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Fonoloģiskais ikoniskums ekspresīvajos un operatīvajos tekstos sastatāmajā skatījumā

Phonological Iconicity in Expressive and Operative Texts: Contrastive Perspective

PROMOCIJAS DARBS

Filoloģijas doktora zinātniskā grāda iegūšanai valodniecības nozarē
salīdzināmās un sastatāmās valodniecības apakšnozarē

Zinātniskā vadītāja

Dr. habil. philol. profesore Dace Markus

Liepāja 2018

Anotācija

Promocijas darbs „Fonoloģiskais ikoniskums ekspresīvajos un operatīvajos tekstos sastatāmajā skatījumā" izstrādāts fonoloģiskā ikoniskuma izpētei kā valodnieciskai un semiotiskai parādībai, kas konstatējama dažādos izteiksmes līmeņos. Ikoniskums ir pētīts kā universālu instrumentu kopums, kas arvien vairāk tiek lietots, lai pārvarētu valodas un kultūras barjeras saziņā. Šī parādība tiek analizēta, izmantojot fonosemantikas pieeju un ņemot vērā faktu, ka fonosemantika nodarbojas ar fonoloģiski ikonisku valodas sistēmu, t. i., ar skaņu imitējošas un skaņu simbolisma sistēmas pētniecības teorētiskā pamata izstrādi, nodrošinot rīkus, lai apkopotu, vispārinātu un klasificētu izpētes rezultātus šajā nozarē. Promocijas pētījums ir pirmais mēģinājums izstrādāt detalizētu pamatu fonoloģiskā ikoniskuma sastatāmajai analīzei angļu-latviešu-krievu valodas kombinācijā. Pētījuma gaitā izstrādāta jauna fonoloģiskā ikoniskuma tipu klasifikācija, saskaņojot valodniecības un semiotikas pieeju šīs parādības kategorizēšanā, un izvirzīts īpašs fonoloģiskā ikoniskuma tips – *kontekstuālais fonoloģiskais ikoniskums*. Ir izstrādāts detalizēts konceptuāls pamats, ko varētu izmantot turpmākajos fonoloģiskā ikoniskuma pētījumos.

Atslēgvārdi: fonoloģiskais ikoniskums, fonosemantika, skaņu imitējoša sistēma, skaņu simbolisma sistēma, sastatāmā analīze, autora retorikas fonoloģiskais aspekts, reklāmas valoda, tulkošana, lokalizācija.

Abstract

The Doctoral Thesis **Phonological Iconicity in Expressive and Operative Texts: Contrastive Perspective** is devoted to the study of phonological iconicity as a linguistic and semiotic phenomenon occurring at different levels of expression. Iconicity is investigated as an aggregate of universal tools that is increasingly applied to transcend national and cultural borders in communication. The phenomenon is studied within the Phonosemantic approach to the study of language considering that Phonosemantics deals with the development of the theoretical basis for the study of sound iconic language systems, that is, sound imitative and sound symbolic systems, providing the tools for summarizing, generalizing and classifying the existing findings in the field. The present research is the first attempt to develop a comprehensive framework for contrastive analysis of phonological iconicity in English-Latvian-Russian language combination. In the course of research, a new classification of the types of phonological iconicity is developed reconciling the linguistic and semiotic approaches to the categorization of this phenomenon, a special type of phonological iconicity – contextual phonological iconicity – is proposed, and the conceptual framework to be used in further research on phonological iconicity is elaborated.

Key words: phonological iconicity, Phonosemantics, sound imitative system, sound symbolic system, contrastive analysis, phonological aspect of authorial rhetoric, language of advertising, translation, localization

Contents

List of Abbreviations

Abbreviation	Full form
EM	Expressive means
SD	Stylistic device
SIS	Sound imitative system
SIW	Sound imitative word
SSI	Sound symbolic system
SSW	Sound symbolic word
ST	Source Text
TT	Target Text
TTL	Target Text Latvian
TTR	Target Text Russian
PS	Phonosemantics

Introduction

Phonological iconicity as an instance of linguistic iconicity (i.e. sound imitative or onomatopoeic and sound symbolic systems) has attracted attention of linguists and philosophers since the first studies on the matter of motivation of linguistic sign were undertaken. However, systematic studies of this phenomenon within the framework of a definite discipline started to be carried out only in the second half of the 20th century, when the discipline of *Phonosemantics* was established. The discipline deals with the development of the theoretical basis for the study of sound iconic language phenomena, providing the tools that allow summarizing, generalizing and classifying the existing findings in the field. As the discipline is constantly evolving, consistent and continuous efforts should be made to develop a new research methodology that meets the requirements of the contemporary research community and allows employing modern methods of instrumental research. As the body of knowledge on the phonologically iconic elements of the language is growing, there is a need to unify classifications of the related phenomena, namely, sound symbolic and sound imitative words, submorpemic units and phonaesthemes. Moreover, since phonological iconicity is addressed by scholars from different fields of research, the terminological framework is not consistent, which is yet another challenge to be addressed conducting comprehensive cross-disciplinary research in the field.

Sound imitative words are constructed according to definite patterns in all languages and their acoustic form is conditioned by different phonotactic principles and constraints and the choice of definite phonemes characteristic of particular languages. The factors that determine this choice concern the language itself, its norms, patterns, and conventions, as well as the cultural background of the language users. Particular sounds and sound combinations may trigger similar or absolutely different associations in relation to meaning among representatives of different cultures or speakers of different languages. Therefore, phonological iconicity is the phenomenon that may be better understood studying it synchronically in the course of contrastive studies. Such issues as the differences in the phonetic composition of sound imitative and sound symbolic words, relationships between the acoustic forms of the signifiers and associations such words induce in the minds of representatives of different linguistic and cultural backgrounds will be addressed in greater detail in the Doctoral Thesis by contrasting

the manifestations of directly and indirectly phonologically iconic units in three working languages: English, Latvian and Russian.

Topicality of the Research

Nowadays, linguistic iconicity in general and phonological iconicity in particular has become the focus of interest of specialists in many interdisciplinary fields, which have emerged making efficient use of the research methods and principles of such areas as psychology, linguistics, neurology, behavioral studies, neuropsychology, cognitive science, semiotics, advertising and promotion, information technologies, and neurolinguistic programming. Iconicity as an aggregate of universal tools is increasingly applied to transcend national and cultural borders in communication. The interest in the applied use of the research results on various forms of linguistic iconicity is constantly growing promoted by economic, social and communication considerations thus making the theoretical foundation for the applied use of phonological iconicity a very wide and perspective field of research.

Globalization of world manufacturing and consumption, transnational integration of markets and internationalization of entrepreneurial activity have brought about the need for the development of global brands, conditioning the necessity to transfer information across various linguistic communities. Taking into consideration that various linguistic and lingua-cultural communities may be characterized by various degree of linguistic distance, it is rather challenging to create brand names, brand images and advertising slogans perceived and favorably interpreted by speakers of different languages and representatives of different cultures. In essence, marketing specialists have to consider cognitive, semiotic and linguistic features to be inherent in a brand and slogan meaning, which can be common to as many lingua-cultural communities as possible, in order to ensure successful promotion of commodities. Names of the companies and products, slogans, statements that are aimed to induce certain predictable reaction of a recipient are analyzed from the *phonosemantic* perspective in various scientific, popular-scientific and popular media. Taking into account the globalization tendencies in business, the need for international marketing of products, and growing amount of translation activity, the contrastive study of manifestations of phonological iconicity appears topical as it may yield valuable theoretical and applied results.

The Novelty of the Research is conditioned by the following considerations:

1. The present research is the first attempt to develop a comprehensive framework for contrastive analysis of phonological iconicity in English-Latvian-Russian language combination; the results of this analysis may have high added value in such fields as international marketing, entrepreneurship, and cross-cultural and translation studies;

2. Having considered six different typologies of phonological iconicity, the author develops a new classification of the types of phonological iconicity reconciling the linguistic and semiotic approaches to the categorization of this phenomenon.

3. A special type of phonological iconicity – *contextual phonological iconicity* – is proposed; it is manifested at the suprasegmental level when the purposeful arrangement of non-iconic linguistic units allows communicating meaning on the iconic ground.

4. Having considered the existing inconsistencies in the use of terminology in the English language, the author proposes a detailed conceptual framework to be used in further research on phonological iconicity. This conceptual framework may be further adopted to reconcile the respective field terminology in the Latvian and Russian language.

5. Having analyzed the phonological aspect of authorial rhetoric, the author proposes the guidelines for dealing with manifestations of phonological iconicity in translation of expressive texts if it is required by the skopos of translations and translation task.

6. Contrastive analysis of the manifestations of phonological iconicity within the English-Latvian-Russian language combination has been performed, which resulted in the development of a tri-lingual glossary of sound imitative words that may be further used as a tool in student training in such fields as lexicology, contrastive language studies, and translation studies.

The Aims of the Research:

- to study phonological iconicity in contrastive perspective as both linguistic and semiotic phenomenon using a cross-disciplinary approach to its analysis and classification;

- to identify and classify universal, relatively universal and language specific properties of sound iconic words and sound clusters in English, Latvian and Russian;
- to identify, describe and formulate a definition for the concept of *contextual phonological iconicity*;
- to develop a detailed classification of the types of phonological iconicity to form a comprehensive theoretical basis for the study of this phenomenon in the working languages.

The Tasks of the Research

- to study the validly and scope of the theory of arbitrariness of linguistic sign in order to provide theoretical foundation for the contrastive study of phonological iconicity in three working languages;
- to reconcile the terminological framework to be used as the basis for further research on various forms of linguistic iconicity and phonological iconicity in particular;
- to consider the challenges occurring in translation of expressive texts if the phonological aspect of the authorial rhetoric should be sustained in translation and to develop the guidelines for dealing with such challenges;
- to analyze the role of phonological iconicity in developing brand names and advertising slogans as a means of causing predictable behavioral responses of the recipients, both intralingually and in the process of localization.

The hypothesis of the research: The variety of expressive resources of the language based on the principles of phonological iconicity are increasingly used in persuasive or manipulative monolingual and multilingual communication practice, which requires addressing phonological iconicity as both linguistic and semiotic phenomenon, thus creating the necessary basis for understanding its psychophysiological foundation, which in its turn allows developing more efficient forms of communication that may successfully transcend linguistic and cultural borders.

The subject of research: phonological iconicity in contrastive perspective

The object of research: sound imitative and sound symbolic systems of the English, Latvian and Russian language

Theoretical framework of the research

Theoretical framework of the Doctoral Thesis is based on the works of many prominent authors dedicated to the study of different **types of iconicity** as linguistic, semiotic and phonosemantic phenomena: O. Jespersen, E. Sapir, B. Whorf, R. Jakobson, Ch. Peirce, E. R. Anderson, S. Voronin, M. Brēde, M. Danesi, L. de Cuypere, M. Dingemanse, W. Dressler, A. Fischer, O. Fischer, M. Nänny, L. Hinton, J. Nichols, J. Ohala, K. Masuda, W. Nöth, D. Bolinger, W. Croft, G. Diffloth, D. Kies, P. Perniss; **synesthesia**: B. Balla, R. Cytowic, S. Day, M. Sakamoto, A. Utsumi, M. Dixon, L. Marks, K. Emmorey; **translation studies**: J. Lambert, G. Toury, A. Chesterman, A. Veisbergs, B. Hatim, I. Mason, Ch. Nord, A. Lefevere, K. Reiss, M. Baker, Ch. Schäffner, and many others.

Methodological framework of the research

The main methods of analysis employed by the author of the Doctoral Thesis include both quantitative and qualitative contrastive analyses, including phonosemantic analysis and qualitative evaluation, performed examining the sample of 120 English sound imitative words and their counterparts in Latvian and Russian, the sample has been designed using NVivo 11 software query functions extracting all sound imitative words used in the analyzed source text – "Lord of the Rings" by J.R.R. Tolkien; statistical data analysis performed on 117 English sound iconic stems, 118 Latvian sound iconic stems and 85 Russian sound iconic stems; semiotic analysis, content and context analysis, including cognitive pragmatic analysis, text analysis and analysis of authorial rhetoric, considering the manifestations of direct and indirect phonological iconicity analyzing expressive and operative texts, namely, fiction and advertising copy and slogans. The slogans were retrieved from databases *www.adslogans.co.uk* and *textart.ru*, listing slogans in English and Russian, as well as a variety of printed and online resources; the slogans in the Latvian language have been handpicked from authentic texts: online and printed advertisements, billboards and posters, as well as radio and TV commercials.

The theoretical significance of the research

The theoretical significance of the research is determined by the necessity to develop a comprehensive approach to the analysis of phonological iconicity as both linguistic and semiotic phenomenon in contrastive perspective, the necessity to elaborate the classification

of the types of phonological iconicity to meet the requirements of the contemporary interdisciplinary research, as well as the need to reconcile the terminological framework in the given field.

The practical significance of the research

1. The guidelines for dealing with the challenges occurring in translation of expressive texts if the phonological aspect of the authorial rhetoric shall be transmitted in translation can be recommended for application within the course on translation theory and practice;
2. The results of analysis of the application of phonological iconicity in composition, promotion, and localization of adverting and motivational slogans can be used within the courses on sociolinguistics, communication studies, cross-cultural communication, and international marketing;
3. A tri-lingual glossary of sound imitative words compiled within the framework of the following work can be applied by specialists in various fields working within the English-Latvian-Russian language combination;
4. The findings of the present Doctoral Thesis concerning phonological iconicity may be used as a foundation for further investigations on the issue in contrastive perspective in the working languages.

The approbation of research results

Constantly developing and updating the knowledge base, the author of the Doctoral Thesis actively participates in the international networking events dedicated to the research on iconicity, translation studies and other matters within the scope of her research interests. The research findings have been presented at 14 international conferences and symposiums, reflected in 10 publications two of which are included in the core collection of the ISI Web of Science database, and one in ERIH+ database. The research results have been integrated into the curricula of such study courses delivered by the author at the Institute of Applied Linguistics, Riga Technical University, as "Introduction to Linguistics", "Lexicology and Stylistics", "Reading and Interpretations of Professional Literature", and "Cross-Cultural Aspects of the Language".

Publications

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2. Smirnova, T. 'Synesthetic Metaphors: Aspects of Intralingual and Interlingual Translation.' *Procedia – Social and Behavioral Sciences*, 2016, Vol.231, pp. 40 – 45. ISSN 1877-0428. Available at: doi:10.1016/j.sbspro.2016.09.069 (*Web of Science*);
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1. Smirnova T.: 'Iconic Function of Rhythm in Promotional and Literary Texts: Contrastive Perspective', 3rd international scientific conference "Meaning in Translation: Illusion of Precision", Riga, Latvia, 16-17 May, 2018.
2. Smirnova T.: 'Localizing Manifestations of Linguistic Iconicity in Multimodal Promotional Discourse', international scientific conference "4th International Conference of Translation Studies. Translation: Likeness, Sameness and Match", (5.10.-6.10.2017.), University of Vilnius, Vilnius, Lithuania.
3. Smirnova T.: 'Iconic Function of Rhythm in Promotional and Literary Texts', international scientific conference "Iconicity in Language and Literature", (6.04.-8.04.2017.), Brighton University, Brighton, UK.

4. Smirnova, T.: 'Linguistic Iconicity: New Approach to Multimodality", international scientific conference „Vārds un tā pētīšanas aspekti", (1.12. – 2.12.2016.) Liepaja, Latvia.
5. Smirnova, T.: 'Terminoloģijas jautājumi fonosemantikas nozarē', conference dedicated to the anniversary of LZA Terminological Commission (11.11.2016), Riga, Latvia.
6. Smirnova T.: 'Linguistic Aspects of Branding: Case for Linguistic Iconicity', international scientific conference „*Languages for Life*: *Educational*, *Professional and Social Contexts"*, the Association for Language Awareness (ALA 2016), (19.07.22.07.2016.) Vienna, Austria.
7. Smirnova T.: 'Metaphoric Potential of Linguistic Iconicity', 11th international scientific conference „Metaphor in the Arts, in Media and Communication", the Association for Researching and Applying Metaphor (RaAM), (1.07 – 4.07.2016.) Berlin, Germany.
8. Smirnova T.: 'Synesthetic Metaphors', international scientific conference „*Meaning in Translation: Illusion of Precision*", (11.05. – 13.05.2016.) Riga, Latvia.
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10. Smirnova, T. 'Promotional LSP Texts: Marketing for Professionals', international scientific conference „20th European Symposium on Languages for Special Purposes" (08.07 – 10.07.2015), University of Vienna, Centre for Translation Studies, Vienna, Austria.
11. Iļinska L., Platonova M., Smirnova T., 'Serving Two Masters: Following the Norms Normalizing Deviations', international scientific symposium „Pragmatic Aspects of Translation, Translation, Quality", Riga: University of Latvia, 2014.
12. Smirnova T., 'The Sound of a Slogan: Pragmatic Aspects of Promotional Text Translation' international scientific conference "6th Lodz Symposium New Developments in Linguistic Pragmatics", (26. – 28.05.2012.), Lodz, Poland.
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The Content and Volume of the Doctoral Thesis

The volume of the Doctoral Thesis "**Phonological Iconicity in Operative and Expressive Texts: Contrastive Perspective**" is 184 pages, not including appendices. It consists of the Introduction, six parts, Conclusions, Bibliography containing 254 entries, and three appendices.

Part 1 "Linguistic Iconicity in Synchrony and Diachrony" provides an overview of the existing body of research on linguistic iconicity in general and phonological iconicity in particular considering both historical approaches to the study of this phenomenon and the contemporary research in the field. Linguistic iconicity is considered within the semiotic approach to the study of language as a phenomenon observed at various levels of language organization, starting with phonological level, at both sub- and suprasegmental level, morphological, lexical, and textual level. The part also provides the description of three principles of iconicity: the quantity principle, the markedness principle and the proximity principle.

Part 2 "Phonosemantic Approach to the Study of Phonological Iconicity" addresses phonological iconicity within the phonosemantic approach, considering the principles, aims, and laws of Phonosemantics. Properties of sound imitative words and their typology are presented. The part also provides insights into the theory of sound symbolism, referred to as indirect phonological iconicity covering such aspects as features, typology, the sound iconic function of sound symbolic words and phonoesthemes. Part 2 is aimed at the establishment of the theoretical framework for the practical analysis of the sound iconic systems of the English, Latvian and Russian languages to be performed in Part 3.

Part 3 "Sound Imitative Systems in English, Latvian and Russian: Contrastive Analysis" is dedicated to the quantitative and qualitative contrastive analysis of sound imitative systems of the working languages, presenting the statistical survey of all cases of sound imitation as appearing in the source language text analyzed in Part 5 – "The Lord of the Rings". The survey includes the inventory of sound imitative words (SIWs) appearing in the text and their Latvian and Russian counterparts, and the information on the frequency of their appearance in the original text. The quantitative data on the English, Latvian and Russian SIWs are presented and interpreted in order to classify the SIWs reaching certain conclusions on the similarities and differences of SIWs in the English, Latvian and Russian languages as well as on the specific features of their phonetic construction and phonotactic distribution.

Part 4 "Phonological Iconicity in Translation" provides insights into the theory of translation in general, addresses the issues of sustaining stylistic effects caused by the application of manifestations of phonological iconicity in translation and discusses the approaches to translation

of expressive and operative texts. A sample contrastive analysis of the localized versions of slogans in the working languages is presented.

Part 5 "Phonological Iconicity in Expressive Texts" is dedicated to the analysis of the application of the manifestations of phonological iconicity in expressive texts. It also discusses the challenges associated with the rendition of phonetic stylistic effects in translation of expressive prose. The part presents a review of the literary work chosen as the medium for the contrastive analysis and its translation versions assessed in terms of functional translation theory. In order to analyze and illustrate the strategies and methods translators might use in order to transmit the phonological aspect of the source text author's rhetoric from one language to another, the prominent work "The Lord of the Rings" by J.R.R. Tolkien and its translation versions have been selected.

Part 6 "Phonological Iconicity in Operative Texts" deals with the analysis of advertising and motivational slogans in contrastive perspective with an aim to consider the opportunities and limitations in localization of marketing and inspirational messages across the working languages (English, Latvian, and Russian). The slogans included in the sample are created employing at least one instance of phonological iconicity, for example, alliteration, assonance, rhythmical arrangement of the utterance accompanied by other forms of iconic meaning representation; thus, they present a perfect medium to establish universal, relatively universal and language-specific manifestations of phonological iconicity in operative texts.

Part 1. Linguistic Iconicity in Synchrony and Diachrony

Traditionally, within the Western linguistic thought, linguistic iconicity was considered a marginal linguistic fact. Some scholars analyzed particular manifestations of iconicity in language considering the differences between iconicity and other linguistic phenomena, and treated it accordingly, with fascination and true scientific curiosity towards a phenomenon so unusual (cf. Humboldt, 1999). Some, on the contrary, considered the unique nature of iconicity its drawback. Sound symbolism, sound imitation and onomatopoeic interjections were considered an anomaly rather than an integral element of the language system. The most radical proponents of arbitrariness of the linguistic sign doubted the status of linguistic iconicity in general, i.e. treated it as a non-linguistic phenomenon (cf. de Saussure, 1977). Only in the 20th century, linguistic iconicity was recognized as an integral element of the language system, as a linguistic phenomenon in its own right, moreover, as a language universal (cf. Jacobson and Waugh, 1987; Fisher and Nänny, 1999; Dingemanse et. al, 2015).

Such diverse attitudes towards the phenomenon in question consequently resulted in the variety of approaches to its study and analysis. Linguistic iconicity was studied within the framework of numerous sciences and disciplines such as phonetics, semantics, stylistics, etymology and even anthropology. Such lack of consistency created the situation that only one facet or feature of the phenomenon was discussed at a time, and that did not really facilitate the understanding of its nature. Finally, in the second part of the 20th century, a new integral discipline of Phonosemantics was established. The aims of the new discipline are to position linguistic iconicity within the system of language, to study the language phenomena at an entirely new level of the hierarchy of the language, i.e. at the level between phonetic, morphological and lexicological planes of expression, and to work out consistent methods of analysis and a typology, which are to serve as tools in the study of linguistic iconicity.

Many prominent scholars addressed the issues of phonological iconicity and such phenomena as onomatopoeia and sound symbolism in relation to questions connected with the genesis of the language, etymology, expressiveness of speech and motivation of a linguistic sign. The present part provides an overview of the existing body of research on linguistic iconicity in general and phonological iconicity in particular considering both historical approaches to the study of this phenomenon and the contemporary research in the field.

1.1. Motivation and Arbitrariness of Linguistic Sign: Opposing Views

1.1.1. Classical Period

The relation between sound and meaning of a word attracted attention of philosophers more than 2,000 years ago and the argument concerning the issue of motivation of a linguistic sign is still ongoing. The origins of the debate are traditionally traced back to Plato's *Cratylus*, the dialogue between Cratylos and Hermogenes concerning the nature of names: whether a word acquires a meaning by nature (*phýsei*) or by convention (*thései*). There is sufficient evidence to support both points of view, however, certain contradictions still remain. Indeed, if there were a natural connection between the word and its meaning, if languages came into being out of inherent necessity or 'nature', languages would not be so numerous and various, and such phenomena as polysemy and synonymy would not exist. On the other hand, if nomination in language occurred only by convention, certain iconic phenomena would not display a consistent and at times even universal pattern across the languages. At the end of the famous dialogue, Plato for and on behalf of Socrates concluded that in language both norms – imitation and convention – are at work, and that point of view was adopted for several centuries (cf. Berezin, 1969: 7).

In the course of time, the attitude to the phenomenon in question greatly varied depending on the dominating ideas concerning the issue of motivation in language persistent in a definite period of time. Proponents of Conventional School as well as scholars who fully supported the principle of arbitrariness of a linguistic sign either preferred to ignore the existence of onomatopoeia and sound symbolism, or maintained that onomatopoeia and sound imitating or symbolic interjections are non-linguistic phenomena as such. At the same time, supporters of Natural School in Ancient Greece used the fact of the existence of onomatopoeic and sound symbolic words as the key argument to confirm their point of view.

In the forthcoming centuries, throughout the history of the study of language, opinions on the matter mediated between two extremes: the belief, particularly popular in the Middle Ages, that all words have inherent connection to the objects they denote, the connection established in some 'divine' way, and a total denial of any primary motivation of a linguistic sign at the turn of the 19th century.

1.1.2. Phonosemantic Ideas in 17th-19th Centuries

Along with the rise of interest towards the nature of language and the role of language in human communication, such scholars and philosophers as St. Augustine, Thomas Aquinas, J.J. Rousseau, R. Descartes, G.W. Leibniz and I. Herder addressed the problem of motivation of the language. However, the second really spectacular rise of interest towards the issues of sound symbolism and onomatopoeia occurred only in the 19th century along with the growing interest towards linguistic matters in general. Both representatives of Comparative-Historical School and Neo-Grammarians, being respectively concerned with etymology and the laws governing phonetic shifts, could not ignore the problem. Many important observations were made in the works of early researchers of linguistic iconicity; however, methods of research were not consistent, and they ascribed too much importance to the principle of sound imitation.

The issue of primary phonetic motivation of words was also considered in the context of analysis of the origin of language. Three out of six well-known theories concerning the origin of language, namely, *bow-wow*, *pooh-pooh and ding-dong* theories are based on the premise that language originated as some form of imitation of natural sounds or onomatopoeia, or as a result of corporeal involuntary sound symbolism (cf. Yule, 2014: 2-4 with the reference to Jespersen, 1922). O. Fischer (1999: 345) notes to the point, "it seems to be accepted by most linguists that the iconic drive or instinct is very strong in language users and that indeed language, both phylogenetically and ontogenetically, started/starts off iconically."

W. von Humboldt is one of the scholars who commented on the subject and whose views were quoted and contested for more than a hundred years after they first had been presented. His observation that "there is a certain connection between a sound and its meaning but it is rarely possible to describe the nature of this connection in full, that we often can only guess what this nature is and in most cases we have simply no idea about it" (cf. von Humboldt, 1990: 16) has been repeated by many scholars. Some of his ideas have been reconsidered in the 21st century, his notes concerning the nature of denotation, namely, imitation, symbolic representation and analogy, as well as his observations concerning the inevitability of approximation of any imitation of a natural sound conditioned by objective constraints set by human articulation were developed by other scholars (cf. Skalichka, 1990: 112; Воронин, 1982: 87). Sidhu and Pexman (2017) pay tribute to von Humboldt (1836: 73) quoting as they

call it "elegant" definition of what sound symbolism is, "cases in which sounds produce for the ear an impression similar to that of the object upon the soul".

1.1.3. Iconicity within Structuralist, Psycholinguistic, and Cognitive Approach to the Study of Language: The 20th Century

The next significant wave of interest towards iconic elements of language rose around the turn of the 20th century. Onomatopoeia and sound symbolism were discussed in relation to the question of the motivation of a linguistic sign. Such proponents of the theory of arbitrariness of a linguistic sign as W. Wundt, E. Sapir, O. Jespersen and L. Bloomfield addressed the issues of onomatopoeia and sound symbolism in particular and made many noteworthy observations and discoveries concerning the iconic or, as they referred to it, descriptive, nature of certain sounds and sound clusters. At the same time, the widely recognized founder of the contemporary linguistics, F. de Saussure disregarded the significance of such phenomena as onomatopoeia and sound symbolism. Moreover, he considered onomatopoeia a non-linguistic phenomenon as such and denied the existence of any natural connection between sound and meaning whatsoever (cf. de Saussure, 1977).

The 20th century brought about new ideas and new approaches to the issue under discussion. The dominating principle of arbitrariness of a linguistic sign was contested and found arbitrary itself. Such scholars as V. Pisani, E. Benveniste, Ch. Bally and many others argued that certain relationships between phenomena and words denoting them can be established, and that a considerable part of the words of the vocabulary have primary (phonetic) motivation, which is either explicit, or can be traced back by means of etymological analysis. Echoing Plato, scholars agreed that there is no definite answer to the question whether words acquire meaning following the principle of imitation, the principle of analogy or convention as all these principles are at work.

Jespersen may be considered the founder of the theoretical study of sound symbolism. Many of his findings and particularly his classification of sound symbolic words provide the basis for the study of this phenomenon nowadays. Bloomfield also classified sounds and sound clusters, or, as he referred to them following J. Firth (1930/1964), phonoesthemes, in relation to their connection to the meaning of word roots (Bloomfield, 1990: 133-136). The typology of sounds and sound clusters in relation to meaning they may ascribe to the lexical items

containing them will be referred to in Chapter 2.3. It should be noted though, that Bloomfield considered sound symbolism too marginal, too anomalous, and claimed that the analysis of such a linguistic fact as root forming morphemes would inevitably be incomplete and inaccurate. He believed that it was due to the fact that phonetic similarity of a certain sound in certain words might be considered a certain language form only if it was accompanied by semantic similarity. In his opinion, there were no criteria available, which could be applied for determining and measuring such similarity (ibid, 136).

Another seminal study laying foundation for further analysis of phonological iconicity was performed by Westermann, who classified onomatopoeic and sound symbolic words of West Sudanian languages with respect to acoustic characteristics of phonation-denotants. Westermann considered that the following acoustic characteristics determine the shades of meaning of sound imitative words: reduplication, tone frequency, quality and quantity vowels, i.e. their intensity and duration, and tenseness of consonants. He found that high tones, light vowels and voiceless consonants were used to represent smallness, clearness, and speed, and that low tones, dark vowels and voiced consonants were used to represent large size, dullness and slowness (Westermann, 1990: 98-106). However, the scholar did not consider what effect these characteristics may have on meaning if they are combined.

Linguistic iconicity in general and phonological iconicity in particular was not treated as an integral sub-system within the general system of language. Consequently, there was no consistent approach to the study of linguistic iconicity at the theoretical level within the framework of the general study of language. The above-mentioned authors and many other scholars writing on the subject did not even distinguish between sound imitative and sound symbolic words in their attempt to provide a classification of iconic sounds and sound clusters.

Since the development of the theory of arbitrariness of a linguistic sign, there have been numerous attempts to contest it. Many scholars discussed the issues of motivation of a linguistic sign and of the existence of certain connection between the sound and meaning in an attempt to work out a consistent approach to the study of the phenomenon in question. For example, Westermann (1990: 98) in his research on the matter of the connection between sound, tone and meaning in West-Sudanian languages maintained that although there had been many attempts to establish the relations between sound and meaning, these attempts had

not always been successful, also due to the opinion held by the linguists of the time who resisted such attempts, doubted or rejected them entirely, as such ideas were seen as dilettantism. But in Westermann's opinion, this attitude was not the evidence that such connection did not exist, and that under certain circumstances it could be proved.

Among other linguists who both contested the theory of arbitrariness of a linguistic sign and maintained that there is more to the nature of denotation than just convention were E. Benveniste, Ch. Bally and R. Jakobson. In general, within the structuralist approach to the study of language, Jakobson made a significant contribution to the understanding, classification, and definition of the phenomena pertaining to linguistic iconicity. Many of his studies (e.g. Jakobson 1942, 1965, 1987, 1987 in cooperation with L. Waugh, 1990a, b, c) provide the basis of the entire current research in the field.

On the whole, after the theory of arbitrariness of a linguistic sign was challenged, attempts to establish a consistent approach to the study of linguistic iconicity in its connection to the problem of the motivation of a linguistic sign as well as in connection to the study of expressive potential of language occurred at a much wider scale. Nowadays, it has been recognized that linguistic phenomena cannot be ultimately classified within a dichotomy of arbitrariness and non-arbitrariness, but rather on a scale between the two extremes as individual words can contain both arbitrary and non-arbitrary elements. These studies have provided sufficient empirical data for research. Comprehensive analysis of literature on the history of research on various forms of linguistic iconicity was provided by Jakobson and Waugh (1987) and L. de Cuypere (2008) covering the period from Plato to the end of the 20th century.

1.1.4. Contemporary Research on Linguistic Iconicity

At present, the ongoing debate on either arbitrary or motivated nature of a linguistic sign is virtually in the same stage as it used to be in the times of Plato, that is, both convention and naturalness are considered to be at play and have their advocates and contenders. Considering modern findings of cognitive sciences and neuropsychology, it has been recognized that although nomination in language is largely arbitrary, many linguistic structures are essentially non-arbitrary, as arbitrariness of their nomination is complemented by iconicity and sistematicity (statistical regularities in forms predict functions) (cf. Dingemanse et al., 2015: 603). Approaching the issue of arbitrariness, systematicity and iconicity in language,

Dingemanse et al. conclude that form-to-meaning correspondences in vocabulary structures perform different functions, "systematicity facilitates category learning by means of phonological cues, *iconicity facilitates word learning and communication by means of perceptuomotor analogies*, and arbitrariness facilitates meaning individuation through distinctive forms." (ibid. emphasis added), thus supporting the findings of Jespersen, Jakobson and de Cuypere. Belitskaya suggests that nowadays iconicity is analyzed as a procedural and gradual phenomenon, whereas the relationships between arbitrariness and motivation – as complementary (cf. Белицкая, 2014: 67). In his turn, de Cuypere opines that linguistic iconicity essentially is the manifestation of linguistic cognition (de Cuypere, 2008: 174).

In the last 20 years, numerous studies have been published advocating the principle of non-arbitrariness in language and presenting new evidence on the existence of stable recurrent connection between form and meaning at morphological, syntactic, and discursive level (cf. Givón, 1984; Croft, 2003; Haiman, 2008: 35 – 37).

Nowadays, the study of iconicity in language has been extended to comprise various other forms of iconicity, including sign language, behavioral and neurological reactions to iconicity. Dingemanse et al. (2015) provide a comprehensive review of the existing research on the range of iconicity-related issues, noting on the proliferation of studies in these fields, "A prolific area of research investigates the possibilities and limits of such iconic form – meaning mappings through behavioral experiments involved controlled non-words. The best known examples come from studies showing that people consistently match rounded and angled shapes to novel words such as ' baluma' and ' tukeetee ', or 'bouba' and 'kiki' respectively." (Dingemanse et al., 2015: 609 – 610). In general, the use of non-words, that is, *de novo* words created artificially based on the principle of iconicity, has experienced the rise of interest since the first experiments conducted by W. Köhler in 1929 (see Tamariz et al. 2017 for comprehensive discussion). In their experimental study, Tamariz et al. (2017) have demonstrated that participants of experiments have employed a consistent pattern in relating a sound (signifier) of a new non-word with the graphic representation of an object (signified), classifying the signified objects with regard to the degree of their spikiness or roundness (bouba-kiki effect). As a result of the study, the researchers suggest that something in the communicative interactions drives iconicity, and iconicity may be increased when the

speakers introduce innovation in communication and when the listeners adopt innovations that increase iconicity (ibid, 12 – 13). A comprehensive study was carried out by Perlman et al. (2015) analyzing whether based on the principles of iconicity people can generate vocal communication systems similar to gestural systems employing what the scholars called 'vocal' charades (novel vocalizations, iconic *de novo* non-words) in experiments. Their results allow concluding that the meaningfulness of novel vocalizations derives from iconicity (Perlman et al., 2015: 1, 15). Similar studies have been conducted by Maurer et al. (2006) and Nielsen and Rendall (2011).

Recent research on the role linguistic iconicity plays in cognitive processes covers a wide range of topics, for example, sound iconic associations as a factor affecting articulation, actions, and behavioral patterns (Vainio et al., 2013, 2016; Rabaglia et al., 2016), iconicity in language acquisition as a factor affecting mnemonic processes (Nygaard et al., 2009; Lockwood et al., 2016; Preziosi and Coane, 2017), and categorization (Lupyan and Casasanto, 2015).

Numerous recent studies are dedicated specifically to the study of the size symbolism in different languages developed on the premises laid down by Sapir (1929), Jespersen (1964), and Ultan (1978), who maintained that almost 90% of the languages he considered in the study displayed the presence of size symbolism for diminutive marking using high front vowels. For example, Ohala (2006) analyzing the link between intonation pattern and the shape of the signified object made conclusions on the link between the two; Diffloth (2006) studied the /i/ and /a/ opposition in one of the Vietnamese languages; Shinohara and Kawahara (2010) in their experimental study analyzed size symbolism in four languages – Chinese, English, Japanese, and Korean – having established a strong correspondence; Ohtake and Haryu (2013) conducted similar experiments with regard to the Japanese language; Stolarski (2015) analyzed the symbolism of /i/ and /a/ in the Polish language; Kawahara, Shinohara and Grady (2015) continued studying the sound-shape relationships; Nobile (2015) analyzed shape-sound symbolism in French.

In the last decade, a number of experimental and instrumental studies addressing the nature of iconicity, relationships among various forms of iconicity (e.g. between gestural and linguistic, graphical and linguistic), implications iconicity may have in language acquisition and sign language development, iconicity in cognitive modeling, etc. has been growing (e.g.

Monaghan et al. 2011; Meir et al. 2013; Dingemanse et al., 2015; Perlman et al. 2015; Perri et al. 2015; Verhoef et al. 2015; Tamariz et al. 2017). In their review of the current research on linguistic iconicity, Sidhu and Pexman (2017: 2) note that in 2016 alone a total of 193 papers on the issues of iconicity and/or sound symbolism were published, which attests the growing interest towards the subject.

1.1.5. Research in Contrastive Phonetics and Phonology: English/Latvian Language Pair

In Latvia, there has been a constant and growing interest in the issues of phonetics and phonology of the Latvian language. There is a significant body of research in the area. A number of the prominent scholars addressing the issue can be mentioned, for example, such researchers as E. Liepa (1979), A. Laua (e.g. 1997), D. Markus (e.g. 1999, 2000, 2014) and J. Grigorjevs (e.g. 2000).

Contrastive studies dedicated to various forms of linguistic iconicity appeared in the last decade of the 20th century, but the foundation for this research was laid in the 1950s, when the first studies analyzing phonetic systems of the Latvian and English language were published. Significant contribution to the establishment of the basis for further contrastive research in this language pair was made by M. Vecozola, who starting with her PhD thesis developed in 1953 published a number of works on the subject: contrastive analysis of English and Latvian vowels (1954); analysis of English and Latvian consonants (1956); analysis of English and Latvian vowels and methodological guidelines on their pronunciation in second language acquisition (1957); analysis of English and Latvian diphthongs (1959, 1961); analysis of English and Latvian syllable distribution (1960, 1976); contrastive analysis of stress and intonation patterns in Latvian and English ((1968); contrastive analysis of English and Latvian sonorants (1976). M. Neilande (1960, 1961, 1964) made a considerable contribution to the contrastive analysis of English and Latvian diphthongs. V. Gurtaja conducted contrastive research in English and Latvian consonants (1973) focusing her attention on the contrastive analysis of English and Latvian voiceless explosives (1976a, 1976b, 1977, 1977, 1979, 1985). M. Brēde studied various phonetic aspects in contrastive perspective in the considered language pair: syllable pronunciation in second language acquisition (1975); sonorant articulation and duration (1976, 1979, 1981, in cooperation with M. Vecozola 1979, in cooperation with V. Gurtaja 1988); general issues of contrastive research in English and Latvian phonetics and phonology (2014).

M. Brēde was the first scholar to address the issues of phonological iconicity in the English/ Latvian language pair and laid the foundation for further search in this field (1997, 1999a; 1999b), which has become the basis for research in the present Doctoral Thesis as well.

1.2. Linguistic Iconicity as a Semiotic Phenomenon

1.2.1. General Considerations

Nowadays, linguistic iconicity as a semiotic phenomenon is studied within the semiotic approach to the study of language as a specific instance of iconicity, or one out of three types of signification within the general study of semiotics. Analysis of linguistic iconicity within the general study of semiotics has gone a long way from mere recognition of iconic foundation of onomatopoeia (cf. Jespersen, 1964) to a comprehensive research of various manifestations of iconicity in language and literature (cf. Nänny and Fischer, 2001).

Linguistic iconicity is a phenomenon that can be observed at various levels of language organization, starting with phonological level, at both sub- and suprasegmental level, morphological, lexical, and textual level. Thus, iconicity is pervasive in language, and it may be manifested in a range of forms, which are not always recognized as being primarily iconic because in the course of use they have acquired indexical and symbolic characteristics. Explaining the nature of iconic sign, Nänny and Fischer maintain, "[…] a 'sign' (which may be a word or an assemblage of words) is said to mime the object or thought that the sign refers to when something in the sign (be oral/aural or visual) reflects something in the object that is figured by it (its 'referent')" (Nänny and Fischer, 2006: 462).

The founder of the contemporary semiotics, Ch. Peirce developed a classification of the types of signs grouping them into icons, indexes, and symbols. Defining icons as a special type of signs, he introduced a term hypoicon, "[…] a sign may be iconic, that is, may represent its object mainly by its similarity, no matter what its mode of being. If a substantive be wanted, an iconic representamen may be termed a *hypoicon*" (Peirce, 1958, v2: 276). He classified signs into three classes further divided into 10, 28, and 66 classes of signs. Three basic types of icons include images, or instantiated icons of immediate, apparent or superficial qualities, diagrams, or hypoicons whose similarity with their objects is mostly based on shared structural or relational qualities, and metaphors that correspond to instantiated icons of habits, conventions or laws (cf. Farias, Queiroz, 2003). Studying iconicity as a semiotic phenomenon

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on the premises laid by Peirce, Nöth notes that the immediate object of the sign presupposes prior acquaintance with this object, which means that a sign evokes an image, i.e. an iconic sign or mental image in the human mind (2001: 25). Quoting Peirce, he maintains, "Since nothing can be expressed without evoking mental images "every assertion must contain an icon or a set of icons" (Peirce in Nöth, 2001: 26).

Thus, it may be argued that iconicity is a universal phenomenon found in all communication systems. "[...] iconic signs are […] omnipresent in language and verbal communication" (Nöth, 2001: 18). The theory of endophoric and exophoric iconicity suggested by Nöth, in essence, does not contradict the theory of arbitrariness of a linguistic sign, but rather complements it. Introducing the notions of endophoric and exophoric iconicity, the scholar maintains, "Distinction should be made between iconic ground, which in this case may be termed endophoric similarity, and iconicity proper. Endophoric iconicity is said to manifest itself in two complementary ways: either along the syntagmatic or along paradigmatic axis of language" (Nöth, 2001: 23). Belitskaya argues that exophoric (referential) iconicity is considered within the language structure referring to environment lying beyond the language, when a linguistic sign is motivated by extra-linguistic phenomena, whereas endophoric iconicity implies iconic relationships *within* a language, both at the level of language and speech (cf. Белицкая, 2014: 67).

Peirce noted that although all linguistic signs are to a certain extent conventional/symbolic, they may simultaneously contain iconic or indexical aspects or even both (cf. Peirce, 1958). Similar to other signs, linguistically iconic signs may also display indexical and symbolic features.

Following Peirce, W. Dressler (1992: 5-7) states that UNMARKED or 'less marked than' or 'preferred' or even 'more natural than' linguistic structures and strategies are essentially iconic, demonstrating that iconicity is subconsciously perceived as naturalness. Reflecting upon Peirce's words (1965:276), "The only way of directly communicating an idea is by means of an icon; and every indirect method of communicating an idea must depend for its establishment upon the use of an icon." Dressler concludes, "…*thus, the more iconicity a sign contains, the more natural, more preferred, less marked it is*. This establishes the universal parameter of iconicity (with its subparameters) where iconicity means similarity between signans and signtum in the mind of the interpreter." (Dressler, 1992: 7, emphasis added).

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Unmarkedness of various manifestations of iconicity makes them less dependent on the context, which, in its turn, facilitates their decoding in communication. It may be argued that the so-called 'naturalness' of iconic signs and structures may be the reason why these signs and structures often have very similar characteristics in various languages.

Until recently, most attention in the research in this field was dedicated to the analysis of iconicity at the phonological and lexical levels mainly addressing the issues of onomatopoeia and sound symbolism, however, nowadays, there is a growing volume of research on manifestations of linguistic iconicity at the morphological level, for example, iconicity of grammar addressed within a comprehensive study dedicated to the essence of language (Jakobson,1965), where statements having cased much discussion was made that addition of a plural inflection (suffix) makes a word longer and thus larger in the perception of the speakers, iconicity of word formation (e.g. Anderson, 1998; Ungerer, 1999; Piller, 1999); iconicity at lexical level (e.g. Klamer, 2001; de Cuypere, 2008); iconicity at syntactic, textual and discursive level (e.g. Dressler, 1992; Whissel, 2000b, Perniss et al., 2010).

Analyzing iconicity as an unmarked textual strategy, Dressler points out that at the textual level, iconicity is often accompanied by indexicality and that it is not always possible to draw the line between the two, "Syntagmatic iconicity occurs in repetition, parallelism and lexical/semantic/syntactic recurrence – all elements which simultaneously presuppose syntagmatic indexicality (Dressler, 1992: 14)". Dressler clearly identifies the principle upon which textual iconicity is based – repetition and recurrence, "[…] with each repetition the new context helps to disambiguate the intended meaning, i.e. repetition renders the meaning more transparent" (ibid.)

Reconciling linguistic and semiotic definitions of iconicity, Emmorey (2014) treats relative iconicity as diagrammatic iconicity in Peircean terms (Emmorey, 2014). These ideas are supported by Akita (2011), who notes that sound symbolism occurs both at morphophonological (e.g. reduplication, syllable structure, prosody) and segmental levels (e.g. vowel heights, labiality, voicing of obstruents). In case it occurs at the morphophonological level, it may be classified as an instance of diagrammatic iconicity, whereas if it appears at the segmental level, it is imagic iconicity in Peircean terms (see 1.2.3 for further discussion). "In the psychological tradition, the imagic (or phonosemantic) type of sound symbolism, which is also an instance of phonetic/phonological iconicity, is often called

'sound-symbolic words' or 'iconic words'. They illustrate lexical iconicity" (Akita, 2011: 4). In general, analysis and categorization of the instances of linguistics in terms of semiotics may eliminate numerous inconsistencies in the use of terminology in the field. This issue will further be addressed in Chapter 1.3.

1.2.2. Principles of Iconicity

There have been numerous attempts to establish universal principles of iconicity, recognizing that some linguistic phenomena and structures are not arbitrary. Croft formulated this intuitive premise as follows, "the structure of language reflects in some way the structure of experience" (Croft, 2003:102). Among many principles of iconicity, such qualities as quantity, markedness, proximity, sequence, contiguity and repetition have deserved most attention.

The quantity principle, alternatively referred to as *the economy principle*, is the universally recognized principle of iconicity. Discussing syntactic strategies, Givón (1984: 970) referred to the quantity principle maintaining that a larger chunk of information will be given a larger chunk of code, and less predictable and more important information will be given more coding material.

The quantity principle of iconicity implies that the increase in the quantitative characteristics of the signifier is the reflection of the increase of the quantitative characteristics of the signified. Any repetition, reduplication, multiplication of the elements of a linguistic structure iconically represent increase in quantity of the properties of the object-denotant.

Many iconic linguistic structures are based on this principle: reduplication in onomatopoeia, use of repeated phonemes in alliteration, assonance and consonance, rhythm, parallel syntactic structures, etc. O. Fischer states that there is repetition and reduplication at different linguistic levels, and that various categories of reduplication "may indicate the pervasive use of a rhythmical form of repetition in language, which is presumably inherent to most of us (consider the importance of rime, meter, and rhythm, which all are repetitive patters)" (O. Fischer, 2011, 58).

The markedness principle of iconicity implies that iconic structures are marked, unusual and uncommon in language (cf. Dingemanse, 2012: 655). Givón (1984: 965) maintains that "categories that are structurally marked are also substantively marked". However, not all

scholars support this point of view (e.g. Dressler, 1992). Marcus and Calude (2010: 23 – 24) argue that there is not enough evidence to support the universality of the meta-iconic markedness principle as formulated by Givón. In turn, discussing iconicity in literature, Nänny and Fischer (2006: 464) argue that iconicity is functional only when it is foregrounded or *marked*.

Discussing sound-symbolic strategies, Hinton et al. refer to reduplication (*quantity principle*) and *markedness* as being among three basic ones, "Three overall sound-symbolic strategies […]: (1) use of reduplication; (2) marked use of segments that are otherwise uncommon in the language, and the loosening of distributional constraints that are otherwise strong in the language; (3) the association of certain types of segments and suprasegmentals with certain semantic realms" (Hinton et al. 2006: 9). As it will be demonstrated in Parts 5 and 6, in the majority of cases, iconic structures appear at the word and above-word level as marked or foregrounded structures, confirming the views of Hinton et al. (2006), Dingemanse (2012), Preziozi and Coane (2017) and many other scholars that consider markedness an iconic property.

The proximity principle is another important principle of iconicity. According to Givón, there are two iconic principles based on this basic one. "(1) Entities that are closer together functionally, conceptually, or cognitively will be placed closer together at the code level, i.e., temporally or spatially. (2) Functional operators will be placed closest, temporally or spatially at the code level, to the conceptual unit to which they are most relevant." (Givón 1984: 969 – 970). Thus, linguistic structures placed in proximity iconically point at the proximity of the denoted objects and their relatedness. This principle is widely applied in composing advertising slogans (see Part 6).

The sequence principle, or the principle of sequential order, implies that "the temporal order of events in the conceived world is mirrored in the order of clauses describing them" (Radden and Dirven 2007: 53), that is, organizing the narrative, the sequence of clauses iconically represents the sequence of events in the real world. This principle may be considered subordinate to the proximity principle.

Due to the nature of the phenomena used as the object of the research in the present Doctoral Thesis, manifestations of phonological iconicity will be discussed in relation to three principles: the quantity principle, the markedness principle and the proximity principle.

1.2.3. Conceptual Framework for the Study of Linguistic Iconicity

Linguistic iconicity is a multi-fold phenomenon that appears at different levels of language organization: phonological, morphological, lexical, syntactic, textual and discursive. In the existing body of research, various forms of linguistic iconicity are studied separately, not treating linguistic iconicity as a comprehensive hierarchically organized linguistic system. This leads to a considerable inconsistency in terminology caused by polysemy and synonymy of key terms as used by different schools and scholars, overlapping and mismatch of the fields of reference of the key concepts, different treatment of the same phenomena, etc. This sub-chapter presents a review of the variety of concepts and terms used to describe the phenomenon of linguistic iconicity and related concepts.

According to Akita (2011: 4 – 5), inconsistency in the use of terminology lies in the very essence of the study of iconicity, because the entire notion of *iconic word* is put to question. Proposing a phonosemantic definition of iconic words in Japanese, Akita argued that there had been no successful attempt to define iconic words from a semantic or phonosemantic point of view, and that attention had mainly been paid to their morphophonological structure. He also argued that phonosemantic peculiarity of iconic words was not evidently distinct from regular sound symbolism. The proposed definition is still rather vague, "iconic words have special sound-symbolic semantics […] crucially based on their referential specificity as well as their morphophonological markedness" (Akita, 2011: 5). In general, researchers studying linguistic iconicity refer to a variety of notions to denote the property of iconic words – iconicity, mimeticity (the degree to which a word is iconic), motivatedness and prototype (see Caldwell, 2010: 33).

As it has been mentioned, traditionally research on linguistic iconicity was limited to the analysis of sound imitation and various forms of sound symbolism, and even in this widely researched area there is a considerable lack of accord with regard to the conceptual framework. Considering the studies of manifestations of linguistic iconicity at other levels of language organization, there is even less agreement on the use of terms, classification and categorization of the types of iconicity as well as the entire definition of the notion of iconicity. For example, numerous scholars study sound imitative and sound symbolic words as instances of ideophony, "a universal or near universal feature of human language" (Dingemanse, 2012: 655) (e.g. Meier, 1999; Bartens, 2000; Klamer, 2001; Dingemanse,

2011), whereas other scholars study these phenomena as manifestations of iconicity in its own right (e.g. A, Fischer, 1999; Ohala, 2006; de Cuypere, 2008).

Analysis of sound imitative and sound symbolic words as types of ideophones is mainly performed within the psycholinguistic approach to the study of language. Dingemanse (2012: 654) defines ideophones as marked words depicting sensory imagery characterized by special sound patterns, distinct grammatical properties and sensory meaning. "Ideophones are documented to span a range of meanings across different modalities, such as manner of motion, shape, psychological and mental states, texture, size, luminance, distance and temporal aspect" (Perlman et al., 2015:3). As it will be demonstrated in 2.3, sound symbolic words display many properties characteristic of ideophones.

Dingemanse (2012: 659, original emphasis) classifies form-meaning mappings found in ideophones into three non-exclusive types of iconicity: "*imagic iconicity*, in which the sound of the word mimics a sound in the world; *gestalt iconicity*, in which word structure depicts event structure; and *relative iconicity*, in which related forms map onto related meanings". Thus, in terms of this approach to the study of linguistically iconic lexis, sound imitative words are based on imagic iconicity, whereas various types of sound symbolic words are rather instances of gestalt or relative iconicity (see below). As it may be noticed, there is a certain mismatch between the approaches of traditional school and cognitive and psycholinguistic approach to the study of linguistic iconicity. At the same time, Emmorey (2014) clearly delineates between iconicity proper, or absolute iconicity, and ideophony, noting that only some ideophones display relationships between form and meaning and thus are instances of relative iconicity "in which relations between multiple forms resemble analogical relations between meanings, as in many ideophones".

There is also certain disagreement on the nature of markedness of iconic elements of the language. As discussed above, Dressler (1992) considers that iconic linguistic structures are *unmarked* and more natural, whereas Dingemanse (2012: 655) defines ideophones including onomatopoeic and sound symbolic words as *marked* words that depict sensory imagery, the structural markedness of which rests in random phonotactic distributions and various forms of feature harmony. In his view, it is exactly the iconic value of ideophones that makes them marked, "According to the iconicity proposal, the *marked* structural features of ideophones

exist because they have iconic value. This proposal accounts for the many instances of iconic mappings between form and meaning we find in ideophones." (ibid, 657, emphasis added).

In their comprehensive research on the current state-of-the-art in the research on iconicity in general and sound symbolism in particular, Sidhu and Pexman (2017) propose an inclusive taxonomy of iconicity that may be used as a good reference point in further analysis of iconicity as a semiotic phenomenon (Fig.1).

Fig. 1. Taxonomy of iconicity according to Sidhu and Pexman (2017: 20).

Thus, in semiotic terms, onomatopoeia is an instance of *direct imagic iconicity*; some conventionalized forms of sound symbolism fall into the category of *indirect imagic iconicity*, for example, size symbolism, light-dark symbolism (low tone for dark, high tone for light), etc. (see 2.2.3). De Cuypere notes that imagic iconicity is based on the resemblance between simple qualities, and that this kind of iconic ground may be found in direct phonological iconicity (cf. de Cuypere, 2008: 115).

As its name suggests, diagrammatic iconicity is based on relational similarity. De Cuypere argues that in phonological iconicity sounds may enter diagrammatic relations only in openness vs. closeness and proximal vs. distant dichotomies (ibid.). Morphological properties

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exist because they have iconic value. This proposal accounts for the many instances of iconic mappings between form and meaning we find in ideophones." (ibid, 657, emphasis added).

Iconicity

Imagic
Relationship between one form and one meaning

Diagrammatic
Relationship between the relationship of form and meaning

Direct
Form directly resembles meaning

Indirect
Form resembles meaning via association

Gestalt
Word internal relationship

Relative
Between word relationship

Arbitrary
No similarity in form and meaning relationship

Non-Arbitrary
Similarity in form and meaning relationship

Fig. 1. Taxonomy of iconicity according to Sidhu and Pexman (2017: 20).

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As its name suggests, diagrammatic iconicity is based on relational similarity. De Cuypere argues that in phonological iconicity sounds may enter diagrammatic relations only in openness vs. closeness and proximal vs. distant dichotomies (ibid.). Morphological properties

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of words that may bear symbolic meaning fall into the category of *gestalt diagrammatic iconicity* (Sidhu and Pexman exemplify it by the instance when word structure iconically conveys event structure, e.g., closed syllables evoking end points). Here gestalt is understood in Hörmann's terms, "A general Gestalt principle of organization operates equally in things and sounds, hence the "similarity" between thing and sound. The presence of such Gestalt principle is a universal human characteristic and occurs in all humans alike." *Relative diagrammatic iconicity* implies relationship between two (or more) words; *arbitrary relative iconicity* covers phenomena when similar forms are associated with similar meanings (as in case of phonoesthemes); *non-arbitrary relative iconicity* refers to instances in which the relationship among word forms is similar to the relationship among their meanings (with the reference to Sidhu and Pexman, 2017: 20, see also Nöth, 2001: 5 – 7 for discussion).

Relating the basic types of iconicity with the principles of iconicity (1.2.2), imagic iconicity is frequently based on the quantity and proximity principles, whereas diagrammatic iconicity is clearly based on the proximity principle (see de Cuypere, 2008).

Adopting a semiotic approach to the study of linguistic iconicity allows for a wider view on the phenomenon of iconicity traditionally considered as a form-meaning correspondence; it also allows accounting for other, less direct forms of iconicity. "Iconicity in language goes beyond the principle of '*form miming meaning*' […] we have to consider an essentially different kind of iconicity in language which is based on the principle of '*form miming form*'" (Nänny, O. Fischer, 2001: 5, emphasis added).

Having analyzed linguistic iconicity as a semiotic phenomenon, it is necessary to define it as a specifically linguistic phenomenon.

1.3. Phonological Iconicity as an Instance of Linguistic Iconicity

In order to clarify and reconcile terminological apparatus used in the field of research on various forms of linguistic iconicity and phonological iconicity in particular, classifications of the forms, types and sub-types of direct and indirect phonological iconicity provided by different scholars will be presented in this chapter.

1.3.1. Definition and Types

In terms of Phonosemantics, a direct correlation between the form of a word and its meaning is seen as a manifestation of linguistic iconicity (see also Trask, 1999: 119). Onomatopoeia and sound symbolism are seen as instances of phonological iconicity. At the same time, in other sources the term 'sound symbolism' is used as a parallel term for 'phonological iconicity'. Sound symbolism is referred to as a direct association between the form and meaning of language, and onomatopoeia and phonaesthesia, which is defined as a direct sound/meaning correspondence, are seen as instances of sound symbolism (Crystal, 1994: 299, 360; Katamba, 1994: 41-43; Trask, 1999: 188). In psycholinguistic perspective, Sidhu and Pexman (2017: 1, 6) define sound symbolism as "an association between phonemes and stimuli containing particular perceptual and/or semantic elements", thus establishing a clear link between the plane of phonetic expression and semantic content. As it may be noticed, there is a certain overlap in definitions of terms: *phonological iconicity* and *sound symbolism* are both used as labels for one phenomenon and *sound symbolism* and *phonaesthesia* are used as labels for another. Moreover, *sound symbolism* may appear at different levels in the conceptual framework of the classification of the related phenomena – it may be a head term at the top of the taxonomy including a range of hyponymic concepts, simultaneously, it may be subordinated to another head concept (ISA relationships). In the following sub-chapter, classifications of various types of phonological iconicity are considered to develop a working classification to be used in the present Doctoral Thesis.

In general, there is more agreement in the academic community on the issue of onomatopoeia, whereas the definition and categorization of sound symbolism still remain largely controversial issues. Historically, sound symbolic words were discussed as 'sound gestures' (Wundt, 1990: 74), 'vocal images' (*Lautbilder*) (Westermann, 1990: 100), 'expressive words' (Grammon, 1990: 177), 'descriptive words' (Hakulinen, 1990: 126), 'aural images' (Rhodes, 2006), which may cover a broad range of phenomena, including phonemes, phoneme clusters (phonoesthemes and submorphemes). Hinton et al. (1994) argue that prosody also falls into this category, and this opinion has recently been gaining support (e.g. Dingemanse, et al., 2016).

Thus, there is a range of definitions and terms suggested by different scholars to denote direct sound imitation, e.g. Hinton et al. (2006) place onomatopoeia into the category of imitative

sound symbolism, whereas Fischer (1999) classifies it as an instance of phonological iconicity – auditory iconicity. If seen as a stylistic device or a particular lexical phenomenon, onomatopoeia is defined as verbal imitation of sounds of the environment by means of a particular language.

Before the re-emergence of interest in the issues of iconicity in communication and linguistic iconicity in particular, onomatopoeia was generally considered to be a manifestation of sound symbolism rather than a specific linguistic phenomenon that is not subordinate to sound symbolism, but rather being at the same level in the taxonomy of the iconic elements of the language. For example, Trask (1999: 188) defines sound symbolism as "an attempt at constructing a word whose sound directly conveys (some aspect of) its meaning." He defines onomatopoeia as the most familiar type of sound symbolism, and phonaesthesia as its less common type. Thus, the taxonomy of sound symbolic phenomena, according to Trask, may be represented as follows (see Fig. 2):

```
            ┌─────────────────────────┐
            │     Sound symbolism      │
            └─────────────────────────┘
             ↙                       ↘
┌─────────────────────┐   ┌─────────────────────┐
│    Onomatopoeia     │   │    Phonaesthesia    │
└─────────────────────┘   └─────────────────────┘
```
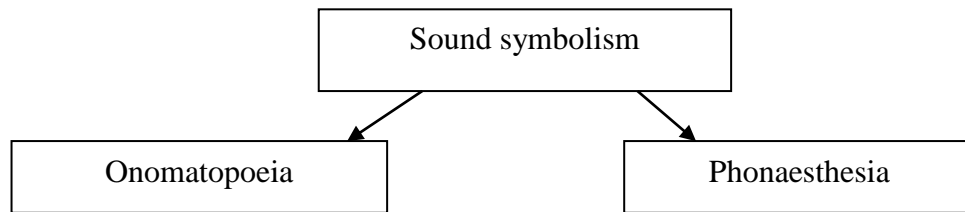
Fig. 2. Types of phonological iconicity (sound symbolism) according to Trask (1999: 188).

Surprisingly, providing definition to the concept of iconicity, Trask (1999: 79) presents onomatopoeia as its familiar type. Thus, onomatopoeia is simultaneously defined as a type of symbolism and iconicity, which represents a certain contradiction in terms.

Rhodes (2006) with the reference to the study by Rhodes and Lawler (1981) provides a comprehensive review of sound symbolic properties of English *assonances* and *rhymes*, labels ascribed to initial consonant(s) and vowel nuclei plus final consonant(s) respectively. Studying these submorphemic entities, Rhodes clearly distinguishes between true onomatopoeia, "the word directly shaped by the sound it represents" (2006: 279) and sound symbolism, "Sound symbolism in aural image is different from true onomatopoeia in that the submorphemic pieces in question have some measure of paradigmatic support, i.e. they occur in groups sharing a correlation between structural parts and acoustic reference […]" (ibid, 280). Acknowledging conventionality of some iconic forms, Rhodes also distinguishes

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arbitrary forms, which "refer to sounds that have no basis in acoustics, at least synchronically." The taxonomy of the types of form meaning correspondence, according to Rhodes, is presented in Fig. 3.

```
        ┌─────────────────────┐
        │    Form-meaning      │
        │   correspondence     │
        └─────────────────────┘
         ╱          │          ╲
        ╱           │           ╲
┌──────────────┐ ┌──────────────┐ ┌──────────────────┐
│     True     │ │     Sound    │ │    Arbitrary     │
│ onomatopoeia │ │   symbolism  │ │     naming       │
└──────────────┘ └──────────────┘ └──────────────────┘
```
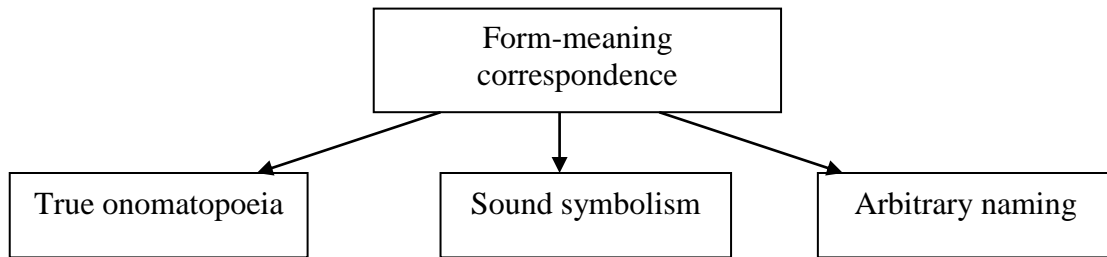
Fig. 3. Types of phonological iconicity (form-meaning correspondence) according to Rhodes (2006: 278 – 285).

In their seminal study, Hinton et al. (2006: 2-6) consider *sound symbolism* an umbrella notion comprising four types of sound symbolism: corporeal sound symbolism, imitative sound symbolism, synesthetic sound symbolism and conventional sound symbolism (Fig. 4). They do not use the term *iconicity* discussing any of the phenomena in question, stating that, "Sound symbolism is the direct linkage between sound and meaning" (ibid, 2006: 2). Thus, they treat the purely iconic relationship between sound and meaning as an instance of symbolism, or arbitrary connection between the signifier and signified. Nevertheless, the main contribution the scholars have made is a comprehensive classification of the types of form-meaning relationships found in phonologically iconic words.

```
              ┌─────────────────────┐
              │   Sound symbolism    │
              └─────────────────────┘
        ╱         ╱          ╲          ╲
┌───────────┐ ┌──────────────┐ ┌──────────────┐ ┌──────────────┐
│ Corporeal │ │  Imitative   │ │  Synthetic   │ │ Conventional │
│   sound   │ │    sound     │ │    sound     │ │    sound     │
│ symbolism │ │  symbolism   │ │  symbolism   │ │  symbolism   │
│           │ │(onomatopoeia)│ │              │ │(phonaesthesia)│
└───────────┘ └──────────────┘ └──────────────┘ └──────────────┘
```
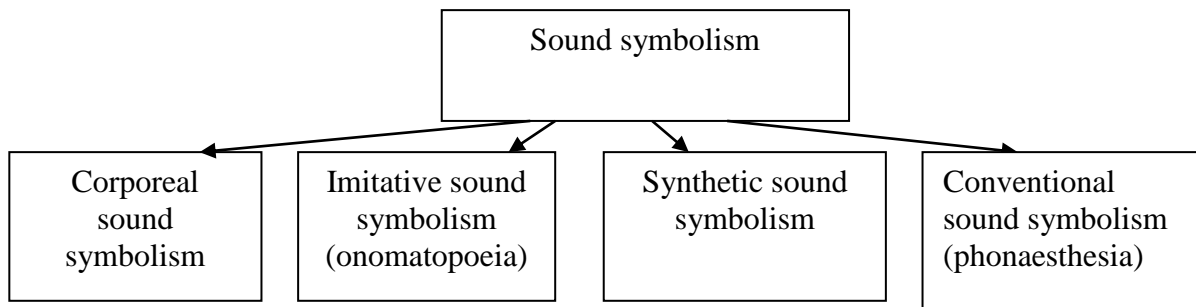
Fig. 4. Types of phonological iconicity according to Hinton, Nichols and Ohala (2006).

They define *corporeal sound symbolism* as sounds and intonation patterns used to express the internal state of the speaker, either emotional or physical. "This category includes involuntary, "symptomatic" sounds such as coughing and hiccupping, and ranges through expressive intonation, expressive voice quality, and interjections" (ibid.). Juxtaposing this definition with the other considered classifications, corporeal sound symbolism is close to articulatory sound

symbolism as defined by A. Fischer (1999, see Fig. 5), although it does not fully match in its field of reference. The scholars agree that corporeal sound symbolism may not always be considered a prototypical instance of sound symbolism, as frequently it is involuntary and thus not strictly linguistic. If classified in semiotic terms, this type of "symptomatic" sound symbolism is an instance of indexical iconicity.

As mentioned above, sound imitation is the type of sound-meaning relationship that has a consistent definition and does not cause disagreement in the academic community. Hinton et al. categorize this type of relationship as *imitative sound symbolism* or onomatopoeia in line with both historical and contemporary research into the issue. They recognize that onomatopoeic vocabulary has become conventionalized and in some languages has developed its own internal grammar. Researchers also note that rhythm may also be used in sound imitation as "the rhythm of sounds and the rhythm of movement are so closely linked in the human neural system that they are virtually inseparable" (Hinton et al., 2006: 3-4). Thus, in contrast to other scholars, they also include movement imitatives into the category of sound imitative words.

Substantiating the decision to call another type of sound symbolism *synthetic,* Hinton et al. (ibid, 4) argue that it is done in view of the fact that it is *acoustic* symbolization of *non-acoustic* phenomena when certain vowels, consonants and suprasegmental units consistently represent kinetic, tactile or visual properties of objects (e.g., size, shape). Reconciling their classification with other considered ones, synthetic sound symbolism partially matches in its field of reference with phonaesthesia as defined by Trask (1999) and De Cuypere (2008).

Conventional sound symbolism, in its turn, is defined as analogical association of certain phonemes and phoneme clusters (phonoesthemes) with certain meaning, thus again it is possible to establish correspondence with the definition of phonaesthesia as given by other scholars. Delineating conventional and synesthetic sound symbolism, Hinton et al. point at the degree of conventionality. They note that this type of sound symbolism is relatively arbitrary and language specific and argue that it is often linguocentric prejudices that make people associate certain phonemes and phonoesthemes with certain meaning. "[...] we see the human mind at work creating links between sound and meaning even where such links might not be intrinsic or universal" (Hinton et al., 2006: 5 – 6). Exclusion of this type of sound symbolism from the general framework of the study of sound-meaning relationship is supported by

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several other scholars, for example, Sidhu and Pexman (2017:1) based on the same premises of relative arbitrariness of this connection. Hinton et al. also point at the potential of conventional sound symbolism in advertising (see Part 6 for discussion).

A. Fischer (1999) clearly defines the phenomenon of sound-meaning correspondence as phonological iconicity, a specific type of iconicity in language or linguistic iconicity. He categorizes lexical (lexicalized) and non-lexical (direct non-conventionalized sound imitation) onomatopoeia as types of *auditory iconicity*, substantiating the use of the term by the consideration that "sounds basically […] imitate what speakers hear" (Fischer, 1999: 123). *Articulatory iconicity* includes such phenomena as size symbolism and proximity symbolism, and as they lie in different nature of articulation associated with production of high-low tomes or front-back vowels, Fisher suggests calling this type of phonological iconicity articulatory. "Iconicity […] is constituted by the position of various speech organs relative to each other when certain vowels are uttered and by the spatial or dimensional meaning of these words. The basis of comparison is articulation of sounds rather than the sounds themselves […]" (ibid, 126). The third type of phonological iconicity, namely, *associative iconicity*, is suggested by Fischer to cover the phenomenon of phonaesthesia or secondary onomatopoeia when certain sounds are conventionally or contextually *associated* with certain meanings. "Most of them [phonoesthemes] do not mirror sounds and so cannot be classed as cases of auditory iconicity, and yet they are associated […] with certain meanings" (ibid, 129). Recognizing the conventional character of this form of iconicity, A. Fischer argues that it is exactly the associative iconicity that plays a substantial role in establishing categories. The types of phonological iconicity as categorized by A. Fischer are presented in Fig. 5.
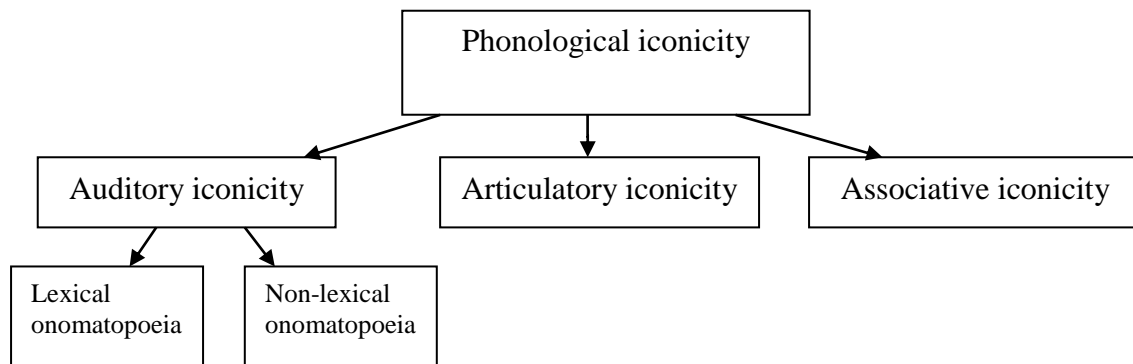
Fig. 5. Types of phonological iconicity according to A. Fischer (1999: 123 – 129).

A. Fischer related the types of phonological iconicity with the types of iconicity as defined by Peirce. In line with Sidhu and Pexman (2017), Fisher considers that auditory iconicity is clearly imagic, articulatory iconicity in its basic forms – spatial or dimensional – is also imagic, whereas more conventional forms will be diagrammatic. Associative iconicity is diagrammatic as "it is motivated not by individual meaning-form relationships, but by relations between forms all expressing particular meaning" (A. Fischer, 1999: 131).

Developing the conceptual framework for the study of Phonosemantics as an independent linguistic discipline (see Part 2), Voronin (1982) defined phonological iconicity (звукоизобразительность) as "a property of a word that is conditioned by the presence of an *inherent*, *essential*, *recurrent* and *relatively stable non-arbitrary connection* between the phonemes of a (root) word and the feature of the object-denotant (motif) taken as the basis of nomination" (Воронин, 1990: 5, my translation, emphasis added). Defining the types of phonological iconicity, he considered acoustic properties of the denotant. Thus, if the denonat is acoustic, it is an instance of sound imitation (onomatopoeia), whereas if the denotant is non-acountsic, it is an instance of sound symbolism (Воронин, 1990: 39, 71). The typology of phonological iconicity according to Voronin is presented in Fig. 6.
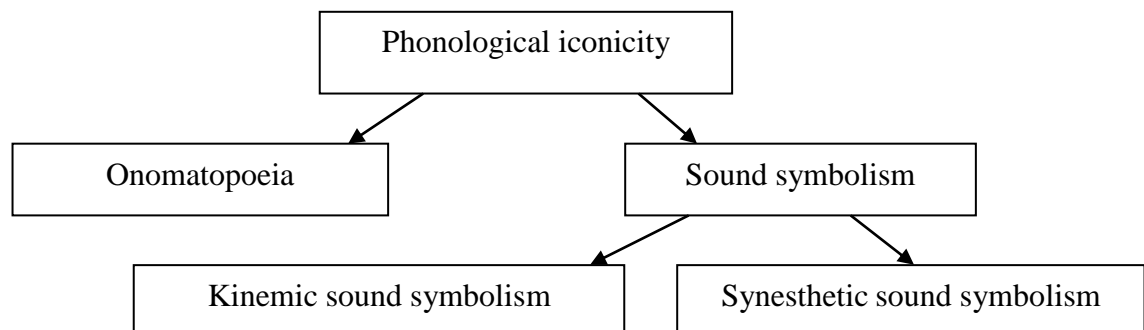
Fig. 6. Types of phonological iconicity according to Voronin (1982).

Voronin developed a detailed typology of onomatopoeic words, having distinguished 18 types of denotants in the English language based on their acoustic properties (see 2.2 for discussion). He also distinguished 7 broad types of phonoesthemes which can be further subdivided into 34 sub-classes based on the psychoacoustic properties of denotants. Eleven criteria for the identification of sound symbolic words formulated by Voronin allow characterizing any sound symbolic word even in case when its iconic components has become obscure in the course of language evolution (see 2.3). In general, the conceptual framework

for the study of phonological iconicity developed by Voronin is the most comprehensive among other considered; therefore, definitions and classifications of sound iconic phenomena will be given using it as the main reference ground in further research.

The last classification of different types of phonological iconicity that is going to be considered is the classification provided by de Cuypere (2008) with the reference to Masuda (2002). The classification is comprehensive and efficient in a sense that it does not contradict other approaches to the classification of phonologically iconic phenomena but rather reconciles them. It is not as detailed and as specific as the classification developed by Voronin; however, it may appear very useful in general analysis of the phenomena in question, and thus it is exactly this typology that is going to be adopted for the development of the classification of sound imitative and sound symbolic phenomena to be used in the present Doctoral Thesis. The typology is presented in Fig. 7.

```
                    ┌─────────────────────────┐
                    │ Phonological iconicity  │
                    └─────────────────────────┘
                     ↙                       ↘
          ┌──────────────┐            ┌──────────────┐
          │    Direct    │            │   Indirect   │
          └──────────────┘            └──────────────┘
           ↙          ↘                ↙            ↘
┌──────────────┐ ┌──────────┐  ┌──────────────┐ ┌──────────────┐
│  Non-Lexical │ │ Lexical  │  │ Associative  │ │ Phonaesthetic│
└──────────────┘ └──────────┘  └──────────────┘ └──────────────┘
```
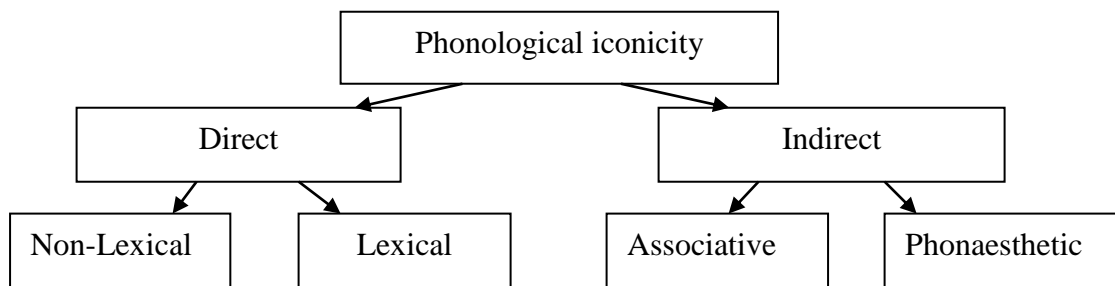
Fig. 7. Types of phonological iconicity according to Masuda (2002) (in de Cuypere, 2008: 107).

Quite in line with the previous research, direct phonological iconicity is defined as follows, "if the referent is sound-/noise, the oral sound represents it by directly modelling it; i.e. there is a direct mapping of linguistic sound to non-linguistic sound" (Masuda 2005: 5 in de Cuypere, 2008: 108). Non-lexical onomatopoeia is defined as "phonetic characteristics of the language to imitate sound without attempting to produce recognizable verbal structures", whereas lexical onomatopoeia complies with phonotactic rules of the respective language (de Cuypere, 2008: 108). In turn, indirect phonological iconicity occurs if "the referent is not an acoustic sign but instead a sensation (e.g. pain), movement, feeling, etc. the link between the sign and the object is thus indirect, or better still metaphoric" (ibid, 109). Associative phonological iconicity as understood by Masuda and de Cuypere generally covers instances of size and proximity symbolism and thus corresponds to the definition of the respective type of phonological iconicity provided by A. Fischer (see Fig. 5). A. Fischer (1999: 123-126) does

not use the term *sound symbolism*, instead he defines the phenomenon of conventional or perceived relation between phonemes or phonoesthemes of a word with its meaning as associative and articulatory varieties of phonological iconicity. Hinton et al. (2006) provide a detailed classification of various forms and varieties of sound symbolism, which are not always compatible with other classifications.

Not attempting to contest the authority of Crystal, Katamba, Trask and Hinton et al., it may still be maintained that the approach of Voronin (1982), A. Fischer (1999) Rhodes (2006) and de Cuypere (2008) to treat the phenomenon of 'sound symbolism' as an instance of a broader phenomenon of phonological iconicity and a phenomenon distinct from onomatopoeia appears to be more accurate and comprehensive. Accepting the definitions of phonological iconicity and sound symbolism according to Voronin, Fischer and Rhodes and de Cuypere, it is possible to avoid cross-discipline inconsistency in terminology application. The concepts 'icon' and 'symbol' as well as the terms 'iconic' and 'symbolic relationship between the signifier and the signified of a sign' are widely used not only within the framework of semiotics to the field of which these terms originally belong (Fiske, 2011), but also in linguistics and other disciplines. Misunderstanding and mistreatment of the concepts may occur if a phenomenon of direct correspondence between a linguistic sign and meaning of a word, i.e. *iconic* relationship between the signifier and the signified, is referred to as '*symbolism*'. The application of the term 'sound symbolism' with respect to an instance of phonological iconicity, as it has been suggested by Voronin, A. Fischer, Rhodes and de Cuypere may nevertheless be justified, since the relationship between a sign (a sound) and meaning in sound symbolic phenomena is more arbitrary and language specific than in onomatopoeia (see 2.3.1). Thus, the term 'sound symbolism' may reflect a greater degree of conventionality characteristic of the phenomenon that is iconic in nature.

1.3.2. Conceptual Framework for the Study of Phonological Iconicity

Having considered the definitions and typologies of phonological iconicity and the related phenomena in order to clarify some concepts and terms in order to avoid possible inconsistency in the application of terms, the following definitions and a classification of the types of phonological iconicity are going to be adopted and used in the present research.

Phonological iconicity is defined as a property of a word that is conditioned by the presence of an inherent, essential, recurrent and relatively stable non-arbitrary connection between the phonemes of a (root) word and the feature of the object-denotant taken as the basis of nomination. The author of the present Doctoral Thesis categorizes the types of phonological iconicity as follows (Fig. 8).
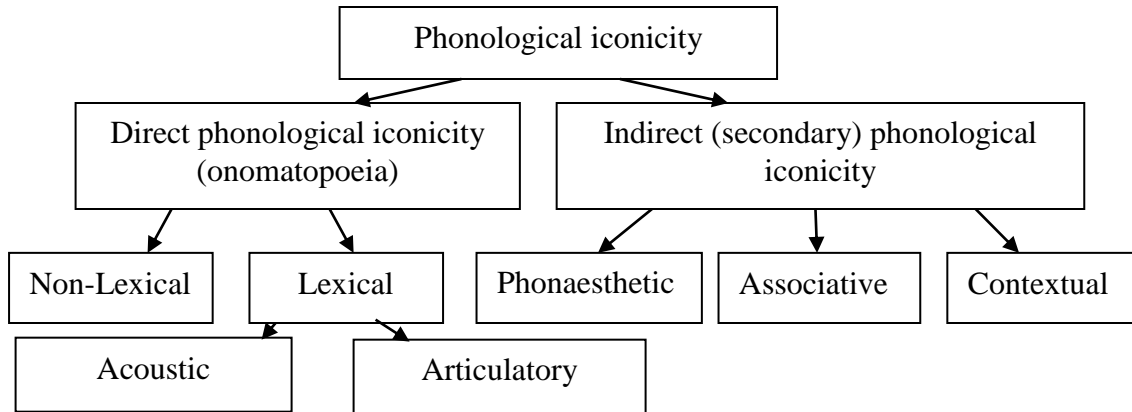
Fig. 8. Types of phonological iconicity (© Tatjana Smirnova).
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Thus, phonological iconicity is categorized into the direct and indirect forms. Direct phonological iconicity is further subdivided into *lexical* and *non-lexical onomatopoeia*. Direct lexical phonological iconicity can be further subdivided into *acoustic* and *articulary onomatopoeia*. Indirect phonological iconicity is subdivided into *phonaesthetic*, *associative*, and *contextual* forms of iconicity. *Phonoaesthetic iconicity* is defined as phonoaesthesia or conventional association of certain sounds and sound clusters with certain meaning. *Associative iconicity* is understood as defined by Masuda (see above), it includes various forms of size, distance, lightness, etc. symbolism. The author of the Doctoral Thesis proposes to single out a special sub-type of indirect phonological iconicity – *contextual phonological iconicity*, which emerges at the suprasegmental level of language organization, may be characterized by a greater degree of conventionality and context dependence. Such instances as assonance, alliteration, consonance, and rhythmical arrangement of the utterance fall into the category of suprasengmental indirect contextual iconicity. *Contextual phonological iconicity* is manifested when the purposeful arrangement of non-iconic linguistic units allows communicating meaning on the iconic ground (see 2.4 for discussion).

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Onomatopoeia or sound imitation is an inherent non-arbitrary phonetically motivated relation between the phonemes of a word and the acoustic property of a denotant taken as the basis of nomination. Within a semiotic approach to the study of language, onomatopoeia is seen as a subtype of *direct phonological iconicity*, namely, lexical *direct phonological iconicity*, which can further be subdivided into *acoustic* and *articulary* sound imitation (see 2.2).

Sound symbolism, in turn, is defined as an inherent non-arbitrary phonetically motivated relation between the phonemes of a word and the non-acoustic property of a denotant taken as the basis of nomination. In semiotic terms, sound symbolism is defined as an instance of *indirect phonological iconicity*, which can be further subdivided into *associative* and *phonaesthetic* and *contextual* phonological iconicity.

Other terms that should be mentioned in connection with the study of phonological iconicity are *phonaesthesia*, *synesthesia* and *kinemics*. *Phonaesthesia* is direct correspondence between sounds and sound clusters of a word and its meaning not based on the principle of sound imitation (Crystal, 1994: 299). In turn, *phonoestheme* is a sound unit (sound or sound cluster) associated with a certain meaning. Rhodes suggests that phonoesthemes have special status and should be classified as a type of morpheme (Rhodes, 2006). It has been recognized that phonoesthemes may be syllabic, they may display properties characteristic of both phonemes and morphemes and thus may perform dual functions (Bolinger, 1950).

Synesthesia and *kinemics* are the most important components of psychophysical foundation of sound symbolism. Synesthesia is the perception phenomenon occurring when an impression caused by a certain stimulus and specific of a certain organ of perception is accompanied by other additional impression or image, often characteristic of other modality. Synesthesia is also referred to as oneness of senses (Fordyce, 1988 in Brēde, 1999). Kinemics is a conjunction of kinemes or involuntary movements of muscles, which accompany sensations and emotions. The role of synesthesia in the representation of iconic element of meaning, especially on the supra-segmental level, will be addressed in sub-chapter 2.4.2, whereas conscious triggering of synesthetic reactions for appellative and manipulative purposes will be discussed in Part 6 dedicated to manifestations of phonological iconicity in the operative discourse.

Recognizing the interaction between different modalities in that underlie the phenomenon of phonological iconicity, some researchers refer to cross-modal correspondences rather than to

synesthesia (e.g. Parise and Spence, 2013). Sidhu and Pexman (2017: 7) define cross-modal correspondence as "the mapping that observers expect to exist between two or more features or dimensions from different sensory modalities (such as lightness and loudness), that induce congruency effects in performance and often, but not always, also a phenomenological experience of similarity between such features." They also delineate cross-modal correspondences from sound symbolic associations, implying that one is exclusive of another. Nevertheless, appreciating certain overlap in definitions, in the present Doctoral Thesis this phenomenon will be referred to as synesthesia.

Having established the conceptual framework for the study of phonological iconicity, the author will consider this phenomenon as the object of the phonosemantic analysis in Part 2.

1.4. Summary

Many prominent scholars addressed the issues of phonological iconicity and such manifestations of this type of linguistic iconicity as onomatopoeia and sound symbolism in relation to questions connected with the genesis of the language, etymology, expressiveness of speech and motivation of a linguistic sign. Part 1 provided an overview of the existing body of research on linguistic iconicity in general and phonological iconicity in particular considering both historical approaches to the study of this phenomenon and the contemporary research in the field.

Two last decades have been characterized by the re-emergence of interest in the issues of iconicity in language and literature, and the number of experimental and instrumental studies addressing the nature of iconicity, relationships among various forms of iconicity, implications iconicity may have in language acquisition and sign language development, iconicity in cognitive modeling, etc. has been growing.

Nowadays, linguistic iconicity is studied within the semiotic approach to the study of language. Linguistic iconicity is a phenomenon that can be observed at various levels of language organization, starting with phonological level, at both sub- and suprasegmental level, morphological, lexical, and textual level. Three principles of iconicity: the quantity principle, the markedness principle and the proximity principle will be considered analyzing the phenomena used as the object of the research in the present Doctoral Thesis.

Part 2. Phonosemantic Approach to the Study of Phonological Iconicity

Having considered in Part 1 the excising body of research on linguistic iconicity in general and phonological iconicity in particular in diachronic and synchronic perspective, the phenomenon in question is going to be analyzed as the object of research of Phonosemantics. Phonosemantics as an integral discipline, its principles, aims, and laws as well as additional information on the premises for the establishment of the discipline will be discussed in Chapter 2.1. Chapter 2.2 is dedicated to the analysis of sound imitation as an instance of direct phonological iconicity. Properties of sound imitative words (SIWs), their typology as well as possible ways of the application of the respective methods of Phonosemantics for analysis of SIWs will be presented. Chapter 2.3 provides insights into the theory of sound symbolism, here referred to as indirect phonological iconicity. Such aspects as features, typology, the sound iconic function of sound symbolic words and phonoesthemes will be addressed. Chapter 2.4 is dedicated to the discussion of supra-segmental or contextual phonological iconicity as well as the connection between phonological iconicity and synesthesia as its psychophysiological foundation. Overall, Part 2 is aimed at the establishment of the theoretical framework for the practical analysis of the sound iconic systems of the English, Latvian and Russian languages to be performed in Part 3.

2.1. Fundamentals of Phonosemantics

Discussing the fundamentals of any particular linguistic discipline it is necessary to recognize that there is a variety of opinions on numerous vital issues, and that theories and hypotheses laid out in the available sources on the subject may be controversial and even contradictory. Phonosemantics is a relatively new discipline and that is the reason why many related premises and assumptions still remain the matter of scientific debate. It has not yet been recognized as widely as other cross-disciplinary fields of research and has not yet acquired a well-established status within the general study of language.

S. Voronin is one of the scholars who greatly contributed to the development of the conceptual framework of Phonosemantics as a linguistic discipline. His book "Fundamentals of Phonosemantics" (1982) covers the subject in a most thorough and comprehensive way. Other authors whose works on the issue of linguistic iconicity are available, address the discipline of Phonosemantics in a fragmentary way (see Part 1 for literature review).

Moreover, some findings made by Voronin have not been fully appreciated in the current research on various forms of linguistic iconicity in general and phonological iconicity in particular. Hence, the discussion of the premises (2.1.1), fundamentals (2.1.2), principles and laws (2.1.3) of Phonosemantics will be performed with the reference to the book "Fundamentals of Phonosemantics" originally written in Russian. The quotations from have been translated into English by the author of the present Thesis.

2.1.1. Premises for the Emergence of the Discipline

New disciplines emerge on the premises whether it is logical, theoretically possible, expedient that a new discipline is established and whether the subject of this discipline is unique, i.e. the subject in question cannot be studied adequately within the framework of any other existing traditional discipline. The existence of a subject to be studied by a new discipline is the most important objective premise. Checking Phonosemantics (PS) against the list of preconditions, certain observations can be made. The introduction of Phonosemantics is logical because the subject of PS is theoretically possible, as it can be studied as an autonomous research field. Manifestations of the sound iconic system of the language are the subject of PS, and this system may be studied independently as any other system. The sound iconic system is truly a system due to the fact that the language in general is a system, and each component (element) of the system including any of its sub-systems can be studied as an autonomous system in accordance with the principle of hierarchical organization. However, it should not be forgotten that if a subject is theoretically possible it does not always mean its study is expedient. The expedience of PS can be substantiated recognizing the fact that it is possible to acquire entirely new results and knowledge that cannot be acquired otherwise but only in the process of a theoretical study of the sound iconic system of the language. At the same time, the formation known as the sound iconic system of language is unique, i.e. it may not be studied within the framework of any other existing discipline, as it appears on the verge of phonetics, semantics and lexicology and the methods of research characteristic of only one of these disciplines would not be relevant in the study. Thus, it may be concluded that there are sufficient theoretical premises for the establishment of PS.

As to the specifically linguistic premises, it may be maintained that phonological iconicity exists, it has been studied in connection to other linguistic matters and independently. Thus, taking into consideration the above-mentioned external premises, it may be claimed that the

introduction of PS is a historical necessity. On the whole, it may be added that the 20th century saw the emergence of many integral, overlapping linguistic disciplines that have developed into cross-disciplinary fields of research such as, for instance, psycholinguistics, neurolinguistics, and computer linguistics. Phonosemantics is one of the integral hybrid disciplines in its own right that studies phenomena, which could not be studied otherwise.

2.1.2. Phonosemantics – a New Autonomous Integral Discipline

This sub-chapter is dedicated to the introduction of purposes, tasks, problems and laws of Phonosemantics (PS) as well as to the definition of basic concepts, notions and terms that will be used in the present thesis. PS appears on the verge of phonetics (plane of expressions), semantics (plane of content) and lexicology (conjunction of these planes). PS is connected with such disciplines as etymology, comparative–historical linguistics, typology and psycholinguistics. The subject of PS is the sound iconic system of the language i.e. sound initiative and sound symbolic systems studied taking into consideration temporal and spatial variables.

The basic property of the system is phonological iconicity, or primary (phonetic) motivation. The phonological iconicity is the property of a lexical item or a sub-morphemic unit conditioned by the presence of the necessary, essential, recurrent and relatively stable non-arbitrary relation between phonemes of a (non-derived) word and the property of an object-denotant (motif) taken as the basis of nomination. In traditional terms, PS studies the relation between sound and meaning. Taking into consideration that such a relation may be found in sound imitative and sound symbolic words, PS primarily studies such instances of direct and indirect phonological iconicity as sound imitation and sound symbolism. The purpose of PS is to study sound iconic system (SIS) of the language at empirical and theoretical levels and to establish the general theory of the system, which could comprehensively and consistently explain complex phenomena and processes of phonological iconicity taking into consideration temporal and spatial variables. Consequently, sound iconic system (SIS) is the multitude of interrelated phonetically (primarily) motivated words. It should be kept in mind, though, that not only words that are perceived by contemporary language users as possessing non-arbitrary relation between sound and meaning, but also words, in which this relation has been obscured in the process of evolution, might be referred to as phonologically iconic.

Yet a word, although it is the central element of SIS, is not its only element. One of the most important features of SIS is that it comprises elements of other levels, i.e. properties of phonemes, types of phonemes, the entire range of morphemes and micro texts. So, a more comprehensive definition of SIS could run as follows: sound iconic system is the multitude of elements of different levels of the archesystem of the language which (a) possess a property to form a system, exposed through existence of a natural non-arbitrary phonetically (primarily) motivated relation between the phonemes of a word and the motive of nomination, and which (b) are organized according to juxtaposition of syntagmatic, paradigmatic, hierarchical, functional, and transformational planes (cf. Воронин, 1982).

The tasks of PS should be discussed in connection with the range of issues addressed by the discipline. Hence, the basic tasks of PS are to consider the following important issues: features of phonological iconicity; sound imitative and sound symbolic sub-systems; parameters, classes and types of phonation; the construction of acoustic denotant; universal classification of SIWs; their typology; the reflection of properties of acoustic denotant; sound iconic functions of phonemes of SIWs; synesthesia; criteria for identification of sound symbolic words; typology of sound symbolic words; reflection of properties of non-acoustic denotant; iconic functions of sound symbolic words and individual phonoesthemes; sound symbolism in text; genesis of the language; onto- and philogenetic evolution of the language; categories of PS; phonosemantic regularities.

The range of issues studied by PS is rather wide, and only some of them will be addressed within the scope of the present Thesis. In order to provide a theoretical background for the forthcoming contrastive analysis of SIS of English, Latvian, and Russian, the following issues will be considered in detail: phonological iconicity in general and sound imitative and sound symbolic sub-systems in particular (2.2 and 2.3 respectively), the construction of an acoustic denotant (2.2.1), the classification of SIWs (2.2.2), iconic functions of sound symbolic words (2.3.1), suprasegmental phonological iconicity, and direct and indirect phonological iconicity in text (2.4).

2.1.3. Principles of Phonosemantics

There are five principles of PS: the principle of non-arbitrariness of a linguistic sign, the principle of determinism, the principle of reflection, the principle of wholeness and the

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principle of multiplane description. The present sub-chapter provides a brief outline of each principle of Phonosemantics.

Principle of Non-Arbitrariness of a Linguistic Sign

The principle of non-arbitrariness of a linguistic sign is the basic methodological principle of PS. This is the principle of motivation and non-arbitrariness of the relation between the sound and meaning of a word. As mentioned in 1.1, the issue of motivation of a linguistic sign has long caused a heated discussion among the scholars.

The beginning of the 20th century dawned a new era in linguistics. Two basic issues, namely, a systemic approach to the study of language and the theory of the arbitrariness of a linguistic sign were widely discussed, supported and accepted recognition among scholars. The nature of denotation was unanimously seen as being conventional, arbitrary. The most prominent linguists of the time provided meaningful insights into the matter.

> Linguistic sign connects not the object and its name, but notion and its acoustic image. …The connection between the signifier and the signified is arbitrary. …The same idea may be expressed in simple terms: linguistic sign is arbitrary. (de Saussure,1977: 99-100)

> The idea that there is a natural correspondence between sound and sense, and that words acquire their contents and value through a certain sound symbolism, has at all times been a favorite one with linguistic dilettanti, the best-known examples being found in Plato's *Kratylos.* …With these early writers, to make guesses at sound symbolism was the only way to etymologize; no wonder, therefore, that we with our historical methods and our wider range of knowledge find most of their explanations ridiculous and absurd. (Jespersen, 1964: 396)

However, the principle of arbitrariness of a linguistic sign was questioned in the 1930-ies, partly due to the instinctive feeling that such a theory goes against intuition. E. Benveniste made a very interesting observation on the point, reflecting that to consider the relation between sound and meaning as being arbitrary is the way for a linguist to depart from this issue and from the decision that a speaker instinctively makes. For a speaker, the language and the real world are completely adequate: a sign totally overlays the reality and dominates it; moreover; it *is* this reality. The point of view of a speaker is so different from the point of view of a linguist that the assertions of the latter about the arbitrariness of denotation do not make the speaker doubt that the opposite is true (cf. Benveniste, 1990: 27–28).

This opinion was echoed and further expanded by many linguists. R. Jakobson was one of the scholars that argued the principle of arbitrariness of a linguistic sign. In his presentation at the first International Symposium in Germany, he claimed, "[…]The principle of arbitrariness of a linguistic sign appears to be arbitrary itself." (Jakobson, 1990b: 35). Neither scholar, however, contested the principle of general conventionality of a linguistic sign, recognizing that only a fraction of all words of the vocabulary are primarily motivated. His ideas are echoed by Dingemanse et al. (2015: 603), who claim that "The principle of arbitrariness accounts only partly for attested form-to-meaning correspondences in the vocabularies of the languages of the world. Recent research has uncovered substantial patterns of non-arbitrariness in language." They maintain that there is even more than one form of non-arbitrary connection between the signifier and the signified, stating "A prominent form of non-arbitrariness is iconicity, in which aspects of the form and meaning of words are related by means of perceptuomotor analogies." They further argue that it is exactly for this reason the iconic patterns transcend languages and may be considered universal (ibid, 604).

The principle of relationships of linguistic signs to their denotants was formulated by Ch. Bally in a very comprehensive way. He maintained that arbitrariness and motivation are relative notions, and between these two extremes we may find words with all possible degrees of both. The specific feature of a completely motivated sign is the fact that it is based on a single inherent association, whereas the specific feature of a completely arbitrary sign is based on its connection with all other signs, the connection that is established in the mind of an individual language user by means of external subsidiary associations. Thus, the life of a linguistic sign mediates between these two poles (cf. Bally, 1990: 24).

Recognizing the existence of primary motivation in language, Voronin also stresses a significant role played by convention.

> It is not the matter of 'arbitrariness or non-arbitrariness'. The latter [non-arbitrariness] appears to be true: some property of an object – denotant taken as the basis of nomination is chosen in a concrete act of nomination, and at this determining stage nomination is non-arbitrary, motivated. Yet the choice of this particular property is incidental, and at this stage nomination is rather arbitrary, unmotivated. (Воронин, 1982: 29 – 30, my translation)

The last statement concerning the arbitrariness of the *choice* of a particular property of a denotant in an act of nomination is of crucial importance (see also Bates, 1990: 81). As it will be seen later in 2.1.4, if this point of view is adopted, the answer to the controversial question

concerning the multiplicity of forms denoting one notion in different languages may be found. Nomination is *motivated* in its essence, but conventions and specifics of phonetic systems of particular languages as well as the choice of a property taken as the basis of nomination result in the variety of forms the notions are referred to in different languages.

Principle of Determinism: The second principle of PS is the principle of determinism. Determinism as a concept implies the presence of a necessary and inherent relation between reality and human mind. *Principle of Wholeness:* The fourth principle of PS is the principle of wholeness. According to this principle, a system is primary to its components. Properties of a system as a whole are not just a sum of properties of its elements. Properties of a system are determined by integrative properties of the structure of the system which appear as the result of specific connections and relations between the elements of the system. *Principle of Multiplane Description:* The fifth principle of PS implies that the description of the SIS of the language is performed at three structural planes, namely, syntagmatic, paradigmatic and hierarchical, as well as in connection with the linguistic and extra-linguistic environment.

Principle of Reflection: The third principle of PS is the principle of reflection. According to the principle of reflection the surrounding reality is a primary category that finds its reflection in language (M. Brēde, 1999b: 12). This principle does not solely pertain to the study of phonological iconicity, it is one of the basic principles of language addressed within the framework of cognitive linguistics, while explaining the relationship between language and thought, language and cognition, perception, conceptualization and reflection of internal and external experiences (Tendhal and Gibbs, 2008; Kövecses, 2002; Gibbs, 1999; Croft, 1993; Lakoff, 1993, etc.) Voronin maintains that reflective nature of a sign may be justified considering the presence of a certain correspondence between the structure of elements of a sign and the structure of elements of a denotant. A sign is a model, and a model always reflects the properties of its original. Modeling, in its turn, is interpreted as one of the forms of the reflection of reality. The fact that a linguistic sign is a reflective category leads to the conclusion that a sign is non-arbitrary in principle, as reflection inevitably implies a certain correspondence between the reflecting and the reflected at ideal and material planes.

2.1.4. Laws of Phonosemantics

According to Voronin, there are eight laws of PS, namely, (1) the law of correspondence, (2) the law of homomorphism, (3) the law of multiplicity of nomination, (4) the law of stadial

development, (5) the law of relative denaturalization, (6) the law of dominance of isomorphism, (7) the law of cross-categorization, and (8) the law of sound iconic inertia. These laws will be briefly characterized in this sub-chapter paying particular attention to three laws that may provide a comprehensive basis for contrastive analysis of sound iconic systems of the working languages.

The law of correspondence (1) implies that a linguistic sign is always in certain correspondence with the signified, and that law follows from the general linguistic laws formulated by F. de Saussure. *The law of homomorphism* (2) specifies the law of correspondence stating that the linguistic sign is in homomorphic correspondence with the denotant. *The law of multiplicity of nomination* (3) sets the framework for the analysis of the mechanism of nomination of sound iconic words. *The law of stadial development* (4) implies that considering the connection between sound and meaning, linguistic sign and language in general develop stadially from the genesis through natural stage to the current conventional-natural stage where this connection is the result of both original non-arbitrary motivation and conventional (arbitrary) use that has developed over time. *The law of relative denaturalization* (5) explains the weakening or waning of the connection between sound and meaning. *The law of dominance of isomorphism* (6) states that in the sound iconic systems of any two world languages isomorphic features always dominate over allomorphic features. *The law of law of cross-categorization* (7) implies that items belonging to various levels of the sound iconic system may form a single class, i.e. it allows grouping and analyzing phonoesthemes and sound iconic words within one category. *The law of sound iconic inertia* (8) recognizes the fact that the system of juxtaposed sounds that help distinguish between the meaning in the pairs or words retains its contrastive properties for a longer time that the phonetic qualities of theses sounds. The law is in line with the findings of E. Sapir, who maintains that diachronically sound pattern alignment does not need to correspond exactly to phonetic alignment, and that due to certain phonological inertia the same pair of sounds in different linguistic patterns may not represent the same phonetic opposition (cf. Sapir, 2012: 42).

The laws of Phonosemantics that will be discussed in more detail to provide a sound theoretical framework for further analysis include *the law of homomorphism*, *the law of multiplicity of nomination* and *the law of relative denaturalization*. Consideration of these laws is essential for further analysis of sound iconic systems of the working languages to be

performed further in this part, it may help answer such questions as why sound iconic words differ in different languages, what the nature of relation between a complex of signs (a word) and a denotant is, and why relatively few words of the contemporary vocabulary are explicitly sound iconic.

Law of Homomorphism

The law maintains that there is a homomorphous correspondence between a linguistic sign and the signified object. It may be worded also differently: a word is homomorphous to a denotant. Homomorphism is seen as uni-multisense correspondence (одно-многозначное соответсвие) appearing when only one element of the first order corresponds to many elements of the second order. The signifier never imitates all the details of the signified; the signifier is always just an approximation of the signified; a model is always less specific than the original (and a sign, as well as image, in a sense is always just a model of the reflected object). So only homomorphous (uni-multisense), not isomorphous (uni-unisense) (одно-однозначное), correspondence may be considered at this point. From the point of view of a systemic approach *signification* may be considered as transformation of one system and, consequently, structure, into another. Such an approach gives an opportunity to see a sign in general as a function of an object, and a linguistic sign as a function of an object-denotant. A sign appears to be a material form of the expression of mental and sensual images in terms of which reflection of the material world occurs in the mind of an individual. Flexibility and mobility of connection (between the signifier and the signified, between a sound and an object) characteristic of homomorphism is the basis of a relative autonomy of a sign from an object-denotant, and the plane of expression from the plane of content. This autonomy is one of the reasons why a linguistic sign is considered arbitrary. Thus, the principle of arbitrariness contradicts the law of homomorphous correspondence.

Law of Multiplicity of Nomination

This is, perhaps, the most important law of PS, which provides the answer to the question why sound iconic words differ in different languages if they are phonetically motivated, i.e. why the acoustic form of words denoting one notion differs if these words imitate or represent indexically one and the same object-denotant. The arguments that representations of various forms of phonological iconicity are not consistent across the languages (e.g. sound imitative words display differences in their sound pattern even across the languages belonging to the

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same family) are frequent in the existing body of research on various forms of phonological iconicity (for example, see A. Fischer for discussion, 1999: 124 – 125; Reay 1994: 4068). Thus, the ideas expressed by Voronin have not yet been generally adopted by the linguistic community.

The law of multiplicity of nomination may be formulated in at least two ways: (1) One and the same object (denotant) may be signified (represented) by more than one sign, and one and the same sign may signify (represent) more than one object (denotant); (2) There is a uni-multisense correspondence between an object-denotant and a complex of signs (a word) because different properties may be taken as the basis of nomination of one and the same object-denotant, and one and the same property may be taken as the basis of nomination of different objects-denotants.

Such a complex, multiple character of nomination and relative denaturalization (weakening of the primary motivation) of a sign in the process of evolution create the illusion of complete arbitrariness of a linguistic sign. Voronin maintains that proponents of the theory of arbitrariness of a linguistic sign wrongly relate multiplicity of nomination only with 'arbitrariness', whereas the notion of multiplicity of nomination has nothing to do with arbitrariness/non-arbitrariness of a sign. Both secondary and primary nominations are 'multiple'. He considers that the main misconception of the proponents of *thései* theory is, as he calls it, *a myth about uni-unisense connection*. Indeed, such phenomena as synonymy and homonymy, differences in the phonetic form of sound imitative words in various languages, the entire fact of the existence of different languages have often been drawn as arguments against the theory of motivation. These issues can indeed be seen as serious arguments against the *phýsei* theory. The scholar, however, claims that the proponents of the theory of arbitrariness substitute a comprehensive notion 'connection, relation between the sound and meaning' with a narrow notion 'unisense connection'. Thus, rightfully arguing against 'unisense connection' they reject any possibility of the primary motivation on the whole.

> Having ascribed (without any reason) the naïve thesis about 'unisense connection' to contemporary proponents of the principle of motivation of a linguistic sign, the proponents of the principle of 'arbitrariness' successfully contest this thesis, and, naturally, successfully refute it. 'Unisense connection' really does not exist. However, there is no reason to reject inherent natural connection between the plane of expression and the plane of content. (ibid, 184)

According to the basic postulates of the law of multiplicity of nomination, in the process of nomination multi-multisense correspondence between a sign and an object (denotant) appears, on the one hand, due to multiplicity of properties (features, qualities, characteristics) of a given object and, on the other hand, due to multiplicity of objects (that may vary greatly at times), which possess a given property. Different properties of an object may be taken as the basis of nomination of one and the same object, and different objects may be nominated taking into consideration one and the same property. Thus, in accordance with the law of homomorphous correspondence, a linguistic sign is homomorphous to the signified object; it 'models' the object; and the modelling in most cases follows only one property, perceived as a dominant. The study of the sound iconic system in pantopochrony leads us to a conclusion about 'multisense' (multifunctionality) of sound and 'multiform' of meaning (that is, the latter may be transmitted by multiplicity of forms and multiplicity of means). Hence it may be stated that in the process of nomination there is a multi-multisense connection between sound and meaning, between the complex of sounds and denotant, between the sign and object. This connection is inherent, essential, stable, recurrent, and that is why this connection is the law.

Having recognized multi-multisense nature of nomination it becomes clear why languages differ. It may be argued that sound iconic words *are* primarily phonetically motivated, however, conventions and specifics of phonetic systems of various languages, a necessary approximation of the representation of sounds of the environment, as well as a subjective choice of properties taken as the basis of nomination and multiplicity of objects have lead to a relative autonomy of sound iconic words from objects-denotants and, consequently, to the variety of forms they may take.

Law of Relative Denaturalization

Evolution is an inevitable process. Comparative-historical study of language has proved that languages constantly evolve. Many originally explicitly phonetically motivated words lost their iconic features in the course of time. The law of relative denaturalization registers the process of weakening of phonetic motivation in the following way: in the process of evolution a linguistic sign is exposed to relative denaturalization at the quasi-natural, natural-conventional and conventional-natural stages.

Relative denaturalization is seen as the weakening, 'waning' of the original primary motivation of a linguistic sign, its partial (not complete) loss. It should be mentioned, though,

that the process of denaturalization does not imply demotivation of a linguistic sign. There is a certain loss of the primary motivation that is replaced by the secondary motivation.

Relative denaturalization of a linguistic sign also accounts for the fact that many language users do not consider many formerly primarily motivated words as such. However, often the primary connection between the sound and meaning of a word may be revealed in the process of etymological study. In general, it may be maintained that there are a lot more primarily phonetically motivated words in language than it appears at first sight.

Summing up the chapter dedicated to the review of the fundamentals of Phonosemantics, certain important points discussed may be highlighted. The object of PS is the sound iconic, i.e. sound imitative and sound symbolic, system of language. The purpose of PS is to study the sound iconic system (SIS) of language at empirical and theoretical levels. The tasks of PS are to study particular issues of SIS, such as sound iconic and sound symbolic sub-systems, classification and typology of the elements of SIS and many others. The concept, or the property that is the basis of the system in question, is linguistic iconicity or phonetic (primary) motivation.

2.2. Direct Phonological Iconicity: Sound Imitative System

2.2.1. General Considerations

Sound imitation or onomatopoeia may be defined focusing on different aspects depending on a linguistic discipline and the phenomena to be studied. Within the framework of Phonosemantics, sound imitation is defined as phonetically motivated relation between the phonemes of a word and an acoustic property of a denotant (see 2.1.2). In order to conceive the phenomenon in its wholeness, several more definitions may be provided. Westermann (1990:98) considers sound imitation a complex that is a direct sound reaction at a sense impression perceived and that is a direct and precise reflection of inner sensations. Skalichka (1990: 109) states that phonation of sound imitative words itself expresses the notion of a word.

> Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced by nature (wind, sea, thunder etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be

associated with whatever produces a natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. (Galperin, 1977: 124)

Onomatopoeia is a type of sound symbolism in which the meaning of a word is a real-world sound and the form of the word attempts to mimic the sound. (Trask, 1994: 284)

As it may be noticed, the basic property of onomatopoeic words, namely the relation between the phonetic form of a word and its meaning, is stressed in all the definitions presented. The status of onomatopoeic words has always been very specific and to a great extent undetermined. The explicit distinction of the properties, form and the range of application of such words have conditioned the very specific attitude linguists hold towards them. Many scholars addressing the issue of onomatopoeia even consider it being a kind of anomaly, a marginal, peripheral phenomenon (cf. Bonfante in Jakobson, 1990c: 169; Hala in Rosetti, 1990: 136; Skalichka, 1990: 115). Other linguists, in turn, see sound imitation as an integral part of general vocabulary (cf. Rosetti, 1990: 136; Jakobson, 1990: 169). However, irrespective of the attitude towards the phenomenon in question many scholars stress extreme productiveness of onomatopoeia in creation of new roots and new derived words (Hakulinen, 1990: 126; Karchevsky, 1990: 163; Pisani, 1990: 71). It may be often pointed out that the number of onomatopoeic words is growing in the contemporary language. Thus, any comprehensive study of language should be performed with due attention to the phenomenon of sound imitation.

Sound imitative words have several other important properties and characteristic features apart from particular phonetic composition and ability to reflect the properties of a denotant that should be taken into consideration. One of the most important features of SIWs is that they may represent sounds of the environment only with a certain degree of approximation. The degree of such approximation is determined by (1) the nature of human articulation, i.e. human organs of speech are not always capable of reproducing natural sounds, animal sounds or sounds produced by machines authentically. Skalichka makes a very interesting observation to the point. He maintains that the more complicated the natural sound is the greater is the degree of approximation in rendering it by means of human language, and the more the forms of such words differ in various languages, and, the other way round, the more acoustically distinct the sound is the more precise is the representation and, consequently, the less the forms of such words vary. The phonetic form of words imitating distinct sounds is almost identical in different languages (cf. Skalichka, 1990: 113-114).

The second (2) determining factor is the specific features of phonetic systems of particular languages, i.e. the range of phonemes and the rules of combinability they employ. The third (3) factor is culture shared by the members of a certain community, i.e. the conventions and peculiarities of perception characteristic of a people or bearers of one language. "Apparently people hear sounds differently and verbalize them according to their own systems" (Brēde, 1999a: 12). Convention is also at work when new sound imitative words are borrowed or coined. Such new words are shaped according to the construction of already existing words following the principle of analogy, i.e. their morphological construction and often the phonation itself become similar to the ones of words belonging to the current word stock. However, no matter how approximate and different sound imitative words are, they all share the property stressed throughout the present study – they are phonetically motivated and iconically represent the properties of denotants.

Another feature of sound imitative words is conditioned by the nature of sounds they imitate. A sound may not appear *ex nihilo*, it is always a result of some activity. Thus, SIWs describe either activity or the result of some activity and that is why they are either verbs or their derivatives, or nouns. Many scholars stress that most SIWs originated as verbs, especially as verbs describing different movements (cf. A. Fischer, 1999: 123; Karchevsky, 1990: 163; Ramstedt, 1990: 107; Westermann, 1990: 100; Crystal, 1994: 174; Jespersen, 1964: 399). Reduplication is another typical feature of SIWs that occurs in many languages (O. Fischer, 2011: 58). These features of SIWs may be also justified considering the list of SIWs presented in Appendix 1.

There have been numerous attempts to classify SIWs. The early classifications were not very consistent because, first of all, scholars conducting them did not distinguish between sound imitative and sound symbolic words and, secondly, there were no consistent criteria according to which the classification should have been performed.

 For example, O. Jespersen distinguished the following groups of sound symbolic words representing: 1. direct imitation, i.e. metallic sounds, sounds produced by water, sounds produced by animals, sounds produced by human beings; 2. originator of the sound; 3. movement; 4. things and appearances; 5. states of mind; 6. size and distance (Jespersen, 1964: 398–402). As it may be noticed, groups 1 and 2 comprise sound imitative words, 4 – 6 comprise sound symbolic words, whereas group 3 comprises both.

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Nowadays sound imitative words are classified with respect to (1) the type of noise production they represent and (2) the acoustic characteristics of a phonation-denotant. Both types of classification are going to be considered in the following sub-chapter. From the morphological point of view, sound imitation can be classified as lexical and non-lexical (cf. A. Fischer, 1999: 123 – 124). Any spontaneous imitation of sounds, exclamation or miming of a sound so as to represent it immediately in the production environment is an instance of non-lexical onomatopoeia (e.g. *shshshsh, frough*), its phonetic composition would be to a great extent determined by concept of that phonation typical of an individual user. At the same time, any sound imitative word fixed in lexicographic resources can be considered the case of lexicalized onomatopoeia, it is going to be conventionalized and language specific. It is the former classification that remains a system requiring systematization across the languages, thus it is going to be addressed in the following sub-chapter.

2.2.2. Typology of Sound Imitative Words

Sound imitative words are conventionally classified according to the type of noise production they represent. It is a semantic classification, so it may never reflect the system of SIWs accurately as acoustic properties of phonation-denotant are not taken into consideration. The primary stress in made on semantics, and only secondary stress in made on phonetics or acoustics. Moreover, such classification may never be universal and comprehensive. Categories or groups into which SIWs fall may vary depending on the language. Certain SIWs may not be accurately positioned within a definite group, for example, *hiss* may denote a sound produced by some mechanical device, a breath sound and a sound produced in nature (wind), *roar*, in turn, may represent a sound produced by some mechanical device and a sound produced by humans or animals. However, performing a contrastive analysis of texts in different languages this type of classification may appear useful and convenient, as it does not require consideration of special acoustic and psychoacoustic parameters of phonation of sounds-denotants, i.e. it is not too complicated and specific, and may be conducted on the spot without instrumental research. At the same time, such type of classification groups SIWs with respect to their meaning, and that factor is of primary importance for any contrastive analysis of SIWs in texts, as in texts meaning is primary to form. A contrastive analysis of SIWs in Latvian, Russian and English in Part 3 will be performed on the basis of this type of classification.

In order to set a framework for the forthcoming contrastive analysis the template classification of the kind should be presented. This classification has been suggested by M. Brēde (1999a: 14 – 15).

SIWs may be grouped according to the principle whether they represent:

1. *acoustic* sound imitative words, i.e. the imitation of sounds of nature produced by non-articulatory organs,
2. *articulatory* sound imitative words, i.e. the imitation of sounds produced by humans and animals.

Group 1 may be further divided into 4 sub-groups:

A. words denoting a short contact between two surfaces (e.g. English (E): *crash, bump, bang*; Latvian (L): *brīkšķēt, klaudzināt, žvadzināt*; Russian (R): *шлёпать, щёлкать, стучать*),
B. words denoting a continuous contact between two surfaces (e.g. E. *scratch, scrape, graze*; L. *trīcēt, drebēt, skrāpēt;* R. *скрести, корябать, царапать*),
C. words denoting water movements (e.g. E. *drip, splash, bubble*; L. *plīkšķēt, plunkšķināt, šļakstēt*; R. *капать, плюхать, булькать*),
D. words denoting sounds produced by mechanical devices (e.g. E. *toot, rumble, hoot*; L. *dunēt, klaudzēt, rībēt*; R. *гудеть, тарахтеть, шипеть*)

The classification of SIWs that has been employed conducting the contrastive analysis in the present work follows the pattern presented with two additional sub-groups added into the group 'acoustic sound imitative words', namely, the sub-group 'words denoting sounds produced in nature' (thunder, earthquake, etc.) and 'words denoting air movements or movements produced by objects moving in the air' (wind, grass, leaves etc.):

A. words denoting sounds produced in nature (e.g. E. *rumble, thunder, crash*; L. *rībināt, dārdēt, dimdināt*; R. *громыхать, греметь, рокотать*);
B. words denoting air movements or movements produced by objects moving in the air (e.g. E. *whiffle, whiz, swish*; L. *pūst, švīkstēt, šalkt*; R. *шелестеть, свистеть, шуршать*).

The classification of SIWs to be employed in Part 3 will follow the pattern presented with two additional sub-groups added into the group 'acoustic sound imitative words', namely, the sub-

group 'words denoting sounds produced in nature' (thunder, earthquake, etc.) and 'words denoting air movements or movements produced by objects moving in the air' (wind, grass, leaves, etc.).

The second type of the classification of SIWs suggested by Voronin is more discipline specific. This classification groups SIWs on the basis of acoustic parameters of a phonation-denotant and their connection with types of phonemes (phonemotypes) used in the construction of SIWs. These acoustic parameters determine the type of phonemes that appear in a word, so, according to S. Voronin, knowing the (psycho)acoustic construction of a phonation-denotant it is possible to predict the phonetic construction of a respective sound imitative word with a very high degree of accuracy (90%). It should be specified that the construction of SIWs might be predicted in terms of types of phonemes, not particular phonemes. Almost all elements of the (psycho)acoustic construction of a denotant, both qualitative and quantitative, are reflected in the (psycho)acoustic and, consequently, phonetic construction of a respective sound imitative word.

Devising a comprehensive typology of SIWs the following acoustic parameters and properties of phonation-denotants are taken into consideration. There are **five** basic parameters of phonation: 1) pitch (high/low), 2) loudness (loud/quiet), 3) length (instant/non-instant), 4) regularity (noise/tone), 5) dissonance/non-dissonance. Taking into consideration these parameters, it is possible to distinguish **three** classes of phonation: **A**. instant (instantaneous noise or tone, perceived as an acoustic instant by human ear); **B**. non-instant (continuant, non-instantaneous conjoint tone or noise phonation); **C**. dissonance (series of instants) and **nine** particular types of phonation: 1. instant, 2. tone non-instant, 3. purely noise non-instant, 4. noise-tone non-instant, 5. quasi-instant, 6. pure dissonance, 7. tone quasi-non-instant, 8. purely noise quasi-non-instant, 9. noise-tone quasi-non-instant. These types of phonation may mix and produce several combinations of phonation (nine in English). Combinations form two groups which could be called hyper classes: **AB** and **CAB** combinations. The number of classes and hyper classes is constant, i.e. there are **five** classes and hyper classes of phonation and, respectively, of sound imitative words that reflect them in all languages. This is one of the phonosemantic universals.

It is possible to create canonical models of SIWs belonging to a certain type. *Canonical model* is a sound imitative model which reflects all imitatively valid components of sound imitative

words in contrasted languages. Canonical models may slightly vary depending on a language, but in most cases they are identical, i.e. SIWs reflecting a certain type of phonation-denotant in different languages are constructed according to the same pattern and of the phonemes belonging to the same type.

The types of phonation-denotants and respective canonical models of SIWs reflecting them are not going to be discussed in detail, however, the results acquired in the process of acoustic and psychoacoustic analysis and classification of properties of acoustic denotants and respective SIWs are worth being considered. So the following sub-chapter is going to be dedicated to the review of the functions phonemotypes have in representing of acoustic denotant and, consequently, in SIWs reflecting them.

2.2.3. Types of Phonemes and their Functions

Not all phonemes belonging to the same type (phonemotypes) constructing SIWs have sound iconic functions, but in a sound imitative word there is always at least one phonemotype that is sound iconically valid, i.e. has the same acoustic characteristics as a phonation-denotant. It is one of the phonosemantic universals.

In SIWs phonemotypes and individual phonemes (phonaesthemes) may have the following sound iconic (sound imitative and sound symbolic) functions:

- Plosives have two sound imitative functions: 1) direct reflection of an instant; they often appear in the initial position and always appear in the final position of a word reflecting an instant, 2) reflection of brevity of a short resonating non-instant.
- Voiceless fricative, as a rule, is sound iconically valid. Its primary function is to reflect purely noise non-instant.
- Voiced fricative is always sound iconically valid. Its sound imitative function is to reflect tone-noise non-instant.
- Affricate is sound iconically valid in most cases. If used in the initial position, its function is to reflect an instant approximately. It may also have a sound symbolic function as it may represent a definite element of articulation (champing and the like), which in turn represents a definite type of reflective movement.

- Phonemotype /r/ is always sound iconically valid. Its sound imitative function is to reflect pure dissonance (vibration) directly or approximately. /r/ is very often vocalized and appears in SIWs as r-colouring of preceding vowels.

- Nasal sonorant is always sound iconically valid in the final position. Its function is to reflect resonating tone non-instant.

- Lateral sonorant and labial sonorant in most cases have a sound symbolic function. It is to represent movement (of air, water). Lateral sonorant may have another sound symbolic function: transmission of lateral element of clicking articulation that imitates an instant.

Vowel has a sound imitative function to indicate pitch and loudness of a phonation-denotant. Lower pitch and higher loudness are reflected by lower acoustic pitch and higher intensity of a vowel; higher pitch and lower loudness are reflected by higher acoustic pitch and lower intensity of a vowel. *Long vowel* is the most important element of English tone non-instant. The production of the sound [i:] at the initial stage of imitation immediately implies that it is a representation of a high tone non-instant (bleeping, squeaking and the like). The production of [o:] or [u:] implies a representation of a low tone non-instant (hooting, tooting etc.). In most cases lower and more intensive vowels are present in SIWs denoting lower or louder phonations, or phonations which are both low and loud. On the contrary, the high and non-intensive vowel /i/ often denotes higher phonations, or phonations which are both high and quiet.

The association of *front vowels* (with high-pitched second formants) with small size, and *back vowels* (with low-pitched second formants) with large size has been commonly accepted. /a/ is linked with dark, soft, and blunt referents, whereas /i/ is linked with bright, hard, and sharp ones. In mane languages there is an articulatory link between *high front vowels* (and/or palatalized consonants) and smallness, lightness and tenderness (here and above, cf. Jespersen, 1964: 397-398; Hörmann, 2013: 196; Ultan, 1978; Воронин, 1982: 46-70; Skalichka, 1990: 112-119; A. Fischer, 1999: 123-127; Ohala, 2006: 326-330; O. Fischer, 2011: 58; Akita, 2011: 5; Чукарькова, 2015: 25-28; Sidhu and Pexman, 2017: 7-8).

Several conclusions concerning the nature of SIWs in all languages have been made on the basis of analysis and classification of psychoacoustic properties of phonation-denotants and respective SIWs. All SIWs are constructed according to one basic principle – in most cases

there is a direct transmission of elements of phonation by elements and, consequently, phonemes belonging to the same (psycho)acoustic types as elements of the signified phonation. Sometimes the transmission is approximate. As a rule, almost all phonemotypes and, consequently, phonemes, of a sound imitative word perform some sound iconic function, mainly a sound imitative function. There is a definite inherent correspondence between a sound imitative word and its denotant. Almost all phonemes of a SIW are sound iconically valid. The function of SIWs is to reflect a phonation or a junction of phonations, consequently, the signified phonation or a junction of phonations is the meaning of SIWs. The functions of phonemotypes of SIWs is to reflect the elements of a (psycho)acoustic construction of a denotant, so the signified elements of a (psycho)acoustic construction of a denotant is their meaning. The root of a SIW is not structurally and semantically indivisible. Unlike root morphemes of not sound iconic lexis, root morphemes of SIWs are not minimal units of the plane of expression directly correlated with units of the plane of content. The minimal unit in onomatopoeia is an *acoustic phonemotype*. In this respect, an acoustic phonemotype is similar to a morpheme of non-sound-iconic lexis. Thus it may be maintained that the root of a SIW has a complicated word formation structure. Word formation of SIWs is a very specific case of modelled word formation.

These conclusions help explain the peculiar nature of SIWs. It has been recognized that certain sounds and sound clusters communicate certain meaning both in sound imitative and sound symbolic words, but recently the data collected in the process of statistical and comparative analysis has been justified and supplemented by results of acoustic and psychoacoustic analysis. As a result, the conclusions concerning the properties of SIWs, the meaning certain phoneme clusters convey as well as the nature of the relation between acoustic properties of phonations-denotants and SIWs that denote them become more accurate and reliable. It becomes clear why words belonging to different groups according to the first classification such as *clash* (a word denoting a short contact between two surfaces) and *plosh* (a word denoting water movement) are so similar: they reflect phonations with the same acoustic properties, that is why they belong to the same type according to the second classification. However, and the author of the second classification also notes that, classifying SIWs and phonations-denotants it is necessary to include also parameters considered by the first classification, namely, the origin and the originator of the sound. So, the first

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classification is going to be used in the comparative text analysis, as it appears to be more appropriate for grouping and analyzing SIWs in relation to their meaning.

2.3. Indirect Phonological Iconicity: Sound Symbolic System

Sound symbolism is one of the most widely and heatedly discussed linguistic phenomena (see 1.2.3 and 2.1). The majority of scholars, even those who firmly supported the theory of arbitrariness of a linguistic sign, admitted that the phonetic structure of certain words reflects or implies the meaning these words have. For example, Jespersen, who is considered to be the first theoretician of sound symbolism, maintains:

> [Some examples presented by W. von Humboldt] are doubtful, but I do not see that this affects the general truth of his contention that there is something like sound symbolism in *some* words. There is no denying, however, that there are words which we feel instinctively to be adequate to express ideas they stand for, and others the sounds of which are felt to be more or less incongruous with their signification. (Jespersen, 1964: 397, 398)

This chapter is dedicated to the review of such issues as the features of sound symbolic words, the functions of phonemes and phoneme clusters (phonoesthemes) in sound symbolic words and phonological iconicity in text.

2.3.1. Features of Sound Symbolic Words

There have been numerous attempts to explain the nature of motivation of sound symbolic words (SSWs). It is clear that such words differ from SIWs as they do not imitate properties of their denotants but rather represent them symbolically. They imply a certain meaning rather than point at it directly. That is why it is so important to distinguish between direct and indirect phonological iconicity, that is, between sound imitation and sound symbolism, yet it is not always an easy task.

The basic aspect of the relationship between SSWs and the meaning of objects-denotants, the psychophysical basis of sound symbolism is *synesthesia*. Synesthesia is a perception phenomenon which appears when one stimulus causes not one sensation but two at a time. One sensation is primary and adequate; the other is secondary and might be perceived as inadequate. There is a transfer of a quality of one sensation onto another (Воронин, 1982: 83). Traditionally studied as a neurological perception phenomenon (Yu, 2012), nowadays

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synesthesia is analyzed as one of the forms of cross-modal metaphor that can be manifested both verbally and non-verbally. Due to the effect of synesthesia, manifestations of phonological iconicity can acquire the power of a synesthetic metaphor. On the whole, it is widely recognized that synesthesia accounts for the existence of sound symbolism. R. Jakobson has also pointed out the importance of synesthesia:

> Due to a close connection between sounds and meaning of a word, speakers want to supplement this external connection with some internal one; they want to supplement adjacency with similarity, with some 'rudiment' of iconic origin. The notion of synesthesia is used in neuropsychology: according to its laws sound oppositions may express relations connected with musical, colour, olfactory, tactile etc. perception. For example, the opposition of high and low phonemes may induce the appearance of associations with such oppositions as *light-dark, sharp-round, thin-thick, light-massive* and so on. Although this 'sound symbolism', […] this inner significance of distinguishing properties exists in hidden, implicit form, it may appear at once, whenever certain correspondence between this inner significance and the meaning of a certain word, our emotional or aesthetic position in relation to this word emerge. It appears even more vividly in our attitude to words with polar meanings. (Jakobson, 1990a: 33, my translation)

Thus, synesthesia is the factor that determines the nature of motivation of SSWs. This issue will be further discussed in sub-chapter 2.4.4. At this point it is necessary to consider the exact properties of denotants that cause the phenomenon of synesthesia. According to Jespersen sound symbolic words may represent the following meaning of denotants: movement, things and appearances (shape, light), states of mind (dissatisfaction, dislike, disguise, scorn), size and distance (Jespersen, 1964: 399 – 403). Westemann notes that West Sudanian sound imitative words (however, his term is not accurate, he actually deals with both SIWs and SSWs) may signify shape, roughness, light, movement, taste, smell, colour and states of mind (Westermann, 1990: 106).

Anderson (1998: 106) notes that the meanings represented by sound symbolic lexis are presented in the form of binary oppositions,

> [s]ound symbolism usually is organized in terms of phonemic polarities or binary oppositions: front versus back, high versus low, rounded versus unrounded, acute versus grave, compact versus diffuse. These correlate with the discontinuities of human

experience in terms of semantic contrasts or polarities, such as small versus large, proximate versus distant, weak versus strong, light versus dark, and so forth, in accordance with principle of phonemic relativism: the iconic potential of any given phoneme depends not on its inherent acoustic or kinesthetic features per se, but rather, on the extent to which these features lend themselves to contrasts within the phoneme system of the language.

Summing up the existing research on the properties of objects-denotants taken as the basis of nomination, the following main properties can be singled out. Analysis proves that the properties of objects taken as the basis of nomination of sound symbolic words may be perceived by any sense modality of a human (apparently, with the exception of hearing modality, in this case sound imitation is under consideration). These may be indications perceived by **sight**, **smell**, **taste**, **touch**, and **organic sensations**. The majority of possible indications may be perceived by **sight**: <u>movement</u> (instantaneous/continuous, rapid/slow, sudden/smooth, uneven/even, uninterrupted/interrupted, disorderly, sliding and all modes of walking), <u>static </u>(*distance*: close/far, *size*: big/small, *shape*: round, convoluted, angled, stretched). The **sense of smell** may give us ability to distinguish <u>scents</u>, which, primarily, are classified as pleasant/unpleasant. **Taste** gives the opportunity to distinguish <u>taste indications</u> (characteristics) of an object – sweet, salty, sour, bitter (also characterized as pleasant/unpleasant). **Sense of touch** gives the opportunity to distinguish the indications of <u>tactile group</u> (touch, pressure, properties of the surface: smooth/rough; <u>texture of the objects</u>; <u>hardness or firmness</u>, and also resilience, shape), indications of <u>temperature group</u> (hot/cold), <u>pain group</u> (griping, shooting, dull or sharp pain). Indications of hunger, thirst, affixation are perceived through **organic sensations**. The indications pointed out in fact cover all varieties of properties with the exception of sound. So the sphere of motivation (and primary denotation) of sound symbolic words may be defined (with certain degree of stipulation) generally as 'not sound' (cf. Jespersen, 1964: 397 – 398; Ultan, 1978; Воронин, 1982: 46 – 70; Skalichka, 1990: 112 – 119; Ohala, 2006: 326 – 330; Akita, 2011: 5; Чукарькова, 2015: 25 – 28; Sidhu and Pexman, 2017: 7 – 8). This extensive enumeration of properties of denotants reflected by SSWs may be extended even further. In general, SSWs are frequently used in language.

As it has been noted SSWs often represent movements. Similar to SIWs, SSWs representing movement are often classified according to the principle of *the type of movement* they denote

taking into consideration the **origin** and the **originator** of the movement. Two big groups of SSWs may be distinguished following the principle whether movements are produced by animate or inanimate objects. Movements produced by animate objects, i.e. humans and animals, and, respectively, SSWs that represent them may be further grouped according to the part of the body that is connected with the production of the movement, for example, organs of speech, hands, legs, etc. Or, alternatively, SSWs may be grouped according to the nature of movements they represent, i.e. whether some movements reflect emotions, mental processes, mimics etc. On the whole, it is far more difficult to classify sound symbolic words than sound iconic words due to the greater variety of objects-denotants.

One group of movements is particularly often used as a motif of nomination of sound symbolic words. It is a group of movements produced by organs of speech. Voronin distinguishes this group as the most productive for SSWs. He calls such movements 'phonointrakinemes. He distinguishes 36 types of phonointrakinemes, for example, snoring, clicking, laughing, coughing, hiccupping etc. Phonointrakinemes may be grouped according to 1) the place of production (nose, mouth, throat or combinations of these cavities) and 2) the presence/absence of the stream of the air in their production (respiratory/non-respiratory) (Воронин, 1982: 74 – 75).

Such close attention to this particular type of classification and to this particular group of movements may be explained maintaining the following: articulatory movements are universal, the same organs of speech take part in their production and that is why SSWs representing them display very high degree of similarity in various languages. For example, one of the most widely recognized cases is *licking*. Licking implies particular movements of the tongue that is why the lateral sonorant /l/ is the main element of the words denoting it in many languages (cf. English: *lick*; Latvian: *laizīt*; Russian: *лизать*; French: *lécher*; German: *lecken*; Italian: *leccare*). Since any contrastive analysis is aimed at the detection of differences and similarities in sound symbolic systems of compared languages it is important to know beforehand what group of words are likely to display this similarity and difference. It may be added that most instances of universal sound symbolism are found among words representing articulatory movements.

So, approaching the examination of the exact functions certain phonemes and phoneme clusters have in their relation to the meaning of SSWs certain points mentioned should be summarized.

1. Indirect phonological iconicity or sound symbolism is an inherent non-arbitrary phonetically motivated connection between the phonemes of a word and non-acoustic property of a denotant.
2. Sound symbolic words most frequently signify
   - different types of movements;
   - form, size and texture of objects;
   - distance;
   - light phenomena
   - types of gait;
   - mimics;
   - emotional and physiological states of humans and animals.
3. Sounds in SSWs derive their meaning from direct association between sounds and elements of perception. Such process is called synesthesia.
4. SSWs representing articulatory movements display a very high degree of universality in various languages

2.3.2. Sound Iconic Functions of Phonoesthemes in Sound Symbolic Words

In this sub-chapter, the data presented by numerous scholars will be summarized and reconsidered. Sounds and sound clusters referred to as phonoesthemes will be grouped according to the principle whether the associations between certain phonoesthemes and meaning of denotants are 1) relatively universal, i.e. typical of many languages and 2) typical of some languages. The data is acquired from numerous sources: analysis of sound functions performed by Bloomfield (1935) and Jespersen (1964), and compound tables presented by Wimsatt (1976), Voronin (1982), Anderson (1998), A. Fischer (1999) and Brēde (1999a).

Sound Iconic Elements Typical of English

In the English language, the following sound clusters are often used to represent:
/fl/ **-** moving light or emission of light: *flash, flare, flicker*.
/fl/ - movement in the air: *fly, flap, flit*.

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/gl/ - light: *glow, grare, glitter, glint.*

/sl/ - smooth, wet substance: *slime, slush.*

/sl/ - slow movement: *slow, slip.*

/sn/ - sound of breathing: *sniff, snore, snort.*

/sn/ - quick movement: *snap, snatch, snitch.*

/sn/ - something connected with creeping: *snake, snail, sneak, snoop.*

/sw/ - swaying movement: *sweep, swing, swipe.*

/j/ - up-down movement: *jump, jounce, jig, jog.*

Final */-***ash***/ -* violence and/or speed: *bash, brash,clash, srash, dash, hash, lash, mash, rash, splash, slash, thrash.*

In her extensive statistical study of affective sound symbolism in English, Whissell (2000) conducted an extensive survey to discover emotional potential of sound iconic words and came to the conclusion that most of them are emotionally meaningful and can clearly be rated on the scale harsh/gentle, violent/mild, etc. Thus, research into iconic potential of sound symbolism continues and brings new results with regards to affective power of phonoesthemes.

Apart from sound symbolism appearing at the lexical level, i.e. sound symbolic words, many scholars point out that sound symbolism may appear also at the morphological level. Such tendencies as to express the imperative mood with the help of the shortest form of the verb possible, to reduplicate morphemes of a verb in order to identify reduplication of movement or its prolonged character, to use diminutive suffixes in order to signify the size of objects are considered to be linguistically iconic (cf. Skalichka, 1990).

In general, reduplication is considered to be one of the most vivid instances of sound symbolism, as repetition is one of the main principles of iconicity in general and phonological iconicity in particular – the quantity principle (see 1.2.2). Sapir points out:

> Nothing is more natural than the prevalence of reduplication, in other words, the repetition of all or part of the radical element. The process is generally employed, with self-evident symbolism, to indicate such concepts as distribution, plurality, repetition, customary activity, increase of size, added intensity, continuance. (Sapir, 1959: 76)

Another instance of sound symbolism in Germanic languages is the so-called RL-formant of the verb. The idea is that the phonemes /r/ and /l/ appearing as suffixes in a verb may imply continuity of a movement or repetitive activity. "The continuity of a sound is frequently indicated by *l* or *r* after a stopped consonant" (Jespersen, 1964: 398).

The existence of this phenomenon has been also justified by other scholars (cf. Bloomfield, 1990: 135; Marchand, 1959, Koziol, 1937 in Voronin: 1982). The authors describe the functions of /r/ and /l/ as being sound iconically valid. In sound imitative lexis /r/ and /l/ perform the common function of expression of multiplicity, repetitive activity and sound, and, consequently, it means that they have sound symbolic iterative meaning.

Having considered the functions certain phonoesthemes as well as suffixes have in relation to the representation of certain meaning, conclusions concerning the nature of the root of sound symbolic words may be made: the root of SSWs alike to the root of SIWs may be decomposed into smaller meaningful units (cf. Firth, 1930; Bloomfield, 1990: 134; Worf, 1956). Thus, comparing sound symbolic words in different languages it is of greater importance to compare certain phonemes and phonoesthemes they comprise rather than the whole roots.

The above presented review of the functions of certain phonemes and phonoesthemes will be referred to further in this study in the process of the contrastive analysis of the English, Latvian and Russian sound iconic systems. English, Latvian and Russian sound iconic words will be checked against the list presented and perhaps other common and different functions of phonemes and phoneme clusters related to the meaning of sound iconic words would be identified. It would be interesting to see how often reduplication and RL-formant appear in sound imitative and sound symbolic words and how the meaning such grammatical symbolical elements convey is represented in Latvian and Russian. This information may appear useful for solution of translation problems that may arise as the result of incompatibility of sound iconic systems in the source and target languages, as it may help work out a consistent approach to the treatment of such phenomenon as phonological iconicity in translation.

2.4. Contextual Phonological Iconicity

2.4.1. Iconic Meaning Representation and Syntagmatic Context

Having discussed what phonological iconicity is and how it appears at the phonetic, morphological and lexical levels it is necessary to consider how this phenomenon appears at higher levels of language hierarchy, namely, at the syntactical and, what is more important, at the textual level. Indeed, sound imitative and sound symbolic words are not just self-sufficient units that are used independently, out of the context. Being elements of the language they enter syntagmatic and contextual relations with other elements and very often acquire specific properties and a higher degree of expressiveness when used in combination with other lexical units or structures. A certain symbolic representation of a definite meaning may be realized not through the application of SSWs but through the particular arrangement of units of non-iconic lexis. In this case one has to deal with such stylistic phenomena as assonance, alliteration and rhythmical arrangement of the utterance, which may also convey meaning, mood and emotions iconically.

There have been numerous studies dedicated to the analysis of stylistic devices based on various forms of repetition forming their iconic ground, such as parallelism, assonance, alliteration, chiasm, rhyme, and meter (see De Cuypere, 2008: 104). Hence, at this point it is essential to discuss the expressive and stylistic potential sound iconic elements of the language possess and how this potential is actualized at the suprasegmental level of language organization.

High stylistic potential of sound iconic words has long been recognized. For a long time such words were even not considered being regular lexical units of the language but rather being some marginal phenomena of purely expressive nature (cf. Bally, 1990: 23; Iordan, 1990: 139). Although this view has generally been abandoned, it may not be denied that sound iconic words have higher expressive potential than other units of lexis, the potential that is widely used in expressive speech, expressive prose and poetry. Diffloth stresses, "every pattern found in Expressive phonology and absent in Prosaic phonology should have iconic value, and should be found in particular Expressives with precisely that value" (Diffloth, 1980: 50).

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In general, the expressive potential of sound imitation and sound symbolism in particular has been most frequently discussed in relation to poetry or poetic language (cf. Jakobson and Waugh, 1987); however, it should be kept in mind that this potential may be exploited in expressive prose. Certain pieces of prose bear similarity to the rhythmical and melodic features of verse, and the literary work analyzed in the present Thesis is a representative of the kind. Thus the ideas about phonological iconicity in poetry articulated by the scholars to be referred to below may be valid also in relation to the literary work in question.

> Iconic signs are based on non-arbitrary connection between expression and content, or form and meaning. That is why delineating the plane of expression from the plane of content in conventional terms of structural linguistics becomes rather complicated. The sign models its own content causing semantization of non-semantic (syntactic) elements of the natural language in the literary text . […] elements manifested as syntagmatic on a definite level of hierarchy of a literary text turn out to be semantic on the other. (Lotman, 1998: 23, my translation)

Studying sound symbolism within the poetic function of language and, subsequently, phonological iconicity as one of the tools by means of which this function is performed, Jakobson maintains, "In poetic language where a sound as such possesses an independent significance, sound symbolism actualizes and creates something similar to accompaniment to the signified." (Jakobson, 1990a: 33). He also noted that in poetry any explicit phonemic similarity is considered from the point of view of similarity and/or dissimilarity of meaning. Poetry is not the only domain where sound symbolism is perceived, but this is the domain where the inner connection between sound and meaning becomes explicit. Accumulation of phonemes belonging to a definite class (with frequency higher than average) or a contrasting clash of phonemes belonging to antithetic classes in sound texture of a line, a strophe or an entire poem appears, using A. Poe's expression, as 'underwater stream, parallel to meaning' (cf. Jakobson, 1942).

The importance of sound symbolism has been stressed also by other scholars. Poetry has been frequently compared to music and individual sounds have been compared to notes.

> The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be. […] In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced

from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message inevitably involves definite musical interpretation. (Galperin, 1977: 124)

M. Grammon maintains that an idea may be described by sounds, as it happens in music, and poetry, which although is not actually music, to a certain extent may appear as such. He implied that vowels may be considered notes of some kind that render melodic effect to the utterance (cf. Grammon, 1990: 175). In turn, L. de Cuypere maintains,

"Iconicity along the syntagmatic axis is concerned with "iconicity within the linearity of text or discourse" and is thus basically related to the repetitions of signs (or parts thereof) on a *textual* level. […] a syntagmatic repetition of sounds can only be considered iconic when extra meaning is added to the utterance or text or when it underscores the utterance's meaning." (de Cuypere, 2008: 103, original emphasis).

Thus, phonological iconicity may appear in text not only at the lexical level, i.e. actualized through the application of SIWs and SSWs, but also at the syntactical and supra-segmental level realized through the application of such expressive means of language (EMs) as assonance, alliteration and rhythmical arrangement of the utterance. Therefore, contrasting sound iconic systems of different languages it is necessary to take into account all means of iconic representation of meaning.

To account for the instances of suprasengmental indirect contextual iconicity, it is proposed to identify it as a specific type of indirect phonological iconicity – *contextual phonological iconicity,* which is manifested when the purposeful arrangement of non-iconic linguistic units allows communicating meaning on the iconic ground (see 1.3.2).

As alliteration and assonance are phonetic EMs based on the repetition of similar sounds, consonants in case of alliteration and vowels in case of assonance, in close succession, they are seen iconic elements of language. Alliteration is one of the most ancient devices used in the English language. Old English folklore poetry was based not on rhyming, but on alliteration and certain rhythmical arrangement of syllables. "The repetition of the initial sounds of the stressed words in the line […] integrates the utterance into compositional unit. Alliteration is therefore sometimes called initial rhyme" (Galperin, 1977: 127). The scholar also notes that the traditions of folklore are exceptionally stable, and alliteration as a structural

device of Old English poems and songs has shown remarkable continuity. De Cuypere (2008) notes that syntagmatic repetition of sounds can be considered iconic only when extra meaning is added to the utterance or text, thus stressing the expressive power of repetition as realization of the quantity principle of iconicity.

In their iconic capacity, alliteration, assonance and rhythm are extensively employed not only in expressive, but also in operative discourse, which will be illustrated in Parts 5 and 6.

2.4.2. Synesthesia and Synesthetic Metaphor

As it was mentioned above, linguistic iconicity in general and phonological iconicity in particular, is the property of a lexical item or a sun-morphemic unit conditioned by the presence of a stable non-arbitrary relation between the signifier and signified. It is treated as a perception phenomenon that is primarily rooted in cognitive and neurological function of the human mind.

As it has been demonstrated in Chapters 2.2 and 2.3, sound imitation is a universal phenomenon that displays high degree of consistency in sound/meaning representation patterns across the languages. At the same time, the phenomenon of sound symbolism, although being essentially iconic, may be more or less language and culture specific. The process of ascribing meaning to certain phonoesthemes would be governed by convention, conceptual structure of each particular language, and individual aspects of cognitive processing of information determined by subjective perception of the world. Coding of meaning in the process of conceptualization of sound symbolic lexis is associated with the phenomenon of synesthesia, which appears to be one of the most important components of psychophysical foundation of sound symbolism (Jakobson, 1987; Cytowic, 2002). Within cognitive-semiotic systems, various conceptual and linguistic tools may be used to code one and the same emotive content inducing certain synesthetic reactions.

Synesthesia is the perception phenomenon occurring when an impression caused by a certain stimulus and specific of certain mode of perception is accompanied by additional impression or image, often characteristic of other modality. It appears when one stimulus causes several sensations at a time, while one sensation is adequate and the other(s) is inadequate. Within psycholinguistic approach, the phenomenon of synesthesia is associated with the mechanism of reconsidering the meaning of words identifying what properties of the concept allow using

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the name of one object to denote another (Заиченко, Картавенко, 2011). Thus, essentially, the mechanism of synesthesia is akin to metaphor – there is a transfer of a quality of one sensation onto another. In this respect, Dixon et al. suggest that it is necessary to refer to the phenomenon of ideasthesia, which occurs when activation of concepts (inducers) evokes perception-like experiences (concurrents) (Dixon et al., 2006). In contrast to synesthesia proper, which in essence is the conflation of senses, ideasthesia is manifested on the plane of interaction between the semantic inducer and sense-like or emotive concurrent.

In turn, discussing the iconic potential of vocal modality, Perlman et al. (2015) note, "[…] research in cross-modal correspondences and synesthesia […] finds that people share deeply rooted associations between certain acoustic and visual dimensions, many of which arise as metaphors in spoken language" (Perlman et al., 2015: 3), thus establishing the relationship between iconicity and synesthesia, which has been attested by experimental studies:

> People tend to represent dimensions of magnitude according to common amodal or multimodal representation. These prothetic dimensions include acoustic properties like duration and loudness in association with visual dimensions like brightness and spatial dimensions like size and length. Thus, people are inclined to perceive equivalence between disparate stimuli as a long sound, a loud sound, a bright light, and a big or long object. Studies also show a deep association, detected in infants three to four months of age, between the acoustic dimension of pitch and both visual–spatial height (e.g. high pitch with high spatial position) and visual sharpness (e.g. high pitch with pointedness) (ibid).

Perlman et al. (2015: 13) also refer to the studies by Clark et al. (2013) and Dolscheid et al. (2013) that have experimentally proved that the use of high pitch for up and low pitch for down is a common conceptual metaphor of American-English culture.

Cytowic (2002) points out that cross-modal metaphors in language derive partly from some of the same sensory processes that underlie synesthesia, which, in its turn, can be seen as a complex form of nonverbal metaphorical thinking. Synesthetic or intersense metaphors act as a conceptual linguistic mechanism of construing and verbalizing emotive experiences.

> Synesthesia, or suggestion by certain sense receptions of characters belonging to another sense, […], should be made more conscious by a linguistic metaphorical system that refers to nonspatial experiences by terms for spatial ones, though undoubtedly it arises

from a deeper source. Probably in the first instance metaphor arises from synesthesia and not the reverse; yet metaphor need not become firmly rooted in linguistic pattern. (Whorf, 102:199)

Synesthesia is a tool with the help of which senses and feelings are fixed verbally, and understanding of the mechanism of synesthesia not only allows to effectively influence the way information is processed by a human, but also to manage the development of cognitive abilities of an individual (Заиченко, Картавенко, 2011). Therefore, conscious triggering of synesthetic reactions may lead to the activation of the desired sensations and emotions to be experienced by recipients as well as ensure communication of the intended meaning.

The connection between phonological iconicity and synesthesia has become a matter of scientific interest not only within the general body of research on phonological iconicity, but also within the cognitive research on metaphor.

2.4.3. Rhythm as Iconic Phenomenon

Rhythm is another iconic phenomenon that can be manifested both linguistically and extra-linguistically. Levy (1966) as well as Leech and Short (1981) maintain that rhythm performs iconic function in language and intentional rhythmical arrangement of the utterance may not only bring order to the utterance but also reinforce the perception of certain meaning and trigger certain emotions. According to Levy (1966), rhythmical irregularities (for example, appearing as a result of the junction of two stresses or greater emphasis put on one of them) condition acoustic or semantic breach between two adjacent words. Regular rhythm (or rhythmic parallelism), on the contrary, facilitates the adherence of linguistic units into one whole (verse or half-verse) and thus reinforces interrelation of contextually determined elements. Semantic emphasis appears to be a natural result of phonetic stress, and this category also comprises 'kinetic meanings' of rhythm, which actually are nothing else but similarly structured successions of sounds emphasizing kinetic meanings appearing in the text, i.e. according to the principle of iconic sign.

Rhythm is based on one of the basic principles of iconicity – the quantity principle, that is repetition and parallelism, as rhythm only becomes pronounced when a foot is repeated several times. Numerous repetition reinforces communication of meaning, moreover,

"rhetorical/poetic repetition also increases perlocutionary force, both in literary and in ordinary speech" (Dressler, 1992: 14)

Hinton et al. (2006) also consider rhythm an instance of sound imitative symbolism, a universal phenomenon of iconic nature. De Cuypere argues that "syllabic structure might be interpreted as an iconic rendering of the pace" (De Cuypere, 2008: 94) and that "complex iconic ground may be observed, based on the order of the clauses and the different phonological and rhythmic features of the text." (ibid, 102– 03). Whorf proves that it is not only pace that can be iconically represented by rhythm, but also any type of movement due to the kinetic properties of rhythm in ensuring syntactic segmentation of the text that translates into temporal segmentation.

> As to the signified of possible iconic qualities of rhythm, it is obvious that movements are most likely to be represented iconically. Kinetic processes, as particular forms of energy distribution over time, lend themselves most readily to reflection in poetic rhythm. (Whorf, 1999: 182)

Pršir and Simon distinguish three types of rhythmic iconicity, "iconicity on a local (word or phrase) and on a global (utterance or sequence of utterances) level, and contextualization provoked by contrast between sequences. Iconic meaning is strongly related to imitation (or mirroring) while contextualization helps draw inferences by creating contrasts." (Pršir and Simon, 2013:167). The appellative force of rhythm is widely employed in marketing, public speaking and motivational discourse. In its iconic capacity, rhythm reinforces the message, makes it recognizable and memorable, it brings order into utterance thus making it more harmonious. A more or less distinct rhythm is present in the majority of successful slogans.

Rhythm as iconic phenomenon realized at the textual level will be discussed in more detail in Parts 5 and 6, considering iconic functions of rhythm in expressive and operative texts.

2.5. Summary

Phonological iconicity is studied within the framework of Phonosemantics in correspondence with its principles and according to its laws. Phonological iconicity is an umbrella term for such phenomena as sound imitation (onomatopoeia) and sound symbolism.

Sound imitation is an inherent non-arbitrary phonetically motivated relation between the phonemes of a word and the acoustic property of a denotant. In other words it is a verbal imitation of sounds of the environment by means of a particular language. All sound imitative words are constructed according to one basic principle – in most cases there is a direct transmission of elements of phonation by elements and, consequently, phonemes belonging to the same (psycho)acoustic types as elements of the signified phonation. Sometimes the transmission is approximate. Almost all phonemes of a SIW are sound iconically valid. The root of a SIW is not structurally-semantically indivisible. The minimal unit of the plane of expression directly related to the minimal unit of the plane of content in sound imitation is an acoustic phonemotype. In this respect an acoustic phonemotype is similar to a morpheme of non-sound-iconic lexis. The word formation of SIWs is a very specific case of modelled word formation.

Sound symbolic words most frequently signify different types of movements, form, size and texture of objects, distance, light phenomena, types of gait, mimics, emotional and physiological states of humans and animals. Sounds in SSWs derive their meaning from direct association between sounds and elements of perception thus the basic aspect of relationship between sound symbolic words and the meaning of objects-denotants is *synesthesia* or oneness of senses. SSWs representing articulatory movements display very high degree of universality in various languages.

Sound imitative and sound symbolic words enter syntactical and contextual relations with other elements of language and very often acquire specific properties and higher degree of expressiveness being used in combination with other words or structures. Moreover, sound symbolism may appear in text also at higher than lexicological level, i.e. certain symbolic representation of a definite meaning may be realized not through the application of SSWs but through the particular arrangement of units of non-iconic lexis. So, phonological iconicity may appear in text not only at the lexical level, i.e. actualized through the application of SIWs and SSWs, but also at syntactical and supra-segmental level realized through the application of such expressive means of language as assonance, alliteration and rhythmical arrangement of the utterance. Thus comparing sound iconic systems of different languages it is necessary to compare not only sound iconic words but also other means of iconic representation of meaning.

Part 3. Sound Imitative Systems in English, Latvian and Russian: Contrastive Analysis

Part 3 is dedicated to the quantitative and qualitative contrastive analysis of sound imitative systems of the working languages. Chapter 3.1 is dedicated to the statistical survey of the cases of onomatopoeia as appearing in the source language text analyzed in Part 5 – "The Lord of the Rings". The survey includes the inventory of sound imitative words appearing in the text and their corresponding Latvian and Russian counterparts, and the information on the frequency of their appearance in the original text. The sample of 120 English SIWs was collected using NVivo 11 software, extracting all cases of the application of direct lexical phonological iconicity in the source text. It should be specified that the data on the corresponding Latvian and Russian SIWs have not been obtained by means of the quantitative statistical analysis, as it happened in the case with the English SIWs. That is to say, the corresponding Latvian and Russian SIWs have not been collected by examining translation versions of the source text, as it appeared to be technically complicated due to copyright issues. Parallel text analysis may be performed in future provided both the source text and its translation versions are accessible in the electronic format. Taking that into consideration, as well as reflecting on the statement made in Part 2 that context is not necessary for a comparison of SIWs, the corresponding Latvian and Russian SIWs have been collected with the help of a bi-lingual dictionary. The quantitative data on the English, Latvian and Russian SIWs presented and interpreted in Chapter 3.1 will be further analyzed in Chapter 3.2 in order to classify the SIWs and certain conclusions on the similarities and differences of SIWs in the English, Latvian and Russian languages as well as on the specific features of their phonetic construction and phonotactic distribution are going to be made.

3.1. Quantitative Analysis of the English, Latvian and Russian Sound Imitative Words

In order to ensure that the conclusions made on the basis of the contrastive analysis are authentic and valid, it is necessary to examine the manifestations of sound imitation in the languages under consideration both quantitatively and qualitatively. 120 English SIWs have been selected studying an expressive text "The Lord of the Rings" by J.R.R. Tolkien as the source of empirical data using the query functions of NVivo 11 software. The sample contains

all SIWs as used by the author of the original text. It should be specified that the data on the corresponding Latvian and Russian SIWs has not been obtained examining texts, the corresponding Latvian and Russian SIWs have been collected with the help of a bi-lingual dictionary (Letonika.lv and Tilde for Latvian and Oxford Russian English Dictionary and Large English-Russian Dictionary for Russian). The data concerning the SIWs will be further analyzed in order to make certain conclusions on the similarities and differences of SIWs in the English, Latvian and Russian languages as well as on the specifics of their phonetic construction. The compound table presenting the inventory of 120 English sound imitative words and their Latvian and Russian counterparts is presented in Appendix 1.

As it has been mentioned in the Introduction, J.R.R. Tolkien extensively employs SIWs in his writing. The inventory of SIWs used by the author is presented below followed by the compound table of the Latvian and Russian SIWs that can be considered the counterparts of the English entries. For the Russian variants, the symbol (-ние or -нье) appearing in the translation part of the inventory stands for an action nominal, a noun derived from a verb similar to gerund in English.

Compiling the inventory of the English SIWs, it was difficult to avoid including numerous sound symbolic words into the inventory of sound imitative words. Such words as **babble, breathe, clamour, cough, gibber, mutter, murmur, snarl, sniff, snivel, snore, snort, snuffle, sob, stump, tramp, trample, whimper, yammer** and **yawn** should be considered sound symbolic or manifestations of secondary phonological iconicity as they do not imitate sounds of the environment but rather represent either movements of the articulatory organs or types of gait (see 2.3). However, taking into consideration that *the production of all these movements is accompanied by some sounds, and these sounds are reflected in the phonetic composition of the words, they have been included into the inventory and are further referred to as sound imitative*.

The Latvian and Russian SIWs are respectively presented in a compound table listed according to their initial sound. It appeared necessary to present them in such a form because following the phonosemantic *Law of the Multiplicity of Nomination* (see 2.1.4) many Latvian and Russian SIWs can be considered counterparts to more than one English sound imitative word. Moreover, many English SIWs may be translated using not only SIWs, but also sound symbolic and even non-sound-iconic words. That is why the Latvian and Russian SIWs have

been selected from the overall inventory and presented separately to identify the most productive phonological patterns and phonoesthemes (see Table 1 and Table 2). Table 1 presents inventory of the Latvian SIWs. The words have been arranged considering the initial letter.

<div align="right">Table 1</div>

Compound Table of the Latvian Sound Imitative Words

Initial letter	Quantity	Sound imitative words
A	1	auri
B	8	belziens, blaukš!, blīkšķēt, brāzma, brēkt, buldurēt, bungāt, burbuļot
Č	8	čabēt, čalot, čāpot, čaukstēt, čīkstēt, činkstēt, čivināt, čukstēt
D	9	dauzīt, dārdēt, dipēt, ducināt, dunēt, dungot, dūkt, dvesma, džinkstēt
E	2	elpot, elst
G	6	gaudot, gausties, grabēt, graut, gurkstēt, grudzināt
K	23	kauciens, kalt, kaldināt, kauciens, kaukt, ķērkt, klabēt, kladzināt, klaigāt, klakšķēt, klaudzoņa, klauvēt, klikšķēt, klepot, kliegt, klukstēt, knipis, kņada, krakšķēt, kraukšķēt, kunkstēt, kurkstēt, kurnēt
Ķ	1	ķiķināt
M	3	murmināt, murdoņa, mutuļot
Ņ	2	ņirboņa, ņurdēt
O	1	ošņāt
P	13	pakšķēt, pēkšķēt, pīkstēt, pilēt, pinkšķēt, plaukšķināt, plīkšķēt, plunčāties, plunkšķis, pļauka, pļāpāt, pukstēt, pūst
R	6	raudāt, rejas, rēciens, rībot, rūkt, rukšķēt

Table 1 continued

S	11	sanēt, sist, skandināt, smilkstēt, sprādziens, sprakšķēt, sprēgāt, spiegt, stenēt, strūkliņa, svilpt
Š	9	šalkt, šķindēt, šļakstēt, šļūkt, šņākt, šņaukt, šņirkstēt, šņukstēt, švīkstēt
T	5	tarkšķēt, taurēt, trieciens, trinkšķēt, trokšņot
V	6	vaids, vaimanāt, vaukšķēt, vāvuļot, vīpsnāt, virmot
Z	2	zvanīt, zviegt
Ž	2	žāvas, žvadzēt

Table 2 presents inventory of the Russian sound imitative words. The words have been arranged considering the initial letter.

Table 2

Compound Table of the Russian Sound Imitative Words

Initial letter	Quantity	Sound imitative words
Б	4	бахнуть, бормотать, бултыхнуться, булькать
В	6	веять, визг, взрыв, вой, вопль, всхлип
Г	9	гам, гикать, гнусавить, гогот, греметь, гром, грохот, гул, гудок
Д	3	дребезг, дуть, дыхание
Ж	2	жужжать, журчать
З	3	звон, звенеть, звякать
К	9	капать, каркать, кашлять, квакать, крик, крякать, кудахтать, кукарекать, кулдыкать

Table 2 continued

Л	4	лай, лепет, лопотать, лязг
Н	1	ныть
О	2	орать, охать
П	3	писк, плеск, пыхтеть
Р	6	раскат, рёв, ржать, ропот, рык, рявкать
С	9	свист, скрежет, скрести, скрип, скулить, сопеть, стон, стрекот, стук
Т	4	тараторить, топот, треск, тявкать
У	2	улюлюкать, ухать
Ф	1	фыркать
Х	7	хихикать, хлопок, хныкать, хохот, храп, хруст, хрюкать
Ш	8	шаркать, шелест, шёпот, шипеть, шлепок, шорох, шум, шуршать
Щ	2	щебетать, щёлкать

In the three volumes of "The Lord of the Rings" J.R.R. Tolkien used **120** different sound imitative words **1694** (standard deviation 1%) times. It should be noted that some originally sound imitative words such as 'plunge', 'crash', 'knock' and 'smash' have been used by the writer also metaphorically, i.e. with a meaning other than the representation of the sound. Such applications have not been registered. The words 'breath' and 'breathe' are counted separately since, although they have the same stem, there is a vowel shift in the stem, so these words produce a different acoustic effect as well as at times refer to different sounds.

The compound table of the Latvian SIWs contains **118** items, whereas the compound table of the Russian SIWs contains **85** items. Considering the general inventory, it may seem that there are more Latvian and Russian SIWs than presented in the compound table. It should be

specified that the corresponding Latvian and Russian SIWs have been analyzed in their shortest possible morphological form. As it has been discussed in Part 2, the stem is the main sound iconically valid element of a sound imitative word and, respectively, the phonemes belonging to a particular type that constitute it. That is why the Latvian and Russian counterparts of the English SIWs have been reduced to the form of the stem, if they may operate as nouns, and to the shortest possible form of the verb, if otherwise. The English word **crack** may stand for both 'a crack' and 'to crack' and imply the existence of the word 'cracking' but the part of speech is not relevant in this case. The Latvian stem –**krakšķ**– for example, may appear in numerous derivative verbs and nouns: **krakšķ**is, **krakšķ**ēt, **krakšķ**ināt, no**kraukšķ**ēt, just as the Russian stem –**треск-** may appear in **трещ**ать, **треск**ать, **треск**аться, по**треск**ивать, по**треск**ивание, **треск**отня not even taking into account derivative adjectives and participles. Thus, comparing the inventories of SIWs in English, Latvian and Russian one should take into account the stems of these words rather than their particular form.

Considering the sample of 120 English SIWs, and their Latvian and Russian counterparts, certain quantitative observations may be made.

1. 117 English sound imitative stems correspond to 118 Latvian and 85 Russian sound imitative stems;

2. The majority of the English SIWs are monosyllabic – 83 (71%). Out of 36 disyllabic SIWs 32 contain the suffixes –le or –er (NB. In the present study /l/ after stops is seen as syllabic). The stems of 115 words are monosyllabic. The remaining four are **clamour, hubbub, snivel** and **whinny**. The stems of the majority of the Latvian are also monosyllabic – 112 (97%), and 4 (3%) are disyllabic – **buldurēt, burbuļot, vaimanāt, vāvuļot**. 63 (74%) of the Russian SIWs are also monosyllabic, 19 are disyllabic and 3 consist of 3 syllables: **кукарекать**, **тараторить** and **улюлюкать**.

3. Vowel sounds are not used in the initial position in the English SIWs, all words in the sample start with a consonant sound. Vowel sounds are rarely used in the initial position in the Latvian and Russian SIWs, there are only 4 such cases registered in the Latvian selection: **aurot, elpot, elst**, **ošņāt,** and 4 in the Russian selection: **орать, охать**, **улюлюкать, ухать**.

4. Phonemes most frequently used in the initial position of sound imitative stems are the following: **English**: **/s/** – 23 items, **/k/** – 19 items, **/b/** – 15 items; **Latvian**: /k/ - 23

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items, /**p**/ - 13 items, /**s**/ - 11 items; **Russian**: /**к**/ – 9 items, /**s**/ – 9 items, /ʃ/ – 8 items, /**g/** – 8 items;

5. The most frequent initial phonaesthemes are the following: **English**: /**sn/** - 7 items, /**kl/** – 7 items, /**kr/** – 8 items; **Latvian**: /**kl**/ – 10 items, /**pl/** – 8 items, /**sp/** – 6 items; **Russian**: /**sк/** – 4 items, /**st/** – 3 items, /**hr/** – 3 items and /**gr/** – 3 items.

6. In the Latvian language, there is a phonoestheme that is characteristic of the entire range of sound imitative words, namely, /-kšķ-/ [**kʃc],** which appears as a terminating sound cluster in 11 (11%) stems.

7. 96 English SIWs finish with a consonant sound and 21 finish with a vowel sound or have /r/-colouring. Only 10 stems finish with a distinct vowel sound. None of the stems of the Latvian and Russian SIWs finish with a vowel.

3.2. Qualitative Analysis of the English, Latvian and Russian Sound Imitative Words

Considering the results obtained in the process of the statistical analysis of the English, Latvian, and Russian SIWs certain conclusions may be made.

There are more sound imitative root-words in the Latvian language than in the English and Russian language, it appears to be more productive and receptive of the new coinages than two other working languages. Latvian also displays greater number of alloforms, when the imitated sound pattern may be iconically represented by several related forms (e.g. *klakšķēt* vs. *klikšķēt*). In English there is only one case of such alomorphism, when forms differing only in one sound denote the same phonation: *drip* and *drop* is used to describe water movement.

There are fewer sound imitative root-words in Russian than in English and Latvian. Although the analysis has been performed considering only a fraction of all SIWs, the fact that the number of the Russian SIWs is smaller than the number of the English and Latvian SIWs in the sample by more than 30% allows maintaining that this is a consistent tendency.

The English SIWs are rendered into Latvian mainly by means of sound imitative words, however, many synthetic forms or non-sound-iconic words may also be used, for example, **blast** – *(gaisa)* strāva, **blare** – *(taures)* skaņa, **flick** – viegls uzsitiens. In Russian such cases are also numerous, for example, **thud** – *глухой звук*, **tramp** – *звук тяжёлых шагов*, **twang** –

резкий звук натянутой струны. There are no Latvian and Russian counterparts for numerous English SIWs, e.g. **hoot**. Certain Latvian SIWs are used as the counterparts of more than one English SIW, for instance, *dārdēt* and *čabēt*. *Dārdēt* can represent the phonation denoted by English SIWs *boom*, *growl*, *grumble*, *peal*, *roar*, *roll*, and *rumble*. All English SIWs denote a prolonged phonation, which is often resonating as denoted by syllabic *–le* in *grumble* and *rumble*, and final *–l* and *–r* in *growl*, *peal*, and *roll*. Thus, although Latvian *dārdēt* displays features of polysemy, the type of phonation denoted by it is consistent. At the same time, Latvian *čabēt* may act as a counterpart for English *babble*, *clatter*, *murmur*, *rustle*, and *whisper*, which iconically represent very different types of phonation – *clatter*, *rustle* and *whisper* denote a quieter prolonged phonation than *babble* and *murmur*, which represent voiced sonoric phonations. Moreover, in case of English SIWs denoting prolonged phonation, it is the final sound cluster that is most sound iconic, whereas in Latvian it is the core vowel.

Similar polysemic behavior is displayed by Russian **стук** and its derivatives, which appear as counterparts of such words as *bang, clatter, knock, hammer, patter, rattle, tap, thud* and *thump;* **треск** and its derivatives used as equivalents for *crack, crackle, crash, crunch, groan, rattle, snap* and *splutter*. In order to distinguish between the shades of meaning additional explanations are often provided: **patter** – *стук дождевых капель*, **thud, thump** – *глухой стук*, **tap** – *лёгкий стук*. The loss of expressiveness is sometimes compensated by an application of additional sound imitative and sound symbolic words or words with a strong connotation: **squeal** – *пронзительный крик* (phonoaesthesia), **screech** – *визгливый или хриплый крик* (onomatopoeia), **whine** – *жалобный вой (*onomatopoeia, strong connotational meaning). Thus, it may be concluded that in Russian certain components of meaning are communicated lexically rather than iconically. The meaning of the Russian SIWs formed using the same stem varies depending on their morphological construction. For example, *свистеть, посвистывать* may be aligned with **whiffle***, свистеть* with **whistle**, *просвистеть* with **whiz**, the latter Russian word denotes a sharp sound. Thus the loss of meaning translating the English SIWs may be also compensated grammatically. Various shades of the meaning of the English SIWs may also be rendered modifying the morphological construction of the Russian SIWs.

The stems of the Latvian SIWs are more productive than the stems of English SIWs. Moreover, the majority of Latvian SIWs have an alloform with an additional sound iconic element – a suffix **–in**-, which may denote a prolonged variant of the signified phonation, e.g.

klabēt – klabināt; *kraukšķēt – kraukšķināt*; *čīkstēt – čīkstināt*; *plīkšķēt – plīkšķināt*, etc. In Russian, the same function is performed by the combination of prefix **по-** and suffix -**ив**-(стучать – **по**стук**ив**ать, пищать – **по**писк**ив**ать, etc.). Stems of the Latvian SIWs can be used to derive a verb, a noun, a participle and often an adjective. In turn, stems of the Russian SIWs demonstrate even higher productivity rate than English and Latvian SIWs, which can be demonstrated considering the number of derivations that might be formed from one stem. For example, the stem **-стук-** may be used to derive the following words: **стук**ать, по**стук**ать, по**стук**ивать, от**стук**ать, от**стук**ивать, про**стук**ать, про**стук**ивать, reflective verbs derived from some of the verbs. All from more than **25** words are sound imitative, the cases when **-стук-** is used in formerly sound imitative words in which sound imitative meaning has weakened have not been considered.

Considering the English SIWs, the variety of words formed using the same stem is considerably smaller. Normally the same stem may be used to form the noun, 1-2 verbs and a present participle. Past participles of the English SIWs are usually not sound imitative.

Having analyzed the list of relatively universal sound iconic elements in the English-Latvian-Russian group, another important observation can be made. In English, /*m*/ in the initial position regularly bears sound iconic value – *moan*, *murmur*, *mutter*. Moreover, A.Fischer (1999:130) with the reference to Plank and Jakobson claims that in English /*m*/ as an expression of discontent displays an apparently universal tendency in iconic terms, "it is not the sounds that is being imitated, rather the position of the articulatory organs when they produce /*m*/ is identical with their position when one is thinking mutely and reflexively. […] When this reflexive, half or wholly reluctant attitude becomes verbalized […] the natural iconic sound to be produced is /*m*/ or perhaps generally a nasal." In Latvian, /*m*/ in the initial position appears three times – *murmināt, murdoņa, mutuļot* and their derivatives, in Russian it never appears in the imitation of sounds produced by humans or nature, but only animal sounds – *мычать*, *мяукать*. In Latvian and Russian /*m*/ in the initial position also does not bear negative connotation and is not used to denote revolt or discontent. Thus, it may be concluded that /*m*/ in the initial position is displays more distinct sound iconic characteristics in English as compared to Latvian and Russian.

It may be argued that the flectional character of the Latvian and Russian language and the greater potential for word formation are factors that ensure that the average frequency of the application of SIWs is not lower, and in Latvian even higher than in English.

In order to compare the specific features of the phonetic structure of the English, Latvian, and Russian SIWs, it is necessary to categorize SIWs in order to consider whether words belonging to the same group display any similarities in their structure.

Before the classification is performed one important point should be brought out. As it has been specified in 2.2.2, it is not always possible to position a sound imitative word within a definite group accurately because noises denoted by the same sound iconic words may be produced by different agents, for example, *hiss* may denote a sound produced by a mechanical device, a human or animal or an air movement. In case of doubt, the entry has been made taking into consideration the most frequently mentioned type of noise production. Yet some of the SIWs could not have been reasonably categorized within a definite group.

3.3. Classification of Sound Imitative Words

Categorization of the English, Latvian and Russian SIWs has been performed according to the classification analyzed in sub-chapters 2.2.2, grouping the SIWs as various sub-types of either *acoustic* or *articulatory* sound imitative words.

1) *acoustic* **sound imitative words**   English: **57** (48%); Latvian: **54** (42%); Russian: **33** (39%)

> **A.** *words denoting a short contact between two surfaces, a short instantaneous movement, or a series of short instantaneous movements*: **English**: bang, beat, bump, clang, clap, clash, clatter, click, clink, crack, crackle, crash, crunch, din, flap, flick, hammer, knock, patter, slam, slap, smash, snap, stump, tap, thud, thump, tramp, trample (29); **Latvian**: belziens, blaukš, blīkšķēt, čāpot, gurkstēt, dauzīt, dipēt, kalt, kaldināt, klakšķēt, klaudzoņa, klikšķēt, kņada, knipis, krakšķēt, kraukšķēt, pakšķēt, plaukšķināt, plīkšķēt, pļauka, pukstēt, sist, skandināt, sprādziens, sprakšķēt, sprēgāt, šņirkstēt, trieciens, žvadzēt (29); **Russian**: бахнуть, дребезг, звякать, лязг, стук, топот, треск, хлопок, хруст, шлепок, щёлкать (11);

> **B.** *words denoting a continuous contact between two surfaces*: **English**: creak, grate, rattle, screech, scuffle (5);   **Latvian**: čaukstēt, šļūkt, trokšņot (3);   **Russian**: скрежет,

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скрести, скрип, шаркать, шорох, шуршать (6);

C. *words denoting water movements*: **English**: bubble, drip, drop, gurgle, paddle, plop, ripple, splash, tinkle, trickle (10); **Latvian**: burbuļot, mutuļot, pilēt, plunčāties, plunkšķis, strūkliņa, šļakstēt, virmot (8); **Russian**: бултыхнуться, булькать, журчать, капать, плеск (5);

D. *words denoting sounds produced by mechanical devices*: **English**: no entry; **Latvian**: bungāt, tarkšķēt (2); **Russian**: греметь, ропот (2)

E. *words denoting sounds produced in nature*: **English**: growl, roll, rumble, thunder (4); **Latvian**: graut, dārdēt, ducināt, dunēt, klabēt, rībot, sanēt (7); **Russian**: гром, грохот, раскат (3);

F. *words denoting movements of the air or movements produced by objects moving in the air*: **English**: blare, blast, blow, clamor, hoot, puff, rustle, swish, whiz (9); **Latvian**: brāzma, dvesma, džinkstēt, ņirboņa, pūst, šalkt, švīkstēt, taurēt (8); **Russian**: веять, дуть, дыхание, гудок, пыхтеть, шелест (6).

2) *articulatory* **sound imitative words**: **English: 56** (47%): babble, bark, bay, bray, breath, breathe, buzz, cackle, chatter, chuckle, cough, croak, crow, cry, gasp, gibber, gobble, groan, grumble, grunt, hiss, hoom, howl, hubbub, hum, moan, mutter, murmur, neigh, quack, scream, shout, shriek, sigh, snarl, sniff, snivel, snore, snort, snuffle, sob, splutter, squeak, squeal, wail, weep, whiffle, whimper, whine, whinny, whisper, whistle, yammer, yawn, yell, yelp; **Latvian: 55** (47%): brēkt, buldurēt, čalot, čīkstēt, činkstēt, čivināt, čukstēt, elst, elpot, gaudot, gausties, grabēt, grudzināt, dungot, dūkt, kauciens, kaukt, ķērkt, kladzināt, klaigāt, klauvēt, klepot, kliegt, klukstēt, kunkstēt, kurkstēt, kurnēt, ķiķināt, murmināt, murdoņa, ņurdēt, ošņāt, pēkšķēt, pīkstēt, pinkšķēt, pļāpāt, raudāt, rejas, rēciens, rūkt, rukšķēt, smilkstēt, spiegt, stenēt, svilpt, šņākt, šņaukt, šņukstēt, vaids, vaimanāt, vaukšķēt, vāvuļot, vīpsnāt, zviegt, žāvas **Russian: 47** (55%)**: бормотать, визг, вой, вопль, всхлип, гам, гикать, гнусавить, гогот, жужжать, каркать, кашлять, квакать, крик, крякать, кудахтать, кукарекать, кулдыкать, лай, лепет, лопотать, ныть, орать, охать, писк, рёв, ржать, рык, рявкать, свист, скулить, сопеть, стон, стрекот, тараторить, тявкать, улюлюкать, ухать, фыркать, хихикать, хныкать, хохот, храп, хрюкать, шёпот, шипеть, щебетать.

3) difficult to classify: **English**: boom, peal, ring, roar, toll, twang (6); **Latvian**: auri, čabēt, šķindēt, trinkšķēt, zvanīt (5); **Russian**: взрыв, гул, звон, звенеть, шум (5).

The English SIWs are distributed between the groups almost evenly: group 1 – 48%; group 2 – 47%. In Latvian, the difference between group 1 and group 2 is not statistically significant although noticeable – 5%, whereas in case of Russian SIWs, more SIWs fall into group 2 – 55%; group 1 comprises 39 % of SIWs. The largest sub-group within group 1 in English, Latvian and Russian is sub-group A, 51%, 54% and 33%, respectively.

Considering the SIWs that have not been positioned within a definite group, it can be noticed that all SIWs with the exception of **roar** denote some resonating sound. A sub-group 'resonating sound' may be added to group 1 classifying SIWs in future. **Roar** has not been positioned within a definite group because it appeared in the ST as an acoustic and articulatory sound imitative word almost in equal number of instances. The situation is similar in Latvian and Russian, as the majority of SIWs, which have not been categorized, denote a resonating sound.

Having analyzed the sample of SIWs in three working languages, some **relatively universal sound iconic elements** have been singled out.

- **Stops** convey an iconic impression of brevity and discontinuity, especially when used after short vowels.
- **[kr]** represents a loud, sharp, cracking sound. Apart from sound imitative function it may perform also the sound symbolic function representing an idea of discomfort or of something being broken down (English: *cripple, crumple*). In Latvian is represented as [**kr**] (*krakšķis, krakšķēt, krakšķināt, nokraukšķēt, krakstēt, kraukšķēt, krīkstēt*). In Russian, appears as **[hr]** and [**gr**] (*хрустеть, хрипеть, храпеть, хромать, греметь, грохотать*).
- **/l/** in the initial position often represents the tongue movements in the process of licking (English: *lick, lap*; Latvian: *laizīt, lakt*; Russian: *лизать, лакать*).
- **/s/, /ʃ/** almost always appear in words representing sucking (of liquid by mouth). English: *suck, sip*; Latvian: *sūkt, sūkāt*; Russian: *сосать, всасывать*. It may also imply hissing.

- /r/ often represents vibration directly or approximately (r-colouring). English: *tremble, shiver, quiver*; Latvian: *drebēt, trīcēt*; Russian: *дрожать, трястись*.
- **The labial consonants /p//b/** and **the rounded (labial) vowels /o//u/** are often used to represent round objects. (English: *ball, buoy, bubble*; Latvian: *bumba, burbulis*; Russian: *бублик, бубен, булка*).
- **Labial consonants** often together with labial vowels with the lips protruded signify blowing. Such combinations as *pu-* and *fu-* are very frequently used. (English: *pooh-pooh*; Latvian: *pūst*; Russian: *фукать*).

Contrasting the English, Latvian, and Russian SIWs within definite groups and sub-groups several observations and conclusions have been made:

- There are fewer sound imitative stems in Russian than in Latvian and English, however, the Russian sound imitative stems are more productive. The flectional character of the Latvian and Russian language and the greater potential for word formation are factors that ensure that the average frequency of the application of SIWs is not lower, and in Latvian even higher than in English.
- The majority of the stems of SIWs are monosyllabic – almost 100% in English, 97% in Latvian, and 75% in Russian. However, the Latvian and Russian SIWs tend to be polysyllabic since prefixes and suffixes are often added to the stem.
- Most stems of SIWs start and finish with a consonant sound. A consonant appears in the initial position in 100% of the English, 95% Latvian, and 95% of the Russian SIWs. A vowel never appears in the final position in the stems of the Latvian and Russian SIWs, and only 8% of the stems of the English SIWs finish with a distinct vowel sound.
- The stems of the English, Latvian and Russian SIWs in sub-group **A.** display a high degree of similarity in their phonetic structure. Most stems of the English SIWs, 66% stems of the Latvian SIWs and all stems of the Russian SIWs finish with a stop. All Most frequent initial sounds and sound clusters in the English SIWs are: [**s**] – 5 items; [**kl**] - 6 items and [**kr**] - 4 items. Most frequent initial sounds and sound clusters in the Latvian SIWs are [**kl**], [**pl**] and [**sp**] – 3 items each. The Russian SIWs do not display any particular tendency in this respect.

- All words representing sounds produced by water movements in English contain a [stop + constrictive sonorant (/r/ or /l/)] cluster. All Latvian SIWs in this groups also contain a constrictive sonorant, whereas all except one word in Russian contain a [constrictive sonorant + another consonant] cluster. It is likely that a cluster containing a constrictive sonorant is sound iconically valid in words denoting water movements.

- Sound clusters or phonaesthemes that most frequently appear in the initial position are **/sn/**, **/kl/** and **/kr/** in English, **/kl/**, **/pl/**, and **/sp/** in Latvian, and **/sk/**, **/st/, /gr/** and **/hr/** in Russian. A sound cluster [back-lingual consonant (– ŋ) + /r/] appears in the initial position in the stems of SIWs more frequently than any other. 11% of the stems of the English SIWs start with **/kr/** or **/gr/** and 9% of the stems of the Russian SIWs start with **/kr/**, **/gr/** or **/hr/**. These appear to be the *most marked* phonoesthemes in the respective languages. These sound clusters are explicitly sound iconic, i.e. communicate meaning, have recognizable pattern and thus can be used in word formation. In fact, the production of any of the variants of the archecluster as an interjection with the vibrating [r] is perceived as a direct imitation of a particular noise.

- In the Latvian language there is a unique phonoestheme that is not used in SIW formation in the other working languages – 11% of the Latvian SIWs terminate with a sound cluster **[kʃc].**

- In all three working languages, short instants are most frequently represented by means of the combination of a single short root vowel and a final stop.

- The sound produced in the process of a continuous contact between the surfaces in English and Russian is usually reflected by the sound /**r**/, this pattern is not characteristic of the Latvian language.

- All Russian SIWs, all except one English SIWs denoting sounds produced in nature contain the sound [r]. However, the exception – **thunder –** possesses /r/-colouring. In general, most frequently [r] in SIWs represents a continuous dissonance sound. In Latvian this tendency is demonstrated by less than 50% of SIWs.

- The SIWs belonging to sub-group F '*sounds produced by air movements*' do not display any particular tendencies in their phonetic structure.

- The number of SIWs belonging to group 2 is vast, that is why there is a great variety of possible sound combinations in the words belonging to it. The main sound

iconically valid element of the SIWs in this group is a root vowel sound. In all three working languages, high front vowels tend to reflect not very loud high sounds and low vowels and diphthongs tend to reflect louder low sounds. For instance, two Latvian sound imitative words denoting various cracking sounds – **klikšķēt** and **klakšķēt** very vividly exemplify the statement made. They differ exactly with respect to the articulation of the root vowel. The former SIW denotes a quieter phonation, whereas the latter – a louder and more pronounced one. Considering Russian, two sound imitative words denoting 'laughing' may illustrate the point – **хихикать** and **хохотать**. **Хихикать** denotes quiet laughing with the mouth closed or slightly open. **Хохотать**, on the contrary, denotes loud laughing with the mouth wide open. The length of the root vowel reflects the length of the reflected sound. As it has been mentioned in 2.2.2, the quantity and pitch of a vowel is always iconically valid in sound iconic lexis. The contrastive analysis justifies the validity of this theoretical statement.

- One of the main sound iconically valid elements of the SIWs is a root vowel sound. In all three working languages, high front vowels tend to reflect not very loud high sounds and low vowels and diphthongs containing them tend to reflect louder low sounds. The length of the root vowel reflects the length of the reflected sound – long vowels and diphthongs reflect continuous sounds and short vowels reflect short sounds.

- Many SIWs in English, Latvian, and Russian display a very high degree of similarity in their phonetic structure, however, the morphological structure of sound imitative words varies depending on the language.

In conclusion, it may be added that sound imitation is a constantly evolving phenomenon. New SIWs are constantly coined by language users, and dictionaries often fail to register them in good time. For example, such words as швякнуть and хрумкать are not included in many dictionaries, as they are not recognized as words belonging to the Russian literary language. The word *hoom* has apparently been coined by J.R.R. Tolkien, it has not been entered in the dictionary and is not recognized by Windows. However, common language users understand these words even if they do not use them. This empirical observation may give ground to two conclusions: 1) sound imitative words are truly constructed according to a definite pattern and

language users recognize this pattern, and 2) the study and analysis of sound imitative system of any language will never be complete, as new SIWs are constantly emerging in language.

3.4. Summary

One of the main sound iconically valid elements of the SIWs is a stem vowel sound. In English, Latvian and Russian high front vowels tend to reflect not very loud high sounds and low vowels and diphthongs containing them tend to reflect louder low sounds. The length of the root vowel reflects the length of the reflected sound – long vowels and diphthongs reflect continuous sounds and short vowels reflect short sounds.

Many SIWs in English, Latvian and Russian display a very high degree of similarity in their phonetic structure, however, the morphological structure of SIWs varies depending on the language.

The loss of meaning and expressiveness in the translation that may result from the fact that there are fewer sound imitative stems in English and Russian than in Latvian may be compensated by lexical and grammatical means, i.e. by means of lexical addition and grammatical transformation.

Part 4. Phonological Iconicity in Translation

Authentic and valid conclusions concerning the nature of sound iconic words and phonological iconicity in general may be achieved only considering these phenomena in operation, i.e. within a linguistic and situational context they appear. It is particularly true in relation to the manifestations of phonological iconicity, which occur at the above-word level.

Contrasting and juxtaposing various linguistic phenomena across the languages if they appear in the syntagmatic context at the textual level most frequently is associated with translation. Indeed, the contrasted texts may yield most valuable information concerning the operation of the phenomena in question in the same or similar situational context in different languages if these texts are translation versions of one and the same utterance. Taking into consideration that the forthcoming analysis will have to deal with translation, Part 4 will provide insights into the theory of translation in general (4.1), address the issues of sustaining stylistic effects in translation and discuss approaches to translation of expressive (4.2) and operative texts (4.3). A sample contrastive analysis of the localized versions of slogans in the working languages is presented in Chapter 4.4.

4.1. General Considerations

Prominent theoretician and advocate of Translation Studies (TS) as an independent discipline, J. Lambert claims that research is a "*perpetuum mobile*" and TS keep evolving as any other scientific discipline (cf. 2016: 4). Considering TS in the historical perspective, since the times of the Ancient Greece there have been numerous attempts to develop a consistent approach to transition – comparative stylistics in the Ancient Rome, prescriptive approaches to the translation of the Bible in the 16th-17th century, encouragement of creative genius during the period of Romanticism, modern conception of functionality as the main factor determining the adequacy and acceptability of translation can be mentioned as just a few philosophies of translation that were topical in the definite historical periods. The main purpose of establishing and promoting a translation approach was prescriptive – to develop a set of procedures, rules, and quality assurance criteria to produce translations that are considered accurate, that is, faithful and acceptable for the target audience. These rules and requirements changed along with the changes in aesthetic values of the readers, perception and expectations of what a good translation is and the changes in the way texts are produced and processed.

Throughout the ongoing debate regarding what parameters shall "good" translation meet (Toury, 1995; Chesterman, 1997), whether translation equivalence exists (Catford, 1965; Nord, 1991; Nida, 2000) and whether languages are susceptible to translation at all (Snell-Hornby, 1990), it has been recognized that translation of texts that apart from informative perform expressive, operative, conative, or aesthetic function still remains rather intuitive, highly dependent on translator personality and his/her success or failure to recreate the same or at least similar effect in translation.

Historically, there are two general approaches to translation formulated by Cicero – *verbum de verbo vs. sensum de sensu*. There have been numerous attempts to refine these general concepts and the following binary typologies of translation were introduced: semantic vs. communicative (Newmark, 1995: 62), covert vs. overt (House [1977] in Chesterman, 1999: 51), documentary vs. instrumental (Nord, 1997:52), etc. The approach to translation selected for the translation of each particular text determines the techniques and methods the translator will use as well as how she/he will deal with translation challenges arising due to semantic, pragmatic and cultural gaps between the source and target language. These challenges in translation of expressive and operative texts will be addressed in Chapters 4.3 and 4.4 respectively.

Nowadays the concept of linguistic equivalence has been put to question, and has been substituted by denotative, pragmatic, or contextual theory of correspondence. Nord notes that a functional translation should meet the so-called pragmatic requirements, "ST and TT are equivalent if they have the "same" *function, value or effect* and are addressed to the "same" recipient(s)" (Nord, 1991: 6, emphasis added). At the same time, transformative theory of equivalence requires TT and ST to be linguistically or stylistically equivalent, which may not always be attained. It is not possible to ensure interlingual correspondence at all levels, some deviations in meaning, form or syntactic structure of words or constructions in the TT as compared to the ST are inevitable, which in its essence, is already an argument against the notion of linguistic equivalence to be applied to translation. Nord summarizes the claims against the traditional theory of equivalence along these lines:

> "[…] within the framework of such a translation concept, source text analysis is supposed to provide the only legitimate foundation for the determination of equivalence. This [...] is a demand that source text analysis is unable to meet. Even for the production of an equivalent target text, it is impossible not to take into account the particular requirements of the prospective target situation. Once these have been elicited and contrasted with the

characteristics of the source text situation, which have been gained from ST analysis, then the production of an equivalent or "functionally equivalent" target text may be one out of several possible translation purposes". (Nord, 1991: 7)

Nevertheless, the concept of equivalence is still important in translation even though nowadays it is used as a functional term "for the lack of a better one" (cf. Baker, 2011). Moreover, the concept of equivalence is of use in contrastive language studies where it may be seen as a valid *tertium comparationis* (cf. Hickey, 1984). Dirven and Vespoor (2004) define contrasting as a *search for equivalent*. Lewandowska-Tomaszczyk reflecting on the way translation functions under conditions of low information density discusses cognitive linguistic theories of meaning noting that these theories "reach to the level of common prelinguistic structures to guarantee *tertium comparationis* of language commensurability, understanding and, consequently, translation" (Lewandowska-Tomaszczyk, 2015: 16). In general, contrastive studies, both autonomous and generalized, and taxonomic and operational (Di Pietro, 1971) adopt translation equivalence as a measure in contrastive analysis.

Establishment of various forms of equivalence across languages may give ground for recognition of language universals, and detection of a certain type of equivalence appearing at separate levels of language may also contribute to contrastive language studies giving opportunity to make certain conclusions concerning the differences and similarities between languages. In Parts 5 and 6 of the present Doctoral Thesis the efforts to establish at least partial equivalence between source and target language phenomena will be considered.

Within the functional approach to translation (cf. Nord, 1991, Hatim, Mason, 1997, Vermeer, 2000), the debate has shifted from the discussion of equivalence *per se* to the concept of equivalence of the intended effect, so the considerations on what a translator should achieve in the process of rendition are closely connected with judgments about the intent of the ST author. Nowadays, it has been recognized that equivalence "is not really a relationship between textual surfaces; it is a relationship of textual effect – of communicative value.[...] Translation users measure it by accepting and rejecting translations on the basis of their communicative value" (Neubert, Shreve, 1992: 144).

According to Vermeer (2000), the purpose of translation should be determined by the function, which the target text is intended to accomplish. Translation is seen as a form of human interaction with the recipient being one of the main factors determining its purpose, and

translation as a product should become "an integral part of his/her situation" (Nord, 1991: 8). Discussing Vermeer's functional approach to translation, Nord reflects on the principle of loyalty arguing that neither the initiator nor the recipient is able to estimate the fidelity of the translation adequately. Thus, it is the translator who should accept moral obligation to meet their expectations and to ensure that the translation fulfils its functional purpose by complying or sometimes non-observing conventional concepts of translation, depending each time on a particular translation task being committed bilaterally to both the ST and the TT situation.

> Loyalty is a moral principle indispensable in the relationships between human beings, who are partners in a communicative process, whereas the traditional concept of "faithfulness" is a rather technical relationship between two texts. (Nord, 1991: 10)

Thus, reviewing Vermeer's functional theory of translation, Nord distinguishes several forms or 'grades' of translation arranged between two extreme points of correspondence possible: absolute fidelity with transcription as an example of total preservation of the form of the ST, and utter liberty represented by free text production as form's total adaptation. The same 'grades' could be applied to such aspects of the text as content, effect, function, and meaning. According to Nord, the decision concerning the appropriate 'grade' of preservation or adaptation a translator is going to opt for appears to be of particular importance when translating fiction (cf. Nord, 1991: 9). It may be argued that it is even more important in translation of operative texts.

Discussing functional approach to translation and similarity or sameness of effect the target text should achieve in translation, the theory extensively discussed by Vermeer (2000), Reiss (1989) and Nord (1991) is adopted, particularly with regard to division of the texts with respect to their function. The label 'functional approach' by its own virtue implies that target text function is the critical factor that determines the choice of the translation strategy in each particular case. Classification of texts with relation to their function has been implemented for various purposes and on various premises. It is frequently extended from the classification of language functions. The most frequently referred to classifications include those of Bühler, Jakobson and Halliday (cf. Baker, Saldanha, 2009: 116). Classification of text functions in translation is conventionally performed with the reference to Reiss, who developed Bühler's classification ([1976] in Reiss, 1989, 105 – 109). Newmark with the reference to Jakobson maintains that such secondary functions as metalingual, phatic and aesthetic should be added to this list (Newmark, 1995: 16).

The texts analyzed with respect to whether and to what 'grade' the manifestations of phonological iconicity occurring at the word and above-word level may be reproduced in translation based on the contrastive analysis of these phenomena in the source and target languages belong to expressive and operative texts types in Reiss' classification.

The translation of expressive or author-oriented texts has always been considered a challenging task, an exercise in contrastive rhetoric, and a creative endeavour not every individual is capable of performing. A literary translation is expected to transfer not only the message of the ST but also the specific way the message is expressed in the ST. The TT, thus, should have the same function and recreate the aesthetic effect of the ST. The translator should be loyal to the author of the original text and should attempt to render the peculiarities of the author's individual style as accurately as possible if the TT is to perform the same function as the ST. The translation of expressive texts still very often remains source-oriented. At the same time, the function of operative or reader-oriented texts is to manipulate the recipient making him/her act as required by the purpose of the text, and this function should be sustained in translation (cf. Zauberga, 2001: 23 – 27).

Analyzing the aspects of decision-making in translation, Zauberga maintains:

> [...] the less important the language, the freer the translation. Accordingly, [...] expressive texts need an "identifying" translation method where the translator aims at empathy with the original writer, operative texts require an "adaptive" translation determined by the way the intended target language receivers are assumed to react to the text. (Zauberga, 2001: 27)

At the same time, Hatim and Mason note that categorization of texts with respect to text function may only partially assist translators in selecting a translation strategy, because "any real text will display features of more than one type. This multifunctionality is the rule rather than exception, and any useful typology of texts will have to be able to accommodate such diversity" (Hatim and Mason, 1997: 138). The task of the translator is thus to determine the dominating function and find a certain balance between several strategies that may facilitate the production of the TT that meets the expectations of the intended readership and fulfils its functional purpose.

> […] although we recognize multifunctionality as an important property of the texts, we submit that only one predominant rhetorical purpose can be served at one time in a given text. This is the text's dominant contextual focus. Other purposes may well be present, but they are in fact subsidiary to the overall function of the text. (Hatim and Mason, 1997: 146)

Secondary functions of language do not influence the choice of a translation strategy to the extent major functions do. Newmark considers that a translator is concerned only with phatic language where phrases such as 'of course', 'naturally', 'as it well known', etc. are used to keep the reader happy or in touch. The metalingual function appears when non-institutional words are used, and language describing the source language or exemplifying its properties, which do not exist in the target language, may have to be transferred. The aesthetic function, where words and/or their sound effects are more important than their meaning, is intimately connected with the expressive function but yet is not identical with it, usually appears only in poetry (cf. Newmark, 1995: 22). However, it may be argued that awareness of the stylistic potential of the language is necessary not only in translation of poetry, because it is style and stylistics that explain "the relation between language and artistic function" (Leech and Short, 1981:13). As it may be noticed, secondary functions of language are not always present in all texts, however, they may also appear in combination with primary functions and each other, which may impede the process of translation (see Sīlis 2003a and 2003b for discussion).

Thus, dealing with multifunctional texts, translators shall not only consider the challenges posed by linguistic, cultural and stylistic gaps, but consider also various other limitations, such as resource limitation, data limitation, and limitations caused by various psychocognitive factors (cf. Rebrii, 2013: 42 – 45).

Thus, approaching contrastive analysis of language phenomena based on the juxtaposition of the ST and its translation versions one has to take into consideration such aspects of Translation Studies as source and target-oriented approach to translation. If the TT translation has been performed applying the source-oriented approach it is likely that contrastive analysis will be easier to perform at the lexical and syntactical planes. At the same time, in case the target-oriented approach, a formal comparison may appear to be complicated as in an attempt to ensure that the TT has the same intended effect and causes a similar response as the ST the translator may have considerably reformulated the linguistic structure of the original and may have used various compensation mechanisms to account for the loss of meaning and stylistic colouring of the ST. The ST and the TT, therefore, should be contrasted at the contextual plane.

As the texts chosen for analysis in the present study belong to the expressive and operative text types, approaches to translation of expressive and operative discourse are going to be discussed in the following chapters.

4.2. Approaches to Translation of Expressive Discourse

As the contrast of sound iconic systems in the English, Latvian and Russian languages to be performed in the present study is limited to the confines of a definite texts – a piece of expressive prose, i.e. the phenomenon of phonological iconicity is going to be analyzed not in general but rather in the situational context, the text originally written in English, Source Text (ST) in this case, as well as three translation versions of this text – Target Text Latvian (TTL), and two translation versions in Russian – Target Text Russian 1 and 2, TTR1 and TTR2, respectively, have been selected to provide the medium for analysis.

Until recently, the aspects of translation of expressive texts remained the focus of attention of Translation Studies as only translation of fiction was considered translation proper, superior to translation of other text types. Although this focus has shifted towards discussion of translation aspects of legal, diplomatic, technical and other specialized texts, there is still a considerable interest in the way how not only the message, but also the effect intended by the author of the original text, their aesthetic views, idiolect, background, philosophy, and the values underlying and shaping the vision of the world can be transferred in translation without considerable loss.

One of the evident conclusions of any discussion of the aspects of translation of expressive discourse is that extremely stylistically loaded expressive texts can be reproduced only partially and certain loss of either meaning or stylistic colouring is inevitable. Thus, the claim about only partial translatability of expressive texts is to a great extent true. The author of the original and the target audience very often operate not only within different linguistic environments, but also within different cultural and social setting, thus certain language phenomena may show features of not only linguistic but also of cultural untranslatability. It should be kept in mind that "Language encodes both dispositions and practices. It is a fundamental aspect of any human culture that embodies its deepest perceptions, values, and social structures" (Tymoczko, 2003: 37). Thus, full translatability is unattainable. "Since total re-creation of any language transaction is impossible, translators will always be subject to a conflict of interests as to what are their communicative priorities, a conflict which they resolve as best they can" (Hatim and Mason, 1997: 15). Moreover, the strategy a translator adopts may have a major impact on whether the target culture is going to benefit from a new text that is to become part of the target language environment. Lefevere in the preface to his seminal book on translation history notes,

Translation is, of course, a rewriting of an original text [...] Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. (Lefevere, 1992: xi)

There is one more aspect to be considered apart from the problem of translatability of expressive texts. It is the issue of subjectivity that the translator may display in the process of translation. Considering, comparing and assessing translations one should always bear in mind that the TT may bear traits of the translator's personality and artistic vision. At the same time, translators should not be over-creative and let their translatorese, or have a major impact on the way the target text is perceived by the target community. Veisbergs defines translatorese as "an idiolectal description of language used by individual translators" noting that it "is generally determined by the translator's choices of strategies and idiolect, his linguistic stamp on the product" (Vesbergs, 2016: 29). The only way to overcome the excessive subjectivity on the part of the translator is to incorporate the principle of loyalty as a compulsory element of the translation of expressive texts.

As it has been mentioned in 4.1, the translator is to hold moral obligation to the initiator and the recipient of the TT, and, apparently, to the author of the ST. Talking about the responsibility the translator has to the author of the original, translation theoreticians most frequently address the notion of empathy, which translators should attempt to establish with the author, and literary aptitude that a translator should possess. Boase-Beier notes, "Just as a reader can be stylistically aware in order both to be open to the full effect of a text […], so a translator who is stylistically aware is likely to be able more fully to appreciate both stylistic effects and the state of mind or view that informs them" (Boase-Beier, 2006: 29).

The intended effect of the expressive text is connected with the manifestation of the original author's style. "Stylistic effects are […] traceable to the intentions of the text producer and these are what the translator seeks to recover" (Hatim and Mason, 1997: 10). It means that if a certain stylistic or aesthetic effect is caused by means of the application of certain expressive means of language the translator should strive to recreate the effect using expressive resources of the target language. In this case, the translator has to deal with the aesthetic function of the text.

Newmark (1995: 65) argues that the aesthetic value of a literary text is dependent on the following factors:

a. structure – for the translation, the plan of the text as a whole and the shape and balance of the individual sentences;

b. metaphor – the visual images which may also evoke sound, touch (including temperature and climate), smell and taste;

c. sound – including alliteration, assonance, rhythm, onomatopoeia, and, in poetry, metre and rhyme.

The role of the sound pattern and prosody in language and specifically in poetry was addressed by Jakobson (1942, 1960, 1987, with Waugh, 1987, Якобсон, 1990a, 1990c). Discussing Jakobson's literary and philosophical heritage, Bradford notes, "Jakobson's ideas that speech sounds are not atomic entities devoid of further analysis but complexes of phonetic properties his theory of the relation between poetry and history all are founded upon a conviction that the material substance of the sign is never fully distinguishable from its signifying properties" (Bradford, 1994: 2). However, it is exactly the reproduction of the sound pattern of the original text that is often sacrificed in translation.

However, it is not always easy to retain in translation both the meaning and all the factors constituting the aesthetic value of the ST. If some aspect of the ST cannot be adequately rendered, the translator faces a translation challenge that can only be overcome if a translator is creative, innovative, emphatic and ready to take risks. Discussing the relationship between translation ideology and creativity, Tymoczko argues "[...] the alliance between translation and literary creativity and innovation are significant, exemplified by important cases in literary history, they are incomplete, eliding a central reason for the nexus of translation and creativity" (Tymoczko, 2003: 29).

The particular aspect of the author's rhetoric, i.e. the phonetic aspect of J.R.R. Tolkien's writing, discussed in the present study may be seen as a potential cause of translation challenges, because the translator shall be looking for a balance between faithfulness and fluency, accuracy and aesthetics, constraints and creativity. The more creative and unique the style of the author of the original is, the more important it is to retain and at least partially reproduce in translation, considering that "Figurative language is a deviation from the standard use of words, standard order of words, in order to achieve specific effect" (Abrams and Harpham, 2011:130), and

thus a translator should always negotiate between literality, aesthetic value and specific effect that shall be retained in translation. At the same time, it shall be recognized that "Translations *inevitably* form a language variant of their own: they tend (and are also allowed) to possess properties that differ from those texts that have originally been produced in the same language" (Veisbergs, 2016: 27).

It is apparent that it is extremely difficult to translate adequately a literary work so artistically and aesthetically specific and so particularly British in its character as the "Lord of the Rings". If the translator aims at remaining loyal to the author's artistic expression, s/he should strive to establish empathy with the author, should realize what is the exact effect on the readership the author aims to achieve and try to render this effect as faithfully as possible. On the other hand, if the aim of the translator is just to render the message of the source text paying no particular heed to the peculiarities of the author's individual style, the problem of transferring of phonological iconicity in the source text is not particularly acute. Modern translation theory justifies the validity of both approaches to translation; however, it should be stressed that disregarding the phonological aspect of J.R.R. Tolkien's rhetoric the translator will deprive the target readers of an opportunity to appreciate fully the aesthetic value of the original.

It will be discussed in greater detail to what extent the sound factor of the aesthetic value of the ST has been compromised in the translations of "The Lord of the Rings". Currently, however, it is necessary to analyze why the rendering of the effects caused by the application of phonetic EMs may be complicated and how translation problems may influence the choice of the medium for a contrastive analysis of the manifestation of linguistic iconicity in the source and target languages.

Sound imitative and sound symbolic words are not just self-sufficient units that are used independently, out of the context. Being elements of the language they enter into syntactical and contextual relations with other elements and very often acquire specific properties and a higher degree of expressiveness when used in combination with other words or structures. A certain symbolic representation of a definite meaning may be realized not through the application of sound symbolic words but through a particular arrangement of units of non-iconic lexis. In this case, one has to deal with such stylistic phenomena as assonance, alliteration and rhythmical arrangement of the utterance, which may also convey meaning, mood and emotions iconically.

Hence, at this point it is essential to discuss the expressive and stylistic potential sound iconic words possess and how this potential is actualized in text.

As alliteration and assonance are phonetic expressive means based on the quality principle of iconicity, that is, repetition of similar sounds, consonants in case of alliteration and vowels in case of assonance, in close succession, they provide a certain melodic effect of the utterance. Iconicity rests on the intuitive recognition of similarities between one field of reference (the form of language) and another, thus it has power like that of a metaphor or metonymy.

Rhythm may also perform iconic function (see 2.4.2). Rhythm in its iconic capacity is widely applied in composing verse or blank verse, and J.R.R. Tolkien masterfully employs the iconic power of rhythm. Rhythm in combination with other phonetic devices may potentially communicate and reinforce meaning iconically creating a special aesthetic effect in literary texts.

Discussing such an instance of phonological iconicity as onomatopoeia it may be maintained that normally the rendition of sound imitative words does not pose a problem. It is not to say that sound imitative systems of various languages are identical, but a certain degree of similarity is always present in such systems. Sounds denoted by sound imitative words are universal, that is, the concepts denoted by sound imitative words are elements of the world knowledge of people belonging to different cultural and linguistic backgrounds. Therefore, even if linguistic, particularly phonetic, forms of such words vary, the bearers of the source and target language nevertheless relate them to the same referents and similar response to linguistic input is achieved. If, by any chance, a word imitating a certain sound does not exist in the target language the translator may always use explanatory translation, that is, to describe a word in question as 'a sound made by…' or simply transcribe the sound using the letters of the target language. Such an approach appears useful also due to the fact that at times translators omit sound imitative words in their translation considering they are not particularly valuable in the context of the TT. However, this is not a problem caused by the lack of an equivalent vocabulary, or untranslatability, but rather a matter of the choices the translator makes concerning what translation strategy to use and what the degree of preservation of this particular phenomenon in the TT should be.

In contrast, the translation of sound symbolic words may be at times problematic. Despite the fact that most notions that sound symbolic words refer to are also relatively universal (e.g. light-dark, little-big etc.), some concepts they describe are specific to a definite language only. In this

case, the translator faces the problems of lexical gaps and cultural untranslatability. Moreover, sound symbolic words bear stronger connotations than sound imitative words, and these connotations may dramatically vary depending on the language. Thus, even if a sound symbolic word seemingly has a counterpart in the target language, it does not always mean that both denotation and connotation of this word coincide in the source and target languages. The translator has to use either some compensation mechanism if s/he aims to retain the connotation of a sound symbolic word in the TT, or opt to not transfer it leaving only the denotation. Apparently, if the latter variant is chosen, there is a certain loss of colouring of the ST in translation. Hence, rendering sound symbolic words from one language into another one may not perform it only at the level of unit-to-unit substitution; sometimes it is necessary to consider linguistic units of higher order, i.e. sentences and texts.

There is yet another problem that should be discussed in relation to rendering manifestations of phonological iconicity in the source and target languages; it is the phenomenon of 'suprasegmental phonological iconicity' as realized at the text level. This phenomenon may be studied only in context since such instances of the phenomenon under discussion as alliteration and assonance, in contrast to sound imitative and sound symbolic words, do not appear at the lexical but rather at the syntactical or suprasegmental levels of language organization. They are primarily stylistic phenomena and thus they take part in the implementation of the expressive function of the language.

The rendition or recreation of the stylistic and aesthetic value of the ST is one of the most challenging tasks the translator may face. The transfer of phonetic EMs into the target language is doubly so. In order to recreate the intended effect the application of these EMs was aimed to achieve, the translator should fulfil the following tasks: 1) to translate the meaning of the utterance; 2) to ensure that the selected words in the target language contain repetitive phonemes in the case of alliteration and assonance, or are arranged rhythmically in case rhythm should be recreated; 3) to render the stylistic effect, that is, the effect of a metaphor or metonymy that phonetic EMs may convey. It is almost impossible to implement all the three tasks simultaneously. Words with a corresponding meaning might not contain sounds with a relevant iconic value, or the iconic value of sounds may differ in different languages, thus impeding the process of rendering of a metaphoric meaning of the stretch of utterance. The list of the possible problems may be continued.

In case translation challenges caused by incompatibility of sound iconic systems of the source and target language occur, most frequently meaning is considered to be more important than the stylistic and aesthetic effect caused by the application of phonetic EMs, which will be illustrated in Parts 5 and 6.

4.3. Approaches to Translation of Operative Discourse

Classifications of language functions differ in the stance the scholars take, the school they belong to, the degree of detail they opt for and the terms they use to denote certain phenomena. As the present chapter deals with an analysis of phenomena in contrastive perspective and examines translations as one of the sources of empirical data, Reiss' (1989) classification is chosen as the working one. However, in order to provide a comprehensive framework for reference with relation to language and text function, a consolidated table listing the terms suggested by various scholars to distinguish a receiver/addressee oriented language function is presented below (Table 3).

Table 3

Terms Used to Denote Receiver Oriented Language Function

(Compiled from Baker, Saldanha 2009; Komissarov, Koralova 1990; Reiss 1989)

Scholar	Term	Function	Text type
Buhler (1935)	Appellative language function	The appeal to the text receiver	Vocative
Jakobson (1960)	Conative language function	Refers to those aspects of language, which aim to create a certain response in the addressee	
Coseriu (1970)	Vocative/imperative language form	The form primarily seeks to bring out a certain behavior in hearer	
Reiss (1976)	Appellative language function	The inducing of behavioral responses	Operative

The primary function of operative texts is to cause a predicted behavioral response in the addressee/recipient of the message. Operative texts include publicist, political and promotional texts, their aim is to manipulate the recipient making them act as required by the purpose of the text, e.g. support a particular opinion, point of view, vote for a political party or a candidate, or make a certain purchasing decision. According to Reiss (1989, 109), such texts "can be conceived as stimuli to action or reaction on the part of the reader. Here the form of verbalization is mainly determined by the (addressed) receiver of the text, by virtue of his being addressable, open to verbal influence on his behavior". Thus, the recipient oriented texts in the article are referred to as *operative*, and the primary language function they perform is referred to as *appellative*.

Translation of operative texts is one of the most challenging tasks a translator may have to deal with. As it will be illustrated in Part 6, operative texts tend to be multifunctional, and ensuring the target text performs these functions without considerable pragmatic loss may not always be possible. Publicist and political texts rely on a purposeful arrangement of information structure as well as on the application of rhetorical strategies and expressive means of language in order to manipulate the recipient's opinion. Promotional texts, in turn, may also present a vast body of information and employ the expressive function of language. At the same time, the information value of slogans may be reduced to a minimum, because the form may be considered to be more important than content.

The role of phonetic stylistic devices in developing brand names and advertising slogans has been recognized by marketers; the phenomena are consciously employed to influence the recipient's behavior. Batey maintains, "The fact that phonemes, in certain situations, appear to be linked to specific meanings and even emotions is significant with regard to brand meaning (…) Individual letters and phonemes in a brand name contain meaning that can influence attribute perceptions and trigger perceptual reactions to the brand name." (Batey, 2008: 61). Communication of the message through a purposeful arrangement of phonemes and phoneme clusters as well as rhythmical organization of the text is ensured not only by linguistic but also extra-linguistic means.

Alliteration in general is widely used as a foregrounding device. As it has been mentioned in 2.4.1, alliteration based on the quality principle of repetition performs both iconic and metaphoric functions creating an impression that lexical units with the same initial phonemes

are inherently related semantically. This effect is widely employed in the composition of titles, such as, for instance, company names: *America Airlines*, *Coca-Cola, Dunkin' Donuts, PayPal, Range Rover* and hundreds more, names of motion pictures: *Beauty and the Beast, Black Beauty, Brother Bear, Eagle Eye, Martha Marcy May Marlene, The Pink Panther*, etc. episodes in film series, like, for instance, many episodes of Bones: *The Bond in the Boot, The Plain in the Prodigy, The Dwarf in the Dirt, The Foot in the Foreclosure, The Gamer in the Grease, The Proof in the Pudding*, etc.

Reviewing the existing body of research on translation of advertising media, Ločmele highlights the main competencies a translator of operative texts should possess: expert knowledge of intercultural communication, understanding of the situational and linguistic context of an advertisement, knowledge of the media, and of visual, social and geo-semiotics (cf. Ločmele, 2016: 82).

Reiss points out that operative texts are doubly or even triply structured: on the semantic-syntactic level, and on the level of persuasion. They may also be structured at the level of artistic organization (cf. Reiss 1989, 109). It is particularly applicable to the structure of advertising slogans, which often rely on the usage of various expressive means of language to produce a desired impact on the target audience. These means include tropes as well as phonetic stylistic devices such as rhythm, rhyme, alliteration and assonance.

Operative texts pose potential translation challenges, and rendition of such texts may be considered the most complex tasks a translator might face. Hatim and Munday argue that form and content are often considered secondary in translation of operative texts, "Operative texts should be dealt with in terms of **extra-linguistic** effect (e.g. persuasiveness), a level of **equivalence** normally achieved at the expense of both **form** and **content** (Hatim and Munday, 2004: 284, original highlight).

The triple or even quadruple organization of such texts, i.e. semantic-syntactic and artistic organization as well as the one at the level of persuasiveness, make a translator prioritize among the features to be preserved in translation and account for inevitable loss of either meaning, expressiveness, or persuasive value of the text.

Multi-modality of the modern adverting media further complicates the process of interlingual transfer. Discussing the scope of analysis of the modern press advertisements, Wojtaszek observes,

> Advertising is a hybrid form of communication, almost always applying several channels simultaneously.[…] there are no clear-cut borders separating the linguistic from the non-linguistic; such phenomena as the prosodic features accompanying articulation […] the graphic form of written texts, mental stereotypes, metaphoric frameworks, the symbolic values associated with particular languages or even social status of the participants would be included within the scope of linguistics by some scholars, while excluded by others. (Wojtaszek, 2011: 19)

Thus, in view of the fact that drawing a line between the linguistic and non-linguistic component in advertising, nowadays there is an ongoing debate on whether advertisements can and should be translated. More and more frequently, it is argued that advertising media should be localized. Addressing the terminology issues in the field of interlingual and intercultural transfer of advertising media, Torresi notes,

> The trans-linguistic, trans-cultural, trans-market transfer of adverting and promotional material goes under a number of names […] 'translation', 'adaptation', 'localization', and 'trans-creation' […]. Whereas **translation** might be considered as mainly connected to the written word and to the transfer of concepts from one language to another, **adaptation** and **localization** (a more specific term, which is mainly used for advertisements, websites and software) may be seen to stress the cross-cultural aspects of the process and the need to adjust the promotional text to the target market in order to preserve its persuasive function. (Torresi, 2010: 4, original highlight)

Guidere (2010), in his turn, defines the process of localization as follows, "Localization of international advertising campaigns consists of adapting the company's communication to the specificities of the local environment of the hosting countries targeted by the campaign", stressing that localization is a more multi-faceted process than translation proper as it accounts for a wider range of factors such as, for instance, politico-legal considerations, cultural stereotypes, values, behavioral patterns, etc.

Considering the phonological aspect of advertising copy production, it may appear one of the main problems if the media have to be localized. One of the tactics extensively employed by the marketers is the usage of novel combinations of sounds "meeting the phonotactic

constraints of the system" (Wojtaszek, 2011: 41) However, phonotactic constraints of the systems of various languages may considerably differ, and phonetic composition of a brand name or a slogan that appears novel, appealing and acceptable in one language may create an opposite effect in another. In search for tools to create universally appealing brands, research on size, dimension and axiology symbolism as applied in adverting has intensified (see Klink 2003 for discussion and results).

Thus, nowadays, translation of operative texts has gained prominence and attention not only from practitioners, but also researchers addressing the issues of various forms of linguistic iconicity as a medium for contrastive research.

4.4. Advertising Slogans in Contrastive Perspective

The need to market goods internationally has conditioned the necessity to translate or localize advertising slogans. Comprehensive conclusions of the degree of interlingual translatability of slogans may be made contrasting slogan variants in the working languages. Two examples analysed below demonstrate the choices translators have made in the rendition of slogans from English into Latvian and Russian respectively, and the focus on either the form, content, expression or persuasiveness they opted for.

(1) **Source Text**: Gillette. The best a man can get

Gi-*let* / the *best* | a *man* | can *get*

Target Text Latvian: 1.1. Gillette. Vislabākais vīrietim

ži-*let* vis-*la*-bā-kais *vī*-rie-tim

1.2. Gillette. Labākais vīrietim

ži-*let la*-bā-kais *vī*-rie-tim

Target Text Russian: 1.3.Gillette – лучше для мужчины нет

жи-*лет* | *луч*-ше | *для* муж | *-чи*-ны | *нет*

The stylistic devices used in the original slogan are rhyme and iambic rhythm. The approach employed in translating the slogan into Russian lies in preservation to the extent possible of the form and meaning, as well as the expressive value of the source text. Rhyme and rhythm are preserved thus providing persuasive value to the target slogan, as well as making it easy to

recognize and remember. The iambic metric pattern has been replaced with trochaic pattern, thus sustaining a disyllable foot.

At the same time, in the Latvian variant counterpart is preserved only at the level of content. Rhyme is sustained neither in 1.1 nor in 1.2. Variant 1.1 (vislabākais) is used in the commercial jingle, whereas variant 1.2 (labākais) is used at the official website. The second variant is preferable as it has a more precise rhythmical organization.

Example (2) presents a slogan of the company Philips in use from 2004 till 2013[1] and its official language variants in Latvian and Russian backtranslated for reference purposes. The original tagline is formed by means of phonetic coupling, that is, joining two words with the same initial sound implying certain connection between the concepts represented. The appellative effect of the original slogan is created through the application of rhythmical arrangement of the text as well as alliteration of sound [s]. Phonetic coupling is historically widely used in English, e.g. in idiomatic expressions (*kith and kin*), comparisons (*busy as a bee*), and brand names (*American Airlines*). At the same time, phonetic coupling is not as extensively used in Latvian and Russian; moreover, its application will not always imply inherent connection between the concepts in a phrase.

(2) **Source Text**: Sense and Simplicity

    Target Text Latvian: Vienkārši un ģeniāli

    Target Text Russian: Разумно и просто

As it may be noticed considering both Latvian and Russian variants of the slogan, content was given priority over form. Appellative force of the message is maintained by means of using connotationally loaded vocabulary, and the effect triggered by the application of alliteration is fully disregarded. Both Latvian and Russian variants represent the lexical meaning of the original phrase. In both cases nouns used in the source text (sense and simplicity) have been translated using adverbs: *vienkārši un ģeniāli* (simply and ingeniously) and *разумно и просто* (sensibly and simply) respectively. The correspondence is established mainly on the level of content. Rhythmical arrangement of the line is more explicit in the Russian translation, in the Latvian variant rhythm is elusive yet present. The effect of alliteration is lost entirely. However, both target variants may be considered successful, as they communicate the intended message with the minimal loss of stylistic colouring. In general, in

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[1] https://en.wikipedia.org/wiki/Philips

English, phoneme /s/ is frequently used in the composition of the advertising messages. Batey notes, "Due to their soft sounds, sibilants such as *s* and soft *c* suggest femininity, gentleness, serenity. They are often used in feminine products and perfumes" (2008: 61). However, this tendency is not so apparent in the Latvian and Russian languages.

The examples discussed demonstrate challenges associated with translation of advertising slogans. Corespondence at all levels of text organization, i.e. the form, meaning, expressiveness and persuasiveness, is very difficult to achieve, and in the majority of cases there is a loss or partial loss of certain features.

4.5. Summary

Modern translation theory is based on the concept of a target audience oriented translation with ST being translated with various degrees of adaptation to ensure that the TT fulfils its primary functional purpose conditioned by the translation skopos. The translator is expected to hold responsibility for the translation to be adequate and corresponding to the initiator's and recipient's expectations. Moreover, the translator rendering fiction is to respect the ST presenting not separately its form, content or meaning, but also its mood. Modern translation theory allows various degrees of preservation of the language or its adaptation to the target language. These invariants may occur within the form, meaning, function, content and effect aspects of the ST. There is no conventionally set degree of preservation or adaptation, so the translator has to match this degree with each particular translation taking into consideration the requirements of the initiator and the recipient.

The rendition of the phonetic EMs used by a particular author, i.e. the transmission of the phonological aspect of the source text author's rhetoric may pose a translation challenge. Such instances of phonological iconicity occurring at the word level as sound imitative and sound symbolic words may be transferred relatively easily, and in case there is a lack of an equivalent vocabulary certain compensation mechanisms such as explanatory translation or transcription may be applied. The transmission of the contextual phonological iconicity in the text realized at above-word level is complicated because the translator should render the message, style and the aesthetic effect of the translation units of the ST simultaneously and a certain loss of meaning and colouring is inevitable. Thus, the translator that really attempts to preserve the phonetic aspect of the author's rhetoric in the TT to the greatest degree possible will have to find a

delicate balance between the amount of preservation of the stylistic colouring of the ST and a possible semantic and stylistic loss.

Translation of operative texts is one of the most challenging tasks a translator may have to deal with. Operative texts tend to be multifunctional, and ensuring the target text performs these functions without considerable pragmatic loss may not always be possible. In translation of these types of texts it is necessary to take into consideration the fact that content may appear subordinate to form and information value may be reduced to a minimum.

Having linked the review of translation strategies and problems with the reflections on the selection of the medium for a contrastive analysis of the phenomena in question several conclusions may be made. (1) Context is not necessary when contrasting phenomena at the word level, whereas it should always be considered contrasting the instances of contextual phonological iconicity. (2) The transmission of contextual phonological iconicity is a complicated task which might be challenging or at times not possible to perform.

Part 5. Phonological Iconicity in Expressive Texts

Part 5 is dedicated to the analysis of the application of the manifestations of phonological iconicity in expressive texts and discusses the challenges associated with the rendition of phonetic stylistic effects in translation of expressive prose. The part presents a review of the literary work chosen as the medium for the contrastive analysis and its translation versions assessed in terms of functional translation theory. In order to analyze and illustrate the strategies and methods translators might use in order to transmit the phonological aspect of the source text author's rhetoric from one language to another, the prominent work "The Lord of the Rings" by J.R.R. Tolkien and its translation versions have been selected as the medium for analysis. It should be noted that nowadays the interests towards research of phonological aspect of author's rhetoric is growing, see, for example, the study by Whissell (2000b) dedicated to analysis Shakespeare sonnets (see Part 3).

5.1. Phonological Aspect of Authorial Rhetoric

"The Lord of the Rings" is by far one of the most famous literary works belonging to the genre of fantasy. Even those who disregard this 'escapist' genre acknowledge that the work has many other values apart from a fascinating plot and remarkable characters. One of the numerous virtues of this piece of fiction is its artistic and aesthetic value achieved by means of a masterful application of the resources of the literary English language by its author. "The Lord of the Rings" is not just an interesting material for reading, which by the way is not as easy as it may seem taking into consideration its genre. It is a contemporary classic, a 'myth of the 20th century', as it is often referred to (Pearce, 1999:32), a wonderful manifestation of the genius of the man who considered languages and linguistics the source and the aim of the work of his life (see Tolkien, 1981: 219).

The particular linguistic awareness of Tolkien, his interest in mythology and Old English poetry are the factors that have conditioned the specific streak of his writing. His works are composed to resemble patterns of oral creativity tradition. The writer not only introduces the plot motifs, characters and realia of the ancient mode of life into the story, but also uses the principles of narrative composition and arrangement typical of a medieval epic.

The fact that Tolkien intends to follow the epic pattern preconditions the choice of language

means he applies and the emphasis he makes on using rhetoric techniques and narrative composition typical of oral rather than written expression. The author employs additive sentence structures, certain cluster expressions, various kinds of repetition and archaic words and forms with sufficient frequency to establish clear allusions between his writing and the narrative of an epic and romance.

Any translator approaching the translation of the work so famous should be particularly cautious not to disappoint the readers and not to deprive them of the aesthetic pleasure of enjoying an interesting story told in a highly artistic language. The phonological aspect of the authorial rhetoric is one of the characteristic features of Tolkien's individual style that should be retained in the translation. This aspect is manifested in the text through the application of phonetic expressive means, many of which can be considered instances of phonological iconicity (see Parts 1 and 2), for example, onomatopoeia, alliteration, assonance and rhythmical arrangement of the utterance. Diffloth (1980:50) argues that "every pattern found in Expressive phonology and absent in Prosaic phonology should have iconic value, and should be found in particular Expressives with precisely that value."

If the translator aims at recreating in the TT the effect achieved by the application of these expressive means (EMs) in the ST, s/he will have to deal with the problem of transmission of the manifestations of phonological iconicity from the source to the target language.

The part is dedicated to the contrastive analysis of the instances of phonological iconicity in the source and target texts performed contrasting the original and its three translation versions. The main aim of the part is to analyze how rhythm, alliteration, assonance and onomatopoeia have been used in the ST to create certain effects, and by what means these effects have been recreated in the target texts, if recreated at all. As the contrast of sound iconic systems in the English, Latvian and Russian languages to be performed in the present article is limited to the confines of certain texts, i.e. the phenomenon of phonetic iconicity is going to be analyzed not in general but rather in situational context, the text originally written in English, Source Text (ST) in this case, as well as three translation versions of this text – Target Texts Latvian (TTL), Target Text Russian 1 (TTR1) and Target Text Russian 2 (TTR2) – have been selected as the object of analysis.

The selected translation versions of "The Lord of the Rings" include the only available Latvian version of the novel by I. Kolmane published in 2002-2004 (TTL) and two of the first

Russian translations of the trilogy. V. Muravyov's version appeared in 1988-1992 and N. Grigoryeva and V. Grushetskoy's version was published in 1991 and edited in 1999. The latter version has had several editions. Despite the fact that numerous other translations appeared after these two were produced, they remain popular with readers and publishers.

Poetic function of the language has for a long time been considered by translation criticism to be the main challenge and the main focus in translation (see Jakobson on poetic function of the language, 2.4.1). As it has been mentioned, if the translator has to prioritize between the tasks, the decision is made considering the primary function of the TT and its purpose. If the primary purpose of the TT is to render the aesthetic effect of the ST, it may be done compromising the meaning. However, in most cases meaning is considered to be more important than the stylistic and aesthetic effect caused by the application of phonetic EMs.

A purposeful application of phonetic EMs aimed at the creation of associations is one of the methods extensively employed by J.R.R. Tolkien. The writer masterly exploits the expressive value of these language means, which facilitate the rendering of rhythm, intonation or singsong manner implied by the author and promote the perception of the written narrative as the utterance resembling speech.

Traditions of English oral creativity are characterized by an extensive usage of phonetic language means, alliteration in particular, which is the main characteristic of Old English poetry. Thus, J.R.R.Tolkien intentionally exploits patterns familiar to most English language readers. Using the devices consciously, he pursues also other goals than just pattern imitation. He has produced a narration, which communicates a certain mood, creates the atmosphere of magic and heroism. Such feelings as fear, suspense, joy, danger, anxiety experienced by the characters easily find response with the reader, being transmitted subconsciously, using phonetic means of language.

5.2. Manifestations of Phonological Iconicity in Expressive Texts in Translation

It is apparent that it is extremely difficult to translate adequately a literary work so artistically and aesthetically specific and so particularly English in its character. If the translator aims at remaining loyal to the author's artistic expression, s/he should strive to establish empathy with the author, should realize what is the exact effect on the readership the author aims to

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achieve and try to render this effect as efficiently as possible. On the other hand, if the aim of the translator is just to render the message of the source text paying no particular heed to the peculiarities of the author's individual style, the problem of transferring manifestations of phonological iconicity in the source text is not as acute. Modern translation theory justifies the validity of both approaches to translation; however, my greatest conviction is that disregarding the phonological aspect of J.R.R. Tolkien's rhetoric the translator will deprive the target readers of an opportunity to appreciate fully the aesthetic value of the original.

As it has been mentioned in Part 2, it is not particularly difficult to translate sound imitative words, whereas the rendition of sound symbolism in text realized by means of the application of such phonetic EMs as alliteration and assonance may be complicated and is not always possible if the translator is primarily concerned with transmitting of the message of the original. It may be added that the rhythmical arrangement of the utterance can be easily recreated constructing the sentences in the TT using syntactical EMs based on the principle of recurrence if only the translator considers it worth the effort.

The second issue to a certain extent is connected with the problem discussed in the present Thesis. As it has been mentioned, the rhythmical arrangement of the utterance and an extensive application of alliteration are among factors that allow relating "The Lord of the Rings" to the patterns of the oral creativity tradition. However, it should be kept in mind that the Latvian and Russian oral creativity traditions are no different in this respect from those of other peoples, i.e. Latvian and Russian epic tales were composed according to similar patterns of narrative organization and applying similar language means. Thus, sustaining the rhythmical arrangement of the utterance and alliteration in translation apart from other, stylistic and aesthetic, purposes may facilitate the perception of the target text as resembling an epic or myth with the target readership. The translator only has to be cautious not to go too far adapting the ST to the target language environment so as not to produce a text resembling the patterns of the Latvian and Russian rather than Germanic or Norse lore. The translator should find a trade-off between the preservation and adaptation of the ST in the target language.

Surprisingly, J.R.R. Tolkien himself provided translators with guidelines how to solve one of the most topical translation problems, that is, the translation of proper names appearing in "The Lord of the Rings". In the book 'A Tolkien Compass' in the chapter 'Nomenclature of

The Lord of the Rings' he explains the etymology of proper names he uses and recommends how they should be translated into other languages. Unfortunately, he has not provided any guidelines for rendering phonological iconicity.

Comparing approaches to translation the translators opted for it may be maintained that the Latvian language version created by I. Kolmane is explicitly source-oriented, to the degree that the text may appear challenging to perceive by the native speakers of Latvian. In her effort to sustain all aspects of Tolkien's rhetoric, the translator uses obsolete, ever archaic words and linguistic expressions, she also at times resolves to linguistic creativity inventing structures not characteristic of the contemporary Latvian language. Therefore, making conclusions on the degree of acceptability of the translation it should be considered what the primary aim of translation was – to recreate the spirit, aesthetic value of the original or to produce a fluent reader-friendly text. The translator made every effort to stay faithful and loyal to the original style of the author, at times at the expense of readability. The fact that transition is distinctly source-oriented makes it a good medium for contrastive analysis of the linguistic phenomena in question, as many manifestations of phonological iconicity have been sustained in translation.

Comparing the two Russian versions it may be maintained that Muravyov's version is explicitly source-oriented whereas Grigoryeva and Grushetskoy's translation is more target-oriented. There are fewer omissions in Muravyov's text and the archaized flavor of the narrative is more accurately reflected. The translator skillfully managed to construct the Russian narrative in such a way that it resembles an epic. An extensive application of syntactical language means based on the principle of recurrence ensured the epic flow of narration, which is explicitly rhythmically arranged for the most part of the work. He uses numerous obsolete words and has even coined some new compounds, which also add to the temporarily detached flavor of the narrative. Muravyov renders phonological iconicity in the original text more faithfully and accurately. Grigoryeva and Grushetskoy, in turn, have produced a more dynamic narrative, which does not sound archaic. Numerous omissions and a general compression of the original text have allowed the translators to produce the TT, which is often considered to be more appealing by contemporary readership that frequently complain that J.R.R. Tolkien's works are 'too long', 'too detailed' and 'at times boring due to the lack of action'. It is not to say that Grigoryeva and Grushetskoy have completely adapted the original text and failed to render the specific aspects of J.R.R. Tolkien's style altogether,

they simply have paid less attention to the aesthetic value of the original in favor of semantic truth and fluency of the narration. Although the phonological aspect of J.R.R. Tolkien's rhetoric is partially reflected in the translation and numerous stretches of the work are creatively translated preserving their stylistic and aesthetic value and effect, in general there are fewer manifestations of phonological iconicity in this version than in the original and Muravyov's translation. Moreover, the latest edition of the translation of "The Lord of the Rings" by Grigoryeva and Grushetskoy appeared to be 'slightly abridged' and most omissions were made from the stretches describing nature and creating atmosphere, so phonetic EMs used for this purpose do not appear in the translation at all.

Several examples may illustrate the observations made above considering three translation versions – Target Text Latvian (TTL), and two translation versions in Russian – Target Text Russian 1 (by Muravyov) and 2 (by Grigoryeva and Grushetskoy), TTR1 and TTR2, respectively.

The extracts used as the medium for analysis have been selected from the vast body of the ST taking into consideration their expressive potential. Reference to the ST is provided with each extract. Numbers 1, 2, 3 appearing in brackets stand for volumes one, two and three respectively.

(1)   An odd-looking wagon laden with odd-looking packages rolled into Hobbiton one evening and toiled up the Hill to bag End. …It was driven by outlandish folk, **s**inging **s**trange **s**ongs: *d*warves with long bear*d*s and *d*eep hoo*d*s. (1, p.25) alliteration

TTL.   Kādā novakarē Hobitonā ieripoja savāds vezums, piekrauts ar tikpat savādiem saiņiem, un uzlīgoja augšā kalnā, uz Tumtmali. …Vezumā, vilkdami dīvainu dziesmu, sēdēja svešatnieki – rūķi ar garām bārdām un zemu pār acīm uzvilktām kapucēm. (1, p.46)

TTR1.   Назначенный день приближался, и однажды вечером по Норгорду прогрохотал чудной фургон с диковинными ящиками – и остановился у Торбы-на-Круче. Лошадьми правили длиннобородые гномы в надвинутых капюшонах и пели непонятные песни.

TTR2.   Поражённые хоббиты повысыпали из дверей, таращась на невиданный экипаж. На козлах, распевая песни, сидели длиннобородые гномы в плащах с капюшонами.

This example may illustrate the statement that the Latvian translation and TTR1 are more detailed and convey the atmosphere of a temporarily detached period of time better than

TTR2. In the Latvian translation, the atmosphere is created employing archaic forms and expressions – *svešatnieki, uzlīgoja*, as well as rather complicated syntax, whereas the effect in TTR1 is achieved by introducing such words, which are not in frequent everyday use, as *чудной* and *диковинными*.

(2)   ... he had made his **s**low, **s**neaking way, **s**tep by **s**tep, *m*ile by *m*ile, south, down at last to the Land of *M*ordor.' Gandalf about Gollum (1, p. 64) alliteration, rhythm

TTL.   Viņš palēnām, **s**lapstīdamies, **s**oli pa **s**olim, **j**ūdzi pēc **j**ūdzes, bija virzījies tālāk uz dienvidiem, līdz pēdīgi nonācis Mordoras zemē. (p, p.89)

TTR1. Он ничего не сказал, но боюсь, что сомнений нет: он медленно, потихоньку, шаг за шагом прокрался на юг – и попал в Мордор.

TTR2. Сомнений не было: он таки прокрался на юг и добрался до Мордора.

Considering the second example, it may be noticed that alliteration is recreated only in the Latvian version, here the translator masterfully employs the quantity pricnciple of iconicity and carefully reproduces repetition to sustain rhythmical arrangement of the utterance and emulate epic narrative patterns. Although both Russian versions fail to render alliteration, the rhythmical arrangement of the fist version stretch helps to convey the effect of a melodic, even chanting speech intended by the author whereas the second fails to do so.

(3)   '**D**eserves it! I **d**are say he **d**oes. Many that live **d**eserve **d**eath. And some that **d**ie **d**eserve life. Can you give it to them? Then **d**o not be too eager to **d**eal out **d**eath in judgement. For even the very wise cannot see all ends. (1, p. 65) rhythm, alliteration

TTL.   Pelnījis! Jādomā gan. Nāvi pelnījuši ir daudzi no tiem, kas dzīvo šaisaulē. Un daži no dzīvajiem mirst nepelnīti. Vai viņiem tu spēj dāvāt dzīvību? Tad padomā, iekams svaidies ar nāves spriedumiem. Jo to, kā visam lemts beigties, nespēj paredzēt pat gudrajie. (1, p.90-91)

TTR1. Заслужить-то заслужил, спору нет. И он, и многие другие, имя им – легион. А посчитай-ка таких, кому надо бы жить, но они мертвы. Их ты можешь воскресить – чтобы уж всем было по заслугам? А нет – так не торопись никого осуждать на смерть. Ибо даже мудрейшим не дано провидеть все.

TTR2. Верно. Заслуживает. И не только он. Многие из живущих заслуживают смерти, а многие из умерших – жизни. Ты можешь вернуть её им? То-то же. Тогда не спеши осуждать и на смерть.

In this case it may be observed that the Latvian translation is very faithful. The loss of effect created by alliteration of initial /d/, which in the original text ascribes the utterance a pronounced iconic character being a vivid manifestation of phonological iconicity at the contextual level, is compensated by rhythmical arrangement of the utterance, use of elevated vocabulary, and extensive use of lexical items containing long vowels or diphthongs. This, in its turn, ascribes the utterance the potential of being read aloud in a sing-song manner, which is yet another manifestation of phonologic iconicity realized at the contextual level. Considering the Russian versions of the text, TTR2 is functionally more adequate than TTR1. Circumlocution and understatement weaken, if not eliminate the expressive value of the original extract in the first variant whereas the short and abrupt sentences used in the second reinforce the message and convey the intended effect without any loss of expressiveness despite the fact that alliteration has not been sustained in translation. Thus, it may be concluded that rhythm as a means of narrative organization may have more iconic value than alliteration.

(4)   The trumpets sounded. The horses reared and <u>neighed</u>. Spear <u>clashed</u> on shield. Then the king raised his hand, and with a <u>rush</u> like the sudden onset of a great wind the last host of Rohan rode <u>thundering</u> into the West. (2, p. 153) onomatopoeia

TTL.   Ieskanējās bazūnes. Zirgi dīžājās un <u>zviedza</u>. Pret vairogiem <u>šķindēja</u> šķēpi. Tad ķēniņš pacēla roku, un, <u>nošalkdams</u> kā piepeša viesuļa brāzma, Rohānas pēdējais karapulks ar varenu troksni un <u>dipoņu</u> aizbrāzās uz rietumiem. (2, p.147)

TTR1.   Протяжно запели трубы. Кони вздыбились и <u>заржали</u>. Копья <u>грянули</u> о щиты. Конунг воздел руку, и точно могучий порыв ветра взметнул последнюю рать Ристании: <u>громоносная</u> туча помчалась на запад.

TTR2.   Запели боевые трубы, кони встрепенулись, копья <u>ударили</u> о щиты. Король поднял руку, и всадники вихрем сорвались с места.

The fourth example may illustrate the observation made in Part 3 that there are more SIWs in Latvian and English than in Russian and that the degree of their acceptability and markedness is higher. In the Latvian version, every case of direct phonological iconicity is accurately

reproduced in translation, TTR1 features three SIWs instead of four, whereas in TTR2 only one SIW is left leading to a considerable loss of stylistic effect.

(5)   Gollum turned to the right, **s**outhward more or le**ss**, and <u>**s**plashed</u> along with his feet in the shallow **s**tony **s**tream. He **s**eemed greatly delighted to feel the water, and <u>chuckled</u> to him**s**elf, **s**ometimes even <u>croaking</u> in a **s**ort of **s**ong. (2, p. 278) alliteration, onomatopoeia

TTL.   Gollums, pēdas <u>plunčinādams</u>, aizmetās lejup pa seklo, oļaino strautu. Ūdentiņš viņam itin kā sagādāja varenu labpatiku, un viņš zem deguna <u>gurguļodams</u> smējās, reizumis pat <u>uzraudams</u> tādu kā <u>čērkstošu</u> dziesmu. (2, p. 260)

TTR1.   Горлум свернул направо, более или менее к югу, и <u>зашлепал</u> по ровному каменному дну. Вода ему была явно очень приятна, он радостно <u>хихикал</u> и даже <u>поквакивал</u> себе под нос нечто вроде песенки.

TTR2.   abridged

Gollum is one of the key characters of "The Lord of the Rings". The majority of language means that J.R.R. Tolkien uses for the creation of its image are phonetic EMs. If the translator aims at adequate recreation of the image of this character s/he should strive to use all possible EMs to compensate for the inevitable loss of not only the aesthetic effect but also of meaning, information about the nature of this creature, which occurs because it is often impossible to render alliteration so frequently used in its description. Kolmane and Muravyov do not compensate for the loss of coloring and meaning caused by the loss of alliteration, however, both translators manage to preserve in translation all SIWs featured in the original. It may be argued that Kolmane's translation of the extract is an attempt to compensate for the loss of coloring elsewhere in the text, as the translation is even more stylistically loaded with respect to the use of manifestations of phonological iconicity than the original – four instead of three SIWs used, intentional use of such forms of linguistic iconicity as use of diminutives (ūdentiņš), and archaisms make the Latvian text highly expressive and colorful. It is interesting to note that in TRR2 this stretch was abridged entirely.

(6)   The earth <u>groaned</u> and quaked. The Towers of the Teeth swayed, <u>tottered</u>, and fell down; the mighty **r**ampart **cr**umbled; the Black Gate was hurled in **r**uin; and f**r**om fa**r** away, now dim, now g**r**owing, now mounting to the clouds, there came a *dr*umming **r**umble, a **r**oar, a long echoing **r**oll of **r**uinous noise. (3, p. 243) onomatopoeia (/r/ sound of destruction)

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TTL. Zeme <u>ievaidējās</u> un ie**dr**ebējās. Zobu torņi nolīgojās, sa**gr**īļojās un sa**gr**uva, nepieejamais nocietinājumu valnis sakrita **dr**upās, sagāzās Melnie vārti, un tālē vispirms apslāpēti, tad arvien skaļāk un galu galā paceldamies līdz pat padebešiem, ieskanējās dobji <u>rībieni</u> un **gr**āvieni, kas, vēl ilgi nenoklusdami un atbalsodamies, vēstīja par bojāeju.

TTR1. <u>Стеная</u>, дрожала земля. Клыки Мордора шатнулись, закачались - и **р**ухнули; **р**ассыпались в п**р**ах могучие бастионы, и низве**р**глись во**р**ота, издали глухо, потом все *гр*омче и *гр*омче слышался тяжкий <u>гул</u>, *пр*ев**р**ащаясь в **р**аскатистый оглушительный *гр*охот.

TTR2. *Земля* <u>застонала</u> и затряслясь. Чё**р**ные во**р**ота **р**ухнули, а издали, то утихая, то на**р**астая, то поднимаясь до облаков, *пр*имчался **р**окочущий гул, *гр*охот, длительный **р**аскатистый *гр*ом **р**аз**р**ушения.

Translating this extract all translators could not help omitting some SIWs used in the original, however, in all translations the effect, caused by the alliteration of the sound [r] and the repetition of the sound combination [plosive + /r/] – [gr], [kr] and alluding to the noise of destruction, has been recreated using the same sound and sound combinations: [r], [gr], [dr] and [pr].

The following example may justify the opinion that nothing is impossible when one is creative enough and does nor spare one's effort. All three translation versions are excellent examples of how the effect caused by the application of phonetic EMs may be successfully rendered into Latvian and Russian without loss of meaning and expressiveness. These translations are of the rare cases when phonetic stylistic effect is fully recreated in translation.

There are fewer onomatopoeic roots in Russian than in Latvian and English (see Part 3; Smirnova, 2009). In TTL and TTR1, lexical means are used to compensate for the possible loss of meaning and coloring whereas in TTR2 in most cases translators opt for the omission of non-equivalent lexical units and for a general compression of the TT.

(7)   The air seemed hot and heavy; and it was full of **r**ustlings, **cr**eakings, and a <u>murmur</u> like voices passing. I think that hundreds more of the Huorns must have been passing by to help in the battle. Later there was a great **r**umble of <u>thunde**r**</u> away south, and then we could see mountain-peaks, miles and miles away, stab out suddenly, black and white, and then vanish. And behind us there were noises like <u>thunde**r**</u> in hills, but different. At times the whole valley echoed. (2, p.213)

TTL. Gaiss bija tveicīgs un piedīgs, un ausīs sitās <u>šalkoņa</u>, <u>čīkstoņa</u> un <u>murdoņa</u>, itin kā garām vilkdamās. Manuprāt, tur laikam vel simtiem runnornu devās uz kaujas lauku palīgos. Necik ilgi, dienvidu pamalē no**gr**anda pērkons, un Rohānai pāri ieplaiksnījās zibens strēles. Ik pa brīdim jūdzēm tālu no tumsas piepeši iznira melni kalni ar baltām virsotnēm, lai tūliņ atkal pagaistu. Un arī aiz muguras kalnos itin kā pērkons <u>dārdēja</u>, tikai citādi. Brīžiem atbalsis aizvēlās pāri visai ielejai.

TTR1. Парило, слышались <u>шо**р**охи,</u> <u>т**р**ески,</u> удалялось медленное <u>бо**р**мотание.</u> Не иначе сотня-другая гворнов отправилась на подмогу своим. Потом с юга донесся страшный **гр**омовой **р**аскат, над Ристанией замелькали молнии, на миг выхватывая из темноты далекие черно-белые вершины. У нас в горах тоже **гр**ом **гр**охотал, и долина полнилась эхом, но совсем по-другому, не похоже на отзвуки битвы.

TTR2. Воздух стал **г**орячим и душным. Вокруг был <u>шелест, скрипы, **г**ул</u> **г**олосов. Наверно, другие хуорны тоже отправились сражаться. Потом на юге началась **г**роза. Молнии сверкали над всем Роханом. Мы даже отсюда видели **г**орные пики – вспыхнут, белые на черном, и опять исчезнут. А за спиной у нас <u>шумело,</u> как от **г**рома в **г**орах, и <u>**г**ул</u> шел по всему ущелью.

There are **six** sound imitative words in the ST and TTR2, **seven** in TTR1 and only **five** in TTL. In general, the Latvian version is the least expressive of the three. Although the translator arranges the stretch rhythmically, she does not render the effect conveyed by the repetition of the sound [r].

Both Russian translations manage to render the effect caused by the application of sound imitative words and alliteration of the sound [r] in the sound imitative words. The original conveys the effect of a vibrating rumbling noise. TTR1 alliterates the sounds [r] and [gr] alluding to the noises *'грохот, гром'*, TTR2 alliterate [g] in order to create the effect of the noise '*гул'*. As it may be noticed, TTR1 renders the effect of the original more adequately.

(8)   The bright stars peered out of the sky, and lit the falling water as it spilled on to his fingers and head, and **dr**ipped, **dr**ipped in hun**dred**s of silver **dr**ops on to his feet. Listening to the <u>tinkling</u> of the **dr**ops the hobbits fell asleep. (2, p. 91)

TTL. No debesīm lejup lūkojās zvaigznes, atvizēdamas lejup krītošajā ūdenī, kas strūkloja entam caur pirkstiem, lija uz galvas un, **s**ašķīdis **s**imtiem **s**udraba pilienos, **l**āsoja un **l**āsoja **l**ejup, viņam kājas slacīdams. Klausīdamies lāsīšu <u>tinkšķēšanā</u>, hobiti iemiga.

TTR1. Вызвездило, и замерцали струи, тихо стекавшие к его ногам, и **теньк**али, **теньк**али, **теньк**али сотни серебряных звездных **кап**ель. Под этот **кап**ельный перезвон Мерри с Пином крепко-крепко уснули.

TTR2. На небе показались яркие звезды, они освещали падающую воду, разбивавшуюся о его пальцы и голову и рассыпавшуюся у ног сотнями серебряных брызг. Под <u>звон</u> струй хоббиты уснули.

Certain incompatibilities in the sound imitative systems of the English and Latvian languages have not allowed to recreate fully the effect of a dripping sound in the Latvian translation, as, in contrast to the English and Russian counterparts, *drip* and *тенькать*, *капать* respectively, the word *lāsot* is not sound imitative. However, the translator compensated for a certain loss of expressiveness by using alliteration of sounds [s] and [l] and arranging the extract rhythmically. TTR1 very creatively recreates the effect of the imitation of the sound of dripping. Although the phonetic construction of the sound imitative words used in the original and translation is different, i.e. different sounds are used to imitate the noise; the noise is imitated according to the conventions of either language. In English, the sound of dripping may be imitated as *drip-drip* or *drop-drop*, and in Russian as *теньк-теньк* or *кап-кап*. TTR2 does not render the effect.

(9)   'They pushed, pulled, tore, shook, and <u>hammered</u>; and *clang-bang, crash-crack*, in five minutes they had these huge gates just lying in ruin,...' (2, p.207)

TTL.   Viņi rāva un vilka, plēsa, drebināja un dauzīja – *bumm-dramm, brīķš-brāķš,* un pēc piecām minūtēm šitenie milzu vārti jau gulēja drupās, …

TTR1.   Они шатали, трясли, <u>дробили</u>, колотили, молотили <u>- бум-бам, тррах-кррах, -</u> и через пять минут эти огромные ворота валялись, где сейчас, а стены они рассыпали, как кролики роют песок.

TTR2. Они мигом превратили ворота в груду мусора и принялись за стены.

This example is used to analyze how the translators have treated the problem of rendering direct sound imitation or a rare instance of non-lexical direct phonological iconicity. In TTL and TTR1 translators transcribe the sound following the pattern used by the author and alliterate the sound [r] as well as use words containing [plosive + /r/] clusters ([br], [dr], [tr] and [kr]) in order to render the effect of a loud noise produced as the result of a short contact between two surfaces. Both translators transcribed sound imitative words according to the conventions of the respective target language. The original transcription of sounds was omitted in TTR2 entirely.

The observations made in the process of contrasting of the source text to two target texts may allow concluding that sound imitation in the ST can be rendered into the target language if the translator considers it necessary. Many sounds have an equal sound iconic value in both languages and are used to imitate the same noises.

(10)   They heard eerie noises in the darkness round them. It may have been only a <u>tick</u> of the wind in the cracks and gullies of the rocky wall, but the sounds were those of shrill <u>cries</u>, and wild <u>howls</u> of laughter. Stones began to fall from the mountain-side, <u>whistling</u> over their heads, or <u>crashing</u> on the path beside them. Every now and again they heard a dull <u>rumble</u>, as a great boulder <u>rolled</u> down from hidden heights above. (1, p.324)

TTL.   Tumsā visapkārt atskanēja savādi trokšņi. Var jau būt, ka tur tikai <u>kauca</u> un <u>svilpoja</u> vējš, lauzdamies caur klinšu spraugām, bet izklausījās pēc griezīgiem <u>kliedzieniem</u> un mežonīgiem smiekliem. No kalna lejup sāka ripot akmeņi, <u>svelpdami</u> aizšaudamies garām par mata tiesu un sašķīzdami pret taku zem kājām. Ik pa brīdim atskanēja draudīga <u>dārdoņa</u> un no tumsā slīgstošās virsotnes novēlās kāds milzīgs klintsbluķis. (1, p.364)

TTR1.   Вокруг раздавались очень странные звуки. Возможно, это <u>завывал</u> ветер, но в его гулком многоголосом вое ясно слышались злобные угрозы, <u>визгливый хохот</u> и <u>хриплые</u> <u>вопли</u>... Нет, ветер не мог так <u>выть</u>. Неожиданно сверху скатился   камень, потом еще   один, потом еще... Путники прижались к отвесной стене; камни с <u>треском</u> падали из карниза, подскакивали и валились в   черную пропасть; временами   раздавался тяжелый <u>грохот</u>, и сверху низвергались огромные валуны.

TTR2.   Темнота вокруг наполнилась жуткими звуками. Конечно, это мог <u>выть</u> и ветер в трещинах скал, но уж слишкоь дикими <u>воплями</u>, да ещё перемежающимися злорадным <u>хохотом</u>, разразилась темнота. Впереди на тропу обрушился камень, за ним ещё один, а потом <u>грохот</u> близкого камнепада едва не оглушил их.

In this extract, SIWs are extensively used to create the atmosphere of danger and suspense, as well as to increase emotional tension. There are **seven** sound imitative words in the original extract, **five** in TTL, **eight** in TTR1 and **four** in TTR2. In TTL, the phonetic effect is sustained to the degree possible giving priority to meaning over form. It should be pointed out that some cognates denoting the same concepts in the English and Latvian language do not display similar sound iconic characteristics. For example, English SIW *roll* apart from denoting movement implies that the act of rolling is accompanied by a certain sound, which makes the item directly phonologically iconic, however, the Latvian *ripot* does not have this

sememe in its semantic structure. Another loss occurred due to the fact that it is not possible to literally render the nominal phrase *howl of laughter* into Latvian, and thus it is substituted by a piece of non-iconic lexis. In TTR1, *howl* is substituted by the modifier *визгливый,* which has a sound imitative stem. Extra SIWs <u>хриплые</u> and <u>выть</u> are added to compensate for the loss of <u>whistling</u> and <u>rolled.</u> In general, the translation of 'shrill <u>cries,</u> and wild <u>howls</u> of laughter' by '<u>визгливый хохот и хриплые вопли</u>' appears to be a very creative solution: the sound symbolic 'shrill' and 'laughter' are replaced by sound imitative words and the overall effect is recreated. TTR2 is considerably less expressive.

(11)   At these words all fell into silent thought. They heard the wind <u>hissing</u> among the rocks and trees, and there was a <u>howling</u> and <u>wailing</u> round them in the empty spaces of the night. (1, p.334) onomatopoeia

TTL.   Pēc šiem vārdiem visi apklusa un iegrima pārdomās. Klintīs un koku zaros <u>šņāca</u> vējš, un nakts bezdibenīgo tumšumu pieskandināja <u>kaucieni</u> un <u>gaudas</u>. (1, p.374)

TTR1.   Они оборвали разговоры и прислушались. Ветер <u>свистел</u> в обнаженных ветвях и <u>шуршал</u> засохшими стеблями вереска. Но в этот приглушенный <u>свистящий</u> <u>шорох</u> вплетался заунывный, с переливами, <u>вой</u>, словно ветер <u>выл</u> над горным ущельем.

TTR2.   Никто не стал ему возражать. Путники сидели глубоко задумались, а ветер действительно разгулялся в предгорьях. Он <u>завывал</u> в отдалении, и от этого ночь становилась ещё неуютней.

This example illustrates how certain mismatch between the sound iconic systems of the source and target language can be successfully overcome in translation. TTL presents a good example of accurate translation that does not display any semantic or stylistic loss. Considering the translations into Russian, the word *hiss* is normally translated as *шипеть*, but *ветер* (wind) does not commonly collocate with *шипеть*. In TTR1 this problem has been solved extending the translation: 'wind <u>hissing'</u> has been rendered as 'Ветер <u>свистел</u> и <u>шуршал'.</u> The words *howl* and *wail* both are translated into Russian as *выть*, so the translator has opted for category shift and translated one of the two verbs by the noun *вой*. In general, there are **three** SIWs in the original, matched by **three** SIWs in TTL, **six** in TTR1 and **one** in TTR2. It is possible that translator of TTR1 tries to compensate for the loss of some SIWs earlier or later in the TT, however, on the whole, TTR1 displays the features of overtranslation, and TTR2 – the features of undertranslation. The Latvian translation appears

to be the most faithful with respected to sustaining the effect created by the application of manifestations of phonological iconicity.

(12)   ***D**oom, boom, **d**oom*, went the **d**rums in the **d**eep. (1, p.369)

TTL.   *Budumm, budumm*, dziļi pazemē atkal <u>norībēja</u> milzu bungas tā, ka atbalss no<u>gr</u>anda malu malās. (1, p.407)

TTR1. Все громче **гр**охотал глубинный **гр**ом - *Р-Р-Р-Р-0-К, Р-РР-Р-О-К, Р-Р-Р-Р-0-К, Р-Р-Р-Р-0-К*.

TTR2. Они потрясали копьями и ятаганами, вопли, но крики покрывал приближающийся <u>рокот</u> барабанов: «*рок, рок*».

(13)   'They pushed, pulled, tore, shook, and <u>hammered</u>; and *clang-bang*, ***cr**ash-**cr**ack*, in five minutes they had these huge gates just lying in ruin,'(Merry) (2, p.207)

TTL.   Viņi rāva un vilka, plēsa, **dr**ebināja un <u>dauzīja</u> – *bum-**dr**amm*, *b**r**īkš-b**r**ākš*, un pēc piecām minūtēs šitenie milzu vārti jau gulēja drupās. (2, p.195)

TTR1. Они шатали, трясли, **др**обили, колотили, молотили - *бум-бам*, *т**рр**ах-к**рр**ах*, - и через пять минут эти огромные ворота валялись, где сейчас, а стены они рассыпали, как кролики роют песок.

TTR2. Они мигом превратили ворота в груду мусора и принялись за стены.

Examples (12) and (13) are considered together to analyze how the translators have treated the challenge of rendering the instances of direct non-lexical phonological iconicity. In (12) all translators transcribe the sound following the pattern used by the author and alliterate sounds [g], [gr] and [r] in order to render the effect caused by the original alliteration of the sound [d]. In TTL, the translator has substituted the alternating sounds *doom* and *boom* with a *budumm*, which actually represents a different quantitatively longer phonation. In this case, transcription of direct onomatopoeia is done according to the conventions of the working languages. According to these conventions, in the three working languages a resonating metallic sound is transcribed using a nasal sonorant in the final position – [ŋ] in English and [m] in Latvian and Russian; and a loud noise produced as the result of a short contact between two surfaces is transcribed using [plosive + /r/] combination – [kr] in English, [dr] and [br] in Latvian, and [kr] and [tr] in Russian.

Sound imitation has been used by J.R.R. Tolkien not only to create a certain atmosphere, but also to devise the images of the characters. Phonetic EMs have been used to describe such characters as Ents, Orcs and Shelob and to render the peculiarities of their speech. The instances of the speech of Ents and Orcs may be found in Appendix 2.

Gollum is one of the most colourful images created by J.R.R.Tolkien. Phonetic SDs such as alliteration and sound imitation are extensively used both to describe Gollum and its behaviour and to convey the peculiarities of its speech. Gollum appears to be a character producing a lot of noise; in fact, it is the noisiest character of the saga. It gurgles, chuckles and croaks, whines, weeps, whistles and whimpers, shrieks, sniffs and snuffles, mutters and murmurs, squeals and hisses. Being one of the central figures of the trilogy, its image has been elaborately created by J.R.R.Tolkien. In order to recreate the image of this character in full, translators should be very particular about rendering the effect caused by the application of these language means in general and manifestations of phonological iconicity in particular.

(14)   They could hear him <u>snuffling</u>, and now and again there was a harsh <u>hiss</u> of breath that sounded like a curse. He lifted his head, and they thought they heard him spit. Then he moved on again. Now they could hear his voice <u>creaking</u> and <u>whistling</u>. '*Ach, sss***!** Cau**tious**, my pre**cious**! More ha**s**te le**ss s**peed. We mu**ss**tn't ri**ss**k our neck, mu**ss**t we, pre**cious**? No, pre**cious**, - *gollum*!' He lifted his head again, *bl*inked at the moon, and qui*ckl*y shut his eyes. 'We hate it,' he <u>hissed</u>. 'Na**ss**ty, na**s**ty **sh**ivery light it is – **ss**- it **s**pies on u**s**, pre**cious** – it hurt**s** our eyes.' He was getting lower now and the <u>hisses</u> became sharper and clearer. 'Where i**ss** it, where i**ss** it: my Pre**cio**u**s**, my Pre**cio**u**s**? It'**s** ours, it is, and we want**s** it. The <u>thie</u>ves, the <u>thie</u>ves, the fil<u>thy</u> little <u>thie</u>ves. Where are they with my Pre**cio**u**s**? Curse them! We hate**s** them.' (2, p.269)

TTL.   Viņš ostīja gaisu un ik pa laikam spēji ievilka dvašu caur sakostiem zobiem, itin kā ganīdamies. Gollums paslēja galvu, un hobitiem norēgojās, ka viņš nospļaujas. Tad viņš atkal rāpās zemāk. Tagad bija sadzirdama <u>čērkstoša</u> un <u>šņākuļojoša</u> sodīšanās. – *Uhhh, ssss*! Uzmanie**ss**, dārgumiņ! Kā vējš **s**kriesi, kā miets atdur**ss**ies. Kaklu tak negribē**ss**im nolauzt, vai ne, dārgumiņ? Nē, dārgumiņ – *gollum*! – Viņš atkal paslēja galvu, mēnesnīcā sablisinādamies, un ar skubu aizmiedza acis. – Ienīžam, - viņš <u>iešņācās</u>. – Riebīga, riebīga, drebelīga gai**ss**ma izspiego mūs, dārgumiņ, mum**ss**im actiņas kož. Viņš jau bija norāpies pavisam zemu, un <u>šņākoņa</u> bija saklausama pavisam skaidri. – Kur ir, kur ir mans dārgumiņ**šš**, mans dārgumiņ**ss**? Tas mum**ss**im pieder, mum**ss**im, un mum**ss**im to vajag. Zagļi, zagļi, smirdīgie zaglēni. Kur šie ir, kur aiz**ss**tiepuši manu dārgumiņu? Nolādētie! Ienīžam. (2, p.252)

TTR1.   Донеслось его <u>сопение</u>, потом он злобно <u>зашипел</u>, точно выругался, поднял голову и вроде бы сплюнул, наконец двинулся дальше. И послышался его <u>скрипучий, сиплый</u> голос. - Ахх, **с-с-с!** О**сс**торожно, моя преле**сс**ть!

Поспеши**шш**ь - **ш**ею **сс**ломае**шь**,   а мы же не **сс**танем ломать **ш**ею, да, преле**сс**ть? Не **сс**танем, преле**сс**ть, - <u>горлум</u>! - Он снова поднял голову, смигнул и быстро закрыл глаза. - Нам она ненави**сс**тна, - <u>прошипел</u> он. - Мерзкий, мерзкий, тру**сс**ливый **с**вет - **с-с-с**, - она под**с**матривает за нами, моя преле**сс**ть, она **с**уется нам в глаза. Он спустился еще ниже, и <u>сиплое</u> <u>бормотание</u> стало слышно совсем отчетливо. - Где же оно, где его **с**прятали - Преле**с**ть мою, мою Преле**с**ть? Это наша Преле**с**ть, на**ш**а, мы по ней **с**кучаем. Воры, воры, гнусные вори**ш**ки. Где они **с**прятали**с**ь **с** моей Преле**с**тью? Презренные! Ненавистные!

TTR2.   ...некоторое время он принюхивался и сердито <u>шипел</u>. Потом пополз дальше, и Фродо с Сэмом расслышали: **Ссс**! О**сс**торожнее, моя преле**с**ть! Ти**шш**е еде**шь** – даль**ш**е буде**шшь**. Не **сс**пеши, не **с**ломай **с**ебе **шш**ею! – Он поднял голову, взглянул на луну и тут же зажмурился. – Гадкий, гадкий **с**вет! – <u>зашипел</u> он.- Он **сс**ледит за нами! У нас болят от него глаза, <u>горлум, горлум</u>! Продолжая спускаться, Горлум <u>шипел</u> всё громче: - Где на**ш**а преле**с**ть? Оно на**шш**е, на**шш**е, мы хотим его! **Ссс**! Мерзкие воры! Куда они подевали на**ш**у преле**с**ть? Мы и**ххх** ненавидим!

The above-presented extracts illustrate what means Tolkien used to creat the image of Gollum and how the relevant perception of the character by the target audience has been ensured in translation. As it may be noticed, sound imitative words are extensively used describing Gollum's mode of action. The repetition of voiceless fricatives in both the description and Gollum's speech creates an image of a noisy, constantly hissing sneaky creature. In English, this effect is achieved by the repetition of the sounds [s], [ʃ] and [θ], in Latvian– by the repetition of [s], [ʃ] and [ʒ], and in Russian by the repetition of [s], [ʃ] and [h]. The sounds have the same iconic value in all three languages – a continuous production of any of them is associated with hissing. In this case, the task of the translators has not been particularly complicated – most SIWs denoting various kinds of hissing in all working languages contain a voiceless fricative, and transferring the direct speech of the character the letters representing sounds of a kind in words belonging to non-sound-iconic lexis should be merely repeated. It should be noted though that in Latvian a voiced fricative [ʒ] has also been repeated, however, this is a result of an attempt of sustaining semantic precision rather than conscious employment of a different phonation. All translators successfully render the effect of sound imitation in both the description and direct speech.

The observations made in the process of conrasting of the source text to two target lanaguges may allow concluding that sound imitation in the ST can be rendered into the target language if the translator considers it necessary. Many sounds have an equal sound iconic value in

English, Latvian and Russian and are used to imitate the same noises.

It is not always possible to detect manifestations of pure sound symbolism in the text. Normally sound symbolism is combined with sound imitation. Certain sounds and sound clusters when alliterated to create a certain effect may represent both sounds and act as metaphors or even synesthetic metaphors.

Certain sounds in English, Latvian and Russian possess the same iconic value, and some have a definite meaning only in one of the languages. That is why occasionally the rendition of the meaning implied by the repetition of sound symbolic sounds does not pose a problem, whereas there are cases when it is not possible.

(15)   In the midst of it there **w**ound lazily a dark river of brown **w**ater, bordered **w**ith ancient **w**illo<u>w</u>s, arched **w**ith **w**illo<u>w</u>s, blocked **w**ith fallen **w**illo<u>w</u>s, and flecked **w**ith thousands of faded **w**illo<u>w</u>-leaves. The air **w**as thick **w**ith them, fluttering yello<u>w</u> from the branches; for there **w**as a **w**arm and gentle <u>breeze</u> <u>blo**w**ing</u> softly in the valley, and the reeds **w**ere <u>rustling</u>, and the **w**illo<u>w</u>-boughs **w**ere <u>creaking</u>. (1, p.130)

TTL.   Paša vidiņā tumšbrūnos līkločos laiski vēlās upe, **k**uras **k**rastos **k**uploja veci vītoli, kas liecās tai pāri, vietumis bija sakrituši straumē un piebirdinājuši ūdeņus ar izbalojušu lapu grēdām. Gaisā trīsēja necaurredzams lapkritis, ieskaudams kokus dzeltenā ņirbā, jo virs upes <u>šalca</u> liegs, silts vējiņš, kas <u>čabināja</u> niedres un <u>čīkstināja</u> vītolu zarus.

TTR1.   Посредине тихо катила   мутно-бурые струи река,   обросшая   **в**етлой и ильмо**в**ником, над нею склонялись дряхлые и**в**ы, ее обступали **в**етхие **в**язы, осклизлые   берестовые   ст**в**олы загромождали   русло, **т**ысячи **т**ысяч палых листье**в** несла **в**ода, их желтые мириады **в**яло **т**репетали **в в**оздухе, **т**януло **т**еплым **в**етерком - и <u>шур**ш**али</u> камы**ш**и, <u>**ш**елестела</u> осока, <u>пере**ш**епты**в**ались</u> и**в**о**в**ые и **в**язо**в**ые **в**ет**в**и.

TTR2.   Коричневая вода лениво извивалась в берегах, заросших древними *ивами*, накрытая *ивами*, перегороженная упавшими *ивовыми* стволами, усыпанная мириадами опавших *ивовых* листьев. Их собратья неторопливо порхали вокруг, кружась в тёплом лёгком ветерке, <u>веявшем</u> вдоль реки. <u>Шуршала</u> осока. Чуть <u>поскрипывали</u> ивовые сучья.

This extract is a wonderful manifestation of not only sound symbolism, but also of a rare case of graphic symbolism accompanied by sound imitation and rhythm. The sound [w], which is alliterated in the original, would create an effect of quiet singing if the extract were read aloud. However, as the work is presented in the written form, the reader will inevitably be

affected by the constant repetition of the letter 'w' in the text, although it would not always stand for the sound [w]. The senses of the recipient are affected at two levels – at the levels of sound and visual perception. Onomatopoeia adds to the overall effect of the text – the extract reads like a poem although there is no rhyme.

The translators have tried to recreate the effect but not very successfully. The utterance in all translations is rhythmically arranged and there are attempts to create the effect of singing or initial rhyming by means of alliteration of sounds [k] in TTL, [v] and [t] in TTR1 and by the repetition of the word *ивы* and its derivatives in TTR2. Unfortunately, the original effect may not be experienced by the target readership, as a great deal of expressiveness is lost. Yet TTR1 renders the effect better than TTL and TTR2. The author of TTR1 translation manages to create some kind of *ad hoc* sound symbolic representation of the original phonetic effect.

Example (16) may justify the opinion that there are no limits to creativity. All three target texts are excellent examples of how the effect caused by the application of phonetic EMs may be successfully rendered into Latvian and Russian without significant loss of meaning and expressiveness.

(16) 'They are **s**ailing, **s**ailing, **s**ailing over the **s**ea, they are going into the we**s**t and leaving us,' **s**aid **S**am, half <u>chanting</u> the words, shaking his head **s**adly and **s**olemnly. But Ted laughed. (1, p. 48)

TTL. Viņi **b**urā un **b**urā un jūrā **b**rauc, un dodas uz vakariem, bet mēs paliekam vienu un tepat, - Sems dziedoši novilka, skumīgi un svinīgi nošūpodams galvu. Bet Teds iesmējās. (1, 72.p)

TTR1. **П**лывут они и **п**лывут, у**п**лывают на за**п**ад, а нас оставляют, - **п**роговорил Сэм чуть ли не нарас**п**ев, **п**ечально и торжественно **п**окачав головою. Тод <u>фыркнул</u>:

TTR2. И вот **п**лывут они, **п**лывут за Море, идут на Заокраинный Запад, а нас здесь оставляют, – **п**ригорюнившись, говорил нарас**п**ев Сэм, **п**охоже видя перед собой эти гордые и **п**ечальные эльфийские корабли, но тут Тэд <u>захохотал</u> во всё горло.

In the original extract the effect of the quiet chanting speech is created by the repetition of the sound [s] and the rhythmical arrangement of the utterance. [s] in this case may be seen as allusion to the word 'singing'. Diphthongs and long vowels appearing after [s] in most words ensure that the stretch does not create the effect of hissing. In TTL, the effect is recreated

alliterating sounds [b] and [s], whereas in TTR1 and TTR2 similar effect is achieved by alliteration of the sound [p] and rhythm. The choice of the repeated initial consonant, however, is determined by semantic considerations – [b] is an initial consonant in *burāt* (sail) in Latvian and [p] is the initial sound of *плыть* (sail). Moreover, in Russian the word *петь* also starts with [p], so the original phonological metaphor has been recreated in the translation sustaining the interplay between *sail* and *sing* (*плыть* and *петь).*

(17) Now and again it lifted its head slowly, turning it right back on its long skinny neck, and the hobbits caught a **gl**impse of two small pale **gl**eaming lights, its eyes that **bl**inked at the moon for a moment and then were quic**kl**y lidded again. (2. p.268)

TTL. Ik pa laikam viņš lēnītēm paslēja galvu uz garā, dzīslainā kakla to pavisam uz mugurpusi aizgriezdams, un hobiti redzēja iezalgojamies divas balganas uguntiņas, kad ačeles uz brīdi pavēras uz mēnesi – tad tās tūliņ aizsedza plakstiņi. (2, p.251)

TTR1. Время от времени голова вертелась на длинной тонкой шее, и мерцали два бледных огонька – два глаза, смаргивавших в лунном свете и тут же закрывавшихся.

TTR2. Голова иногда приподнималась, словно принюхиваясь, тогда в лунном свете поблескивали большие глаза.

(18) **Gr**een and long **gr**ew the **gr**ass on Snowmane's Howe, but ever **b**lack and **b**are was the ground where the **b**east was **b**urned. (3, p. 119)

TTL. Kupla un lekna zaļoja zāle uz Baltkrēpja kapukalna, toties vieta, kur ugunī tika atdots nezvērs, uz laiku laikiem palika melna un kaila. (3, p.130)

TTR1. Высокой и пышной травою порос этот холм, а на месте сожжения чудища навсегда осталась черная проплешина.

TTR2. На этой могиле трава всегда была зелёной и пышной, а место, где сожгли чудовище, всегда оставалось черным и безжизненным.

The repetition of the sound [l] and consonant clusters [gl], [bl] and [kl] in (17) conveys the image of light and represents quick movements of the described creature. (18) is even more expressive. The words containing the cluster [gr] followed by a long vowel or a diphthong represent the image of green grass growing on the ground, it is a vivid example of a synesthetic metaphor, when an image is created by means of metaphoric transfer from one field of reference to another. This image is opposed to the image of the burned beast conveyed

by the repetition of the sound [b]. Life is contrasted to death. The sentence possesses a considerable aesthetic value. The instances of contextual indirect phonological iconicity have not been recreated in translation and thus stylistic effect caused by their application is completely lost.

In case the translators have tried to compensate for the loss of meaning and expressiveness of the original, they have used certain compensation mechanisms. Most frequently it is lexical addition and pragmatic adaptation of the source language medium to the conventions of the target language and the expectations of the target readership.

At the end of the Part, several conclusions may be made. Grigoryeva and Grushetskoy's version match the conditions of reader-friendliness, that is, meet the expectations of the target readers, who search for dynamics of narrative, better than Kolmane's and Muravyov's versions. However, those who look for fidelity in translation, real admirers of Tolkien's style of narration and his artistic expression would find Kolmane's and Muravyov's version more appealing. Thus, TTL and TTR1 being explicitly source-oriented appear to be a more valuable source for the study of the manifestations of phonological iconicity in contrastive perspective.

5.3. Summary

Sound imitation or onomatopoeia is a more universal and less language specific phenomenon. Most English SIWs may be rendered by their Latvian and Russian counterparts, which not only denote the same meaning, but also have a similar phonetic structure. Many sounds in the source and target languages have the same iconic value – a vibrating rumbling noise is imitated by the repetition of the sound [r], a resonating metallic sound is imitated by a nasal sonorant used in the final position of a sound imitative word, the sound cluster [plosive + /r/] is used to represent a noise produced as the result of a short contact between two surfaces and the noise of destruction, the repetition of voiceless fricatives represents hissing. There are sounds that either do not possess the same sound iconic value or are imitated according to conventions of a particular language like, for instance, the sound of dripping or a glottal sound, but on the whole the mechanism of sound imitation is very similar in English, Latvian and Russian. In all three languages sound imitation appears not only at the lexical level, i.e. in the form of sound imitative words, but also at the contextual level. The representation of a phonation may be performed by alliteration and assonance of the respective sounds.

Sound symbolism is a phenomenon more prone to convention. The symbolic value of some sounds and sound clusters may be more or less language specific. Moreover, the manifestation of sound symbolism is sometimes arbitrary within the confines of a certain language. There are instances of a relatively constant sound symbolism, but there are also instances of, as it may be called, *ad hoc* or contextual sound symbolism, the phenomenon that may appear in the text when certain sounds and sound clusters acquire a certain meaning only in a particular context, i.e. are used metaphorically. Some manifestations of a relatively stable sound symbolism are universal, and thus may be transferred between languages, whereas *ad hoc* sound symbolism is always rather arbitrary and context specific, so an adequate recreation is not always possible.

Rhythm is a universal phenomenon, so the rhythmical arrangement of the utterance applied to convey or reinforce some meaning iconically can be easily recreated in any target language.

J.R.R. Tolkien employs phonetic expressive means in order to create a certain mood at particular stages of narration, to render the atmosphere of the battle and to devise the images of the characters. The translators of his work have used the same linguistic means for the intended effect. At times the failure in an adequate rendering of the message and the stylistic and aesthetic value of the original has been conditioned by an occasional incompatibility of sound iconic systems of the source and target languages.

Another factor that has influenced the extent of preservation of phonological iconicity in the target text is the approach to the translation each translator has opted for. I. Kolmane and V. Muravyov employed a source-oriented approach whereas N. Grigoryeva and V. Grushetskoy produced a target-oriented translation. Manifestations of phonological iconicity in the source text may be rendered into the target language if it is required by the purpose of translation.

Part 6. Phonological Iconicity in Operative Texts

The economic tendencies that appeared in the middle of the 20th century characterized by globalization of world manufacturing and consumption have brought about the need for the development of global brands, and have posed new challenges associated with marketing of goods and services on an international scale. Transnational integration of markets and internationalization of entrepreneurial activity call for necessity to transfer information across various linguistic communities, to address wider audiences in a mode that is universally comprehensible and appealing. Taking into consideration that various linguistic and lingua-cultural communities may be characterized by various degree of linguistic distance, i.e. the extent to which languages differ from each other (Chiswick, Miller, 2004:2), it is rather challenging to create brand names, brand images and advertising slogans that will be perceived and favorably interpreted by speakers of different languages and representatives of different cultures. An image, name or message that is appealing to one national or cultural segment of the target audience may be perceived negatively or indifferently by another. Thus, copywriters and brand managers face a challenge of the development of marketing messages that would influence purchasing decisions of consumers worldwide. In essence, marketing specialists have to consider universal cognitive, semiotic and linguistic features to be inherent in a brand and slogan meaning in order to ensure successful promotion of commodities.

Iconicity as an aggregate of universal tools is increasingly applied to transcend national and cultural borders in communication. Expressive resources of the language based on the principles of phonological iconicity such as sound imitation, rhythm, rhyme, alliteration, assonance, and consonance can be employed to perform a variety of functions, including communicative, appellative, expressive and phatic. That makes them a perfect tool in persuasive or manipulative communications, specifically in the composition of operative texts. All forms of iconicity, including pictorial, graphic and linguistic, are employed to ensure the message is favorably perceived and interpreted by speakers of different languages and members of different communities. The role of phonetic stylistic devices in developing brand names and advertising slogans has been recognized by marketers; the phenomena are consciously employed to influence the recipient's behavior.

Nowadays, the results of research conducted on the issue of iconic characteristics of phonaesthemes, that is, on manifestations of phonological iconicity, are extensively employed

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not only by copywriters and brand managers, but also by public relations and communication specialists. Names of the companies and products, slogans and mottos, marketing and mission statements, which are aimed at inducing a desired reaction of the recipients, are composed employing the iconic resources of the language in general and the principles of Phonosemantics in particular.

The effect caused by purposeful application of certain sounds and sound clusters in communicating certain images or ideas is largely attributed to the phenomenon of synesthesia, or the '*oneness of senses*' (see 2.4.1). It is the perception phenomenon occurring when an impression caused by a certain stimulus and specific of a certain organ of perception is accompanied by other additional impression or image, often characteristic of other modality. Contemporary multi-modal operative texts aim at inducing definite synesthetic reactions, in which activation of concepts evokes perception-like experiences.

This part deals with the analysis of advertising and motivational slogans in contrastive perspective with an aim to consider the opportunities and limitations in localization of marketing and inspirational messages across the working languages (English, Latvian, and Russian). The slogans included in the sample are created employing at least one instance of phonological iconicity, for example, alliteration, assonance, rhythmical arrangement of the utterance accompanied by other forms of iconic meaning representation; thus, they present a good medium to establish universal, relatively universal and language-specific manifestations of phonological iconicity in operative texts.

In the recent years, more and more goods and services have been marketed internationally, and numerous databases of brand names and slogans are compiled to avoid infringement on the intellectual property rights. Textual data analyzed in this part were retrieved from two databases, *www.adslogans.co.uk* and *textart.ru*, listing slogans in English and Russian, as well as a variety of printed and online resources. Since there is no comprehensive database of slogans in the Latvian language, the slogans analyzed have been handpicked from authentic texts: online and printed advertisements, billboards and posters, as well as radio and TV commercials.

The role of phonetic stylistic devices in developing brand names and advertising slogans has been recognized by marketers; the phenomena are consciously employed to influence the recipient's behavior. Batey maintains, "The fact that phonemes, in certain situations, appear to be

linked to specific meanings and even emotions is significant with regard to brand meaning (…) Individual letters and phonemes in a brand name contain meaning that can influence attribute perceptions and trigger perceptual reactions to the brand name." (Batey, 2008: 61). Hinton et al. (2006: 6) discuss and explain extensive use of conventional sound symbolism in advertising, particularly in creation of brand names. Both direct and indirect phonological iconicity are extensively employed in the composition of brand names and there is a growing number of experimental studies dedicated to this issue. The characteristics of the brand that are most frequently communicated using indirect phonoaesthetic iconicity include femininity/masculinity, lightness/brightness, and softness/harshness, associative iconicity (size symbolism) is also frequently employed (cf. Batey, 2008: 60 – 61).

Communication of the message through a purposeful arrangement of phonemes and phoneme clusters as well as rhythmical organization of the text is ensured not only by linguistic but also extra-linguistic means. In general, operative texts present a good media for phonosemantic analysis due to controlled reaction of recipients they are aimed to induce, their non-spontaneous character and distinct stylistic marking (Сомова 2002: 421–422 in Чукарькова, 2004).

Operative texts, or the texts that primarily perform appellative function and are aimed at inducing definite behavioral responses (Reiss, 1989), extensively employ expressive means of the language in order to manipulate recipient's opinion and induce the responses intended by the sender of the message.

6.1. Manifestations of Phonological Iconicity in Operative Texts

Linguistic iconicity is one of the tools most frequently used to communicate the marketing or inspirational messages. Its universal appeal allows reaching wider audiences and causing a predictable desired response of the recipients. Such manifestations of phonological iconicity as sound imitation and rhythm, as well as combinations of phonetic and phonosemantic stylistic devices that aim at inducing certain concurrent synesthetic reactions, such as alliteration and assonance, are extensively used in composition of slogans and brand names (cf. Batey, 2008). Communication of the message through a purposeful arrangement of sounds and submorphemic clusters can be ensured not only by linguistic but also extra-linguistic means. Graphical arrangement of words on the page may possess mimetic power and may be considered the instance of graphic synesthesia (cf. Kies, 1990).

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Rhythm is another iconic device that is frequently used in composing operative texts. As discussed in sub-chapter 2.4.2., rhythm reinforces the message bringing order to the utterance thus facilitating the impact on the recipient. Rhythmical structuring of the text iconically follows "from underlying cognitive, pragmatic, and semantic hierarchies" (Dressler, 1992: 14) becoming the catalyst for triggering the desired behavioral response.

In case marketing or inspirational messages have to be translated, or localized, to appeal to different linguistic communities, the aspects of iconic representation of meaning should be considered in contrastive perspective taking into account culture-bound assumptions. Coding of information is subject to conventions, which can be national, local, family, some may be formal and institutionalized, some may pertain to culture and thus may be manipulated (cf. Oswald, 2012:78). The challenges associated with the interlingual transfer of manifestations of phonological iconicity are conditioned by the differences in conceptualization and verbalization of emotive content, which is governed by the conceptual structure of a particular language.

6.2. Phonological Iconicity in Advertising and Motivational Slogans

In the following chapter, slogans are presented to illustrate the application of expressive means based on the principle of phonological iconicity used either separately, or in combination. When possible, such application is demonstrated using three language variants of the same slogan, namely, in English, Latvian and Russian and Latvian. In the majority of cases, however, parallel variants do not exist. In these cases the usage of a device is exemplified with a set of slogans employing it in English, and, when available, in the other working languages. There is no data base available in open access listing slogans in Latvian, so the slogans are collected at various web sites and printed media. The main reference source for slogans in Russian is a comprehensive collection available at Textart.ru (Sources 15).

The text in example (1) is extracted from the banner at the official site of Jamie Oliver (Sources 16).

(1) Small changes
    Scrumptious recipes
    Smashing tips
    For a healthier happier you

The slogan displays characteristic features of operative texts that aim to cause certain behavioral responses; it serves both advertising and inspirational purposes. The message is communicated employing various means that can conditionally be considered iconic. The text is organized in a column to make the effect of alliteration of the initial letters of the noun phrases more pronounced. The juxtaposition of the units *healthier* and *happier* in close succession aims to establish certain associative relationship between the cognates. The message is also rhythmically arranged, although rhythm is relatively covert. Thus, it may be maintained that the texts feature the manifestations of both linguistic and graphic iconicity that are used as the medium ensuring successful communication of the message.

All slogans in sample (2) are composed following a three-element pattern. The effect known as *staccato* (Sharpe, 2000) is achieved through a combination of three items rhythmically arranged, thus rhythm is used as the primary vehicle in communicating iconic meaning. The impact of rhythm is often emphasized by the application of rhyme, alliteration and assonance, which help convey meaning, mood and emotions iconically. Jakobson (1960: 358) pointed out that the expressive power of three-component messages has long been recognized, "symmetry of three disyllabic verbs with an identical initial consonant and identical final vowel add splendor to Caesar's laconic victory message: Veni, vidi, vici". This idea is addressed to by Fischer and Nänny (2001: 2), who investigate iconic potential of the messaged composed using this pattern. In general, abbreviated, telegraphic or block character of slogans "allows for maximization of informational transmission within minimalized form" (Wojtaszek, 2011: 37). Wojtaszek points out that slogans frequently present unusual combinations of muldimensional signifiers that are exceptionally heavily semantically loaded (cf. ibid).

The most powerful iconic effect is achieved if the slogan is composed of three monosyllables initiating in the same sound, i.e. the *staccato* effect is promoted by initial alliteration (Foster, 2001). Thus, iconicity is manifested at several levels, namely, rhythmical arrangement of the utterance brings order to the phrase, alliteration acts as a synthetic metaphor projecting an image that there is an inherent ideational interrelation between the three concepts referred in a phrase, and if the initial phonaesthemes are phonologically iconic, the appellative effect is further reinforced.

The three-element model is widely employed in all three working languages, although in English it is used more frequently and at times more effectively. In Latvian and Russian, there

is a tendency to use longer words. In English, the elements in the slogan tend to be monosyllabic, whereas in the other working languages it is not a frequent occurrence; the slogans would be mainly composed of bi- or trisyllabic words. For instance, example 2.7 features a 2-2-3 syllable pattern – *Яр-кий. Ред-кий. До-маш-ний*, whereas example 2.4 – a 2-1-2 syllable pattern – *Zi-nāt. Spēt. Ra-dīt*. English slogans often have a more pronounced rhythmical pattern and are more frequently composed using other expressive means, e.g., assonance (example 2.1), alliteration (example 2.2), parallel constructions (example 2.3).

(2) 2.1. Flop, Drop & Shop (Cruise holiday from Royal Caribbean International)

2.2. Dream. Dare. Do. (Girl Guides)

2.3. Buy it. Sell it. Love it. (eBay)

2.4. Zināt. Spēt. Radīt. (Riga Technical University)

2.5. Dievs. Daba. Darbs (three exhibitions, a concert organized by the University of Latvia, a concert organized by Kekava Municipality, etc.)

2.6. Верный. Надежный. Друг. (UAZ Patriot) (Faithful. Reliable. Friend)

2.7. Яркий. Редкий. Домашний. (Toshiba TV-set) (Bright. Rare. Homely)

Popular and frequently reiterated slogans may acquire additional independent meaning. In the course of time, they might become catch phrases or set expressions that enter the general language stock. Motto (2.5) *Dievs. Daba. Darbs* (God. Nature. Work) can make a good example to the point. It was originally used as a title of the first book (1926) of an autobiographical trilogy by the Latvian writer Anna Brigadiere, and nowadays is considered to represent the quintessence of the Latvian national identity. The phrase is frequently used as a title of exhibitions and concerts. It is argued that the three concepts in question historically constitute the core values of the Latvian culture (Latkovskis, 2013).

From the point of view of phonological iconicity, the phrase is an instance of successful application of iconic resources of the language. It consists of three words, two of which are monosyllabic, that start with the same sound, and sound [d] being a plosive in the initial position followed by a vowel projects the iconic effect of brevity and power. The cognates in a phrase are seen to represent a certain unity, to be inherently connected on the conceptual level. The sensations or concurrents triggered by the motto are also conditioned by the social and cultural context, the traditions of using, quoting and interpreting the phrase. Thus, on the

intertextual level it is a complex allusion to the previous texts that can be decoded only by the users sharing certain background knowledge. Considering it in contrastive perspective, it is translatable with considerable limitations and only on the level of denotation; the iconic effect as well as cultural implications are fully lost in translation.

Challenges in localizing or translating advertising and motivational slogans are normally associated with the fact that the form of operative or vocative texts is not less important than their meaning. The following example illustrates the case when the content was compromised in favor of the effect of the form. The motto of Riga Technical University is (2.4) *Zināt. Spēt. Radīt* (to know, to be capable, to create). In Latvian, the appeal of the slogan is conditioned by *staccato* effect; however, if translated into English literally, this effect is going to be lost. Thus, the official English language version of the motto was composed to retain the *staccato* pattern – *To know. To explore. To invent*. This version was given priority over a more content-wise accurate variant *Be clever. Be capable. Be creative*, even though this version also employs alliteration metaphorically relating the core qualities to be developed in the course of studies. The iconic power of rhythm is explicit in the former variant and latent in the latter. That makes the official variant more suitable to use through all modes of communication, written and oral, to use it as a jingle or a chant. It may be argued that the motivational power of the official English version is much greater. Thus, in case of interlingual transfer, it is necessary to reach certain tradeoff between content accuracy, formal characteristics, and the appellative force of the message.

Considering the slogans in contrastive perspective it can be observed that the persuasive and aesthetic effect communicated by the application of iconic linguistic means can be reproduced in translation only with certain limitations, and the translator should carefully assess the extent of potential loss on either the plane of content or the plane of expression.

While rhythm is an iconic phenomenon, which can be manifested both linguistically and extra-linguistically, it is relatively easily reproducible in translation. Stylistic devices based on repetition of certain sounds and sound clusters that subconsciously trigger synesthetic reactions can barely be adequately recreated in another language without a considerable loss of either semantic component of the message or its stylistic coloring and aesthetic appeal. Such loss may lead to communication failure in case of translation of operative texts that are aimed to manipulate recipient's opinion and induce predictable behavioral responses.

Although in translation of these texts information value may be reduced to a minimum and form may be considered to be more important than content, a translator still should maintain a certain level of content precision.

(3) The Passionate Pursuit of Perfection (Lexus)

Example (3) features a slogan of a Japanese car manufacturer Toyota, which was in effect for ten years from 1989 till 1999. The slogan appeared to be extremely successful, and as many popular taglines it has started to be used independently on its origin getting detached from the brand it is meant to represent. The company has replaced the slogan, but still uses the tag *pursuit of perfection* to characterize its performance.[2] As it is typical of operative texts, the slogan is triply structured – on the semantic-syntactic level, at the level of persuasion and the level of artistic expression (cf. Reiss 1989, 109). It features application of affective vocabulary, as well as regular rhythmical pattern that facilitates the adherence of linguistic units into one whole and thus reinforces interrelation of contextually determined elements, and alliteration that acts as a form of synesthetic metaphor ascribing the sense of inherent unity to the three concepts referred to in a tagline. The slogan does not have registered language variants in either Latvian or Russian; however, it has been translated into Russian to familiarize consumers with the values the company pursues. It is a rare case when a target language version retains not only the semantic component of the message, but also its expressive potential communicated by means of alliteration: *Страстное стремление к совершенству*.

(4) We are what we wear (Nike)

Example (5) features a slogan unique in the way it is composed – [w] is the only consonant sound used in the line, and as it is a voiced labiovelar approximant, no obstruction occurs in the process of articulation. When the phrase is pronounced, it sounds like a tune or one single breathe. It is an instance of a successful synergy between the form and meaning and may be perceived as form of synesthetic metaphor. The slogan has never been translated into two target languages. Considering the possible translation hypothetically, it is clear that the message can be possibly transferred into Latvian and Russian only at the semantic-syntactic level, retaining the content fully losing both emotional appeal and aesthetic effect.

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[2] www.lexus-int.com

Rhythm is a universal phenomenon of iconic nature (see 2.4.2). Rhythm reinforces the message, makes it recognizable and easy to remember. A more or less distinct rhythm is present in the majority of slogans considered.

(5) 5.1. Bizword. Breakout Branding (Bizword)

biz-word | *break*-out | *bran*-ding

5.2. Don't dream it. Drive it. (Jaguar)

don't *dream* it | *drive* it

In both examples two syllable meter trochee is used; although in 5.2 it is headless (with reference to Fabb and Halle, 2008).

Rhythm is often used in combination with other stylistic devices. In the examples presented it is alliteration. Rhythm is used as a secondary device, it reinforces the effect created by the repetition of voiced stops, which, in their turn, communicate the image of power, energy and accomplishment. Rhodes argues (2006, 277) that /b/ in the initial position may symbolically represent an abrupt, loud onset of an action. Moreover, in 1.1 the repetitive usage of /b/ alludes to the brand name being promoted – *Bizword*. Alliteration is considered to be a very successful technique in composing slogans (cf. Sharpe, 2000). Slogan 5.2 aims at establishing a certain connection between the concepts of *dreaming* and *driving*. The repetition of the phonaestheme /dr/ reinforces this effect. It may be argued that in this case alliteration along with rhythm facilitates metaphoric representation of a certain meaning.

Rhythm may be also used as a primary vehicle of meaning communication, especially is a slogan is composed using *staccato* pattern. It is often accompanied with alliteration, but in this case the latter performs only a secondary function.

(6)   6.1. Pure. Fresh. Clean. (Colgate Oxygen toothpaste)

6.2. Buy it. Sell it. Love it (eBay)

6.3. Barbados. Goodness. Gracious. (Barbados)

6.4. Healthy. Happy. Huggies.

6.5.Dream. Dare. Do. (Girl Guides)

6.6.Functional... Fashionable... Formidable...(Fila)

Rhythm is the primary device used in examples 6.1 and 6.2. In examples 6.3 – 6.6, it is used in combination with alliteration. The combination of phonetic stylistic devices most masterfully is used in example 6.5. Combination of monosyllabic words and alliteration of the sound [d] reinforces the *staccato* effect communicated by the slogan.

Such *staccato* pattern is increasingly frequently employed in Latvian and Russian:

(7) 7.1. Latvija. Dzelzs. Ceļš. (Latvijas Dzelzceļš)
    7.2. Lēti. Labāk. Lētāk. (IKI)
    7.3.Надежность. Качество. Скорость. (Majordomo.ru)
    7.4.Японские. Надежные. Бесшумные. (Conditioners *General)*
    7.5.Яркий. Редкий. Домашний.(Toshiba TV-sets)

As it may be noticed, the only slogan that employs a combination of devices is 7.3. In this case the effect of rhythm is reinforced with alliteration and assonance. The repetition of the sound /l/ reinforces the meaning of the concept *lēti* (cheap), and establishes metaphoric reference between the concepts *labi* (good) and *lēti*. However, rhythm plays a more important role in communicating the message.

Rhyming is used in advertising slogans less frequently than rhythm, which is implicitly present in the majority of slogans. Although rhyme ensures that message is easily recognized and remembered to even a greater extent than rhythm, it is used with caution because the slogan should not sound simplistic. Foster (2001) points out that alliteration and rhyme are among the most effective means to ensure a slogan is memorable.

Assonance as a means of communicating the intended message is used in all slogans employing rhyme under consideration. In general, assonance is the primary means that creates the effect of rhyming.

(8) 8.1. Twice the shine in half the time! (Brillo)
    8.2. The appliance of science (Zanussi)
    8.3.Fly the friendly skies (United Airlines)
    8.4. Let the train take the strain (British Rail)
    8.5. Business brains take Virgin Trains (Virgin Trains)
    8.6. Don't be vague. Ask for Haig (Haig Scotch Whiskey)

8.7. The world well told (Los Angeles Times)

8.8. Don't just book it, Thomas Cook it (Thomas Cook)

8.9. If anyone can, Canon can (Canon)

8.10.   Born to perform. (Jaguar)

8.11.   Grace.... space... pace. (Jaguar)

8.12.   Eye it - try it - buy it! (Chevrolet Cars)

8.13.   You can with a Nissan. (Nissan)

8.14.   It takes a licking and keeps on ticking. (Timex)

Analyzing the selection of slogans presented to illustrate the application of rhyming, it may be noticed that repetition of diphthongs is used to create the effect of rhyme considerably more frequently than reiteration of monophthongs. Six out of the nine slogans (8.1 – 8.6) are composed using the words containing recurrent diphthongs, namely, [ai] in slogans 8.1 – 8.3 and [ei] in slogans 8.4 – 8.6. More frequent application of diphthongs may be conditioned by the fact that they have complex prosodic qualities, and thus the utterances containing recurrent diphthongs acquire more sophisticated reverberation that potentially better fits the tunes of commercial jingles.

Example 9.9 differs from other examples in the selection. Although the effect of rhyming is created, it is only the secondary means used in performing the appellative function. The main vehicle in communicating the message is a pun, which establishes association between two concepts – *can* and *Canon*.

(9) 9.1. Iekod fixi, tālāk tixi (Kebabs fix)

    9.2. Атлас-Люкс. Для тех, кто ценит вкус. (Atlas-Lux furniture)

    9.3. Мезим. Для желудка незаменим! (Mezim)

    9.4. "Миф-универсал" сохраняет капитал. (Washing detergent Mif)

    9.5. Здоровый кот без всяких хлопот. (Kitekat)

Rhyme is very frequently used in Russian slogans with various degrees of success resulting in messages of various aesthetic value. For instance, the appellative and aesthetic value of slogan 9.2 is arguable, the rhyme is far-fetched and the line sounds relatively primitive. Slogans 9.4 and 9.5 employ more sophisticated rhythm and perfect rhyming, that is why they may be considered to be rather successful. Rhyming is less frequently used in Latvian, only one example of the application of this device was identified.

As it has been mentioned, alliteration is extensively used in the composition of the advertising and motivational slogans.

(10) 10.1. What we want is Watney's. (Watney's)

10.2 World class, worldwide (Air Canada)

10.3. Welcome to the World Wide Wow (AOL)

10.4. The Car that Cares (Kia Motors)

10.5. Nothing hugs like Huggies. (Huggies)

10.6. Better Buy Bold (Bold)

The appellative function of slogans 10.1 – 10.3 is performed by means of alliteration of the sound [w]. According to Rhodes (2006: 276), [w] in the initial position may symbolically represent movement, especially back and forth movement. Although it may not be maintained that /w/ denotes movement in all three slogans with a considerable degree of certainty, it may be argued that the image of some dynamic ongoing process is communicated. On the whole, it is the most vivid example of a purposeful phonetic arrangement of the text aimed at creation of a certain effect. [w] is the only consonant sound used in the line, and as it is a voiced labiovelar approximant, no distinct obstruction occurs in the process of articulation. When pronounced, the slogan creates the effect of euphony. It is an instance of a successful synergy between the form and meaning.

The repetition of the sound [w] in slogans 10.1, in which it is accompanied with the assonance of the sound [a], and 10.2 may be seen as a metaphoric allusion between the form and particular meaning. In 10.1, the repetition of the sound combination [*wa*] alludes to the name of the company – *Watney's* [watni:z], thus promoting brand awareness, and in 10.2 the image of a company operating on a global scale is promoted with the help of the reference to the concept *world*, which is referred to twice. Slogan 10.3 employs alliteration to promote the effect of a metaphoric allusion. *World Wide Wow* stands to represent World Wide Web, and thus the image of the company AOL as of a global provider of telecommunications services is reinforced.

In slogans 10.4 and 10.5, the phonetic effect is of secondary importance, as the main vehicle of communication of the meaning is pun (car – cares; hug – Huggies). Although slogan 10.6 does not directly follow the *staccato* pattern, the combination of three monosyllabic words alongside with the alliteration of sound [*b*] creates the secondary *staccato* effect.

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(11)　　11.1. Purpura krēslas pieskāriens (Riga Black Balsam black currant)

　　　　11.2. Draudzīga dabai, draudzīga jums. (Biological agriculture)

　　　　11.3. Саванна. Среда обитания светских львиц (Savannah Beauty Salon)

　　　　11.4. Живой глаз - живое изображение. (LG Golden Eye)

　　　　11.5.Vestel. Твоя жизнь. Твоя техника. (Vestel)

　　　　11.6. Прикосновение природы. (Timotei)

The phonetic effect in example 11.1 is created by means of repeating the sounds [*p*] and [*r*]: 2 and 4 times respectively. On the one hand, the effect of alliteration is not as obvious as, for instance, in all slogans in sample 10, in which the sounds are either repeated in the initial position more frequently, or the effect is reinforced by pun or metaphor. On the other hand, the rhythmical arrangement of the line, the interplay between the alliterated sounds and short and long vowels and diphthongs ([*u*], [*æ*], [*ie*], [*a:*]) ascribe the slogan excellent prosodic qualities. It may be argued that it is one of the most successful slogans in Latvian in the selection presented.

The sound repetition, i.e. reiteration of sound [s], in example 11.3 is an auxiliary expressive means, because the main persuasive effect is achieved by application of lexical stylistic devices. Word-for-word translated into English the slogan maintains – *Savannah. The environment for social lionesses* [socialites]. The main vehicle communicating the advertising message is the allusion between the name of the salon (Savannah) and the image of a lioness. Example 11.4 is the only example in the selection where the repetition of the sound [*ʒ*] appears to be a conscious choice aimed at creation of persuasive effect.

The sound repetition in example 11.5 is an auxiliary expressive means, because the main persuasive effect is achieved by the repetition of the word *твоя*, thus aiming at establishing a connection between the right choices the potential consumer has to make both in life and in selecting consumer electronics advertised. Example 11.6 is the only one where the repetition of the sound combination [*pri*] appears to be a conscious choice aimed at creation of persuasive effect.

Analysing slogans in Latvian and Russian, it may be observed that alliteration in slogans is used far less frequently than in English. Few examples selected can only conditionally be

considered to be instances of application of alliteration. The particular persuasive effect is elusive.

(12)   Source Text: Maybe She's Born With It. Maybe It's Maybelline

                Target Text Latvian: Varbūt viņa ir piedzimusi tāda. Varbūt tas ir Maybelline

                Target Text Russian: Все в восторге от тебя, а ты от Maybelline

Example 12 features the official slogan of the cosmetic company Maybelline. The appellative effect of the original line is created through the application of rhythmical arrangement of the text as well as synesthetic allusion established between the two items with the help of alliteration: *maybe* and *Maybelline*. This allusion can be seen as either an *ad hoc* case of sound symbolism or a pun. The slogans in Latvian and Russian are official variants of the original slogan in English posted at the official websites in the respective languages.

The Latvian variant is a literal word-for-word translation of the original line. Correspondence is established on the level of content only, both rhythm and symbolic associations between the lexical items are not represented. The effect of phonetic stylistic devices is lost.

The Russian variant can hardly be seen as a semantically accurate translation at the level of content, as it communicates an entirely different message. In contrast to the original slogan, it directly addresses the target customer, thus performing the appellative function. However, the logical propositional connection between the two clauses of the slogan is less explicit than in the original and the Latvian variant. Back translated into English, the slogan in Russian presents the following message: Everyone admires you, but you (admire) Maybelline. The causality relationship between the two propositions is not evident. That undoubtedly diminishes the persuasive value of the Russian variant. At the same time, the text is more distinctly rhythmically arranged than the Latvian variant. Moreover, it is closer to the source text with respect to the number of syllables, and thus better fits the tune of the jingle featured in TV commercials. The sound symbolic allusion is lost entirely.

The examples discussed demonstrate challenges associated with translation of advertising slogans. Equivalence at all levels of text organization, i.e. the form, meaning, expressiveness and persuasiveness, is very difficult to achieve, and in the majority of cases there is a loss or partial loss of certain features.

Rhyme is very frequently used in Russian slogans with various degrees of success resulting in messages of various aesthetic value. It is less frequently used in Latvian.

(13)　　　13. 1. Легка, свежа, красива - CoverGirl - все достижимо! (CoverGirl)

13.2. "Миф-универсал" сохраняет капитал. (Washing detergent Mif)

13.3. Здоровый кот без всяких хлопот. (Kitekat)

Analyzing slogans in Latvian and Russian, it may be observed that alliteration in slogans is far less common than in English. Few examples selected can only conditionally be considered to be instances of application of alliteration. The particular persuasive effect is elusive.

The examples discussed demonstrate challenges associated with translation of advertising slogans. Correspondence at all levels of text organization, i.e. the form, meaning, expressiveness and persuasiveness, is very difficult to achieve, and in the majority of cases there is a loss or partial loss of certain features.

6.3. Synesthetic Metaphors in Translation: Possibilities and Limitations

Synesthetic metaphors have a very special affective and appellative capacity, and this property is extensively employed in literature, poetry in particular, as well as recently in composition of marketing and inspirational messages. In case these messages have to be translated or localized, it is important to realize that coding of information is subject to conventions that may be effective on the individual, local, national, and institutionalized level, as well as can be pertaining to a definite culture. Each language has a range of conceptual and linguistic tools that may be used to induce certain synesthetic reactions, when activation of definite concepts evokes perception-like experiences. Conscious triggering of synesthetic reactions may lead to the activation of the desired response by recipients and ensure communication of the intended meaning in both literary and promotional texts. In general, adequate translation of expressive and operative texts can be complicated due to differences in conceptualization and verbalization of emotive content governed by the conceptual structure of a particular language.

Day states, "The meanings for synesthetic metaphors […] are generated through semantic processes and fashioned by time and cultural elements, much like other metaphors." (Day, 1996). Thus, interlingual translation of synesthetic metaphors will be subject to the same procedures as translation of any other type of metaphor. Moreover, it will be subject to the same limitations associated with incompatibility between conceptual systems, semantic structure and creative resources of the working languages. The strategies employed in translation of metaphors, including synesthetic metaphors, can be generally grouped into full or partial reproduction, substitution, and omission, which potentially can be supplemented by various compensation mechanisms.

There are several comprehensive studies analyzing approaches to interlingual translation of metaphors (Schäffner, 2004a, b, 2012; Fernandez, 2002; Newmark, 1988; Van Der Broeck, 1981); however, intralingual and intersemiotic translation modes have largely been disregarded.

The success or failure in the adequate interlingual transfer of a synesthetic metaphor will often depend on its transparency in the intralingual perspective, i.e. ease of decoding by the users of the source language. In other words, the more accessible the metaphor is in intralingual perspective, the more susceptible it is for cross-language transfer. Thus, stock metaphors will be the most transparent and will tend to display a decent degree of translatability (cf. Newmark, 1988).

Some synesthetic metaphors would demonstrate a relatively universal character and have their direct counterparts or equivalents in several languages. For instance, such metaphors as *velvet(y) taste – samtaina garša – бархатный вкус* (touch to taste); *coarse/soft voice – rupja/maiga balss – грубый/мягкий голос* (touch to auditory mode); *cutting sound – griezīga skaņa – режущий звук* (touch to auditory) are lexicalized in all three working languages and are easily translatable by means of calquing.

At the same time, it is important to realize that synesthetic metaphors, same as any other type of metaphors are "culturally and linguistically shaped, but with some neurological underpinning" (Day, 1996: 1). In many cases, it will not be possible to reproduce synesthetic metaphors by means of direct word-for-word translation. In English, the modifier *sweet* (taste to any other sense modality) used to denote *nice, pleasant* appears in a range of expressions, many of which can be considered synesthetic metaphors: *sweet melody, sweet music, sweet*

face. In turn, in Russian the collocation capacity of a counterpart of *sweet – сладкий* will me much lower. Moreover, even when the modifier is used as an element of a synesthetic metaphor, its meaning may be interpreted differently. In English*, sweet voice* stands to denote a nice, pleasant voice, whereas its Russian equivalent *сладкий голос* will bear a negative connotation: *a flattering, coercive voice*. In Latvian, expression *salda balss* would display a very low degree of acceptability among the speakers of the language, and may appear contrived and rather marginal.

Many image-schemas underlying synesthetic metaphors are language-specific and thus the metaphors based on them cannot always be fully reproduced in translation. For example, a stock metaphor *густой цвет* (literally 'thick color'), based on the interaction between touch and visual modes, can be translated into English either by a different metaphor – *deep color*, or by an expression devoid of metaphorical component – *saturated color*.

Metaphor, metaphorical thinking and metaphorical expression have been the focus of research since the seminal work "Metaphors We Live By" by Lakoff and Johnson (1980) provided a major impetus to research in cognitive linguistics. A clear distinction between a conceptual metaphor as a mechanism of perceiving a concept in terms of another concept and a linguistic metaphor as a figure of speech used to describe one object in terms of another object has been established. At present, research on metaphor is not limited to the realm of language and cognition, metaphor is studied as a universal tool of meaning representation in such fields as the arts, cinema, and media.

A metaphor that exploits a similarity between experiences in different sensory modalities referred to as synesthetic metaphor is one of the types of metaphor that has recently attracted particular attention of linguists, neurologists, and communication scholars. Traditionally studied as either neurological perception phenomenon (Yu X., 2012) or a literary device (Day, 1996), nowadays synesthetic metaphor is analyzed as one of the forms of cross-modal metaphor that can be manifested both verbally and non-verbally. According to Day (1996), synesthetic metaphor linguistically describes a certain sense in terms of a different sense modality. Syntagmatically, a typical synesthetic metaphor is a metaphor that results from a combination of a modifier and a head, where both express different perceptual qualities (Sakamoto, Utsumi, 2009), although it may be also realized in a variety of forms. For

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example, manifestations of linguistic iconicity, or stable non-arbitrary connection between the signifier and signified, can also acquire the power of a synesthetic metaphor.

In the last decade, several case studies have been conducted to contrast the way synesthetic metaphors are perceived by speakers of various languages (Sakamoto, Utsumi, 2009; Werning et al. 2006; Yu, X., 2003), however, these studies have not addressed translation of this type of metaphor.

The aim of this chapter is to analyze synesthetic metaphors considering the aspects of interlingual and inralingual translation of these metaphors (i.e. interpretation and translation proper). According to Jakobson (2000 (1959)), interlingual translation is defined as translation from one language to another, whereas intralingual translation is interpretation of the message by means of the same language. Due to their cross-modal nature synesthetic metaphors can be subject to intersemiotic translation or transcoding – a transfer between various semiotic systems, however, this aspect is not going to be considered within the scope of the present Thesis.

Analysis of the mechanisms of metaphorical representation of semantic and emotive content by means of synesthetic metaphor can contribute to the understanding of the processes of conceptualization of sensations and emotive experiences. The examples of synesthetic metaphors in three working languages, namely, English, Latvian and Russian, have been selected from a variety of literary texts as well as such promotional texts as advertising copy commercials, and slogans. The samples have been analyzed to identify inherent translation challenges and possible solutions, as awareness of the expressive potential of synesthetic metaphors is particularly important in production, reproduction, localization and interpretation of literary and operative texts.

Synesthesia is a perception phenomenon that occurs when an impression caused by a certain stimulus specific of a certain mode of perception is accompanied by additional sensation characteristic of other modality (see Part 2). In cross-modal synesthesia, "speech serves as an auditory stimulus, rousing sensations of sound whose suprasensory attributes [brightness, intensity and affect] become the medium for suggesting qualities for other modalities. In general, suprasensory attributes form a basis for synesthetic translation; and in particular, suprasensory attributes of sound form one basis for analogical sound symbolism" (Marks, 1978: 195).

Synesthesia is a tool that helps to verbally fix senses and feelings, and understanding of the mechanism of synesthesia allows making a conscious impact on the way information is perceived and processed (cf. Zaichenko, Kartavenko, 2011). The phenomenon of synesthesia is associated with the mechanism of reconsidering the meaning of words identifying what properties of the concept allow using the name of one object to denote another. Therefore, essentially, the mechanism of synesthesia is similar to metaphor as there is a transfer of a quality of one sensation onto another.

Werning et al. (2006: 2365) characterize synesthetic metaphor as follows, "A metaphor is synesthetic if and only if its source domain is perceptual. It is only weakly synesthetic if its target is not also perceptual, and strongly synesthetic if its target domain, too, is perceptual." The authors maintain that in such metaphors, the source domain, typically the domain of modifier in adjective-noun constructions, is restricted to concepts of perception, which form the perceptual domain.

Comparing conventional and synesthetic metaphors, Balla (cf. 2012: 108, 111 – 133) points out that the two can be distinguished on the basis of such esthetic canons as epistemological complexity and poetic quality; ideolectic pertinence and three levels of meaning, namely, literal/figurative, holistic, and ontogenic. Power of suggestion and latent symbolism, the criteria used to assess idiolectic pertinence, ascribe synesthetic metaphors the capacity to bear symbolic implications, although in a latent form. According to Balla, "Synesthesia usually occurs with latent symbolism because the collusion and collision of its sensory modalities have the propensity to produce meaning multiplied by their semantic field." (ibid, 111).

Utsumi and Sakamoto (2009) analyzed synesthetic metaphors as a cognitive phenomenon. Based on a two-stage categorization theory that can explain the processes in which the cognitive effects of synesthetic metaphors are evoked, which the authors developed in their earlier works, they suggest,

> …correspondence between the properties literally expressed by the adjective and the properties to be mapped onto the target concept would be indirect […] rather than direct as predicted by the categorization theory. Since the synesthetic metaphor is a kind of adjective metaphor, cognitive effects of synesthetic metaphor could be evoked in some processes of two-stage categorization. (Sakamoto, Utsumi, 2009: 1598)

Considering the mechanism of meaning transfer between the sensory modalities, Ullmann (1967) suggested that "lower sensory perceptual modalities", such as taste, smell and touch would more frequently occur as source domains in metaphoric meaning transfer, whereas "higher senses" such as visual and auditory perception would occur as preferred target domains. The hierarchy suggested by Ullmann has been questioned and modified, e.g. by Yu, N., 2003. However, numerous empirical studies attested the general tendency to map perception experiences of smell, touch and taste onto the domains of auditory and visual perception (cf. Werning et al. 2006). Moreover, Ullmann's hypothesis that such synesthetic metaphors are more cognitively accessible has also been confirmed.

Translation challenges would be more significant if synesthetic metaphors appear as a result of employment of iconic resources of the language at suprasegmental level, such as rhythmical arrangement of the utterance and application of alliteration, assonance and consonance to communicate the meaning metaphorically (cf. Smirnova, 2012).

6.4. Potential of Phonological Iconicity in Localizing Operative Texts

The complex organization of operative texts, i.e. at the level of semantic-syntactic and artistic organization and at the level of persuasiveness, makes these texts difficult to translate. Translators have to prioritize among the features to be preserved in translation and account for inevitable loss of either meaning, form, expressiveness, or persuasive value of the text.

Rhythm is a phonetic stylistic device most easily reproducible in translation. At the same time, it is more difficult to reproduce rhyme, especially if the content of the message is considered to be more important than its form. Although there are instances of successful transmission of rhyme from the source to target language, translators prioritizing between the preservation of either form or meaning frequently opt to establish correspondence at the level of content.

Such devices as alliteration and assonance present serious challenges in translation. Stylistic effect created by reiteration of particular sounds is often neglected, and the preservation of the content is given priority in translation. Examples of successful reproduction of the instances of alliteration and assonance across the working languages have not been found.

Synesthetic metaphors composed following adjective-noun pattern display a relatively high degree of translatability. Many metaphors of this type already have established equivalents in the working languages, which have lexicalized and entered the respective word stocks. Calquing may be efficiently employed in case a metaphor should be recreated in the target language, however, the translator should carefully consider the meaning of an attribute, the source domain in a synesthetic metaphor, to reproduce it accurately in each particular context. It is important to realize that the meaning of an attribute may differ across the languages in terms of connotation and collocation capacity.

Suprasegmental synesthetic metaphors rarely display high translatability, especially across languages from different language families. As mentioned before, rhythm is the only iconic element that is easily reproducible in the process of interlingual translation. At the same time, synesthetic metaphors based on conscious arrangement of certain sounds and sound clusters, i.e. communicated by means of alliteration, assonance, and consonance, are often neutralized or omitted in translation. Therefore, the effect communicated by application of instances of phonological iconicity in the source language is generally lost.

Having analyzed the application of phonologically iconic resources of the language in three working languages it can be concluded that in English these resources are employed more extensively, and the effect of their application is more explicit and traceable. It may be explained by the fact that the marketing industry promoting goods and services in the Latvian and Russian language speaking environments is in the initial stage of its development, since it emerged relatively recently after the reestablishment of free market economies in the post-Soviet space.

Further analysis of the methods guiding how rhythm, onomatopoeia, alliteration and assonance and synesthetic metaphors can be employed in composing operative texts both intralingually and interlingually can facilitate the development of efficient and universally appealing marketing and inspirational campaigns reaching the audiences on the global scale.

Interest in issues associated with translation of operative texts, advertising slogans in particular, is conditioned by the contemporary drive of multinational corporations to market goods internationally. In order to induce a desired reaction in the target consumer and ensure positive purchase decision, copywriters should consider both linguistic and extra-linguistic

aspects of message communication. Issues concerning translation of operative texts are a perspective field for further research.

The potential of various forms of phonological iconicity as means to communicate messages across languages and cultures has been appreciated in numerous studies; however, to date the interest has been mainly focused on universal appealing power of graphic and pictorial iconicity. Comprehensive study of the mechanisms of iconic representation of semantic and emotive content can contribute to the understanding of the processes underlying conceptualization of sensations and emotive experiences, especially in the interlingual setting.

6.5. Summary

Interest in the issues associated with translation of operative texts, advertising slogans in particular, is conditioned by the contemporary drive of multinational corporations to market goods internationally. In order to induce a desired reaction in the target consumer and ensure positive purchase decision, copywriters should consider both linguistic and extra-linguistic aspects of message communication.

Operative texts present a good media for phonosemantic analysis due to controlled reaction of recipients they are aimed to induce, their non-spontaneous character and distinct stylistic marking. Part 6 has provided insights into issues concerning translation of advertising slogans. The application of phonetic stylistic devices and effects their usage causes have been studied analyzing slogans in English, Latvian and Russian, and several conclusions have been made. It has been concluded that in English phonologically iconic resources are employed more extensively, and the effect of their application is more explicit and traceable.

Theses

1. Phonologically iconic elements of the language enter syntactical and contextual relations with other linguistic elements and often acquire specific properties and higher degree of expressiveness when used in combination with other words or structures. A new type of phonological iconicity – *contextual phonological iconicity* – is proposed. It emerges at the suprasegmental level of language organization and is characterized by a greater degree of conventionality and context dependence.

2. A new comprehensive classification of the types of phonological iconicity has been proposed based on the analysis of six classifications of the related phenomena. The classification allows considering phonologically iconic phenomena at suprasegmental, word, and above-word level focusing on the nature of their nomination and signification irrespective of the level they occur.

3. The greatest number of sound imitative stems has been recorded in the Latvian language. There are fewer sound imitative stems in Russian than in English, however, the Russian sound imitative stems are more productive. Many SIWs in English, Latvian, and Russian display a high degree of similarity in their phonetic structure, however, the morphological structure of sound imitative words varies depending on the language. The loss of meaning and expressiveness in the translation that may result from incompatibility among sound imitative systems can be compensated by lexical and grammatical means.

4. The transmission of the phonological aspect of the source text author's rhetoric may pose a translation challenge. Such instances of phonological iconicity as directly and indirectly phonologically iconic words, or sound imitative and sound symbolic words, may be transferred relatively easily, and in case there is a lack of an equivalent vocabulary certain compensation mechanisms such as explanatory translation or transcription may be applied.

5. Having analyzed the application of iconic resources of the manipulative language in three working languages it can be concluded that in English these resources are employed more extensively, and the effect of their application is more explicit and traceable. It may be explained by the fact that the marketing industry promoting goods and services in the Latvian and Russian language speaking environments emerged relatively recently, however, this opens greater market potential for creation of the added value consciously applying iconic resources of the language.

Conclusions

The last decades have been characterized by the re-emergence of interest in the issues of iconicity in language and literature, and the number of experimental and instrumental studies addressing the nature of iconicity, relationships among various forms of iconicity, and, especially, iconicity in cognitive modeling has been growing. Many prominent scholars addressed the issues of phonological iconicity and such manifestations of this type of linguistic iconicity as onomatopoeia and sound symbolism in relation to questions connected with the genesis of the language, etymology, expressiveness of speech and motivation of a linguistic sign.

Linguistic iconicity is a phenomenon observed at various levels of language organization, starting with phonological level, at both sub- and suprasegmental level, morphological, lexical, and textual level. Three principles of iconicity: the quantity principle, the markedness principle and the proximity principle have been considered analyzing the phenomena used as the object of the research in the present Doctoral Thesis.

Within the framework of the given Doctoral Thesis the author has arrived to the conclusions, which can be of theoretical and practical significance for *linguists*, focusing on the analysis of the iconicity phenomenon; *terminologists* and *terminographers*, being responsible for the harmonization and unification of terms; and *translators*, dealing with the challenges caused by the use of the phonologically iconic elements in different languages.

- Phonologically iconic elements of the language enter syntactical and contextual relations with other linguistic elements and often acquire specific properties and higher degree of expressiveness when used in combination with other words or structures. Having considered the major influence of context on the realization of the phonological iconicity in text, the author has proposed a new type of phonological iconicity – *contextual phonological iconicity* – that emerges at the suprasegmental level of language organization, is characterized by a greater degree of conventionality and context dependence. Contextual phonological iconicity is manifested when the purposeful arrangement of non-iconic linguistic units allows communicating meaning on the iconic ground.

- The author of the Doctoral Thesis has considered contrasting sound iconic systems of the working languages, above-word level iconic representation of meaning, since phonological iconicity may appear in text also at higher than lexicological level. It means that certain symbolic representation of a definite meaning may be realized not through the application of iconic words but through the particular arrangement of units of non-iconic lexis.

- Having reviewed six classifications of the types of phonological iconicity, the author proposes a comprehensive classification to be used in further research. The classification allows considering phonologically iconic phenomena at suprasegmental, word, and above-word level focusing on the nature of their nomination and signification irrespective of the level they occur.

The potential of various forms of phonological iconicity as means to communicate messages across languages and cultures has been appreciated in numerous studies; however, to date the interest has been mainly focused on universal appealing power of graphic and pictorial iconicity. Comprehensive study of the mechanisms of iconic representation of semantic and emotive content can contribute to the understanding of the processes underlying conceptualization of sensations and emotive experiences, especially in the interlingual setting.

- Having performed both statistical and contrastive analysis of the English, Latvian and Russian SIWs, several observations have been made. The greatest number of sound imitative stems has been recorded in the Latvian language. There are fewer sound imitative stems in Russian than in English, however, the Russian sound imitative stems are more productive. Many SIWs in English, Latvian, and Russian display a very high degree of similarity in their phonetic structure, however, the morphological structure of SIWs varies depending on the language. The loss of meaning and expressiveness in the translation that may result from incompatibility among sound imitative systems of the working languages can be compensated by lexical and grammatical means, i.e. by means of lexical addition and grammatical transformation.

- Having linked the review of translation strategies and problems with the reflections on the selection of the medium for a contrastive analysis of the phenomena in question several conclusions may be made. (1) Context is not necessary when contrasting

phenomena at the word level, whereas it should always be considered contrasting the instances of contextual phonological iconicity. (2) The transmission of contextual phonological iconicity is an extremely complicated task, which might be challenging to perform. Manifestations of phonological iconicity in the source text may be rendered into the target language if it is required by the purpose of translation.

- The rendition of the phonetic expressive means used by a particular author, i.e. the transmission of the phonological aspect of the source text author's rhetoric may pose a translation challenge. Such instances of phonological iconicity as directly and indirectly phonologically iconic words, or sound imitative and sound symbolic words, may be transferred relatively easily, and in case there is a lack of an equivalent vocabulary certain compensation mechanisms such as explanatory translation or transcription may be applied.

- The transmission of phonological iconicity in the text is complicated because the translator should render the message, style and the aesthetic effect of the translation units of the source text simultaneously and a certain loss of meaning and coloring is inevitable. Thus, the translator that really attempts to preserve the phonetic aspect of the authorial rhetoric in the target language to the greatest degree possible will have to find a delicate balance between the amount of preservation of the stylistic coloring of the source text and a possible semantic and stylistic loss.

- Having analyzed the application of iconic resources of the manipulative language in three working languages it can be concluded that in English these resources are employed more extensively, and the effect of their application is more explicit and traceable. It may be explained by the fact that the marketing industry promoting goods and services in the Latvian and Russian language speaking environments is in the developing stage, since it emerged relatively recently, however, this opens greater market potential for creation of the added value consciously applying iconic resources of the language.

Recommendations for further research

In further research, it may be expedient to compile a tri-lingual corpus of sound iconic words and texts where such words are used may give an opportunity to study this phenomenon both *synchronically*, that is, to compare how these words are used in different genres to see what effects their usage is aimed to communicate, and *diachronically*, in order to register language change. The author suggests that diachronic analysis may be performed comparing manifestations of linguistic iconicity in folklore and fiction.

Operative texts present a good media for phonosemantic analysis due to controlled reaction of recipients they are aimed to induce, their non-spontaneous character and distinct stylistic marking. The author of the Thesis considers that further analysis of the methods guiding how rhythm, onomatopoeia, alliteration and assonance and synesthetic metaphors can be employed in composing operative texts both intralingually and interlingually can facilitate the development of efficient and globally appealing marketing and inspirational campaigns reaching the audiences on the global scale.

There is a great market potential for the applied research on the application of manifestations of phonological iconicity in operative texts in the Latvian language. Instrumental research using the methods of cognitive, neuro- and psycholinguistics into the way how certain sounds and phonaesthemes are perceived by the speakers of the Latvian language and whether certain phonetic composition of brand names and slogans may have a predictable effect on the purchasing behavior of the recipients deserves attention. The author of the Doctoral Thesis considers that the results of such research conducted on a sufficiently large sample may be further commercialized.

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Appendix 1

Inventory of the English Sound Imitative Words with their Latvian and Russian Counterparts

Inventory of the English Sound Imitative Words with their Latvian and Russian Counterparts

No	English SIW	No of uses	Latvian	Russian
1.	**Babble**	3	čalas, pļāpāšana, vāvuļošana, *(ūdens)* burbuļošana, čalošana, *(par bērnu)* čalot, pļāpāt, vāvuļot, burbuļot	лепет, лепетать, бормотать (-ние), журчать (-ние)
2.	**Bang**	3	rībiens, *(durvju)* klaudziens, blaukš!	стук, удар, звук выстрела, взрыва, хлопнуть дверью, грохнуть, бахнуть
3.	**Bark**	3	riešana, rejas, *(šāviena)* troksnis, klepus, riet	лай, лаять, рявкать, кашлять
4.	**Bay**	2	rejas	лай, лаять
5.	**Beat**	14	*(bungu)* rīboņa, *(sirds)* puksts, pukstēt, kalt *(dzelzi)*	ударять, колотить, выбивать дробь, колотиться (о сердце)
6.	**Blare**	3	*(taures)* skaņa, taurēt	рёв, звуки труб, громко трубить
7.	**Blast**	13	*(vēja)* brāzma, *(gaisa)* strāva, *(taures)* pūtiens, sprādziens	поток воздуха, взрыв, звук духового инструмента
8.	**Blow**	64 (65)	sitiens, trieciens, uzpūst *(uguni),* pūst *(plēšas, tauri),* šņaukt degunu, elst, smagi elpot	дуть, веять, играть (на духовом инструменте)
9.	**Boom**	8	dunoņa, dunēt, dūkt	греметь, жужжать (-ние), гудеть (-ние)

10.	**Bray**	3	*(ēzeļa)* brēciens, *(taures)* pūtiens, griezīga skaņa, *(par ēzeli)* brēkt	кричать (об осле), издавать неприятный звук
11.	**Breath**	24	elpa, elpas vilciens	дыхание, вздох
12.	**Breathe**	13	elpot	дышать, вздохнуть, дуть слегка, тихо говорить
13.	**Bubble**	14	burbuļošana, burbuļot, kūsāt, mutuļot	пузыриться, булькать
14.	**Bump**	3	belziens, *(dumpja)* kliedziens, *(par dumpi)* kliegt	глухой удар
15.	**Buzz**	3	sanēt, dūkt	гул, жужжать (-ние), гудеть
16.	**Cackle**	3	kladzināšana, pļāpāšana, tarkšķēšana, kladzināt, pļāpāt, tarkšķēt	кудахтать (-ние), гоготать (-ние), хихикать (-нье)
17.	**Chatter**	3	pļāpāšana, čivināšana, *(zobu)* klabēšana, pļāpāt, čivināt, *(par zobiem)* klabēt	щебетать (-ние), стрекотать, журчать (-ние), дребезжать (-ние)
18.	**Chuckle**	1	ķiķināšana, klukstēšana, ķiķināt, klukstēt	хихикать(–нье), кудахтать (-нье)
19.	**Clamour**	1	klaigas, trokšņošana, klaigāt, trokšņot	шум
20.	**Clang**	8	šķindoņa, šķindēt	лязг, звон, резкий металлический звук, производить (лязг)
21.	**Clap**	11	sasist plaukstas, plaukšķināt	хлопать
22.	**Clash**	10	žvadzoņa, žvadzēt	лязг, гул (колоколов), звенеть

23.	**Clatter**	6	*(trauku)* šķindoņa, *(mašīnu)* klaboņa, *(balsu)* čala, *(pakavu)* dipoņa, šķindēt, klabēt, čalot, *(par pakaviem)* dipēt	стук, звон, грохот, стучать, греметь, болтать
24.	**Click**	3	klikšķis, *(mēles)* klakšķis, noklikšķēt, klakšķināt	щелчок, щёлкать (-нье)
25.	**Clink**	2	*(metāla, stikla)* šķindoņa, šķindēt, skandināt	звон, звенеть
26.	**Cough**	2	klepus, klepot	кашель, кашлять
27.	**Crack**	24	rībiens, blīkšķis, krakšķis, blīkšķēt, krakšķēt, plīkšķināt *(par pātagu u tml.)*	треск, щёлканье, удар, производить треск, шум, выстрел, щёлкать (хлыстом)
28.	**Crackle**	6	krakšķis, sprakšķis, krakšķēt, sprakšķēt	треск, хруст, потрескивать (-ние), хрустеть
29.	**Crash**	26	rībiens, blīkšķis, *(par pērkonu)* rībināt	грохот, треск, падать, рушиться с треском, грохотом
30.	**Creak**	18	čīkstoņa, čīkstēt, čīkstināt	скрип, скрипеть
31.	**Croak**	5	kurkstēšana, ķērkšana, kurkstēt, ķērkt	каркать (-ние), квакать (-ние)
32.	**Crow**	3	*(mazbērna)* klaigāšana, *(gaiļa)* dziedāšana	пение петуха, кричать кукареку
33.	**Crunch**	1	kraukšķēšana, gurkstēšana, kraukšķēt (*zobos*), *(par sniegu)* gurkstēt kraukšķināt	хруст, скрип, треск, хрустеть. Скрипеть под ногами, трещать
34.	**Cry**	372	kliedziens, kliegt, saukt, raudāt	вопль, крик, кричать

35.	**Din**	5	troksnis, šķindoņa, šķindēt, skandināt	шум, грохот, шуметь, грохотать, гудеть
36.	**Drip**	11	pilēšana, pilēt	звук падающих капель, капать (-нье)
37.	**Drop**	5	piliens, pilēt	капать
38.	**Flap**	3	*(buru, karoga)* plandīšanās, *(spārnu)* plivināšana, *(par burām, karogu)* plandīties, plivināt	удар, хлопок, хлопать, шлепать
39.	**Flick**	2	viegls uzsitiens, knipis	лёгкий удар, слегка ударить
40.	**Gasp**	22	elsot, elst	затруднённое дыхание, задыхаться, ловить воздух
41.	**Gibber**	1	buldurēšana, buldurēt	невнятная речь, говорить быстро, невнятно, тараторить
42.	**Gobble**	1	*(tītara)* buldurēšana, buldurēt	кулдыкать (об индюке) (-нье)
43.	**Grate**	1	Šņirkstēt	скрипеть, скрежетать
44.	**Groan**	8	vaids, čīkstoņa, murdoņa vaidēt, stenēt, čīkstēt	стон, скрип, треск, стонать, тяжело вздыхать, охать, скрипеть
45.	**Growl**	12	rūkšana, ņurdēšana, *(pērkona)* dārdi, dārdoņa, rūkt, ņurdēt, dārdēt	грохот, раскат грома, рычать (-ние), ворчать (-ние)
46.	**Grumble**	4	kurnēšana, *(pērkona)* dārdoņa, kurnēt, dārdēt	ропот, гром, грохот, ворчать(-ние) , греметь, грохотать

47.	**Grunt**	3	rukšķēšana, ņurdēšana, rukšķēt, [no]ņurdēt	хрюкать (-ние), ворчать(-ние) , брюзжать (-ние)
48.	**Gurgle**	10	burbuļošana, burbuļot	булькать (-нье), журчать
49.	**Hammer**	3	sist, dauzīt (*ar āmuru*), klauvēt *(klaudzināt)* pie durvīm, kalt, kaldināt	стучать, колотить
50.	**Hiss**	67	šņākšana, svilpšana, šņākt, svilpt	свист, шипеть (-ние), свистеть
51.	**Hoom**	1	no entry	no entry
52.	**Hoot**	4	*(pūces)* kliedziens, brēciens, *(automašīnas)* taurēšana, *(sirēnas)* kaukšana, kliedzieni, *(par pūci)* kliegt, brēkt, taurēt, kliegt	гудок, ухать (о сове) (-ние), гудеть, свистеть (о гудке, сирене), улюлюкать
53.	**Howl**	21	kauciens, gaudoņa, rēciens, kliedziens, svilpoņa, kaukt, gaudot, brēkt, kliegt	вой, стон, рёв, выть, завывать (-ние), стонать
54.	**Hubbub**	1	Kņada	шум, гам, гул голосов
55.	**Hum**	11	dūkoņa, sanoņa, dungošana, dūkt, sanēt, dungot	гул, жужжать (-ние), гудеть (-ние), напевать с закрытым ртом
56.	**Knock**	14	klauvējiens, pieklauvēt, trieciens	удар, стук, бить, стучать
57.	**Moan**	2	vaids, kunkstiens, vēja auri, kurnēšana, vaidēt, kunkstēt	стон, стонать

58.	**Murmur**	45	*(ūdens)* burbuļošana, čalošana, *(lapu)* čabēšana, *(bišu)* sanēšana, murmināšana, kurnēšana, burbuļot, čalot, čabēt, sanēt, murminnāt, kurnēt	шорох, шум голосов, шёпот, журчать (-ние), шелестеть, жужжать (-ние), ворчать (-ние)
59.	**Mutter**	65	murmināšana, kurnēšana, rūkšana, *(pērkona)* ducināšana, murminnāt, kurnēt, rūkt, ducinat	бормотать (-ние), ворчать (-ние)
60.	**Neigh**	10	zviedziens, zviegt	ржать (-ние)
61.	**Paddle**	2	bradāt (pa udeni), plunčāties, *(par bērnu)* tuntuļot, čāpot	шлёпать по воде, плескаться
62.	**Patter**	5	pakšķēšana, *(soļu)* dipoņa, pakšķēt, *(par soļiem)* dipēt	стук (дождевых капель), лёгкий топот, стучать, топотать
63.	**Peal**	1	dārdiens, rībiens, *(pērkona)* grāviens, zvanīt, dārdēt, rībēt, *(par pērkonu)* graut	звон колоколов, раскат (грома), грохот (орудий)
64.	**Plop**	1	plunkšķis, noplunkšķēt	звук от падения в воду без всплеска, бутыхнуться, шлёпнуться
65.	**Plunge**	7	ieniršana, iegrimšana, iegremdēšana ienirt, iegrimt	плюхнуться, бутыхнуться
66.	**Puff**	6	*(vēja, elpas)* pūsma, *(par vēju)* [uz]pūst [brāzmām]	порыв, струя воздуха, дуть (-ние), пыхтеть
67.	**Quack**	1	*(pīles)* pēkšķēšana, pēkšķēt	крякать (-нье)
68.	**Rattle**	7	grabēšana, rībēšana,	треск, грохот, стук,

			tarkšķēšana, pļāpāšana, grabināt, rībināt, grabēt, rībēt, žvadzināt (*ieročus*), pļāpāt, tarkšķēt	трещать, грохотать, греметь, дребезжать (-ние)
69.	**Ring**	50	zvanīšana, zvans zvanīt	звон, звучание, звонок, звенеть, звучать
70.	**Ripple**	3	Ņirboņa	журчать (-ние)
71.	**Roar**	30	rēciens, *(vēja, vētras)* auri, dārdoņa, dunoņa, lidmašīnas rūkoņa, rēkt, aurot, dārdēt, dunēt	рёв, шум, хохот, реветь, орать, рычать, хохотать во всё горло
72.	**Roll**	22	dārdi, dārdoņa, dārdēt, rībēt	раскат грома или голоса, грохот барабана, греметь, грохотать
73.	**Rumble**	21	dārdoņa, rīboņa, dārdēt, rībēt	грохот, ропот, громыхать (-ние), грохот
74.	**Rustle**	18	čabēšana, čaukstēšana, šalkšana, čabēt, čaukstēt, šalkt, čaukstināt	шелест, шорох, шелестеть, шуршать (-ние)
75.	**Scream**	10	kliedziens spiedziens, kliegt, spiegt, gaudot, kaukt	вопль, пронзительный крик, вопить, реветь (о свистке, сирене)
76.	**Screech**	2	spalgi kliegt, šņirkstēt	скрип, визг (тормозов и т.п.), кричать, визгливый или хриплый крик, скрипеть, визжать
77.	**Scuffle**	2	Šļūkt	шарканье
78.	**Shout**	61	kliedziens, kliegt	крик, возглас, кричать

79.	**Shriek**	16	kliedziens spiedziens, spalgi kliegt, spiegt	визг, пронзительный крик, визжать, пронзительно кричать
80.	**Sigh**	38	nopūsties, *(par vēju)* šalkt	вздох, взыхать
81.	**Slam**	6	*(durvju)* aizciršanās	хлопать (-нье)
82.	**Slap**	4	pļauka, uzsist *(pasist)*	шлепок, хлопать, шлёпать
83.	**Smash**	1	blīkšķis	внезапное падение, грохот, сокрушительный удар
84.	**Snap**	9	blīkšķis, krakšķis, plīkšķināt (pātagu), brīkšķot	треск, щелчок, щёлкать (-нье), лязгать, хлопать
85.	**Snarl**	19	rūkšana, ņurdēšana, rūkt, ņurdēt	рычать (-ние), ворчать (-ние)
86.	**Sniff**	18	ošņāšana, vīpsnāšana, ošņāt, vīpsnāt	вдох, фырканье, сопеть (-ние)
87.	**Snivel**	1	pinkšķēšana, šņukstēšana, pinkšķēt, šņukstēt	хныкать (-нье)
88.	**Snore**	1	krākšana, krākt	храп, храпеть
89.	**Snort**	2	sprauslāšana, sprauslāt	фыркать (-нье), храпеть (-ние)
90.	**Snuffle**	7	šņaukāšana, šņaukāt	сопеть (-ние), гнусавить (-вость)
91.	**Sob**	2	elsas, šņuksti, elsot, šņukstēt	рыдать (-ние), всхлипывать (-ние)
92.	**Splash**	11	šļakatas, šļaksts, šļakstēt	плеск, всплеск, плескаться, шлёпать (по воде)

93.	**Splutter**	5	buldurēšana, *(degošas malkas)* sprēgāšana, šļaksti, buldurēt, sprēgāt	шипение, лопотать (-ние), шипеть, трещать (об огне, жире)
94.	**Squeak**	6	*(peles)* pīkstiens, *(durvju)* čīkstēšana, pīkstēt, čīkstēt	писк, скрип, пищать, скрипеть
95.	**Squeal**	6	spiedziens, spiegt	визг, пронзительный крик, визжать, пронзительно кричать
96.	**Stump**	1	smags solis	тяжёлый шаг
97.	**Swish**	2	*(pātagas, zobena u.tml.)* švīkstoņa, čaukstoņa, čaukstēt	свист, шелест, щуршать (-ние), шелестеть
98.	**Tap**	3	*(viegls)* uzsitiens, klauvējiens, *(viegli)* uzsist, pieklauvēt	лёгкий стук, удар, стучать, хлопать
99.	**Thud**	13	dobjš troksnis	глухой звук, стук, шлёпнуться, бултыхнуться, ударяться с глухим стуком
100.	**Thump**	2	belziens, dobjš troksnis, dunoņa, bungāt pa klavieru taustiņiem	тяжёлый удар, глухой звук, ударять, стучать, биться с глухим стуком
101.	**Thunder**	12	pērkons, dārdi, dārdēt, dārdināt	гром, грохот, шум, греметь, громыхать, стучать
102.	**Tinkle**	5	(zvana) skaņa, šķindoņa, zvanīt, šķindēt, skandināt, šķindināt	звон, звенеть, звонить, звякать (-нье)
103.	**Toll**	1	(par zvanu) zvanīt	звон, звенеть (медленно и печально)

104.	**Tramp**	4	smagi soļi	звук тяжёлых шагов, тяжело ступать, громко топать
105.	**Trample**	1	soļu klaudzoņa, smagi soļot	топтать (-ние)
106.	**Trickle**	8	strūkliņa, sūkties pilēt	капать, течь тонкой струйкой
107.	**Twang**	1	trinkšķis, trinkšķināt, trinkšķēt	резкий звук натянутой струны, звучать (о струне)
108.	**Wail**	20	gaudas, vaimanas, gaudot, vaimanāt	вопль, завывание, вопить, выть
109.	**Weep**	25	raudāt	плакать, рыдать
110.	**Whiffle**	1	(*gaisa*) virmojums, (*vēja*) pūsma; dvesma, virmot; viegli pūst	свистеть, посвистывать
111.	**Whimper**	11	šņuksti, šņukstēšana, smilksti, smilkstēšana, šņukstēt, smilkstēt	хныкать (-нье)
112.	**Whine**	16	smilkstēšana, činkstēšana, gaudošana, svilpšana, smilkstēt, činkstēt, gaudot, svilpt	жалобный вой, скулить, хныкать (-нье)
113.	**Whinny**	4	(*zirga*) grudzināšana, grudzināt	тихо ржать (-ние)
114.	**Whisper**	79	čuksti, čukstēšana, čabēšana, čalošana, čukstēt, čabēt, čalot	шопот, шорох, шептать, шелестеть, шуршать (-ние)
115.	**Whistle**	30	svilpiens, svilpt, svilpot	свист, свистеть
116.	**Whiz**	1	švīkstēšana, džinkstēšana, švīkstēt, džinkstēt	свист (рассекаемого воздуха), просвистеть

117.	**Yammer**	2	gaušanās, žēlošanās, gausties, žēloties	ныть, болтать
118.	**Yawn**	15	žāvas, žāvāties	зевота, зевать
119.	**Yell**	30	kliedziens, brēciens, kauciens, [spalgi] kliegt, brēkt, kaukt	пронзительный крик, кричать, вопить
120.	**Yelp**	3	smilkstēšana, vaukšķēšana, smilkstēt, vaukšķēt	визг, лай, визжать, лаять, тявкать

Appendix 2

Manifestations of Phonological Iconicity in Expressive Texts

APPENDIX 2

Manifestations of Phonological Iconicity in Expressive Texts

SOURCES

1. **Tolkien, J.R.R. 1999** – *The Two Towers*. Glasgow, Harper Collins Publishers.
2. **Tolkien, J.R.R. 2001** – *The Fellowship of the Ring*. USA: Ballantine Books.
3. **Tolkien, J.R.R. 2001** – *The Return of the King*. USA: Ballantine Books.
4. **Tolkīns, Džons R.R. 2002** – *Gredzenu pavēlnieks//Gredzenu brālība.* Tulkojusi Kolmane, Ieva. Riga: J.L.V./Jumava
5. **Tolkīns, Džons R.R. 2003** – *Gredzenu pavēlnieks//Divi torņi.* Tulkojusi Kolmane, Ieva. Riga: J.L.V./Jumava
6. **Tolkīns, Džons R.R. 2004** – *Gredzenu pavēlnieks//Ķēniņa atgriešanās.* Tulkojusi Kolmane, Ieva. Riga: J.L.V./Jumava
7. **Толкин, Д.Р.Р. 1988** – *Хранители.* Москва: Радуга, пер. Муравьёв, В.С.
8. **Толкин, Д.Р.Р. 1990** – *Две твердыни*. Москва: Радуга, пер. Муравьёв, В.С.
9. **Толкин, Д.Р.Р. 1992 –** *Возвращение государя*. Москва: Радуга, пер. Муравьёв, В.С.
10. **Толкин, Д.Р.Р. 2004** – *Властелин колец.* Санкт-Петербург: Азбука-классика, пер. Григорьева, Н. и Грушецкий, В.

(1) An odd-looking wagon laden with odd-looking packages rolled into Hobbiton one evening and toiled up the Hill to bag End. …It was driven by outlandish folk, **s**inging **s**trange **s**ongs: *d*warves with long bear*d*s and *d*eep hoo*d*s. (1, p.25) alliteration

TTL. Kādā novakarē Hobitonā ieripoja savāds vezums, piekrauts ar tikpat savādiem saiņiem, un uzlīgoja augšā kalnā, uz Tumtmali. …Vezumā, vilkdami dīvainu dziesmu, sēdēja svešatnieki – rūķi ar garām bārdām un zemu pār acīm uzvilktām kapucēm. (1, p.46)

TTR1. Назначенный день приближался, и однажды вечером по Норгорду прогрохотал чудной фургон с диковинными ящиками - и остановился у Торбы-на-Круче. Лошадьми правили длиннобородые гномы в надвинутых капюшонах и пели непонятные песни.

TTR2. Поражённые хоббиты повысыпали из дверей, таращась на невиданный экипаж. На козлах, распевая песни, сидели длиннобородые гномы в плащах с капюшонами.

(2)   (He) took to the meadows, pa**ss**ing into the night like a <u>rustle</u> of wind in the gra**ss**. (1, p. 38) alliteration, rhythm, onomatopoeia

TTL. Viņš aizbrida uz tumsā slīgstošo ganību pusi – te viņš bija, te viņš zuda gluži kā čaboņa. (1, p. 60)

TTR1. Раздвинув живую изгородь, он скрылся в густой высокой траве, словно ее шевельнул ветерок.

TTR2. Перескочил ограду и сразу затерялся в ночи, словно ветерок, <u>прошелестевший</u> в траве.

(3)   'They are **s**ailing, **s**ailing, **s**ailing over the **s**ea, they are going into the west and leaving us,' **s**aid **S**am, half <u>chanting</u> the words, shaking his head **s**adly and **s**olemnly. But Ted laughed. (1, p. 48)

TTL. Viņi burā un burā un jūrā brauc, un dodas uz vakariem, bet mēs paliekam vienu un tepat, - **S**ems dziedoši novilka, **s**kumīgi un **s**vinīgi nošūpodams galvu. Bet Teds iesmējās. (1, 72.p)

TTR1. Плывут они и плывут, уплывают на запад, а нас оставляют, - проговорил Сэм чуть ли не нараспев, печально и торжественно покачав головою. Тод <u>фыркнул</u>:

TTR2. И вот плывут они, плывут за Море, идут на Заокраинный Запад, а нас здесь оставляют, – пригорюнившись, говорил нараспев Сэм, похоже видя перед собой эти гордые и печальные эльфийские корабли, но тут Тэд <u>захохотал</u> во всё горло.

(4)   ... he had made his **s**low, **s**neaking way, **s**tep by **s**tep, *m*ile by *m*ile, south, down at last to the Land of *M*ordor.' Gandalf about Gollum (1, p. 64) alliteration, rhythm

TTL. Viņš palēnām, **s**lapstīdamies, **s**oli pa **s**olim, **j**ūdzi pēc **j**ūdzes, bija virzījies tālāk uz dienvidiem, līdz pēdīgi nonācis Mordoras zemē. (p, p.89)

TTR1. Он ничего не сказал, но боюсь, что сомнений нет: он медленно, потихоньку, шаг за шагом прокрался на юг - и попал в Мордор.

TTR2. Сомнений не было: он таки прокрался на юг и добрался до Мордора

(5)   '**D**eserves it! I **d**are say he **d**oes. Many that live **d**eserve **d**eath. And some that **d**ie **d**eserve life. Can you give it to them? Then **d**o not be too eager to **d**eal out **d**eath in judgement. For even the very wise cannot see all ends. (1, p. 65) rhythm, alliteration

TTL. Pelnījis! Jādomā gan. Nāvi pelnījuši ir **d**audzi no tiem, kas **d**zīvo šaisaulē. Un daži no **d**zīvajiem mirst nepelnīti. Vai viņiem tu spēj dāvāt **d**zīvību? Tad padomā, iekams svaidies ar nāves spriedumiem. Jo to, kā visam lemts beigties, nespēj paredzēt pat gudrajie. (1, p. 90-91)

TTR1. Заслужить-то заслужил, спору нет. И он, и многие другие, имя им -легион. А посчитай-ка таких, кому надо бы жить,   но они мертвы. Их ты можешь воскресить - чтобы уж всем было по заслугам? А нет - так не торопись никого осуждать на смерть. Ибо даже мудрейшим не дано провидеть все.

TTR2. Верно. Заслуживает. И не только он. Многие из живущих заслуживают смерти, а многие из умерших – жизни. Ты можешь вернуть её им? То-то же. Тогда не спеши осуждать и на смерть.

(6)   They **s**topped **s**uddenly and **s**tood as **s**ilent as tree-shadows, li**s**tening. There was a sound of hoofs in the lane, some **w**ay behind, but coming slow and clear down the **w**ind. *Qu*ickly and *qu*ietly they slipped off the path, and ran into the deeper shade under the oak-trees. (1, p.87) alliteration.

TTL. Tur viņi pieplaka pie zemes. Pakavu klaboņa tuvojās. Pēdējā brīdī viņi iespruka zāles cerā, kas auga aiz ceļa malā nolīkuša koka. (1, p. 109)

TTR1.   Все трое замерли, словно тени. По долине раскатывался <u>цокот</u>, пока еще дальний, но все ближе с подветренной стороны. Они юркнули поглубже в густую тень угрюмых деревьев.

TTR2. Они вслушались, замерев на месте. Действительно, издалека доносиля <u>топот</u>. Бысро и бесшумно они юркнули с тропинки в кусты и укрылись в густой тени дубов.

(7)   Frodo sprang to his feet. A long-drawn <u>wail</u> came down the wind, like the <u>cry</u> of some evil and lonely creature. It rose and fell, and ended on a high piercing note. Even as they sat and stood, as if suddenly frozen, it was answered by another <u>cry</u>, fainter and further off, but no less chilling to the blood. There was then a silence, broken only by the sound of the wind in the leaves. (1. p. 101) onomatopoeia, rhythm

TTL. Frodo pielēca kājās! – No tāles vējš atnesa stieptas gaudas – itin kā kauktu kāds ļaunuma saēsts vientuļš kustonis. Tās skanēja te skaļākas, te klusākas, līdz izdzisa – spalgas un griezīgas. Un, kamēr viņi klausījās, it kā uz līdzenas vietas pārakmeņojošies, tām atbildēja citas – vārākas, tālīnākas, taču tikpat stindzinošas. Tad iestājās klusums – tikai vējš šalkoja lapās. (1, p. 127-128)

TTR1. Фродо вскочил на ноги. С ветром донесся протяжный <u>вой</u>, цепенящий, злобный и унылый. Он перекатывался из дола в дол, наливаясь холодною хищной яростью, и, как тупой бурав, сверлил уши. Они слушали, словно бы оледенев; а <u>вою</u>, не успел он прерваться, ответило дальнее <u>завывание</u>, такое же яростное и жуткое. Потом настала мертвая тишина.

TTR2. Фродо вскочил. Ветер донёс протяжный, леденящий кровь <u>вой</u>. Звук поднимался, падал и обрывался на жуткой пронзительной ноте. Не успели хоббиты прийти в себя, как издали донёсся ответный <u>вой</u>, более слабый из-за расстояния, но такой же жуткий. А потом наступила тишина, нарушаемая лишь <u>шелестом</u> листьев в кроне вяза.

(8)   In the midst of it there **w**ound lazily a dark river of brown **w**ater, bordered **w**ith ancient **w**illo<u>w</u>s, arched **w**ith **w**illo<u>w</u>s, blocked **w**ith fallen **w**illo<u>w</u>s, and flecked **w**ith thousands of faded **w**illo<u>w</u>-leaves. The air **w**as thick **w**ith them, fluttering yello<u>w</u> from the branches; for there **w**as a **w**arm and gentle <u>breeze</u> <u>blow</u>ing softly in the valley, and the reeds **w**ere <u>rustling</u>, and the **w**illo<u>w</u>-boughs **w**ere <u>creaking</u>. (1, p.130)

TTL. Paša vidiņā tumšbrūnos līkločos laiski vēlās upe, **k**uras **k**rastos **k**uploja veci vītoli, kas liecās tai pāri, vietumis bija sakrituši straumē un piebirdinājuši ūdeņus ar izbalojušu lapu grēdām. Gaisā trīsēja necaurredzams lapkritis, ieskaudams kokus dzeltenā ņirbā, jo virs upes <u>š</u>alca liegs, silts vējiņš, kas <u>č</u>abinā<u>j</u>a niedres un <u>čī</u>kstinā<u>j</u>a vītolu zarus.

TTR1. Посредине тихо катила мутно-бурые струи река, обросшая **в**етлой и ильмо**в**ником, над нею склонялись дряхлые и**в**ы, ее обступали **в**етхие **в**язы, осклизлые берестовые с**т**волы загромождали русло, **т**ысячи **т**ысяч палых листье**в** несла **в**ода, их желтые мириады **в**яло **т**репетали **в в**оздухе, **т**януло **т**еплым **в**етерком - и <u>шур</u>ш<u>а</u>ли камы<u>ши</u>, <u>ш</u>елестела осока, пере<u>ш</u>епты<u>в</u>ались и**в**о**в**ые и **в**язо**в**ые **в**ет**в**и.

TTR2. Коричневая вода лениво извивалась в берегах, заросших древними *ивами*, накрытая *ивами*, перегороженная упавшими *ивовыми* стволами, усыпанная мириадами опавших *ивовых* листьев. Их собратья неторопливо порхали вокруг, кружась в тёплом лёгком ветерке, <u>веявшем</u> вдоль реки. <u>Шуршала</u> осока. Чуть <u>поскрипывали</u> ивовые сучья.

(9)   *S*leepine*ss s*eemed to be cr*ee*ping out of the ground and up their legs, and falling softly out of the air upon their heads and eyes. (1, p.131) alliteration, assonance

TTL. Spēki izsīka ar katru soli. No zemes itin kā vilkās lipīgs, salds gurdums, kas zagās augšup pa stilbiem, visapkārt viss šķita ķepīga miega pieziedies. (1, p. 158)

TTR1. Что ни шаг - душней и трудней. Земля **с**ловно источала **с**онливость, и **с**онно колыхался парной воздух.

TTR2.Наваливалась **с**онливость. Она **с**ловно выползала из травы под ногами, окутывала плечи, **с**межала глаза.

(10)   **S**uddenly a **s**ong began: a cold <u>murmur</u>, rising and falling. The voice **s**eemed far away and immeasurably dreary, **s**ometimes high in the air and thin, **s**ometimes like a low <u>moan</u> from the ground. Out of the formle**ss s**tream of **s**ad but horrible **s**ounds, **s**trings of words would now and again shape themselves: grim, hard, cold words, heartless and miserable. The night was railing against the morning of which it was bereaved, and the cold was cursing the warmth for which it hungered. (1, p. 160) alliteration, onomatopoeia, assonance, rhythm

TTL. Piepeši ieskanējās dziesma kā salta murdoņa, kas te cēlās, te krita. Balss nāca it kā no tālienes un izklausījās bezgala drūma, brīžiem uzšaudamās gaisā kā spalgs sauciens, brīžiem pārvērzdamās zemzemes vaidos. Bezveidīgā, pārpasaulīgu skumju un šausmu pilnā skaņu straume reizumi ievērpās vārdos – bargos, nepielūdzamos, saltos, nežēlīgos un nožēlojamos. Nakts zākāja rītu, kas tai bija laupīts, un aukstums lādēja siltumu pēc kā slāpdams alka. (1, p. 186)

TTR1. Зазвучало пение - медленное, невнятное, замогильное. Далекий-далекий, невыносимо тоскливый голос будто просачивался из-под земли. Но скорбные звуки постепенно складывались в страшные слова - жестокие, мертвящие, неотвратимые. И <u>стонущие</u>, жалобные. Будто ночь, изнывая тоской по утру, злобно сетовала на него; словно холод, тоскуя по теплу, проклинал его.

TTR2. Где-то в отдалении возникло странное пение. Безмерно жуткий голос, то высокий и пронзительный, то утробно низкий, переходящий в <u>бормотание</u>, издавал поток заунывных звуков, постепенно из-за многократного повторения складывающихся в слова. Слова злобные, тяжкие, холодные как лёд, жестокие и бессердечные. Это ночь проклинала утро, никогда не наступавшее здесь, холод поносил тепло, не желавшее согреть его.

(11)   At these words there was a <u>cry</u> and part of the inner end of the chamber fell with a <u>crash</u>. Then there was a long trailing <u>shriek</u>, fading away into an unguessable distance; and after that silence. (1, p. 162) onomatopoeia

TTL.   Un šis vārs balsī itin kā ielēja spēku, tā ieskanējās varena un dārdoša, pret tumšā kambara sienām atbalsodamās gluži kā pret bungām. Iestājās kapu klusums. (1, p. 188)

TTR1. Надрывный и протяжный крик ответил на его песню; обрушились своды в глубине Могильника, и воцарился покой.

TTR2. Ответом ему был жалобный крик, в котором слышалась бессильная ярость. Вслед за тем обрушилась часть дальней стены. Ещё один протяжный вопль расстаял вдали, и наступила тишина.

(12)   The wind <u>whistled </u>and the snow *b*ecame a *b*linding *b*lizzard. (1, p.324) onomatopoeia, alliteration

TTL.   Vējš gaudot gaudoja, un putenis pārvērtās īstā sniega vētrā. (1, p. 363)

TTR1. Не успели они одолеть и пол-лиги, как в лицо им <u>дунул</u> колючий ветер, окреп, налился ураганной силой, потом опять началась метель, снег повалил огромными хлопьями, и вскоре раз**б**ушевался неистовый **б**уран.

TTR2. Вокруг **б**ушевал настоящий **б**уран. Ветер <u>свистел</u>, а снег больно сёк лица и залеплял глаза.

(13)   They heard eerie noises in the darkness round them. It may have been only a <u>tick</u> of the wind in the cracks and gullies of the rocky wall, but the sounds were those of shrill <u>cries</u>, and wild <u>howls </u>of laughter. Stones began to fall from the mountain-side, <u>whistling</u> over their heads, or <u>crashing</u> on the path beside them. Every now and again they heard a dull <u>rumble</u>, as a great boulder <u>rolled</u> down from hidden heights above. (1, p.324)

TTL.   Tumsā visapkārt atskanēja savādi trokšņi. Var jau būt, ka tur tikai kauca un <u>svilpoja</u> vējš, lauzdamies caur klinšu spraugām, bet izklausījās pēc griezīgiem <u>kliedzieniem</u> un mežonīgiem smiekliem. No kalna lejup sāka ripot akmeņi, <u>svelpdami</u> aizšaudamies garām par mata tiesu un sašķīzdami pret taku zem kājām. Ik pa brīdim atskanēja draudīga <u>dārdoņa</u> un no tumsā slīgstošās virsotnes novēlās kāds milzīgs klintsbluķis. (1, p.364)

TTR1. Вокруг раздавались очень странные звуки. Возможно, это <u>завывал</u> ветер, но в его гулком многоголосом вое ясно слышались злобные угрозы, <u>визгливый</u> <u>хохот</u> и <u>хриплые</u> <u>вопли</u>... Нет, ветер не мог так <u>выть</u>. Неожиданно сверху скатился камень, потом еще один, потом еще... Путники прижались к отвесной стене; камни с <u>треском</u> падали из карниза, подскакивали и валились в черную пропасть; временами раздавался тяжелый <u>грохот</u>, и сверху низвергались огромные валуны.

TTR2. Темнота вокруг наполнилась жуткими звуками. Конечно, это мог <u>выть</u> и ветер в трещинах скал, но уж слишкоь дикими <u>воплями</u>, да ещё перемежающимися злорадным <u>хохотом</u>, разразилась темнота. Впереди на тропу обрушился камень, за ним ещё один, а потом <u>грохот</u> близкого камнепада едва не оглушил их.

(14) At these words all fell into silent thought. They heard the wind <u>hissing</u> among the rocks and trees, and there was a <u>howling</u> and <u>wailing</u> round them in the empty spaces of the night. (1, p.334) onomatopoeia

TTL. Pēc šiem vārdiem visi apklusa un iegrima pārdomās. Klintīs un koku zaros <u>šņāca</u> vējš, un nakts bezdibenīgo tumšumu pieskandināja <u>kaucieni</u> un <u>gaudas</u>. (1, p.374)

TTR1. Они оборвали разговоры и прислушались. Ветер <u>свистел</u> в обнаженных ветвях и <u>шуршал</u> засохшими стеблями вереска. Но в этот приглушенный <u>свистящий</u> <u>шорох</u> вплетался заунывный, с переливами, <u>вой</u>, словно ветер <u>выл</u> над горным ущельем.

TTR2. Никто не стал ему возражать. Путники сидели глубоко задумались, а ветер действительно разгулялся в предгорьях. Он <u>завывал</u> в отдалении, и от этого ночь становилась ещё неуютней.

(15) As they ran they heard the <u>beat</u> and echo of many hurrying feet behind. A shrill <u>yell</u> went up: they had been seen. There was a <u>ring</u> and <u>clash</u> of steel. An arrow <u>whistled</u> over Frodo's head. (1, p.369) onomatopoeia

TTL. Aiz muguras iedipējās steidzīgi soļi. Atskanēja griezīgi brēcieni – vajātāji bija viņus pamanījuši. Iešķindējās un iežvadzējās tērauds. Pāri Frodo galvai aizsvilpa bulta. (1, p. 411)

TTR1. За расселиной послышались пронзительные <u>вопли</u> - орки заметили убегающих путников. Над головой Фродо <u>просвистела</u> стрела.

TTR2. Орки <u>завизжали</u>: беглецов заметили. Над головой Фродо <u>свистнула</u> стрела.

(16) <u>Doom, boom, doom</u>, went the drums in the deep. (1, p.369)

TTL. <u>Budumm</u>, <u>budumm</u>, dziļi pazemē atkal norībēja milzu bungas tā, ka atbalss nogranda malu malās. (1, p.407)

TTR1. Все громче грохотал глубинный гром - Р-Р-Р-Р-0-К, Р-РР-Р-О-К, Р-Р-Р-Р-0-К, Р-Р-Р-Р-0-К.

TTR2. Они потрясали копьями и ятаганами, вопли, но крики покрывал приближающийся рокот барабанов: «рок, рок».

(17) There were <u>cries</u>, and among them, to his horror, he could distinguish harsh voices of Orcs. Then suddenly with a deep-throated call a great horn <u>blew</u>, and the <u>blasts</u> of it smote the hills and echoed in the hollows, rising in a mighty <u>shout</u> above the <u>roaring</u> of the falls. (2, p.5) onomatopoeia

TTL. Dižupes rietumkrastā sadzirdēja nākam kādu troksni. Viņš pārakmeņojās. Klaigas. Un tajās viņš ar šausmām saklausīja orku piesmakušās balsis. Tad piepeši dobji iedziedājās liels kaujas rags. Varenais sauciens grandēdams aizvilināja kalnos un atbalsojās ielejās, pārskanēdams ūdenskrituma dārdus. (2, p. 13)

TTR1. <u>Кричали</u> орки, истошно и грубо. Потом зычно затрубил рог, <u>раскаты</u> его <u>прогремели</u> по горным склонам и огласили ущелья своей горделивой яростью, заглушая тяжкий <u>гул</u> водопада.

TTR2. К своему ужасу, он различил среди них хриплые голоса орков. Затем всё покрыл <u>громоподобный</u> зов большого рога, эхом <u>раскатившийся</u> по окрестрым холмам, перекрывший даже <u>рокот</u> водопада.

(18) Only Legolas **s**till **s**tepped as lightly as ever, his feet hardly **s**eeming to pre**ss** the gr**a**ss, l<u>ea</u>ving no footprints as he p<u>a</u>ssed. (2, p. 25) alliteration, assonance

TTL. Vienīgi Legolasam solis bija tikpat viegls kā allaž, viņā kājas tik tikko pielieca zāles stiebrus, iedams viņš pat pēdas neatstāja. (2, p. 33)

TTR1. Один *Л*егола*с* *ш*агал, как в*с*егда, *л*егко, едва приминая траву, словно *л*етучий ветерок.

TTR2.Только поступь эльфа была по-прежнему легка.

(19) The **s**un **s**ank and the shadows of evening fell like a curtain. They were alone in a grey formless world without **m**ark or **m**easure. Only far away north-west there was a <u>d</u>eeper <u>d</u>arkness against the <u>d</u>ying light: the **M**ountains of **M**ist and the **f**orest at their **f**eet. (2, p. 26) alliteration, rhythm

TTL. Saule nogrima aiz apvāršņa, un kā priekškars nokrita vakara tumsa. Viņi bija vieni paši pelēkā, bezveidīgā pasaulē, kur nebija ne zīmju, ne kādas norādes uz to, cik tas tālu. Tikai tāltālu ziemeļrietumos pret dziestošo pamali tumsa košāks melnums – Miglas kalni un mežs to pakājē. (2, p.33)

TTR1. Тем временем солнце зашло, и пал вечерний сумрак. Густая серая мгла плотно окутала зримый мир. Лишь на дальнем северо-западе чернели горы в лесной оправе.

TTR2. Солнце село, и вечерние тени словно задёрнули всё вокруг серыми занавесями. Мир разом утратил краски и чёткость очертаний. Только на северо-западе мрак казался гуще: там, у подножия Мглистых Гор, лежал Лес Фангорна.

(20)   Night s**ee**med to have taken refuge under its great tr**ee**s, cr**ee**ping away from the coming Dawn. (2, p. 65) assonance

TTL.   Tikmēr tumšā mežmala acu priekšā izauga augumā. Zem vareno koku zariem tur itin kā bija ievilkusies nakts, paslepšus atkāpdamās bailēs no tuvīnās rītausmas. (2, p. 68)

TTR1. Казалось, ночь отползает и прячется от рассветных лучей в непроглядную лесную глубь.

TTR2. Ночь близилась к концу. Небо на востоке начинало светлеть.

(21)   The bright stars peered out of the sky, and lit the falling water as it spilled on to his fingers and head, and **dr**ipped, **dr**ipped in hun**dr**eds of silver **dr**ops on to his feet. Listening to the <u>tinkling</u> of the **dr**ops the hobbits fell asleep. (2, p. 91)

TTL.   No debesīm lejup lūkojās zvaigznes, atvizēdamas lejup krītošajā ūdenī, kas strūkloja entam caur pirkstiem, lija uz galvas un, **s**ašķīdis **s**imtiem **s**udraba pilienos, **l**āsoja un **l**āsoja **l**ejup, viņam kājas slacīdams. Klausīdamies lāsīšu <u>tinkšķēšanā</u>, hobiti iemiga.

TTR1.   Вызвездило, и замерцали струи, тихо стекавшие к его ногам, и **тень**кали, **тень**кали, **тень**кали сотни серебряных звездных **кап**ель. Под этот **кап**ельный <u>перезвон</u> Мерри с Пином крепко-крепко уснули.

TTR2.   На небе показались яркие звезды, они освещали падающую воду, разбивавшуюся о его пальцы и голову и рассыпавшуюся у ног сотнями серебряных брызг. Под <u>звон</u> струй хоббиты уснули.

(22)   Night fell, and there was silence: nothing was to be heard save a faint quiver of the earth beneath the feet of the Ents, and a <u>rustle</u>, a shade of <u>whisper</u> as of many drifting leaves. (2, p. 103) onomatopoeia

TTL.   Satumsa nakts, un valdīja klusums – nebija dzirdams nekas, vien zeme tikko jaušami trīsēja zem entu soļiem, un čabēja vai klusītēm čukstēja lapu jūra. (2, p. 101)

TTR1.   Воцарились **т**емень и **т**ишь, **т**олько земля **т**репе**т**ала от пос**т**упи древопасов и пробегал <u>шелест</u>, зловещий многотысячелистный <u>шепот</u>.

TTR2.   Пала ночь, и настала тишина, лишь земля <u>шуршала</u> под ногами энтов и <u>шелестела</u> листва.

(23)   (Barlog, dragon) He was with me still. His fire was quenched, but now he was a thing of **s**lime, **s**tronger than a **s**trangling **s**nake. (2, p. 122) alliteration, Gandalf

  TTL.   Viņš aizvien bija blakus. Uguns gan bija gan apdzisusi, bet nu viņš bija gļotains glumeklis, stiprāks par žņaudzējčūsku. (2, p. 118-119)

  TTR1.   Но он был со мной; лишившись огня, он сделался скользким и могучим, как огромный удав.

  TTR2. Там, на дне, вода погасила багровый огонь, и Барлог стал скользким чешуйчатым гадом, едва не задушившим меня.

(24)   Three times he <u>whistled</u>; and then faint and far off it seemed to them that they heard the <u>whinny</u> of a horse borne up from the plains upon the eastern wind. They waited wondering. Before long there came the sounds of hoofs, at first hardly more than a tremor of the ground perceptible only to Aragorn as he lay upon the grass, then growing steadily louder and clearer to a quick <u>beat</u>. (2, p. 125) onomatopoeia , rhythm

TTL.   Trīsreiz burvis nosvilpās, un tad tālē neskaidrs, pāri klajumam austreņa atnests, it kā atskanēja zirga zviedziens. Viņi gaidīja un ausējās. Necik ilgi, iedipējās pakavi – dipoņa vispirms bija samanāma kā tikko jaušamas zemes trīsas un saklausāma vien Aragornam, kas bija nogūlies garšļaukus, ausi pie zemes piespiedis, - bet pamazām ieskanējās aizvien skaļāka un skaidrāka, aulekšiem vien. (2, p. 121-122)

TTR1. Он <u>просвистел</u> трижды; им почудилось, будто восточный ветер донес издалека <u>ржание</u> лошадей, и они изумленно прислушались. Арагорн лег, приложил ухо к земле и почуял дальнее содрогание; вскоре оно превратилось в <u>цокот</u> быстрых копыт, стучавших все четче и ближе.

TTR2. ответил Гэндальф и переливчато <u>свистнул</u> трижды. Издали, казалось, с самого края земли, ему ответило конское <u>ржание</u>. Арагорн приник ухом к земле и некоторое время слушал.

(25)   (Shadowfax) Does he not shine like **s**ilver, and run as **s**moothly as a **s**wift **s**tream? (2, p. 126) alliteration, Gandalf

TTL.   Palūk, viz vienā sudrabā, un solis plūdens kā kalnu strauts! (2, p. 122)

TTR1. Видишь, он блещет серебром, а бег его плавен, точно живой ручей!

TTR2. Это Сплох. ... Из леса вынесся статный, белый как серебро конь с развевающейся гривой.

(26)   The trumpets sounded. The horses reared and <u>neighed</u>. Spear <u>clashed</u> on shield. Then the king raised his hand, and with a <u>rush</u> like the sudden onset of a great wind the last host of Rohan rode <u>thundering</u> into the West. (2, p. 153) onomatopoeia

TTL. Ieskanējās bazūnes. Zirgi dīžājās un <u>zviedza</u>. Pret vairogiem <u>šķindēja</u> šķēpi. Tad ķēniņš pacēla roku, un, nošalkdams kā piepeša viesuļa brāzma, Rohānas pēdējais karapulks ar varenu troksni un <u>dipoņu</u> aizbrāzās uz rietumiem. (2, p.147)

TTR1. Протяжно запели трубы. Кони вздыбились и <u>заржали</u>. Копья <u>грянули</u> о щиты. Конунг воздел руку, и точно могучий порыв ветра взметнул последнюю рать Ристании: <u>громоносная</u> туча помчалась на запад.

TTR2. боевые трубы, кони встрепенулись, копья <u>ударили</u> о щиты. Король поднял руку, и всадники вихрем сорвались с места.

(27)   Even as they spoke there came a <u>blare</u> of trumpets. Then there was a <u>crash</u> and a flash of fire and smoke. The water of the Deeping-stream poured out <u>hissing</u> and foaming: they were choked no longer, a gaping hole was blasted in the wall. (2, p.169) rhythm, onomatopoeia

TTL.   Tobrīd ieķērcās taures. Kaut kas nodārdēja, un gaisā uzšāvās liesmu un dūmu mutulis. Dzīļupe izšāvās šņākdama un putodama, ūdeņiem nu bija brīva vaļa, jo mūrī izgrauts rēgojās prāvs caurums. (2, p. 161)

TTR1. Их речи прервал трубный <u>вой</u>. Раздался <u>грохот</u>, полыхнуло пламя, повалил густой дым. <u>Шипя</u>, клубясь и пенясь, Ущелица рванулась новопроложенным руслом сквозь зияющий пролом в стене.

TTR2. С <u>грохотом</u> рухнула часть стены. Дым, сноп пламени, клубы пара, <u>рёв</u> реки – всё смешалось. В зияющий прём хлынули орки.

(28)   But the Orcs laughed with loud voices; and a hail of darts and arrows <u>whistled</u> over the wall, as Aragorn leaped down.

There was a <u>roar</u> and a <u>blast</u> of fire. The archway of the gate above which he had stood a moment before <u>crumbled</u> and <u>crashed</u> in smoke and dust. The barricade was scattered as if by a <u>thunderbolt</u>. Aragorn ran to the king's tower.

But even as the gate fell, and the Orcs about it <u>yelled</u>, preparing to charge, a <u>murmur</u> arose behind them, like a wind in the distance, and it grew to a clamour of many voices <u>crying</u> strange news in the dawn. The Orcs upon the Rock, hearing the rumour of dismay, wavered and looked back. And then, sudden and terrible, from the tower above, the sound of the great horn of Helm <u>rang</u> out.

All that heard that sound trembled. Many of the Orcs cast themselves on their faces and covered their ears with their claws. Back from the Deep the echoes came, blast upon <u>blast,</u> as if on every cliff and hill a mighty herald stood. But on the walls men looked up, listening with wonder; for the echoes did not die. Ever the horn<u>blasts</u> wound on among the hills; nearer and louder they answered one to another, <u>blowing</u> fierce and free. (2. p.173) onomatopoeia , rhythm, battle

TTL.   Bet Orki dārdoši iesmējās, un, kad Aragorns nolēca no aizsargvaļņa, tam pāri aizsvilpa šautru un bultu krusa.

Tad atskanēja blīkšķis un gaisā uzvirmoja liesmas. Vārtu velve, uz kuras Aragorns nule bija stāvējis, sašķīda pīšļos un putekļos. Barikādi aizslaucīja itin ka zibens spēriens. Aragorns skriešus metās uz ķēniņa torni.

Bet, kolīdz vārti bija sadragāti un orki, tiem klāt mezdamies, ieaurojās, uzbrukumā posdamies, karapūli kā tālīns vējš pāršauca murdoņa, saceldamās klaigas, kas vēstīja savādas, līdz ar rītausmu atskrējušas ziņas, orki pie mūra, padzirdējuši mulsinošās vēstis, saminstinājās un pavērās atpakaļ. Un tad piepešs un draudīgs tornī ieskanējās varenais Helma rags.

Visi, to padzirduši, notrīsēja. Liela daļa orku nometās uz mutes garšļaukus, ausis ar ķetnām aizspieduši. No Dzīles atvēlās daudzkārša atbalss, it kā uz katras klintsradzes un kalna stāvētu varens saucējs. Bet mūra aizstāvji vērās debesīs, izbrīnā ieklausīdamies, jo atbalsis nerimās. Ragi kalnos skanēja atkal un atkal,

sabalsodamies aizvien tuvīnāki un skaļāki, aizvien spīvāki un nevaldāmāki. (2, p. 164-165)

TTR1. Орки радостно <u>взревели</u>, готовясь густой оравой ринуться в пролом, но снизу докатился смутный <u>гомон</u>, тревожный многоголосый повтор. Осадная рать застыла - прислушивались и озирались. И тут с вершины башни внезапно и грозно затрубил большой рог Хельма.

Дрожь пробежала по рядам осаждающих. Многие бросались ничком наземь и затыкали уши. Ущелье отозвалось <u>раскатистым</u> эхом, словно незримые трубачи на каждом утесе подхватывали боевой призыв. Защитники Горнбурга с радостным изумлением внимали немолчным отголоскам. <u>Громовая</u> перекличка огласила горы, и казалось, не будет конца грозному и звонкому пению рогов.

TTR2. Арка Ворот рухнула в дыму и пыли. Орки с <u>воем</u> ринулись в пролом. В тот же миг глухой <u>ропот</u> пробежал по рядам Сарумановых орд, словпо рассветный ветер принёс странную тревогу. Наступающие дрогнули, качнулись назад. Это в вышине неожиданно и грозно зазвучал Великий Рог Хельма.

Ущелье откликнулось многозвонным эхом. Звук всё набирал силу. Орки в ужасе зажимали лапами уши, бросались ничком наземь, а люди на стенах вслушивались с радостным изумлением. Всё ближе и ближе, вольно и яростно пели трубы.

(29)   But on either side the great aisles of the wood were already wrapped in dusk, stretching away into impenetrable shadows; and there they heard the **c**r**eaking** and **gr**oaning boughs, and far **cr**ies, and **r**umou**r** of wordless voices, **m**u**rmu**r**ing** ang**r**ily. No **O**rc o**r** other living c**r**eature could be seen (2, p. 180) rhythm, onomatopoeia, alliteration

TTL. Bet abpusceļam milzīgie koki jau tinās pustumsā, cits aiz cita pagaisdami necaurredzamā mijkrēslī, un biezokni čīkstēja un vaidēja zari, sanēja tālieni kliedzieni un neskaidra, nikna murdoņa, kurā vārdi nebija saklausāmi. Nekur nebija manāms ne orks, ne kāds cits kustonis. (2, p. 171)

TTR1. А древесные стволы по обе стороны уже окутывали сумерки, и из густеющей мглы доносились **скр**ипы, **тр**еск и **кр**яхтение, дальние **вскр**ики и сердитая безголосая молвь. Ни орков, ни лесных зверей не было.

TTR2. Но в глубине леса, по обеим сторонам дороги, деревья стояли словно окутанные плотным сумраком, оттуда доносились <u>стоны</u> и **скр**ипы ветвей, <u>шум</u> неясных голосов, зловещий **р**опот, приглушённые далёкие **кр**ики. Ни одного живого существа видно не было.

(30)   'They pushed, pulled, tore, shook, and <u>hammered</u>; and *clang-bang, crash-crack*, in five minutes they had these huge gates just lying in ruin.'(Merry) (2, p.207) onomatopoeia

TTL. Viņi rāva un vilka, plēsa, drebināja un <u>dauzīja</u> – *bumm-dramm, brīķš-brāķš*, un pēc piecām minūtēm šitenie milzu vārti jau gulēja drupās, …

TTR1. Они шатали, трясли, дробили, колотили, молотили - бум-бам, ттрах-кррах, - и через пять минут эти огромные ворота валялись, где сейчас, а стены они рассыпали, как кролики роют песок.

TTR2. Они мигом превратили ворота в груду мусора и принялись за стены.

(31)   (Attack of Ents) I saw what it was like at last. It was staggering. They roared and boomed and trumpeted, until stones began to crack and fall at the mere noise of them. Merry and I lay on the ground and stuffed our cloaks into our ears. (Pippin); (2, p.209) onomatopoeia

TTL.   Pēdīgi dabūju redzēt, kā tas ir. Galva uz riņķi gāja. Viņi dārdinājās, ducinājās un bazūnēja, līdz akmeņi sāka plaisāt un šķīst no tā ļembasta vien. Mēs ar Meriju nometāmies gar šļaukus ar apmetņa stārbelēm ausis aizbāzuši. (2, p. 197)

TTR1. Они трубили, гудели, голосили- от одного этого шума камни стали сами трескаться и осыпаться. Мы с Мерри забились поглубже в какие-то щели, заткнув уши плащами.

TTR2. (Это их окончательно разъярило,) и они утроили целое землятрясение. Мы с Мерри спрятались, но что толку.

(32)   The air seemed hot and heavy; and it was full of rustlings, creakings, and a murmur like voices passing. I think that hundreds more of the Huorns must have been passing by to help in the battle. Later there was a great rumble of thunder away south, and then we could see mountain-peaks, miles and miles away, stab out suddenly, black and white, and then vanish. And behind us there were noises like thunder in hills, but different. At times the whole valley echoed. (Pippin) (2, p.213) onomatopoeia, alliteration, rhythm

TTL.   Gaiss bija tveicīgs un piedīgs, un ausīs sitās šalkoņa, čīkstoņa un murdoņa, itin kā garām vilkdamās. Manuprāt, tur laikam vel simtiem runnornu devās uz kaujas lauku palīgos. Necik ilgi, dienvidu pamalē nogranda pērkons, un Rohānai pāri ieplaiksnījās zibens strēles. Ik pa brīdim jūdzēm tālu no tumsas piepeši iznira melni kalni ar baltām virsotnēm, lai tūliņ atkal pagaistu. Un arī aiz muguras kalnos itin kā pērkons dārdēja, tikai citādi. Brīžiem atbalsis aizvēlās pāri visai ielejai.

TTR1.   Парило, слышались шорохи, трески, удалялось медленное бормотание. Не иначе сотня-другая гворнов отправилась на подмогу своим. Потом с юга донесся страшный громовой раскат, над Ристанией замелькали молнии, на миг выхватывая из темноты далекие черно-белые вершины. У нас в горах тоже гром грохотал, и долина полнилась эхом, но совсем по-другому, не похоже на отзвуки битвы.

TTR2.   Воздух стал горячим и душным. Вокруг был шелест, скрипы, гул голосов.Наверно, другие хуорны тоже отправились сражаться. Потом на юге началась гроза. Молнии сверкали над всем Роханом. Мы даже отсюда видели горные пики – вспыхнут, белые на черном, и опять исчезнут. А за спиной у нас шумело, как от грома в горах, и гул шел по всему ущелью.

(33)   The bracken cracked and rustled, as he twisted and turned. (2, p.237) onomatopoeia, alliteration

TTL.   Viņš grozījās un svaidījās, papardes vienā laidā čabinādams un čaukstinādams. (2, p. 222)

TTR1. Он вертелся с боку на бок, шурша и хрустя подстилкой.

TTR2. Он вертелся и ворочался, папоротник под ним шуршал и хрустел.

(34)   The moon was shining cold and white, down into the dell, and the shadows of the bushes were black. All about lay sleeping shapes. (2, p.239) alliteration, rhythm

TTL.   Mēness pār ieleju lēja saltu, baltu gaismu, un krūmu ēnas vēdēja melnas. Visapkārt gulēja miegā ieslīguši stāvi. (2, p. 224)

TTR1.   Ярко-белая луна холодно озаряла лощину, кусты отбрасывали угольно-черные тени. Кругом все спали.

TTR2.   Ярко светила луна, тени были чёрными, как уголь. Кругом все спали,

(35)   Now and again it lifted its head slowly, turning it right back on its long skinny neck, and the hobbits caught a glimpse of two small pale gleaming lights, its eyes that blinked at the moon for a moment and then were quickly lidded again. (2. p.268) alliteration

TTL.   Ik pa laikam viņš lēnītēm paslēja galvu uz garā, dzīslainā kakla to pavisam uz mugurpusi aizgriezdams, un hobiti redzēja iezalgojamies divas balganas uguntiņas, kad ačeles uz brīdi pavērās uz mēnesi – tad tās tūliņ aizsedza plakstiņi. (2, p.251)

TTR1. Время от времени голова вертелась на длинной тонкой шее, и мерцали два бледных огонька - два глаза, смаргивавших в лунном свете   и   тут же закрывавшихся.

TTR2. Голова иногда приподнималась, словно принюхиваясь, тогда в лунном свете поблескивали большие глаза.

(36)   They could hear him snuffling, and now and again there was a harsh hiss of breath that sounded like a curse. He lifted his head, and they thought they heard him spit. Then he moved on again. Now they could hear his voice creaking and whistling. 'Ach, sss! Cautious, my precious! More haste less speed. We musstn't rissk our neck, musst we, precious? No, precious, - _gollum_!' He lifted his head again, _bl_inked at the moon, and quickly shut his eyes. 'We hate it,' he hissed. 'Nasty, nasty shivery light it is – ss- it spies on us, precious – it hurts our eyes.' He was getting lower now and the hisses became sharper and clearer. 'Where iss it, where iss it: my Precious, my Precious? It's ours, it is, and we wants it. The thieves, the thieves, the filthy little thieves. Where are they with my Precious? Curse them! We hates them.' (2, p.269) onomatopoeia, alliteration, sound symbolism

TTL. Viņš ostīja gaisu un ik pa laikam spēji ievilka dvašu caur sakostiem zobiem, itin kā ganīdamies. Gollums paslēja galvu, un hobitiem norēgojās, ka viņš nospļaujas. Tad

13

viņš atkal rāpās zemāk. Tagad bija sadzirdama <u>čĕrkstoša</u> un <u>šņākuļojoša</u> sodīšanās. – *Uhhh, ssss*! Uzmaniess, dārgumiņ! Kā vējš skriesi, kā miets atdurssies. Kaklu tak negribēssim nolauzt, vai ne, dārgumiņ? Nē, dārgumiņ – *gollum*! – Viņš atkal paslēja galvu, mēnesnīcā sablisinādamies, un ar skubu aizmiedza acis. – Ienīžam, - viņš iešņācās. – Riebīga, riebīga, drebelīga gaiss-ssmaizspiego mūs, dārgumiņ, mumssim actiņas kož. Viņš jau bija norāpies pavisam zemu, un šņākoņa bija saklausama pavisam skaidri. – Kur ir, kur ir mans dārgumiņšš, mans dārgumiņšš? Tas mumssim pieder, mumssim, un mumssim to vajag. Zagļi, zagļi, smirdīgie zaglēni. Kur šie ir, kur aizsstiepuši manu dārgumiņu? Nolādētie! Ienīžam. (2, p.252)

TTR1. Донеслось его сопение, потом он злобно <u>зашипел</u>, точно выругался, поднял голову и вроде бы сплюнул, наконец двинулся дальше. И послышался его <u>скрипучий, сиплый</u> голос. - Аxx, **с-с-с!** О**сс**торожно, моя преле**сс**ть! Поспеши**шь** - **ш**ею **сс**ломае**шь**, а мы же не **сс**танем ломать **ш**ею, да, преле**сс**ть? Не **сс**танем, преле**сс**ть, - <u>горлум</u>! - Он снова поднял голову, смигнул и быстро закрыл глаза. - Нам она ненави**сс**тна, - <u>прошипел</u> он. - Мерзкий, мерзкий, тру**сс**ливый **с**вет - **с-с-с**, - она под**с**матривает за нами, моя преле**сс**ть, она **с**уется нам в глаза. Он спустился еще ниже, и <u>сиплое бормотание</u> стало слышно совсем отчетливо. - Где же оно, где его **с**прятали - Преле**с**ть мою, мою Преле**с**ть? Это наша Преле**с**ть, на**ш**а, мы по ней **с**кучаем. Воры, воры, гнусные вори**ш**ки. Где они **с**прятали**сь с** моей Прелестью? Презренные! Ненавистные!

TTR2. ...некоторое время он принюхивался и сердито <u>шипел</u>. Потом пополз дальше, и Фродо с Сэмом расслышали: **Ссс!** О**сс**торожнее, моя преле**с**ть! Ти**шш**е еде**шь** – даль**ш**е буде**шь**! Не **сс**пеши, не **с**ломай **с**ебе **шш**ею! – Он поднял голову, взглянул на луну и тут же зажмурился. – Гадкий, гадкий **с**вет! – <u>зашипел</u> он.- Он **сс**ледит за нами! У нас болят от него глаза, <u>горлум, горлум</u>! Продолжая спускаться, Горлум <u>шипел</u> всё громче: - Где на**ш**а преле**с**ть? Оно на**шш**е, на**шш**е, мы хотим его! **Ссс!** Мерзкие воры! Куда они подевали на**ш**у преле**с**ть? Мы их**ххх** ненавидим!

(37)   Gollum turned to the right, **s**outhward more or le**ss**, and <u>**s**plashed</u> along with his feet in the shallow **s**tony **s**tream. He **s**eemed greatly delighted to feel the water, and <u>chuckled</u> to him**s**elf, **s**ometimes even <u>croaking</u> in a **s**ort of **s**ong. (2, p. 278) alliteration, onomatopoeia

TTL.   Gollums, pēdas plunčinādams, aizmetās lejup pa seklo, oļaino strautu. Ūdentiņš viņam itin kā sagādāja varenu labpatiku, un viņš zem deguna gurguļodams smējās, reizumis pat uzraudams tādu kā čĕrkstošu dziesmu. (2, p. 260)

TTR1. Горлум свернул направо, более или менее к югу, и <u>зашлепал</u> по ровному каменному дну. Вода ему была явно очень приятна, он радостно <u>хихикал</u> и даже <u>поквакивал</u> себе под нос нечто вроде песенки:

TTR2. abridged

(38)   In a chill hour they came to the end of the water-course. The banks became moss-grown mounds. Over the last shelf of rotting stone the stream <u>gurgled</u> and fell down into a brown bog and was lost. Dry reeds <u>hissed</u> and <u>rattled</u> though they could feel no wind. (2, p.284) onomatopoeia

TTL. Saltā pirmsausmas stundā viņi nonāca vietā, kur strautiņš beidzās. Krasti pārvērtās par ķērpjiem noaugušiem ciņiem. Pārmeties pāri pēdējai izdēdējušas klints dzegai, strauts burzguļodams iesūcās rāvainā dūkstī un pagaisa. Šalkoja un čabēja izkaltuši meldri, lai gan gaisā nebija ne vēja pūsmiņas. (2, p. 266)

TTR1. В стылый предутренний час они прыгали по мшистым кочкам, а ручей <u>забулькал</u> на последней россыпи каменных обломков и канул в ржавое озерцо. <u>Шелестели</u> и <u>перешёптывались</u> сухие камыши, хотя в воздухе не было ни дуновения.

TTR2. ...ручей разлился, начал петлять в торфяниках, между поросшими мхом невысокими берегами, потом с <u>плеском</u> перелился через последний каменистый порожек в бочажок с бурой водой – и пропал. Высохшие камыши странно <u>шелестели</u> в неподвижном воздухе.

(39) Gollum would not move. He **s**tood *sh*aking and gibbering to him**s**elf, until with a ru*sh* the wind came upon them, hi**ss**ing and **s**narling over the mar*sh*es. The night became le**ss** dark, light enough for them to **s**ee, or half **s**ee, *sh*apele**ss** drifts of fog, curling and twi**s**ting as it rolled over them and pa**ss**ed them. (2, p. 290) onomatopoeia, alliteration

TTL. Golums nepakustējās. Viņš stāvēja, trīcēdams pie visām miesām un nesakarīgi gurguļodams zem deguna, līdz purvājiem pāri šņākdams un rūkdams atskrēja viesulis. Nakts tumsa izklīda, un gaismas bija gana, lai viņi redzētu vai pa pusei nomanītu bezveidīgus miglas lēverus, kas virmodami un mutuļodami uzjumdījās visapkārt, aizraudamies vējam līdzi. (2, p. 272)

TTR1. Горлум не двигался. Он стоял, сотрясаясь, и что-то лепетал. Ветер с рёвом и свистом обрушился на болота, расшвыривая клочья тумана, и высоко в небе показались рваные облака, а между ними заблистала луна.

TTR2. abridged

(40) The marshes were at an en**d**, **d**ying away into **d**ea**d** peats and wi**d**e flats of **d**ry cracked mu**d**. The lan**d** ahea**d** rose in long shallow slopes, barren and pitiless, towards the **d**esert that lay at Sauron's gate. (2, p. 293) alliteration

TTL. Slīkšņa jau teju beidzās, pārtapdama nedzīvos kudrājos un plašos izkaltušu saplēsājušu dūņu laukos. Zeme priekšā lēzeni cēlās uz augšu – kailās, skarbās nogāzes veda uz tuksnesi, kurš plājās Saurona pievārtē. (2, p. 274)

TTR1. Болота кончились, дальше тянулись торфяники и короста растрескавшейся грязи. К мерзости запустения у Сауроновых Ворот вели длинные голые пологие склоны.

TTR2. Болота кончилисьбезжизненными торфяниками и растрескавшимся высохшим илом. Дальше, до самых Сауроновых ворот, лежала голая каменистая пустошь.

(41)   He woke, thinking that he had heard horns <u>blowing</u>. He sat up. It was now high noon. The guards stood alert and tense in the shadow of the trees. Suddenly the horns <u>rang</u> out louder and beyond mistake from above, over the top of the slope. Sam thought that he heard <u>cries</u> and wild <u>shouting</u> also, but the sound was faint, as if it came out of some distant cave. Then presently the noise of fighting broke out near at hand, just above their hiding-place. He could hear plainly the <u>ringing</u> grate of steel on steel, the <u>clang</u> of sword on iron cap, the dull <u>beat</u> of blade on shield; men were <u>yelling</u> and <u>screaming</u>, and one clear loud voice was calling *Gondor! Gondor!* (2, p.331) onomatopoeia, battle

TTL.   No miega Sems uztrūkās, itin kā padzirdējis taures skanam, un uzrāvās sēdus. Pusdienlaiks bija klāt. Sargi koku paēnā stāvēja modri un saspringuši. Piepeši taures ieskanējās vēl jo sparīgāk – nepārprotami kalna pašā nogāzes korē. Sems domājās padzirdējis arī saucienus un nešpetnas klaigas, bet tās bija tikko saklausāmas, itin kā nāktu no kādas tālīnas alas. Tad kaujas kņada sacēlās turpat blakus, tikai drusku augšup no viņas slēptuves. Skaidri bija sadzirdams, kā žvadzēdams un griezīgi šņirkstēdams, triecas tērauds pret tēraudu, pret dzelzbruņcepurēm šķindēdami cērtas zobeni, asmeņi būkšķēdami sitas pret vairogiem, skanēja klaigas un brēka, un visam pāri kāds dzidri, skaļi sauca: - Gondora! Gondora!(2, p. 310)

TTR1.   Проснулся, сел и огляделся: солнце светило вовсю и пекло немилосердно, их стражи замерли начеку в тени деревьев. Рога затрубили громче - и совсем неподалеку, на горе. Сэму послышались боевой клич и дикие вопли, но это подальше, словно из какой-то пещеры. Потом грохот битвы докатился до них - казалось, дерутся почти рядом. Сталь скрежетала о сталь, мечи со звоном врубались в железные шлемы и глухо ударяли о щиты, крики мешались с отчаянным визгом, и разносился громозвучный клич: Гондор! Гондор!

TTR2. abridged

(42)   Even as he **s**poke the **s**un **s**ank, and the *f*ire *f*aded in the *f*lowing water. (2, p. 349) alliteration

TTL.   Kamēr viņš runāja, saule noslīdēja aiz apvāršņa, un uguns ūdens priekškarā apdzisa. (2, p. 326)

TTR1.   Солнце закатилось, и померкла водяная занавесь.

TTR2. abridged

(43)   The light faded from the cave door, and the grey veil of falling water grew dim and was lost in gathering shadow. Always the sound of the water went on, never changing its note, morning or evening or night. It <u>murmured</u> and <u>whispered</u> of sleep. Sam stuck his knuckles in his eyes. (2, p.351) rhythm

TTL.   Alas mute apdzisa, ūdenskrituma pelēkais aizkars ietinās krēslā un saplūda ar biezējošo tumsu. Ūdens gan čaloja, kā čalojus, - vienādi vienmuļš, vai rīts vai vakars, vai nakts. Murdēja un piečukstēja miegu. Sems sparīgi izberzēja acis. (2, p. 328)

TTR1. И лишь монотонный шум и переплеск падающей воды не смолкал ни вечером, ни ночью, ни утром. Бормотание и журчание убаюкивало, и Сэм яростно протер глаза кулаками.

TTR2. abridged

(44) 'Not that way! No, not that way!' whi**s**pered Gollum, but the brea*th* between his tee*th* **s**eemed to tear the heavy **s**tillne**ss** like a whi**s**tle, and he cowered to the ground in terror. (2, p. 389) onomatopoeia

TTL. - Turp nē! Nē, nē, ne jau turp, - Gollums iečukstējās, bet atvaldītā elpa, izlauzdamās caur zobiem, stingo klusumu satricināja itin kā svilpiens, un viņš šausmās pieplaka pie zemes. (2, p. 363)

TTR1. - Не сюда! Нет, только не сюда! - про**ш**ептал Горлум, но его **ш**ипение **с**квозь зубы **сви**с**том** прорезало безмолвие, и он в ужасе бросился наземь.

TTR2. – Не сюда! Нет, нет, не сюда! – про**шип**ел Горлум, но тут же, испугавшись собственного голоса в этой мертвой тишине, зажал рот руками и припал к земле.

(45) But it was too late. At that moment the **r**ock *quivered* and *trembled* beneath them. The g**r**eat **r**umb**l**ing noise, louder than ever befo**r**e, **r**o**ll**ed in the g**r**ound and echoed in the mountains. Then with searing suddenness there came a g**r**eat **r**ed flash. (2, p. 391) onomatopoeia, alliteration

TTL. Bet bija jau par vēlu. Tieši tobrīd klints zem kājām iedrebējās un salīgojās. Zemi satricināja dobja rīboņa, vēl nepieredzēti skaļa, un atbalss grandēdama aizvēlās pāri kalniem. Tad piepeši apžilba acis – nošķīda sarkanā uguns. (2, p. 365)

TTR1. Но было поздно. Утес под ними содрогнулся. Тяжкое <u>громыхание</u>, гораздо гулче прежнего, прокатилось по долине и отдалось в горах. Вдруг небо на северо-востоке озарила чудовищная огневая вспышка, и низкие тучи окрасились багрянцем.

TTR2. Но было уже поздно. Скала под ними содрогнулась, под землёй прокатился долгий <u>гул</u>, и в горах отозвалось эхо. Потом внезапно вспыхнуло ослепительное зарево…

(46) Then came a great <u>crack</u> of thunder. And Minas Morgul answered. There was a **f**l**are o**f *l*ivid *l*ightnings: **f**orks of b*l*ue **f**l**ame springing up **f**rom the tower and **f**rom the encirc*l*ing hi*ll*s into the su*ll*en c*l*ouds. The earth g**r**oaned; and out of the city there came a <u>c**r**y</u>. Mingled with harsh high voices as of birds of p**r**ay, and the sh**r**ill <u>neighing</u> of horses wild with **r**age and fear, there came a **r**ending <u>sc**ree**ch</u>, shive**r**ing, **r**ising swiftly to a pie**r**cing pitch beyond the **r**ange of hea**r**ing. The hobbits wheeled round towards it, and cast themselves down, holding their hands upon their ears. As the te**rr**ible <u>c**r**y</u> ended, falling back through a *l*ong sickening <u>wai*l*</u> to si*l*ence, Frodo s*l*ow*l*y raised his head. (2, p.392) onomatopoeia, alliteration

TTL. Tad apdullinoši nodārdēja pērkons. Un Minasmorgula atsaucās. Nošķīda zilbalti zibeņi – gaišzilās strēles no torņa un kalniem visapkārt aizplaiksnījās satumsušajos padebešos. Zeme ievaidējās, un no pilsētas atvilnīja klaigas. Sajaukdamās ar skaļiem, plēsīgu putnu balsīm līdzīgiem ķērcieniem un saniknotu, pārbiedētu zirgu griezīgajiem zviedzieniem, visām pāri pacēlās sirdi plosoša, trīsoša, šausminoša kaukoņa – ar katru brīdi arvien spalgāka, līdz vairs nebija ar ausi saklausāmā. Hobiti, pacirtušies uz pilsētas pusi, nokrita garšļaukus, ausis ar plaukstām aizspieduši. Baigais kliedziens pārtapa stieptās šķebīgās gaudās, tad noklusa, un Frodo piesardzīgi pacēla galvu. (2, p. 365)

TTR1. Минас-Моргул отозвался: ударили в небеса лиловые молнии, вспарывая тучи синеватым пламенем. Земля <u>застонала</u>, и дикий <u>вопль</u> раздался из крепости. В нем слышались <u>хриплые</u> крики точно бы хищных птиц и бешеное <u>ржание</u> ярящихся в испуге лошадей, но все заглушал леденящий пронзительный <u>вой</u>, ставший недоступным слуху и трепещущий в воздухе. Хоббитов приподняло и швырнуло оземь, они зажали уши руками. <u>Вой</u> сменился долгим злобно-унылым <u>визгом</u>, и, когда все смолкло, Фродо медленно поднял голову.

TTR2. Потом раздался оглушительный <u>грохот</u>. И Минас Моргул ответил! Из башни к небу рванулисьмертвенно-серые молнии. Земля <u>загудела</u>, из крепости лонесся <u>стонущий</u> скрип. Потом, покрывая все другие звуки, на них обрушился душераздирающий <u>вопль</u>. Хоббиты рианулися было бенжать, но рухнули как подкошенные, зажимая уши руками. Когда страшный <u>крик</u> смолк, окончившись протяжным <u>стоном</u>, Фродо медленно поднял голову.

(47) They had gone more than a few yards when from behind them came a sound, startling and horrible in the heavy padded silence: a <u>gurgling</u>, <u>bubbling</u> noise, and a long venomous <u>hiss</u>. (2, p. 409) onomatopoeia, alliteration

TTL. Hobiti nebija paspēruši vēl ne desmit soļus, kad aiz muguras, spiedīgajā, smacējošajā klusumā piepeša un baismīga, atskanēja klunkstoša žļurgstoņa un stiepts, indīgs šņāciens. (2, p. 381)

TTR1. Другим проходом они не пробежали и двух саженей, как сзади послышалось невыносимо жуткое в плотном беззвучье <u>урчанье</u>, <u>бульканье</u> и долгий, <u>шипящий</u> <u>присвист</u>.

TTR2. Не успели они пройти и двадцати ярдов, как их пригвоздил к полу неожиданный и пугающий в этой душной тишине звук: какое-то захлёбывающееся <u>бульканье</u> и ядовитое <u>шипение</u> надвигалось на них.

(48) The <u>bubbling</u> <u>hiss</u> drew nearer, and there was a <u>creaking</u> as of some great jointed thing that moved with slow purpose in the dark. (2, p. 410) onomatopoeia

TTL. Žļurgstošā šņākoņa tuvojās ar čīkstoņu, it kā pa tumsu šurp lēnām, bet apņēmīgi rāptos kaut kas milzīgs un no posmiem un gabaliem kopā salikts. (2, p. 381)

TTR1. Ближе раздались <u>шипенье</u>, <u>хлюпанье</u> и тихий <u>скрип</u> с <u>прищелком</u> - точно что-то суставчато-членистое медленно шевелилось во тьме, источая смрад.

TTR2. <u>Булькающее</u> <u>шипение</u> приближалось. Оно сопровождалось непонятным <u>скрипом</u>, словно во мраке медленно двигалось что-то большое, суставчатое.

(49)   Great horns she had, and **b**ehind her short stalk-*l*ike neck was her huge swo*ll*en **b**ody, vast **bl**oated **b**ag, swaying and sagging **b**etween her *l*egs; its great **bu***l*k was **b**lack, **bl**otched with *l*ivid marks, **b**ut the **b**e*ll*y underneath was pa*l*e and *l*uminous and gave forth a stench. (2, p.417) Shelob

TTL.   Viņai bija vareni ragi, un aiz īsa, stublājam līdzīga kakla vilkās milzīgs, uzblīdis rumpis – ļumīgs, pietūcis maiss, kas nokarādamies līgojās starp kājām. Tas bija melns, ar zilganpelēkiem traipiem izraibināts, bet pavēdere vidēji bālgana, spīdoša un izvirda smirdoņu. (2, p. 388)

TTR1. Рогатая голова торчала на толстом шейном стебле, а тулово ее огромным раздутым **м**ешко**м м**оталось **м**ежду восьми коленчатых ног - сверху черное, в синеватых **п**ятнах и **п**отеках, а **б**рюхо **б**елесое, тугое и вонючее.

TTR2.....свобоно вращаясь вместе с головой, украшенной парой рогов, на короткой тонкой шее. Дальше покачивалось на согнутых лапах огромное, вздутое туловище – **ч**удовищный **ч**ёрный **м**ешок с **м**ертвенно-синими пятнами и **с**лабо **с**ветящимся брюхом.

(50)   A sweet fountain played there in the morning sun, and a swart of bright green lay about it; but in the midst, **d**rooping over the pool, stood a **d**ea**d** tree, and the falling **d**rops **d**ripped sadly from its *b*arren and *b*roken *b*ranches *b*ack into the clear water. (3, p. 10) alliteration

TTL.   Tur rīta saulē mīlīgi rotājas strūklaka, ko apjoza košizaļš zāliens, bet pašā vidū pāri akmens tvertnei līka nokaltis koks, un lejup rasojošās lāses pa tā nedzīvajiem un aplūzušajiem zariem skumīgi ritēja atpakaļ dzidrajā ūdenī. (3, p. 22)

TTR1. Поодаль на ярко-зеленом лугу искрился фонтан в лучах утреннего солнца, и поникло над водой иссохшее дерево, скорбно роняя капли с голых обломков ветвей в прозрачное озерцо.

TTR2. За аркой был двор, вымощенный белым камнем, и фонтан, искрящийся на солнце веселыми бликами. Вокруг росла яркая зелёная трава, но рядом, склонившись над чашей фонтана, стояло мёртвое, засохшее дерево, и капли воды стекали с его голых ветвей, как слёзы.

(51)   Then suddenly there was a tumult of fierce cries. Horsemen of the enemy swept up. The **l**ines of *f*ire became *fl*owing torrents, *f*i*l*e upon *f*i*l*e of Orcs bearing *fl*ames, and wi**l**d Southron men with red banners, shouting with harsh tongues, surging up, overtaking the retreat. And with a piercing cry out of the dim sky fell the winged shadows, the Nazgul stooping to the kill. (3, p. 89) onomatopoeia

TTL.   Tad pepeši sacēlās negantu klēdzienu vētra. Ar joni uzbruku ienaidnieka jātnieki. Liesmu tērcītes pārtapa bangojošās upēs – nebeidzamās rindās tur nāca orki ar lāpām un mežonīgi dienvidnieki ar sarkaniem karogiem, piesmakušiem saucieniem uz lūpām, bēgļiem gāzdamies arvien tuvāk. Un ar stindzinošu kaucienu no melnajām debesīm lejup gāzās spārnotās ēnas – nazguli, krīzdami stāvus lejup, pēc upura lūkodami. (3, p. 99-100)

TTR1. И вдруг раздался яростный, оглушительный <u>рев</u>. Тучей налетели вражеские всадники. Струи слились в огневой поток - толпа за толпой валили орки с факелами, озверелые южане с красными знаменами; все они дико <u>орали</u>, обгоняя, окружая отступающих. Но даже их <u>ор</u> заглушили пронзительные <u>вопли</u> из темного поднебесья: крылатые призраки, назгулы, устремились вниз - убивать.

TTR2. Всего несколько всадников! Вот они снова развернулись, встречая преследователей. Перед ними волновалось настоящее огненное море! Ряд за рядом шли орки с факелами, оглушительно <u>орали</u> дикие южане, размахивавшие красными знамёнами. Враги вот-вот могли отрезать и окружить отступавших гондорцев, и в довершение ко всему, с тёмного реба с душераздирающими <u>воплями</u> обрушились крылатые назгулы.

(52) The d<u>r</u>ums <u>r</u>olled and <u>r</u>attled. With a vast <u>r</u>ush G<u>r</u>ond was hurled forward by huge hands. It reached the Gate. It swung. A deep <u>boom</u> <u>r</u>umbled th<u>r</u>ough the City like a <u>thunder</u> <u>r</u>unning in the clouds. But the doo<u>r</u>s of i<u>r</u>on and posts of steel withstood the st<u>r</u>oke. Then the Black Captain <u>r</u>ose in his sti<u>rr</u>ups and <u>cried</u> aloud in a d<u>r</u>eadful voice, speaking in some forgotten tongue words of powe<u>r</u> and te<u>rr</u>or to <u>r</u>end both heart and stone. T<u>r</u>ice he <u>cried</u>. T<u>r</u>ice the g<u>r</u>eat <u>r</u>am <u>boomed</u>. (3. p. 99) onomatopoeia, battle

TTL. <u>Iedimdēja</u> un <u>ierībēja</u> bungas. Milzīgas ķetnas ar joni grūda Grondu uz priekšu. Piegrūda pie vārtiem. Iešūpoja. Pāri pilsētai aizvēlās dobjš <u>rībiens</u>, it kā padebešos būtu <u>nograndējis</u> pērkons. Taču dzelzs vārti un tērauda stabi triecienu izturēja. Tad Melnais karakungs, piepacēlies kāpšļos, baigi iekliedzās, kādā sen aizmirstā mēlē skaitīdams spēka un šausmu vārdus, kas satriec gan sirdi, gan akmeni. Trīsreiz viņš nokliedzās. Trīsreiz <u>norībēja</u> lielais tarāns.

TTR1. Опять <u>загрохотали</u> барабаны. Чешуйчатые лапищи рывком подтянули Гронд к воротам и с размаху ударили в них. Казалось, <u>гром</u> из поднебесья <u>раскатился</u> по городу. Но чугунные створы и стальные столбы выдержали удар. Тогда Черный Предводитель привстал в стременах и громогласно <u>выкрикнул</u> заклятье на неведомом языке; жуткие слова его надрывали души и раскалывали камень. Трижды <u>возопил</u> он, трижды <u>грянул</u> таран, и третий удар внезапно сокрушил Врата Гондора.

TTR2. Снова <u>грохнули</u> барабаны. Гронд рывком двинулся. Огромные руки троллей качнули его, и на Ворота обрушился первый удар. Казалось, содрогнулся весь Город, но дерево и сталь выдержали. Чёрный предводитель привстал на стременах, и над равниной троекратно прозвучало древнее заклинание. Ни камни, ни люди не в силах были противостоять ему. Трижды ударил в Ворота таран;

(53) *Gr*een and long *gr*ew the *gr*ass on Snowmane's Howe, **b**ut ever **b**lack and **b**are was the *gr*ound where the **b**east was **b**urned. (3, p. 119) alliteration

TTL. Kupla un lekna zaļoja zāle uz Ba<u>l</u>tkrēpja kapuka<u>l</u>na, toties vieta, kur ugunī tika atdots nezvērs, uz <u>l</u>aiku <u>l</u>aikiem pa<u>l</u>ika me<u>l</u>na un kai<u>l</u>a. (3, p.130)

TTR1. Высокой и пышной травою порос этот холм, а на месте сожжения чудища навсегда осталась черная проплешина.

TTR2. На этой могиле трава всегда была зелёной и пышной, а место, где сожгли чудовище, всегда оставалось черным и безжизненным.

(54) And now the fighting waxed furious on the fields of the Pelennor; and the <u>din</u> of arms rose upon high, will the <u>crying</u> of men and the <u>neighing</u> of horses. Horns were <u>blown</u> and trumpets were braying, and the *mûmakil* were bellowing as they were goaded to war. (3, p. 120) onomatopoeia

TTL. Cīņas pelennoras klajumos iesvēlās arvien negantākas, tālu aizskanēja ieroču šķinda un karotāju klaigas, zviedza zirgi. Dziedāja ragi, ķērca taures, bauroja mūmaki, trenkti kara speltē. (3, p. 131)

TTR1. Все яростней разгоралась битва на Пеленнорской равнине, и далеко был слышен грозный <u>гул</u> сраженья: неистово <u>кричали</u> люди и бешено <u>ржали</u> кони, трубили рога, <u>гремели</u> трубы, <u>ревели</u> разъяренные мумаки.

TTR2. Яростная битва снова разгорелась на полях Пеленора. <u>Лязг</u> оружия, <u>крики</u> людей, конское <u>ржание</u> перекрывали звуки рогов и <u>грохот</u> барабанов, <u>звенели</u> колокольцами мумаки, подстрекаемые к бою.

(55) Looking back they saw the dome of the house c<u>r</u>ack and smokes issue **f**orth; and then with a <u>r</u>ush and <u>r</u>umble of stone it **f**ell in a **fl**u<u>rr</u>y of **f**ire; but still unabated the **fl**ames danced and **fl**ickered among the <u>r</u>uins. Then in terror the servants **fl**ed and **f**ollowed Gandalf. (3, p. 132) alliteration, onomatopoeia

TTL. Atskatījušies visi trīs ieraudzīja kapeņu kupolā paveramies plaisas, pa tām izvirda dūmi. Tūliņ, akmeņiem ar riboņu kritot un veļoties kupols iebruka uguns speltē, tomēr liesmas neapdzisa, bet joprojam lēkāja un šaudījās starp gruvešiem. Tikai tad parbījušies kalpi deva kājām vaļu un muka nopakaļ Gendalfam. (3, p.143)

TTR1. Обернувшись, они увидели, что купол склепа расселся, извергая клубы дыма. С <u>грохотом</u> обрушилась каменная груда в бушующий огонь, но пламя не угасло, и языки его плясали к взвивались посреди развалин. Лишь тогда слуги встрепенулись и, подняв трупы, поспешили вслед за Гэндальфом.

TTR2. abridged

(56) There came along <u>r</u>olling of g<u>r</u>eat d<u>r</u>ums like thunder in the mountains, and then a b<u>r</u>aying of horns that shook the very stones and stunned the men's ears. And thereupon the door of the Black Gate was thrown open with a great <u>clang</u>, and out of it there came an embassy from the Dark Tower. (3, p. 171) onomatopoeia

TTL. Tā nu tieši tobrīd, kad kara kungi jau grasījās griezties atpakaļ, klusumā piepeši kalnos ar joni pērkondimdoši ierībējās bungas un ieķērcās ragi, tā kā visiem tēju ausis pārplīsa. Un tūliņ, skaļi noškindēdami, Melnie vārti atsprāga plaši vaļā un pa tiem laukā izjāja Tumsas torņa sūtņi. (3, p.181)

TTR1. И когда вожди собирались повернуть назад, тишину внезапно нарушил <u>грохот</u>   огромных барабанов, будто горный обвал; оглушительно <u>взревели</u> рога, сотрясая   камни под ногами. Наконец с <u>лязгом</u> распахнулась дверь посредине Черных Ворот, и оттуда вышло посольство Барад-Дура.

TTR2. Всадники уже решили повернуть обратно, но в этот миг раздался <u>рокот</u> барабанов, оглушительно <u>взревели</u> трубы. Средние створы Ворот распахнулись и выпустили посольство Чёрной Крепости.

(57)   The rocky walls of the path were pale, as if seen through a mist, but still at a distance he heard the <u>bubbling</u> of Shelob in her misery; and harsh and **cl**ear, and very **cl**ose it seemed, he heard **cr**ies and the **cl**ash of metal. (3, p.183) onomatopoeia, alliteration

TTL. Ceļmalas klintis tinās itin kā miglā, tālē kur satriekta buldurēja šīloba, bet tepat līdzās asi un skaidri atskanēja kliedzieni un metāliskā šķindoņa. (3, p. 191)

TTR1. Побледнели, словно потонули в тумане, утесы, зато донеслись **к**л**о**кочущие <u>стенания</u> Шелоб и совсем уж четко, резко, чуть что не рядом послышались яростные <u>крики</u> и <u>лязг</u> оружия.

TTR2. но мир словно выцвел и подёрнулся дымкой. Издали доносились <u>стенания</u> раненой Шелоб, но их заглушали <u>крики</u> и <u>лязг</u> металла.

(58)   …<u>cried</u> Frodo once again behind him. The will of the Watchers was broken with suddenness like the <u>snapping</u> of a cord, and Frodo and Sam stumbled forward. Then they ran. Through the gate and past the great seated figures with their glittering eyes. There was a <u>crack</u>. The keystone of the arch <u>crashed</u> almost on their heels, and the wall above <u>crumbled</u>, and fell in ruin. Only by a hair did they escape. A bell <u>clanged</u>; and from the Watchers there went up a high and dreadful <u>wail</u>. Far up above in the darkness it was answered. Out of the black sky there came dropping like a bolt a winged shape, rending the clouds with a ghastly <u>shriek</u>. (3, p. 203) onomatopoeia

TTL. Frodo ar Semu kā sapīti rāvās uz priekšu. Tad laidās skriešus – cauri vārtu jomam un garām varenajiem tēliem, kas tupēja gailošām acīm. Kaut kas nobrīkšķēja. Arkas stūrakmens triecās pret zemi un sašķida, tēju atšķaldams abiem papēžus, vārtu velve iebruka un sakrita gruvešos. Viņi izglābās par mata tiesu. Nošķendēja zvans, un no vietas, kur zem drupām bija aprakti Glūņas, pret debesīm pačēlās spalgas un šerminošās gaudas. Augstu padebešos atskanēja atbildes kauciens. No melnās tumsas lejup kā bulta šāvās spārnota ēna, mākoņu valus ar stindzinošo kliedzienu šķeldama kā ar nazi. (3, p. 211)

TTR1. ...<u>воскликнул</u> позади него Фродо. И чары вдруг распались, точно лопнувшая цепь; Фродо и Сэм, спотыкаясь, стремглав пробежали в ворота, мимо Соглядатаев, злобно сверкнувших мертвыми глазами. Раздался <u>треск</u>: замковый камень арки грянулся оземь, чуть не придавив беглецов, и, рассыпаясь, обрушилась стена над воротами. Хоббиты уцелели чудом. Ударил колокол, и дико <u>взвыли</u> Соглядатаи. Эхом отозвались темные небеса: оттуда коршуном устремилась вниз крылатая тень, и жуткий <u>вопль</u> ее, казалось, разрывал тучи.

TTR2. – <u>воскликнул</u> и Фродо, шаг в шаг идя за Сэмом. Воля Стражей исчезла на этот раз так внезапно, слоно лопнула струна, и Фродо с Сэмом чуть не повалились на землю. Потом они стремглав ринулись в Ворота мимо огромных сидящих изваяний со сверкающими глазами. Раздался <u>треск</u>. Верзний замковый камень

свода обрушился им почти на пятки, и стена рухнула, рассыпаясь обломками. Они чудом ускользнули от гибели. <u>Зазвонил</u> колокол, и Стражи разразились пронзительным, жалобным <u>криком</u>. Высоко вверху из мрака послышался ответный <u>крик</u>. С чёрного неба, как молния, упала крылатая тень, разрывая тучи леденящим душу <u>воплем</u>.

(59)   …Frodo and Sam dashed along the bridge; but they had hardly reached its further end when they heard the hue and <u>cry</u> begin. Away behind them, now high above on the mountain-side, loomed the Tower of Cirith Ungol, its stones glowing dully. Suddenly its harsh bell <u>clanged</u> again, and then broke into a shattering <u>peal</u>. Horns sounded. And now from beyond the bridge-end came answering <u>cries</u>. Down in the dark trough, cut off from the dying glare of Orodruin, Frodo and Sam could not see ahead, but already they heard the <u>tramp</u> of iron-shod feet, and upon the road there <u>rang</u> the swift <u>clatter</u> of hoofs. (3, p. 205) onomatopoeia

TTL.   Frodo un Sems, izmisuma dzīti ar joni šāvās tiltam pāri, bet, tikko paguvuši tikt viņā galā, padzirdēja trauksmes kliedzienus un kņadu. Tālu aizmugurē, tagad augstu kalnu korē, slējās siritungolas cietokšņa blāvi vizošie mūri. Piepeši atkal spalgi nošķindēja zvans, taču šoreiz nerimās un kā sajucis sitās atkal un atkal. Ieķērcās ragi. Un tepat, šeit tilta galā atskanēja atbildes saucieni. Tē, dziļi aizā, kur neiespiedās Orodruīna mironīgā blāzma, skats necik tālu nesniedzās, tomēr Frodo un Sems it labi sadzirdēja pret zemi dipam apkaltos zābakos ieautas kājas, bet priekšā uz ceļa ieklabējās pakavi. (3, p. 213)

TTR1. Фродо и Сэм опрометью кинулись по мосту; уже далеко позади, на уступе, высилась башня Кирит-Унгола, поблескивавшая каменной чешуей. Внезапно вновь ударил колокол и <u>загремел</u>, не смолкая. Затрубили рога. Из-за моста донеслись ответные <u>крики</u>. Меркнущие отсветы Огненной горы в котловину не проникали, и пока никого не было видно, только все ближе слышался <u>грохот</u> кованых сапог и <u>топот</u> копыт.

TTR2. Из последних сил Фродо и Сэм кинулись к мосту, но не успели перебежать его, как позади раздались <u>крики</u> и <u>шум</u>. Крепость была уже далеко, её тускло светившиеся окна чуть виднелись. Там снова ударил <u>хриплый</u> колокол и <u>раскатился</u> оглушительным <u>трезвоном</u>. Затрубили рога. Далеко за мостом им ответили <u>крики</u>. В тёмной лощине, отрезанные от гаснущих огней Ородруина, Фродо и Сэм ничего не видели впереди, но уже слышали <u>топот</u> железных башмаков, а по дороге <u>дробно</u> <u>щёлкали</u> подковы.

(60)   The night **s**eemed en*d*le**ss** and ti*m*ele**ss**, *m*inute after *m*inute falling *dead* and a*dd*ing up to no pa**ss**ing hour, bringing no change. (3, p. 232) alliteration, assonance

TTL.   Nakts vilkās bezgalīga, laiks šķita kā nolēmēts, stingas ritēja minūtes, stundās tā arī nesakrādamās, viss palika, kāds bijis. (3, p. 241)

TTR1. Казалось, время замерло, и цепенел один и тот же глухой час.

TTR2. Ночь тянулась и тянулась без конца.

(61)   Towers fell and mountains slid; walls <u>crumbled</u> and melted, <u>crashing</u> down; vast **sp**ires of **sm**oke and **sp**outing **st**reams went billowing up, up, until they toppled like an over*wh*elming *w*ave, and its *w*ild <u>c</u>rest <u>c</u>urled and <u>c</u>ame foaming down upon the land. And then at last over the miles between there came a **r**umble, **r**ising to a deafening <u>*cr*ash</u> and **r**oar; the earth shook, the plain heaved and <u>*cr*acked</u>, and O**r**od**r**uin **r**eeled. Fire belched from its riven summit. The skies bursts into <u>thunder</u> seared with lightning. Down like lashing whips fell a torrent of black rain. And into the heart of the storm, with the <u>*cr*y</u> that pierced all other sounds, tearing the clouds asunder, the Nazgul came, shooting like flaming bolts, as caught in the fiery ruin of hill and sky they <u>*cr*ackled</u>, withered, and went out. (3, p. 241) onomatopoeia, alliteration, sound symbolism

TTL.   Torņi sagāzās, kalni sagruva, mūri brukdami sabirza un izšķīda, pret debesīm pacēlās vareni, mutuļojoši dūmu un tvaika stabi, līdz sakrājās milzu vālā, kas gāzās zemei pāri kā nevaldāms vilnis ar bangainu un putojošu kori. Un tad pārī visām tām jūdzēm šurp biedrot atskrēja dimdoņa, kas pārauga apdullinošā riboņā un dārdoņā. Zeme salīgojās, piepacēlās un ieplaisāja, un Orodruīns sagrīļojās. No iešķēltās virsotnes izvirda uguns. Debesīs iedārdējās pērkons un nošķīda zibeņi. Kā pletnes cirtienu krusa lejup sitās melna lietus gāze. Un no negaisa mutuļa ar kliedzieniem, kas pārskanēja it visu citu, kā liesmojošas bultas, lejup šāvās nasguli, padebešus pašķirdami, un ietikuši sprukās starp uguns kalna gruvešiem un debesīm, sprēgādami sadega un pagaisa. (3, p. 249)

TTR1. Падали башни, и обваливались горы, в прах рассыпались стены, дым и пары сползались огромными клубами, и мутный вал, вздымаясь до небес, вскипел и обрушился на равнину. *Пр*окатился <u>гул</u>, на*р*астая, **р**азражаясь **р**евом и <u>*гр*охотом</u>. Земля по*тр*ескалась. О*р*од**р**уин *содрогнулся*, и его **р**асколотая ве**р**шина извер*г*ла пламенный поток. *Грянул гр*ом, заполыхали молнии, *хлестнул* темный ливень. И в середину огненного месива, вспарывая тучи надрывным <u>воем</u>, вонзились, как черные стрелы, примчавшиеся Кольценосцы, вспыхнули, истлели и сгинули.

TTR2. Башни рухнули, и горы обвалились, стены распались, огромные столбы дыма и пара росли всё выше и выше, их вершины изогнулись, как гребень колоссальной волны, этот гребень вскипел и пал на равнину. Всё покрыли оглушительные **р**ас<u>каты *гр*о</u>ма: земля *вздрогнула*, равнина *всколыхнулась* и пошла *тр*ещинами, О*р*од**р**уин бешено *встряхнуло*. Из его **р**азве**р**зшейся ве**р**шины уда**р**ило пламя. Небеса <u>взорвались</u> в *гр*оме, иссеченном молниями. Из туч исполинскими бичами *хлестали* потоки чёрного ливня. И в самом сердце страшной грозы с заунывными <u>воплями</u> неслись назгулы. Они были подобны молниям, впивающимся в пучину и гаснущими в ней.

(62)   The earth <u>groaned</u> and quaked. The Towers of the Teeth swayed, <u>tottered</u>, and fell down; the mighty **r**ampart <u>*cr*umbled</u>; the Black Gate was hurled in **r**uin; and f**r**om fa**r** away, now dim, now g**r**owing, now mounting to the clouds, there came a <u>*dr*umming</u> **r**umble, a **r**oar, a long echoing **r**oll of **r**uinous noise. (3, p. 243) onomatopoeia (/r/ sound of destruction)

TTL.   Zeme <u>ievaidējās</u> un <u>ie*dr*ebējās</u>. Zobu torņi nolīgojās, sa*gr*īļojās un sa*gr*uva, nepieejamais nocietinājumu valnis sakrita *dr*upās, sagāzās Melnie vārti, un tālē vispirms apslāpēti, tad arvien skaļāk un galu galā paceldamies līdz pat padebešiem,

ieskanējās dobji rībieni un grāvieni, kas, vēl ilgi nenoklusdami un atbalsodamies, vēstīja par bojāeju.

TTR1. Стеная, дрожала земля. Клыки Мордора шатнулись, закачались - и **р**ухнули; **р**ассыпались в **пр**ах могучие бастионы, и низве**р**глись во**р**ота, издали глухо, потом все *гр*омче и *гр*омче слышался тяжкий гул, *пр*ев**р**ащаясь в **р**аскатистый оглушительный *гр*охот.

TTR2. *З*емля застонала и затряслясь. Чё**р**ные во**р**ота **р**ухнули, а издали, то утихая, то на**р**астая, то поднимаясь до облаков, *пр*имчался **р**окочущий гул, *гр*охот, длительный **р**аскатистый *гр*ом **р**азрушения.

Appendix 3

Manifestations of Phonological Iconicity in Operative Texts

APPENDIX 3

Manifestations of Phonological Iconicity in Operative Texts

English

No	Slogan	Brand
1.	A little dab'll do ya.	Brylcreem
2.	A Mars a day helps you work rest and play	Mars bar, 1980s
3.	Barbados. Goodness. Gracious.	Barbados
4.	Better Buy Bold	Bold
5.	Bizword. Breakout Branding	Bizword
6.	Born to perform.	Jaguar
7.	Britain's best business bank	Allied Irish Bank
8.	Business brains take Virgin Trains	Virgin Trains
9.	Buy it. Sell it. Love it	eBay
10.	Chew that chewy Cherry White!	Cherry White
11.	Cool, fresh, consulate	Consulate Cigarettes
12.	Discover the Doral difference	Doral
13.	Don't be vague. Ask for Haig.	Haig Scotch Whiskey
14.	Don't dream it. Drive it.	Jaguar
15.	Don't just book it, Thomas Cook it	Thomas Cook
16.	Dream. Dare. Do.	Girl Guides
17.	Entertain. Inspire. Enlighten	Travelchannel
18.	Explore. Dream. Discover.	M. Twain.
19.	Eye it - try it - buy it!	Chevrolet Cars
20.	Fair and balanced	FOX News

21.	Flop, Drop & Shop	Cruise holiday from Royal Caribbean International
22.	Fly the friendly skies	United Airlines
23.	For goodness sake, eat golden flake	Golden Flake Potato Chips
24.	Fuel for the Soul	Pontiac
25.	Functional... Fashionable... Formidable...	Fila
26.	Good Time, Great Taste, That's Why This is My Place	McDonald's
27.	Grace… space… pace.	Jaguar
28.	Greyhound going great.	Greyhound
29.	Hello Tosh, gotta Toshiba?	Toshiba, 1984
30.	I fly Thai	Thai Airlines
31.	If anyone can, Canon can	Canon
32.	If it's a King, It's a Hillbilly — If it's a Hillbilly, it's a King	King Records, 1930s
33.	It takes a licking and keeps on ticking.	Timex
34.	Let the train take the strain	British Rail
35.	M'm! M'm! Good!	Campbell Soup
36.	Marley's Mellow Mood	Soft drinks
37.	My Goodness. My Guinness	Guinness
38.	Nothing hugs like Huggies.	Huggies
39.	Nurture their Nature	Whiskas, learning support program, positive parenting initiative
40.	Plop, plop, fizz, fizz, oh what a relief it is." "Plink, plink, fizz, fizz.	Alka Seltzer
41.	Power, beauty and soul	Aston Martin
42.	P-P-P-Pick up a Penguin	Penguin Biscuits
43.	Pure. Fresh. Clean.	Colgate Oxygen toothpaste

44.	Roar, Boys, Roar, It tastes like more, What a flavor, Zippity-zow - its grand - and HOW	Grape-Nuts Flakes Cereal)
45.	Savour the flavour of Belgium	Flanders, Belgium
46.	Schhh...You-Know-Who	Schweppes
47.	Schweppervescence lasts the whole drink through	Schweppes
48.	Sense and simplicity	Philips
49.	Shop. Drop. And flop.	Premier Inn
50.	Snap! Crackle! Pop!	Kellogg's Rice Crispies
51.	Like. No. Other	Sony
52.	Specialized staffing solutions	Hire Knowledge
53.	Tang, it's a kick in a glass	Tang
54.	Taste, not waist	Weight Watchers Frozen Meals
55.	The appliance of science	Zanussi
56.	The Car that Cares	Kia Motors
57.	The flavour of a Quaver is never known to waver	Quavers
58.	The mark of a man	Old Spice aftershave
59.	The Passionate Pursuit of Perfection	Lexus
60.	The sweet you can eat between meals without losing your appetite	Milky Way
61.	The totally tropical taste (Lilt)	
62.	The world well told	Los Angeles Times
63.	Tried. Tested. Trusted.	AuraOnce & Aurastraight, Kilco, Red Hat
64.	Twice the shine in half the time!	Brillo
65.	Wear it. Live it. Love it.	UP3™
66.	Welcome to the World Wide Wow	AOL

67.	What we want is Watney's.	Watney's
68.	World class, worldwide	Air Canada
69.	Wotalotigot!	Smarties
70.	You can with a Nissan.	Nissan

Latvian

No	Slogan	Brand
1.	Ass un vēl asāks!	Ādažu čipsi
2.	Ātri atvaira alerģijas simptomus!	Fenkarol
3.	Daba dziedē	Silvanols
4.	Daba. Zināšanas. Harmonija	Calendula.lv
5.	Dievs. Daba. Darbs	three exhibitions, a concert organized by the University of Latvia, a concert organized by Kekava Municipality, etc.
6.	Draudzīga dabai, draudzīga jums.	Biological agriculture
7.	Es no klepus nebaidos, ar Hedelix es ārstējos	Hedelix
8.	Iekod fixi, tālāk tixi	Kebabs fix
9.	Iepērkoties Latiņā, vairāk naudas maciņā	LaTS
10.	Kārtīgi nopelnīts. Beidzot izbaudīts.	Citadele
11.	Kolosāle – kārotais kļūst iespējams	Galactico
12.	Latvija. Dzelzs. Ceļš.	Latvijas Dzelzceļš

No	Slogan	Brand
13.	Lēti. Labāk. Lētāk.	IKI
14.	Mezym – lai vēders smaguma sajūtu nezin	Mezym
15.	Purpura krēslas pieskāriens	Riga Black Balsam black currant
16.	Quixx un iesnām ir čiks	Quixx nasal spray
17.	Speram nākamo soli	Luminor
18.	Strāvojam. Studējam. Strādājam.	RTU Faculty of Power and Electrical Engineering
19.	Svaigs. Dabīgs. Pilnvērtīgs	Lido
20.	Zināt. Spēt. Radīt.	Riga Technical University

Russian

No	Slogan	Brand
1.	"Миф-универсал" сохраняет капитал.	Washing detergent Mif
2.	Смотри, слушай, наслаждайся	Bridge HD
3.	Dобрый. DYшевный. DYшистый	3D bread
4.	Vestel. Твоя жизнь. Твоя техника.	Vestel
5.	Атлас-Люкс. Для тех, кто ценит вкус.	Atlas-Lux furniture
6.	В животе ураган — принимай Эспумизан	Espumizan
7.	Верный. Надежный. Друг.	UAZ Patriot
8.	Есть идея — есть IKEA	IKEA
9.	Живой глаз - живое изображение.	LG Golden Eye
10.	Жить. Любить. Сейчас.	YVES SAINT LAURENT Parisienne
11.	Здоровый кот без всяких хлопот.	Kitekat

12.	Легка, свежа, красива - CoverGirl - все достижимо!	CoverGirl
13.	Мезим. Для желудка незаменим!	Mezym
14.	Надежность. Качество. Скорость.	Majordomo.ru
15.	Прикосновение природы.	Timotei
16.	Саванна. Среда обитания светских львиц	Savannah Beauty Salon
17.	Сладость и свежесть всего в двух калориях	Tic Tac
18.	Чрезвычайно чайный вкус.	Tetley
19.	Японские. Надежные. Бесшумные.	Conditioners *General*
20.	Яркий. Редкий. Домашний.	Toshiba TV-set