

R.Zh. SAURBAYEV<sup>1</sup>, N.R. OMAROV<sup>2</sup>, F.T. YEREKHANOVA<sup>3</sup>✉<sup>1</sup>Toraighyrov University<sup>2</sup>Pavlodar Margulan Pedagogical University<sup>3</sup>Central Asian Innovation University✉ e-mail: [siliconoasis702@gmail.com](mailto:siliconoasis702@gmail.com)**CONCERNING THE SUBJECT OF PHONOSTHEMES AND CONSONANCE  
IN ALGERNON CHARLES SWINBURNE'S POETRY**

**Abstract.** The study of sound symbolism is a very important problem in modern linguistics. There is an obvious connection between the two sides of a linguistic sign. Sound symbolism is an objective reality based on the connections between sensations across modalities, especially between visual and sensory ones. Linguistic representatives of sound symbolism are phonesthemes – fixed sound combinations, consisting, as a rule, of several phonemes and specific to a particular language. Phonesthemes evoke objective associations between the sound of words and the properties of objects named by these words. These associations are common to all speakers of a given language. The purpose of this article is to explore phonesthemes and consonances in the poetry of Algernon Charles Swinburne on the interaction between sound and meaning, as well as the role of phonological repetition in the development of lyrical intensity, mood, and image. The main function of creating auditory images is of paramount importance in poetry, and phonemic analysis serves as an effective criterion for assessing the quality of a poetic work. Swinburne studies the specific associations caused by the correspondences between the aesthetic sound of the poem and its content. To solve this problem, we used the method of linguopoetic text analysis. This method helped to come to some conclusions. The findings of the research are that, based on the analysis of several selected poems, the patterns of the use of phonostemics – sound units with associative meaning – and their interaction with literary techniques such as alliteration, internal rhyme, and size are considered. The authors conclude that the research sheds light on the sound mastery of Swinburne's poetry and complements broader discussions about sound symbolism and poetic form in Victorian literature by combining linguistic and literary analysis.

**Keywords:** combinations, consonants, phonestheme, prosody, semantic characteristics, sound-meaning relations, visual images.

**Introduction**

The concept of fused consonants or phonestemes has been firmly established in linguistic literature. However, the nature of this phenomenon has not been studied deeply enough and requires close attention from linguists and philologists. According to the traditional definition of a phonesteme given in the Dictionary of Linguistic Terms edited by Akhmanova, “A phonesteme is a

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repetitive combination of phonemes, similar to a morpheme in the sense that some content or meaning is more or less associated with it, but differs from a morpheme in the complete absence of morphologization of the remaining parts of the word form” [1].

Natural human languages deviate from the simple relationship of one expression - one content, with different expressions conveying different contents. In natural languages, unlike artificial ones, the “law of the sign” is often violated, resulting in expressions and content that are unstable, mobile, and in dynamic equilibrium. Polysemy, the phenomenon of a word having multiple meanings, is one of the so-called phenomena of violation of the “law of the sign” that has been traditionally distinguished from homonymy: the complete coincidence of the sound of words incompatible in meaning. While both the phenomena of polysemy and homonymy have been well studied, another type of violation of the “law of the sign”, called “paronymy” in modern linguistic research, according to the definition provided by Akhmanova [1, p. 99], paronymy may be defined as a relationship between two or more lexical units that have distinct semantic meanings, but which are also characterized by similar graphic and/or phonetic representations. These words are not synonymous, but they are related in some manner. M. Sokolova claims that not enough research has been done on paronymy as a language phenomenon. It was not well studied until the 1960s of the 20th century. However, it resulted in a lot of uncertainty and ambiguity in the definitions of paronyms [2]. Paronyms are words with similar phonetic forms that have distinct semantic meanings despite their auditory similarity, and using this term incorrectly could result in misunderstandings and misinterpretations, according to Reznik et al [3].

This phenomenon has not been studied sufficiently, and its linguistic nature is not yet clear. Therefore, there is a need for further discussion and a more comprehensive study of its ontology in expanded works of speech. The concept of paronymic attractions, which involves the intentional and purposeful convergence of words that partially coincide in sound, should also be considered as a kind of phenomenon of speech.

Kazakh linguistics firmly asserts that language and speech are dialectically unified. Despite their differences, the two are constantly interacting with one another, with speech often influencing the evolution of language according to Kenzhigozhina et al [4], S. Magzhan [5], A.S. Otemis and S.B. Yerzhanova [6]. Individual features of speech can transform into features of language, while new words and sentences formed in speech can become accepted language units. This methodological position provides the basis for studying the intricate phenomenon of “*phonestheme*.”

### **Research methods and materials**

The research study utilized a variety of analytical techniques, including methods of linguistic and poetic analysis, as well as deductive and inductive approaches. Statistical analysis and pragmatic phonostylistic comparisons were also used to ensure the findings of the study were well-supported and accurate.

The researchers developed a methodology for analyzing phonemes within poetry that allowed for a more detailed understanding of their function within the study. Empirical evidence and theoretical knowledge from linguistics were used throughout the research to ensure its findings were as accurate and reliable as possible.

Ultimately, the study offers valuable insights into the role of phonemes in poetry and their contribution to its overall impact.

For the first time, the concept of “*phonestheme*” was introduced in the work of J. Firth, a British linguist [7]. Other linguists who contributed to the study of *phonesthemes* include D. Philps [8], Sh. Bin [9], D.M. Sidhu [10], E. Abramova and R. Fernandes [11], F. Mael [12].

We should begin by considering the works of J. Firth [7], one of the earliest to draw attention to specific sounds and combinations of sounds in the English language. Through the study of these sounds, it is possible to correlate certain values (more or less clearly). Through analysis of the anthology of English sounds, J. Firth concluded that sounds have varied functions, including those

related to phonesthemes. By phonetic function, Truss refers to the ability of certain sounds in the English language to be correlated with certain contextual meanings. The author attempts to identify patterns in the relationships between sound combinations and specific associations that arise from those sounds.

For example, J. Firth combines the words “crank”, “cross”, “crick”, and “crab” based on their similar meanings (i.e., “bend”, “bend”, and “twist”) using phonetic techniques. In his work, Truss examines the phonetic and semantic characteristics of words containing the sounds “sl”, “sn”, and “sm”. He argues that these sounds possess negative connotations, such as “smoke”, “smirk”, “snob”, “slip”, and “slap”.

Additionally, J. Firth [7, p. 133] provides examples of similar-sounding words at the end of phrases, such as “smirk” and “snap”. However, he does not conduct a semantic analysis of the final sounds because they are viewed as purely quantitative and incompatible with the initial sound. Despite this, J. Firth raises an important question regarding phonesthemes, suggesting that further research is necessary to understand their significance for language fully. The analysis conducted in Truss's work leads us to conclude that we need to examine a broader range of materials, not only at the dictionary level, but also as part of more in-depth analyses of speech. By considering the questions of “who”, “when”, “how often”, and “for what purpose”, we can better understand the deliberate convergence of words that partially share a similar sound. Considering the phenomenon of sound-meaning relations, we need to focus on the work of Householder, who defines a sound-meaning relation as “a sound or a group of sounds that is shared by a set of words and that also has some common elements in meaning or function, even though the words may be etymologically unrelated”. Although F.W. Householder uses a different terminology than J. Firth, we can still find an enumeration of the basic components that were already discussed in J. Firth's work [7, p. 111].

Following the work of J. Firth [7, p.113], F.W. Householder [13] sees a sound-meaning unit as a two-sided entity whose plan of expression corresponds to its plan of meaning. As a result, there is a tendency in the works of F.W. Householder [13, p.83] to equate sounds with lexical units. The work of the F.W. Householder in question contains some interesting materials. Therefore, according to their opinion, phonemes may be used as the basis for dividing the lexical composition of modern English into different groups. The author argues that 75% of single-syllable words in literary English belong to the so-called “phoneme” category. This includes nouns that convey negative opinions, disapproval, or dislike; nouns that denote something that has been separated, cut off, or removed from something else; and nouns that refer to an outgrowth, bump, or protuberance.

### Results and discussion

The concept of a sound image is crucial in understanding the plan of expression of phonesthemes, as revealed by the literature review. The “meanings” are somehow related to the physical nature of the sounds themselves, so it is possible in such cases to speak not just about the “meaning”, but about the “sound image”. This emphasizes the direct connection between sound and meaning. In Russian philology, the term “sound image” is widely used to highlight the direct support of the artistic image on individual sounds. It should not be identified with onomatopoeia, as it is much broader in meaning.

H. Marchanda's work [14] sheds light on the pictorial power of various sounds and sound combinations. He claims that speech sounds can convey not only certain sound images but also create various tactile sensations and even be associated with some visual images. For instance, he draws attention to the direct connection of some sounds and the natures of movement in words such as “whish”, “swish”, and “dash”. H. Marchand [14, p. 67] illustrates the connection between visual and sound images using the verb “peep”, believing that this word reproduces not only the sound but also the movement of the chick's beak.

H. Marchand had a dispute with S.V. Knyazev [15] on the difference between the vowels of high and low elevation. Knyazev believes that this difference can be used to contrast light and darkness, whereas H. Marchand disagrees [14, p.89]. He suggests that in this case, we can talk

about the juxtaposition of small and large objects. Light and darkness are visual images, while the symbolism of “small” and “large” size is based on the sense of touch. In this latter case, there is a connection between the small size of the oral cavity when pronouncing high vowels and a much larger size when pronouncing low vowels (the sounds “i:” and “a:” are maximally opposed). Since this contrast is perhaps the main symbolic opposition in the sphere of vowels, the symbolism of the corresponding vowels is far from being exhausted by the two above contrasts. One could also talk about “thinness” and “thickness”, different colours of the light spectrum, etc.

Let us explain the threefold aspect of the sound image with a few examples. First, let us talk about onomatopoeia, which is an auditory image. In the poem “*A Song in Time of Revolution*”, Swinburne uses strong bows and fricatives to create a sound image. In the central quatrain of the poem, the increased aspiration reinforces the image of suffocating people. Also, the word “breath” is included in the corresponding sound image, especially if the weak “b” is somewhat amplified. The confluence of fricatives is also successful, especially in the last line. All of this goes well with the increase in the muffling of the voice, which is designed to convey the atmosphere of mystical horror.

In this quatrain, we see that sound images are grouped, and the appearance of one sound image seems to entail the appearance of another. This makes certain sections of the verse very expressive. In another situation, the same sound “p” can turn its other side and transmit not so much sound as a tactile sensation. For example, in the poem “*The Armada*”, the exchange of blows is presented more tangibly, not only due to repetition but also due to the extended exposure of the bowed “r”, which creates a feeling of touch.

Finally, let us talk about the creation of visual images. Usually, such images are created indirectly, either through the sphere of hearing or through the sphere of touch. Swinburne creates an image of alternating waves, repeating the sound “w”. Although the articulation of this sound is extremely weakened in English, yet the “w” sound, like no other, is best suited to depict the rise and fall. Even more convincing evidence of the sound-like undulating motion is the following excerpt from a poem dedicated to Victor Hugo. The sound image here is created not only by repeating the “w” sound but also by repeatedly raising the tone on stressed syllables and lowering it on unstressed ones:

*Who hath known the pain, the old pain  
of earth,  
Or all the travail of the sea,  
The many ways and waves, the birth  
Fruitless, the labour nothing worth?  
Who hath known, who knoweth, About  
gods? Not we.*

The preceding line, “*All the travail of the sea*”, prepares the perception of the image in this case. The word “many” emphasizes the infinity of alternating waves, enhancing the image further. Additionally, the sound “v” appearing in the same lines, which is similar to the sound “w”, contributes to the brightness of the image of alternating waves.

Another excerpt from a poem dedicated to Victor Hugo convincingly portrays the undulating motion of sound. Here, the sound image is created by repeating the “w” sound and repeatedly raising the tone on stressed syllables while lowering it on unstressed ones.

*All thy great fame and thee  
Girt by the dim strait sea  
With multitudinous walls of wandering  
wave;  
Shows us our greatest from his throne  
Pate-stricken, and rejected of his own.*

The word “*walls*” contributes to the transmission of the sound image of the corresponding line.

*By this white wandering waste of sea,  
Par north, I hear  
One face shall never turn to me  
As once this year...*

Here we also see a triple repetition of the “w” sound. The combination of the words “*by this*” is pronounced at a lower level than the subsequent word “*white*”, which is the first component of the phrase conveying the sound image. This distinction contributes to the brightness of the sound image, making it seem like we can see the vast expanse of the undulating motion of the sea.

It must be taken into account that in poetry, some consonances are accidental and an inevitable evil for the poet, as they may not be able to express their thoughts in any other way under certain circumstances. For example:

*To the beautiful veiled bright world  
where the glad ghosts meet,  
Child, father, bridegroom and bride,  
and anguish and rest,  
No soul shall pass of a singer than this more blest.  
Make answer, O the crown of all our slain,  
Ye that were one, being twain,  
Twain brethren, twin-born to the second birth,  
Chosen out of all our earth  
To be the prophesying stars that say  
How hard is night on day.*

The poet is often constrained by the language system when creating poetry. For example, the phrase “*bridegroom and bride*” is stable, and the words “*twain*” and “*twin*” are next by necessity to express the idea of twins.

*The sunbeam on the sheaf,  
The dew-fall on the leaf,  
All joy, all grace, all grief  
Are thine for giving.*

In the same way, poets may feel pressure from the poetic language, such as the need to observe rhyme. This can lead to using words that are not necessarily the most descriptive, but fit the rhyme scheme. In poetry, not every sound is significant in conveying meaning, so it is important to consider the structure and prosody of the verse to effectively convey the desired image or emotion.

Let us delve into Swinburne's poetry, known as the most “*phonetic*” of all English poets, in detail. Firth notes that studying Swinburne's poetry in its entirety, even in a narrow aspect such as the phonoesthetic function of sounds and sound combinations, poses significant difficulties due to the large volume of material [7, p.114]. Therefore, linguists have focused on studying individual illustrative examples instead of a complete analysis of his poetry R. Zhang [16], J.A. Sider [17]. However, we want to analyze Swinburne's poetry in full, specifically concerning the initial consonances and the functions of phonesthemes in his poetry.

*By the snows and soula untrampled  
and untroubled  
That shine to cheer us,  
Light of those to these responsive and  
redoubled, -  
O mother, hear us!*

In some of Swinburne's works, the consonances emphasize the unity of the semantics of adjectives, which equally characterize the nouns “*snows*” and “*souls*” standing in front. This

function of convergence of the semantics of different words has already been discussed in some works.

The value amplification function is also present in Swinburne's poetry. It is not uncommon for a phonestheme to accompany an intensification of meaning, for example:

*Some word might come with thee  
From over the still sea  
Deep hid in shade or shine.  
Crossed by the crossing sails of death and birth,  
Word of some sweet new iking  
Pit for such lips to bring,  
Some word of live, some afterthought of earth.*

Phonesthemes always function against the background of one or another prosody, which must be considered when determining the functional load of a particular sound combination; otherwise, it would be unclear how the same repetition of sounds can often perform opposite functions. If we turn again to the last of these examples, we will see that the consonance “ʃ” – “ʃ” shades the contrast of the corresponding concepts “*shade*” and “*shine*” (the first word is pronounced with a drop in tone, the second with a rise).

The same thing can happen at the level of sound combinations:

*Bright bank over bank  
Making glorious the gloom.  
Soft rank upon rank,  
Strange bloom after bloom.*

“Glorious” is pronounced with a high descending tone, followed by a pause, while the word “gloom” is pronounced with a low ascending tone. The phoneme “gl” – “gl” does not again create any sound image, but only emphasises the contrast of the corresponding values. Thus, this function could be called the contrast function.

Consonances performing the functions of unification, amplification, and contrast are very few. Much more often, some consonances emphasize the repetition and periodicity of an action. Such a function can already be considered as sound symbolism in the most general form: the very fact that repetition is important, and which sound combination is repeated is not so important. Here are some examples:

*This grace my heart should crave, -  
To find no landward grave  
Those worldly springs make brave,  
World's winters darken, -  
Nor grow through gradual hours  
The cold blind seed of flowers  
Made by new beams and showers.  
Couldst thou not watch with me one  
hour? Behold  
Dawn skims the sea with flying feet of gold,  
With sudden feet that graze the gradual  
sea: Couldst thou not watch with me?*

Both in the first and in the second case, the phonestheme helps to feel the development of the process.

The number of similar examples could be increased, but we will give only one more, where there is no sound image, apart from the idea of repetition of the action, there is no:

*And as flame climbs through cloud and vapour climb  
Through streams of storm and foam.*

However, the bulk of phonesthemess carry one or another sound image.

Here is an example of the appearance of the phoneme “gl” against the background of a pathetic timbre.

*Nay, thy name from of old,  
Mother, was pure, or we dreamed;  
Purer we held thee than this,  
Purer fame would we hold;  
So goodly a glory it seemed,  
A fame so bounteous of bliss,  
So more precious than gold.*

And “glory”, and “fame”, and “bliss” – all these words require elation, solemnity. The context of the poem as a whole leads us to the conclusion that this is the prosodic design of the given passage. Here we are faced with a specific use of consonances. Regardless of whether the sounds “g” and “l” follow one another in a particular word, they enhance the pathetic sound. The phonestheme “gl” is supported by the repetition of the same sounds in the words “goodly” and “gold”.

Let us consider another example of a pathetic style, where the combination “gl” is repeated many times, although it does not create any specific sound image, but performs, as it were, the function of segmental support for certain prosody - a solemn, elevated or pathetic timbre.

*I am the queen of Amorites.  
My face was like a place of lights  
With multitudes at festival.  
The glory of my gracious brows  
Was like God's house made glorious  
With colors upon either wall.  
Between my brows and hair there was  
A white space like a space of glass  
With golden candles over all.*

The phrases “a place of lights” and “with golden candles” set the overall mood of the sound in the entire passage. In the poem “Evening on the Broads”, the repetition of the sound combination “gl” may seem unusual at first glance.

*Faintly the heart-beats shorten and pause of the light in the west-ward  
Heaven, as eastward quicken the paces of star upon star  
Hurried and eager of life as a child that strains to the breaet-ward  
Eagerly, yearning forth of the deeps where the ways of them are,  
Glad of the glory of the gift of their life and the wealth of its wonder,  
Pain of the night, and the sea, and the sweet wan face of the earth.*

However, it is associated with brilliance and light, which is fitting for the stars that are being described. The stars are opposed to the night, the dark earth, and the dark sea, which creates a contrast between light and darkness. Therefore, the line with the appropriate sound combinations is pronounced with a pathetic timbre, but in a softened version.

*Tall the plumage of the rush-flower tosses;  
Sharp and soft in many a curve and line,  
Gleam and glow the sea-colored marsh-mosses,  
Salt and splendid from the circling brine.*

Another example that highlights the use of the phonestheme “gl” involves the stars as well. In this case, the pathetic timbre seems to be the only possible prosodic design for these lines.

*Let all your lights now shine  
With all as glorious gladness on his eyes  
For whom indeed, and not in dream, they rise.*

It is common for people to perceive certain qualities of the surrounding world not in isolation, but in a complex way. If these complexes are often repeated, then a specific association may arise. Therefore, phonestheme sound combinations are multifunctional, and in some cases, a less common association may come to the fore.

Let us consider the following passage as an example:

*Tall the plumage of the rush-flower tosses;  
Sharp and soft in many a curve and line,  
Gleam and glow the sea-colored marsh-mosses,  
Salt and splendid from the circling brine.*

The brilliance of plants is not the focus here; it is their slippery surface. Therefore, there's no need to discuss a pathetic tone.

The sound combination “*br*” is often associated with energetic action and the image of brilliance. In one of the poems, this sound combination is used several times in the beginning against a pathetic tone.

*Back to the flower-town, side by side,  
The bright months bring,  
Wew-born, the bridegroom and the bride.  
Freedom and spring.*

For example, in the poem “*A Flower Wedding*”, the word “*bright*” sets the tone for the entire repetition of the “*br*” sound. Interestingly, the components of this sound combination are found in almost all words of the sentence. Additionally, it seems that the sound combinations “*fr*” and “*spr*” are almost similar to the “*br*” phoneme in the context of the pathetic tone.

Consider another excerpt from the poem “*A Wasted Vigil*”.

*Sunbeam by sunbeam creeps from line to line,  
Foam by foam quickens on the brightening brine;  
Sail by sail passes, flower by flower gets free:  
Couldst thou not watch with me?*

In another excerpt from the poem “*A Wasted Vigil*”, a picture of awakening nature is presented, and the tone can be defined as pathetic. Repetition adds emphasis to the simple stylistic device. The gradual increase of light and movement is illustrated through repetition. We seem to see with our own eyes the gradual increase of light and movement (the author speaks about this gradualness in the preceding quatrain “*the gradual sun*”).

The central image of the sea is expressed through the consonance “*br*” + “*br*”, which creates the most expressive pathetic tone. The picture of a gradual increase in light and movement ends in the third line. The following line presents events as a consequence of the awakening of natural forces. The slow pace in the preceding lines becomes unjustified here, and a transition to an accelerated pace is necessary.

Thus, the energy of the phoneme “*br*” perfectly suits the general style of the poem.

*Your gold shall be for a token,  
Your staff for a rod;  
With the breaking of bands ye are broken,  
Saith the Lord God.*

In this text, we can observe the use of the phonestheme “*br*” which is commonly associated with the concept of destruction and overcoming obstacles. The use of the word “*break*” in different forms emphasizes this function and highlights the sound combination “*br*” as an unchangeable element.

The need for a slow and tense utterance of the corresponding line is indicated by the content of the line and the preceding context, as well as the special rhythm of the previous lines. The penultimate line containing the phoneme should preserve the stringiness of speech, which is maintained by the use of sonorants at the end of each line.

Another phonestheme that is frequently associated with immobility, stability, and fixation of posture is “st”. An example of this can be seen in the following quatrain.

*We thy children, that arraign not nor impeach thee  
Though no star steer us,  
By the waves that wash the morning we beseech thee,  
O mother, hear us.*

The phonestheme “st” carries a special functional load, as evidenced by the fact that the corresponding words are pronounced with increased tension, and the period of consonant “t” retention is noticeably extended. This extension creates the effect of stopping and fixing the pose, as seen in words like “stay” and “stare”, where the sound effect produced enhances the meaning of the verb “stare”.

*His mute mouth opened, and his first word came:  
“Knowest thou me now by name?”  
And all his stature waxed immeasur-able,  
As of one shadowing heaven and light-ening hell;  
And statelier stood he than a tower that stands  
And darkens with its darkness far-off sands  
Whereon the sky leans red;  
And with a voice that stilled the winds he said, -  
“I am he that was thy lord before thy birth,  
I am he that is thy lord till thou turn earth:  
I make the night more dark, and all the morrow  
Dark as the night whose darkness was my breath:  
O fool, my name is Sorrow:  
Thou fool, my name is Death.*

An example of this effect can be seen in the portrayal of the motionless figure of death, where the accumulation of the “st” phoneme within a line emphasizes the immobility of the figure. It should be noted that not only death itself was motionless, but also the nature before it “stilled the winds”. This circumstance once again emphasizes the urgent need to emphasize the immobility of the figure of death both at the prosodic level (using a flat scale) and at the level of sound combination.

In connection with the functioning of the “str” sound combination as a phoneme, the following passage from “*Mater Triumphalis*” is interesting.

*I am thine harp between thine hands,  
O mother!  
All my strong chords are strained with love of thee.*

The image of taut strings conveyed by lexical means receives sound accompaniment: the phoneme “str” is associated with tension. The duration of stressed vowels and sonorants also contributes to this, which is emphasized in this context by a slow tempo. The completeness of the image of taut strings is also achieved by the fact that this image is given in one line. The word “strained” is logically highlighted in the line and is pronounced with a descending tone, while the rest of the line is pronounced at a low level.

In the final line of the poem “*A Last Look*”, the repetition of the “str” sound combination also appears. It should be emphasized that not only death itself was motionless, but the whole nature of “stilled the winds” also froze before it. This circumstance once again indicates the urgent need to emphasize the immobility of the figure of death both at the level of prosody (using an even scale) and at the level of sound combination. In connection with the functioning of the sound combination “str” as a phoneme, the following excerpt from “*Mater Triumphalis*” seems to be interesting.

The image of stretched strings transmitted by lexical means also receives sound accompaniment: the phoneme “str” is associated with tension. This is also facilitated by the

duration of stressed vowels and sonorants, which in this context is emphasized by a slow tempo. The completeness of the image of stretched strings is also given by the fact that this image is given in one line. Logically highlighted in the line is the word “*strained*”, which is pronounced with a descending tone and the rest of the line, is pronounced at a low level. In the final line of the poem “*A Last Look*”, a repetition of the sound combination “str” also appears.

*Rest, with nor curse nor blessing on thine head,  
Where high-strung hate and strenuous envy cease*

The main focus here is on the association with tension. The writer emphasizes feelings of hatred and envy as much as possible, creating a maximum contrast between the prosody of the entire line up to the word “*cease*” and the prosody of this last word.

In the poem “*Off shore*”, even though the phoneme “*fl*” does not occur in the words immediately following each other, repetition of the sound combination can still support and enhance the image of flying petals, causing an association with softness, lightness, and movement. However, the repetition of the phoneme “*fl*” is so subtle in this case that it may only be perceived subconsciously by the listener (while the reader is more likely to notice it). Nonetheless, the function of this sound combination is no different than when repetition is more obvious.

*Like flowers upon flowers,  
In a festival way,  
When hours after hours  
Shed grace on the day,  
White blossom-like butterflies hover and gleam through the snows of the spray.  
Like snow-colored petals  
Of blossoms that flee from storm that unsettles  
The flowers as the tree.  
They flutter, a legion of flowers on the wing, through the field of the sea.*

In the first passage, even though the repetition of the “*fl*” sound is present, it is not very noticeable to the listener. It is more of a subconscious perception. However, for the reader, it is quite apparent. In both cases, the function of this sound serves the same purpose, which is to create emphasis. Consider another passage where the phoneme “*fl*” is used:

*Par flickers the flight of the swallows,  
Par flutters the weft of the grass spun dense over desolate hollows,  
More pale than the clouds as they pass;*

In the second passage, the “*fl*” sound is used in multiple ways. It helps convey the fast movements of the birds and also creates an association with their lightness and weightlessness. In the poem “*In the North Sea*”, we see the “*fl*” sound repetition again, which is used to convey rapid movement.

*Heze, where sharp the sea-bird shrills His ditty,  
Flickering flame-wise through the clear live calm,  
Rose triumphal, crowning all a city,  
Roofs exalted once with prayer and psalm.*

It is important to note that even though repetition is present; conveying the speed of movement through prosodic means is still required. The tempo of the corresponding words quickens, causing their intonation contours to rise sharply.

Let us consider another situation where the phonestheme does not create a sound image itself but supports a certain sound image by repeating individual sounds.

*Let us give up, go down: she will not care.  
Though all the stars made gold of all the air,  
And the sea moving saw before it move  
One moon-flower making all the foam- flowers fair;  
Though all those waves went over us, and drove*

*Deep down the stifling lips and drowning hair, -  
She would not care.*

For instance, the phonestheme “*fl*” fits perfectly into the repetition of “*f*” – “*fl*” – “*f*”. The repetition starts with the word “*foam*” and not with the word “*flower*”, which is part of the compound word “*moon-flower*”. This is confirmed by the prosodic emphasis of the word “*foam*”, which is located at the beginning of the descending scale while the word “*flower*” is pronounced on an even tone, signifying minimal prosodic emphasis.

Regarding the technique of creating the analyzed sound image, it should be noted that to give greater expressiveness to the verse, a simple repetition of the first sound in the word “*foam*” could have sufficed as a key element of the “*foam flowers*” image. However, the connection between the image of foam and the corresponding consonance is unconditional and direct. The presence of the sound’s “*f*” and “*θ*” in another word, namely “*froth*”, is unlikely to be accidental. In other words, the “*f*” sound conveys the characteristic sound of foaming well.

The following excerpt from the poem “*A Song in Time of Order*” vividly illustrates a wave-like and chaotic movement.

*The wind is as iron that rings,  
The foam-heads looser and flee;  
It swells and welters and swings.  
The pulse of the tide of the sea.*

The sound of a piercing wind is evident from the first line of the text. The repetition of the final sonar makes it easy to reproduce the howling of the wind. This repetition of the sound “*w*” and the sound combination “*sw*” is not a coincidence. The phonestheme “*sw*” is usually associated with a “*wave*” or “*splash*”, and we are usually talking about intense and rather chaotic movement. Meanwhile, the sound combination “*sl*” has a negative connotation. For instance, in the poem “*Perinde as Cadaver*”:

*“We have filed the teeth of the snake  
Monarchy: how should it bite?  
Should the slippery slow thing wake,  
It will not sting for my sake;  
Yea”, - she said, “I do right”.*

The phrase “*slippery slow*” can be perceived negatively and limited to this connotation. However, in doing so, the sound image may be vague, simply conveying something unpleasant. The connection with the image of a snake is rather weak. Instead, the sound image is directly connected to the image conveyed by the words themselves. For example, the “*s*” sound conveys hissing and the “*l*” sound conveys slipperiness. In this way, the phonestheme functions at the level of its constituent elements. In another example, the phoneme “*kw*” in the poem “*The Pilgrims*” merges into one sound image.

*But somewhat in it of our blood once shed  
Shall quiver and quicken, as now in us the dead  
Blood of men slain and the old same life's desire  
Plants in their fiery footprints our fresh feet.*

This text highlights how the effect of oscillation and trembling is created not just due to the “*kw*” phoneme, but also because of the prevalence of sonorous sounds, particularly sonorous. This allows the tremolo effect to be achieved without any interference.

It demonstrates that certain sound images can't be created through a single sound combination; instead, a group of sound combinations is needed. Therefore, it's essential to discuss not just individual phonesthemes but also phonesthemic formations.

The author uses consonances extensively to create a distinct image and emphasize the repeated repetition of an action. Since repetitive actions are common, Swinburne's poetry often features consonances serving this function.

*I would not bid thee, though I might, give back  
One good thing youth has given and borne away:  
I crave not any comfort of the day.  
This is not, nor on time's retrodden track  
Would turn to meet the white-roded hours of black  
That long since left me on their mortal way.*

Although the sound combination “tr” is used quite often at the beginning of a word in English, only certain words, for example: “trite, tramp, trail, trace” correlate to one degree or another with the meaning of the word “trodden”.

### Conclusion

After considering the material of poetry, several conclusions can be drawn:

1. Swinburne is a master of the sounding word. He uses phonemic repetitions quite widely, mainly for pictorial purposes. When examining the sound texture of the verse, it becomes clear that the functioning of repetitions of sound combinations has much in common with the functioning of repetitions of sounds. Therefore, a separate consideration of functioning sound combinations is hardly justified;

2. The existence of phonesthemes, and their active use in poetic speech is confirmed. Not all phonesthemes appearing in various lists are used in poetic speech. The frequencies of the use of different phonesthemes vary. For example, such as “pl”, “pr”, “sp”, “spr”, “dr”, “kr”, “kl”, and “sl” did not occur in Swinburne's poetry. Whether this is a feature of his style or not, can only be decided by attracting much more material from English poetry of various directions. For such phonesthemes as “gl”, “fl”, and “gr”, it turned out to be possible to identify some more meanings in addition to those already described in the literature. The ambiguity of phonesthemes should be recognized as an indisputable fact;

3. One or another phonestheme usually appears on a certain prosodic background. As a result, it becomes possible to transmit with the help of phonestems not only their characteristic meanings but also act as prosody associated with them. Thus, the phonestheme “gl” seems to suggest a pathetic prosody characteristic of the relevant passages;

4. The functional loading of phonesthemes is not limited to the transmission of a particular sound image. Other functions of sound repetitions are also observed in poetry. However, the function of creating a sound image is dominant;

5. If phonesthemes objectively exist at the sub-morphemic level, then any self-respecting poet must reckon with this reality. Phonemic analysis can be used as a criterion for the quality of a poetic work.

At the same time, it should be emphasized that the absence of repetitions of phonesthemes in a particular work cannot be blamed on the poet, since a good poet uses phonesthemes extremely carefully, resorting to them only in exceptional cases when the corresponding sound symbolism is fully justified by the content of the verse. The poet can only be blamed for the excessive use of sound repetitions, which is not functionally justified in any way. These may be random, expressionless repetitions or deliberately used repetitions, the functional load of which sharply contradicts already established norms.

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#### Алджернон Чарльз Суинберн поэзиясындағы фонестемалар мен үндестік мәселесі жайлы

**Андатпа.** Дыбыс символизмін зерттеу қазіргі заманғы лингвистикада өте маңызды мәселе болып табылады. Тілдік белгінің екі жағы арасында айқын байланыс бар. Дыбыс символизмі – бұл модальдылықтардың, әсіресе көру және сенсорлық сезімдердің арасындағы байланыстарға негізделген объективті шындық. Дыбыс символизмінің тілдік өкілдері - фонема - әдетте бірнеше фонемалардан тұратын және белгілі бір тілге тән бекітілген дыбыстық тіркесімдер. Фонема сөздердің дыбысы мен осы сөздермен аталған заттардың қасиеттері арасындағы объективті байланыстарды тудырады. Бұл байланыстар берілген тілдің барлық сөйлеушілеріне ортақ. Мақаланың мақсаты – Алджернон Чарльз Суинберннің поэзиясындағы фонематикалар мен үндестіктерді дыбыс пен мағынаның өзара әрекеттесуі, сондай-ақ лирикалық қарқындылықтың, көңіл-күйдің және бейненің дамуындағы фонологиялық қайталаудың ролі туралы зерттеу. Есту бейнелерін жасаудың негізгі функциясы поэзияда өте маңызды, ал фонемалық талдау поэтикалық шығарманың сапасын бағалаудың тиімді критерийі ретінде қызмет етеді. Суинберн өлеңнің эстетикалық дыбысы мен оның мазмұны арасындағы сәйкестіктерден туындайтын нақты байланыстарды зерттейді. Бұл мәселені шешу үшін біз лингвопоэтикалық мәтінді талдау әдісін қолдандық. Аталмыш әдіс кейбір қорытындыларға келуге көмектесті. Зерттеу нәтижелері бірнеше тандалған өлеңдерді талдау негізінде фонестемиканың – ассоциативті мағынасы бар дыбыстық бірліктердің – қолданылу заңдылықтары және олардың аллитерация, ішкі ұйқас және өлшем сияқты әдеби әдістермен өзара әрекеттесуін қарастырады. Авторлар зерттеу Суинберн поэзиясының дыбыстық шеберлігіне жарық түсіреді және лингвистикалық және әдеби талдауды біріктіру арқылы Виктория әдебиетіндегі дыбыстық символизм мен поэтикалық форма туралы кеңірек талқылауларды толықтырады деген қорытындыға келді.

**Кілт сөздер:** комбинациялар, дауыссыз дыбыстар, фонестема, просодия, семантикалық сипаттамалар, дыбыстық қатынастар, көрнекі суреттер.

#### О проблематике фонестем и консонанса в поэзии Алджернона Чарльза Суинберна

**Аннотация.** Изучение звукового символизма является очень важной проблемой в современной лингвистике. Существует очевидная связь между двумя сторонами языкового знака. Звуковой символизм – это объективная реальность, основанная на связях между ощущениями в разных модальностях, особенно между зрительными и сенсорными. Лингвистическими представителями

звукового символизма являются фонемы – устойчивые звуковые сочетания, состоящие, как правило, из нескольких фонем и специфичные для конкретного языка. Фонемы вызывают объективные ассоциации между звучанием слов и свойствами объектов, называемых этими словами. Эти ассоциации являются общими для всех носителей данного языка. Цель данной статьи – исследовать фонемы и консонансы в поэзии Алджернона Чарльза Суинберна на предмет взаимодействия звука и значения, а также роли фонологического повторения в развитии лирической интенсивности, настроения и образа. Главная функция создания слуховых образов имеет первостепенное значение в поэзии, а фонемный анализ служит эффективным критерием оценки качества поэтического произведения. Суинберн изучал специфические ассоциации, возникающие в результате соответствия между эстетическим звучанием стихотворения и его содержанием. Для решения этой проблемы мы использовали метод лингвопоэтического анализа текста. Этот метод помог прийти к некоторым выводам. Результаты исследования показывают, что на основе анализа нескольких выбранных стихотворений рассматриваются закономерности использования фоносемантики – звуковых единиц с ассоциативным значением – и их взаимодействие с литературными приемами, такими как аллитерация, внутренняя рифма и размер. Авторы заключают, что исследование проливает свет на звуковое мастерство поэзии Суинберна и дополняет более широкие дискуссии о звуковом символизме и поэтической форме в викторианской литературе, сочетая лингвистический и литературный анализ.

**Ключевые слова:** комбинации, согласные, фоносема, просодия, семантические характеристики, отношения со звуком, визуальные образы.

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