing the look of the lady (mostly repulsive features - flushed, reddened hands clump).

Creating this image the author affects its perception: *Ils furent séparés / par une grosse dame qui entraînait/ une grosse dame décolletée, / aux bras rouges, / aux joues rouges, / vêtue et coiffée avec prétention, / et marchant si lourdement / qu'on sentait, / à la voir aller, / le poids / et l'épaisseur de ses cuisses.*// (p. 95).

Thus, the rhythmic repetitions of sounds [s, p, r, d, ʒ] express different feelings and reflect different characteristics of the image: the alternation of sounds [s, ʃ] at 7, 8 and 11 rhythmic groups combined with the sounds [p, r, d], which make up the anagram of the word *parade*, crowning the image of a pretentiously dressed stout lady. At the same time, these sounds express the perception of this lady by the protagonists, George and Charles, feeling unconscious hostility and anger towards her. This perception is reinforced by lexical repetition. From a psychological point of view, the most frequently recurring sounds [r, s, p] reflect the following value: aggression, friendship, cooperation, and a tendency to consider oneself superior in relation to others [Nagovitsyn, 2005: 331]. Thus, in the frequency of these sounds the aggressiveness reflects the impression made by the lady on the main heroes; the cooperation - the relationship between Forestier and Duroy; a tendency to consider oneself superior in relation to others - life position of the passing lady.

Dès qu'ils se sentirent en route, / ils se regardèrent / et se mirent à rire /, pour cacher une certaine gêne, / qu'ils ne voulaient point laisser voir.// (p. 141) - in this example, the value of the consonants changes: the same sounds [s, r] represent the laughter of Clotilde and Georges, the frequency of the sound [r] is increased in mid-sentence, in the third rhythmic group of the phrase. It is interesting to note that according to the golden section calculation formula; the third group is "golden", carrying the greatest meaning. According to A.E. Nagovitsyn, the meaning of the sound [r] is a vigorous activity and, as mentioned above, irritability, anger, tension, aggressiveness [Nagovitsyn, 2005: 330]. This tension is felt in the relationship between lovers, because none of them trusts each other, and the author emphasizes the insincerity of the relationship.

Alliteration of the sound [r] has high frequency in the text of the novel. This is probably a confirmation of any activity of Georges Duroy, directed to the implementation of his own ambitions. His actions, not obeying the laws of decency, have their own rhythm. That coldness and then indifference with which he changes his women, help him climb to the top of the vanity. And in the rhythm of his actions, we see the tension of nerve, not accompanied by pain in his soul, but by irritability caused by his own poverty during the early stages of his stay in Paris, as well as his own unfitness and mediocrity. And in this connection there is a desire to prove all his significance. Georges Duroy certainly wants to get everything at once, so the semantic values of the consonant [r] can also be speed, fast forced action, and therefore verbs of motion, containing this sound are frequently used: *Puis vinrent MM. Porion et Lapalme, / un maître et un amateur / qui se livrèrent à une gymnastique effrénée, / courant l'un sur l'autre avec furie, / forçant les juges à fuir / en emportant leurs chaises, / traversant et retraversant / l'estrade d'un bout à l'autre, / l'un avançant et l'autre reculant / par bonds vigoureux et comiques.* (p. 170); *Alors six dames se mirent à circuler entre les banquettes et on entendit un petit bruit d'argent tombant dans les bourses.* (p. 171).

In the last example we see the repetition of the sounds [p, b, d], creating the image of money falling into purses, but it is not the sound of coins, but the deaf bleak sound for Georges Duroy, who has not felt the freedom of a wealthy man yet. The fact that the sound [b] has the following characteristics: "propensity to saving, collecting, even avarice" confirms it [Nagovitsyn, 2005: 329].

The theme of money is very often implemented in the text: sometimes explicitly using lexical means, sometimes in a veiled form through the acquisition of alliteration, for example: *Et je fais ma liste. C'est un jeu, un petit jeu très gentil auquel on joue dans tous les salons parisiens à chaque trépas d'immortel : "Le jeu de la mort et des quarante vieillards."* (p. 88)

The repetition of the sound [ʒ] in such lexical environment (*jeu, gentil, joue*) brings the reader to thoughts about

money, which is the main protagonist in the game parlors – wherein the word *argent* is absent in the phrase.

The following example combines the sounds [m, f, r, s], when describing a woman and her worldview (maturity, family, mother, peace, temper, tears, contradiction), so as a keyword phrase can distinguish multi-valued word *femme* rhythmically repeated throughout the novel: *<...> elle mûre, mère de famille, femme du monde, elle devait se livrer gravement, avec une sorte d'emportement contenu, sévère, avec des larmes peut-être, mais avec les larmes de Didon, <...>* (p. 193).

Thus according to A.E. Nagovitsyn the sound [m] is the "propensity to ward anyone, sometimes petty, tendency to domesticity and family care, but under his tutelage" [Nagovitsyn, 2005: 331]. These values very accurately characterize Madame Walter and her attitude to Georges and his family. The most interesting is the fact that the repetition of the sound [f] means "strong relationships with people outside the environment of the subject and the predominance of purely material interests" [Nagovitsyn, 2005: 331]. This sound and its amazing psychological characteristics clearly reflect the attitude of Georges to Madame Walter.

Thus, in the text of the novel "*Bel ami*" the most frequent alliteration is the repetition of the sounds [r, s, m, f, ʒ, b, d]. From a psychological point of view the total consonant characteristic of the novel is reflected in the following values: aggressiveness, partnership, guardianship, predominance of purely material interests, physical well-being [ʒ], propensity to saving, collecting, even avarice, propensity to work, materialistic aspirations, concreteness to express one's feelings and desires [d].

The great interest has the characteristic of the rhythmically repeated vowel sounds in the text of the novel and their correlation with their meaning and the text structure. The most frequent non-nasal sounds are [a, o, y, i, e-ε, u]: *Quand Georges Duroy parvint au boulevard, il s'arrêta encore, indécis sur ce qu'il allait faire. Il avait envie maintenant de gagner les Champs-Élysées et l'avenue du bois de Boulogne pour trouver un peu d'air frais sous les arbres ; mais un désir aussi le travaillait, celui*

d'une rencontre amoureuse. (p. 13) – in this example, the sound [a] alternates with the sounds [wa, ε, a]; L'autre l'interrompt : «Allons, c'est bon. Encore un bock, n'est-ce pas ?» Et il cria : «Garçon, deux bocks !» (p. 18) - alternation of similar sound [o, ɔ, o]; [S'il avait pu en tenir un au coin d'une rue, dans l'ombre bien noire, il lui aurait tordu le cou, ma foi, sans scrupule,] comme il faisait aux volailles des paysans, aux jours de grandes manoeuvres. (p. 14) – use of the sounds [y, ʧi] in rhythmic units; Sacristi, il fait rudement bon ici, comparativement à Paris. (p. 12) – the repetition of the sound [i] in a simple sentence.

One rhythmic unit may contain simultaneously the repetition of several vowels. So, the following example shows a rhythmic repetition of sounds [u, e, ε] within a phrase: Grand, bien fait, blond, d'un blond châtain vaguement roussi, avec une moustache retroussée, qui semblait mousser sur sa lèvre, des yeux bleus, clairs, troués d'une pupille toute petite, des cheveux frisés naturellement, séparés par une raie au milieu du crâne, il ressemblait bien au mauvais sujet des romans populaires. (p. 12).

From a psychological point of view, the rhythmic recurrence of these sounds has the following values: a penchant for destruction, greed, the establishment of the commonwealth existing under the laws, increased sexuality, desire for aggression, destruction, imitation, mimicry [Nagovitecin, 2005: 334]. Certainly, the attitude to the sound meanings is subjective, but the fact of sound effects on the perception of the text is not denied, and therefore, the proposed explanation of the sounds has a right to exist.

Conclusion

The problem of the sound depiction is sufficiently studied by linguists. Scientists have accumulated quite extensive material on the relations between the sound and its meaning. But this subject opens new horizons of the research, in particular the question of sound symbolism extensively studied on the materials of children's literature, media, and advertising. In this case, the main function of the sound depiction is its use as a mean of suggestive influence, proceeding to the unconscious, detecting a direct correlation with the symbols of the unconscious, characterized by continuity, metaphoricity, rhythmicity,

emotional coloring, paradoxicality and the ambivalence.

In a literary text the transmission of emotions from the author to the reader is one of the main functions of the sound symbolism. So, J. Vendryes in the "Language" wrote that "the man speaks, not only to express the idea. The man speaks also to influence the other person and to express his own feelings..." [Vendryes, 1990: 146].

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