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ANGLISTICS OF THE XXI CENTURY
BOOK OF ABSTRACTS

A special meeting of the enlarged section of
PHONOSEMANTICS

in commemoration of Professor Dr. Stanislav Voronin's 80th
anniversary

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PREFACE

Stanislav Voronin (1935-2001) was the founder of St. Petersburg school of Phonosemantics and an active proponent of the idea of the non-arbitrariness of the linguistic sign. His research interests included a vast array of iconicity-related issues such as onomatopoeia, sound symbolism, language origins and evolution.

The subject of his first, candidate, dissertation was suggested to him by the head of the English Department of the Leningrad University (as it was then called) Prof. I.P. Ivanova, but his advisor was professor N.N. Amosova, who had previously been advisor in his diploma research. The original aim of the dissertation was a modest one: to find out whether some of the apparently non-sound-imitative words in English were originally onomatopoeic. But very soon S. Voronin realized that since the motive of nomination of sound-imitative words was the sound, in order to achieve an objective classification of this sphere of the English lexicon one must start from a scientifically-based classification of sounds. This brought him to a serious study of acoustics and later to the acoustic classification of the English phonological system. He spent months in the laboratory of the Department of Phonetics studying the acoustic properties of phonemes. The result was a two-volume dissertation where the entire sound-imitative lexicon of English was given a detailed scientifically based description and classification.

From the study of sound-imitation S. Voronin proceeded to the vast domain of iconicity in Language. A systemic approach to iconicity made him realize that here one must also proceed from the study of motives of nomination. This revealed the binary structure of the iconic lexicon, namely the lexicon based on imitation of the sound and that which is based on imitation of what could only be termed as non-sound. This, in its turn, showed that while in the first, the sound-imitative sphere, the principal property of the phonemes of a word was their acoustic side, for the second sphere, termed by S. Voronin the *sound-symbolic* sphere, it was the articulatory side of the phonemes that was the clue to their role in word-formation. This started him into a research into the

basis of sound-symbolism. As it was earlier with sound-imitation, the study of the basis of the sound-symbolism brought S. Voronin into contact with the research into the functioning of the brain, particularly the neurolinguistics. Here, as everywhere, he was thorough and deep. This study resulted in the inclusion of kinetics into the by then admitted basis for associations formation, thus giving us the term of *synkinesthesia* – the basis for sound-symbolism.

Parallel with this grew his belief in the essential universality of the properties of the lexicon researched, which resulted in a series of individual studies into the sound-imitative and, later, sound-symbolic lexicons of languages other than English. These were performed by his numerous students – mostly post-graduates working on candidate dissertations.

Another idea which was attracting S. Voronin more and more was the growing belief that there could not be such a thing as a non-motivated word formation. His research into this brought him in contact with the Language Origin Society whose active member he was to the last day.

His untimely demise left many subjects of the domain of the iconicity in language just started upon and unfinished. This collection of papers will, one hopes, be a step along the road paved by S. Voronin's research.

PERCEPTUAL AND CONCEPTUAL ASSOCIATIONS IN SOUND ICONICITY

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This paper discusses the relationship between sound iconic associations on a perceptual and on a conceptual level. There is solid evidence that back vowels such as /o/ and /u/ preferably connote bigness, whereas front vowels such as /i/ and /e/ connote smallness (Nuckolls: *Annual Review of Anthropology*, Vol. 28 (1999), pp. 225-252). It has been suggested that the association between articulatory place of vowels and size is related to the size-pitch effect: a general tendency to associate low frequencies with bigness and high frequencies with smallness (Spence: *Atten Percept Psychophys*, Vol. 73 (2011), pp. 971-95). This claim has been extended by Ohala, who suggests that the association between pitch and size has – over the course of evolution – converted to an association between pitch and physical or social dominance (Ohala: *Phonetica*, Vol. 41 (1984), pp. 1-16).

Three experiments were conducted which tested the implicit association between vowels varying by their place of articulation and visual stimuli depicting size or dominance on three levels:

1. perceptual level (size of visual stimuli differed),
2. conceptual level (size of depicted objects differed while size of the stimulus itself was the same across all categories),
3. metaphoric level (visual stimuli depicted behavior expressing dominance or submission)

For the experiments, the Implicit Association Test (Greenwald et al.: *Journal of Personality and Social Psychology*, Vol. 74 (1998), pp. 1464-1480) was used. Results corroborate the hypothesis that perceptual, semantic, and metaphoric associations are related to each other. Participants in the experiments showed a significant preference for associating back vowels with visual stimuli depicting or inferring bigness or dominance, and for associating front vowels with smallness or submission. These results will be discussed in relation to the role of cross-modal associations in sound iconicity.

PHONOSEMANTICS OF LANGUAGE FOR PROFESSIONAL PURPOSES

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The concern about innocence of phonosemantic words suggests the idea of their limited use and mainly in the expressive layers of language. The heuristic potential of phonosemantics gives the ground for further hypothesizing the existence of this phenomenon in a subsystem standing far from the expressiveness, or, to be more precise, in terminological systems. To answer the question on how sound imitative words can penetrate into a “neutral” terminology, it is necessary both to take into consideration and make difference between two scientific visions on terminology: onomasiological and semasiological. On the basis of these two approaches the interpretation of a “neutral term” might be as following - the term itself semasiologically is neutral, but it can not necessarily be neutral by its inner form, i.e. within the context of motivation or onomasiological aspects. Any term may well concede both primary and secondary motivation. The density of phonosemantic elements in terminological systems depends on the degree of its openness – terms of phonosemantic origin are more likely to be identified in non-strictly isolated terminological systems.

On the other hand, in professional jargon that is also a type of language used by a particular professional group or occupation, one can regularly observe non-arbitrary interrelationship between the sound-form of a word and the emotional coloring of its meaning. Phonosemantically marked words can appear in professional jargon as new onomatopoetic stems (primary motivation) or onomatopoetic stems can penetrate into professional jargon as a result of semantic derivations (secondary motivation). Expressiveness in professional jargons can be created in different ways at different language levels. Therefore professional words derived from onomatopoetic stems are hyper expressive as onomatopoetic stems are expressive by definition. Participating in complex semantic changes, primary motivated onomatopoetic stems can lose a connection between their phonetic forms and meanings, i.e. they denaturalize. Otherwise, when used in professional jargons, they are perceived as onomatopoetic ones due to renaturalization phenomenon.

ICONIC VERBS OF SPEECH IN J. K. ROWLING AND THEIR APPLICATION AS A STYLISTIC DEVICE

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There is hardly an utterance in J. K. Rowling's novels that is not accompanied by a commentary in the form of adjective, adverb, adverbial modifier, etc. or characterized concisely through a verb of speech. These are present in the novel in a highly diverse spectrum.

This paper deals with the functioning of sound symbolic verbs of speech in the texts of 5 novels written by J. K. Rowling (Harry Potter and the Philosopher's Stone, 1995; Harry Potter and the Chamber of Secrets, 1998; Harry Potter and the Prisoner of Azkaban, 1999; Harry Potter and the Deathly Hallows, 2007; The Casual Vacancy, 2012). A body of relevant lexemes (228 verbs) has been sampled from the texts (1892 pages) by continuous sampling method.

The immediate aim of this paper is to analyse the verb corpus from both the functional and stylistic point of view, with the latter encompassing the idea of sound symbolism as a literary device.

The verb corpus has been divided into functional groups based on their secondary semantic components according to the classification suggested by N. Shishkina. Thus, we have groups such as 'Speech rate' (babble, blurt, etc.), 'Coherence' (mumble, mutter, etc) and others.

The figures obtained in the course of the analysis show that nearly 50% of the verbs used in the author's commentaries are either imitative or sound-symbolic. Apart from pointing toward an obvious inclination of the author to sound-symbolic verbs and sound symbolism in general (another widely applied device is sound-symbolic adjectives characterizing speech) but most importantly - to a profound systematic relation between the sound material and its respective sound-symbolic formation that can be successfully exploited in literature. This in turn, suggests the possibility of focusing further research on the development of a sound symbolism coefficient that would be applied to different literary texts with the aim of revealing connections between the use of iconic words and such notions as genre and gender.

SOUND SYMBOLISM IN DESIGNATIONS OF ROUNDEDNESS

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Among the marginal lexical groups of any language - marginal yet constituting a basis for many general theoretical conclusions - words of imitative origin represent a large and prominent body.

A number of psycholinguistic surveys conducted with 5065 native speakers of 47 different languages of the world aged 3 - 65 has shown a 95% confidence level that proves the existence of a phonosemantic correlation between the rounded shape of an object and labial phonotype (1,2) in general, irrespective of the sex, age, education level and language of the subjects.

The objective existence of sound symbolism is further proven by the analysis of the materials of various natural languages and experimental research.

A typological comparison of words denoting round shapes in some languages (including unrelated ones: English, Russian, Ewenki and Japanese) has shown that the frequency of labial phonotype present in this group exceeds the average frequency of these sounds in the above languages by 2.2. This is seen as conclusive proof in favour of the hypothesis of a phonosemantic universal that is further influenced by national language traits (3).

The universal character of the labial phonotype has made it possible to conclude that the presence of this phonotype points to a possible sound symbolism of a sound formation.

This characteristic is highly important, but is not the only necessary one. The crucial aspect of rounded object symbolism is a high concentration of labial sounds in the word in a position of contact, which enhances the overall length of this phonotype in a word.

As can be seen from the results of this research, the employment of statistical methods is highly efficient and makes it possible to develop standardised criteria for the comparative analysis of any material within the confines of this subject.

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THE DUAL AND THE EVOLUTION OF GRAMMATICAL NUMBER

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The occasionally present as unrecognizable remnants the dual is not a common distinction among modern languages. Most of today's languages have a singular and a plural, the latter being almost in all cases clearly marked with a free of flexional device. Yet, ancestral grammars leave no doubt about the earlier existence of a grammatical number for two. The resulting quasi-ubiquitous elimination of the dual then prompts a number of intriguing questions. If languages don't feel amputated and can do very well without a special grammatical distinction for two, why was there a dual in the first place, and how did this distinction come about? Was it introduced as an added 'flourish' in a dichotomous singular-plural system as languages became more complex? Or could it be that the dual was instrumental in the development of the plural, which in turn drove the dual into extinction? The investigation of what the pre-linguistic *Homo* brought to the task of cobbling a grammar may suggest a possible answer.

THE PHONOSEMANTICS OF TODAY: THE LATEST ACHIEVEMENTS AND THE PRINCIPAL CHALLENGES

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The fifteenth year is going since the untimely demise of the founder of the St. Petersburg school of phonosemantics. Time has come to sum up what has been achieved and what remains to be done. The first is, sadly, much easier to do than the huge second.

Firstly, mention should be made of the fact that the two candidate theses that were practically finished while S.V. Voronin was still alive were then successfully defended and the candidate status conferred to the authors. Three more candidate dissertations immediately influenced by S.V. Voronin's ideas were later worked out and defended in S. Voronin's native city - by E. Tatarinova on the phonosemantic component in economical slang, by N. Shvetsova-Noland on onomatopoeia in English dialects and by M. Flaksman on the diachrony of English iconic lexicon. Another subject is being currently researched by V. Davydova, namely the phonosemantic analysis of artificial languages in fiction.

In Perm there is forming a new branch of Voronin-inspired research lead by prof. S. Shliakhova with her own doctoral and at least two candidate dissertations defended. Quite a few other centres of research variously influenced by S. Voronin's ideas are there in the country.

Finished and published was S.V. Voronin's book in English, *Iconicity, Genesis, Semiosis*. His two principal books in Russian, viz. *English Onomatopes: A Phonosemantic Classification* and *The Foundations of Phonosemantics* went through at least two more publications. The later, his principal book, still awaits being translated into English.

There is a vast domain of fundamental phonosemantic problems (besides the practically boundless number of particular issues) in need of a serious investigation. One of them is a deeper and more detailed understanding of the sound-symbolic (i.e. not sound-imitative) lexicon, still more precisely, of what S.V. Voronin termed the *extrakineseisms*.

We need a detailed list and description of motives for nomination in this field and consequently a better understanding of the sound-symbolic functions of our phonetic repertoire for use in this sphere. This, of course, can only be achieved through investigating the pertaining material of concrete languages. Even in languages which have been frequently chosen for phonosemantic studies this sphere is very poorly covered.

Besides, there are much more languages whose sound-expressive material has never been an object of a serious research than there are comparatively well-researched languages. So what we have to do is propagate phonosemantic research into as many languages as we can.

A more detailed discussion of the issue will be the subject of the paper at the conference.

SOUND SYMBOLISM IN ADVERTISING TEXTS

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Many advertising texts are copywritten with an emotive and suggestive idea in mind. To be both convincing and attractive, advertising texts should show the harmony and interdependence of the content and form. Numerous linguistic stylistic devices of the phonological level of slogans serve as excellent tools to achieve the sound-meaning harmony and convey the message to mass recipients in a most effective way. The results of our research prove that the plane of expression of advertising texts containing alliteration and assonance and advertised commodities elicit similar associations. This conclusion leads to the assumption that in many cases sound repetition in advertising texts is far from accidental. The correlation between the form and content of slogans manifests the iconicity of sound symbolism in advertising discourse.

SOUND SYMBOLISM IN INVENTED LANGUAGES

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Over the history of linguistic studies the idea of arbitrary sign stated by Saussure has been widely recognised as the first principle of linguistics. However, a growing body of research indicates that an inherent non-arbitrary link between sound and meaning is more profound than typically assumed. Contradicting to the traditional view, the professor of the Leningrad University S.V. Voronin in the end of the 20th century developed a new science of phonosemantics with two major domains: onomatopoeia and sound symbolism. While onomatopoeia describes the relationships between a sound signal and a sound signification, sound symbolism investigates the connection between sound signals and non-sound phenomena, and therefore is less apparent and more problematic to investigate.

The investigation of the primary motivation is further complicated by the fact that in its evolution, the linguistic sign undergoes the process of denaturalization, or weakening of the link between the sound resemblance of the sign and its meaning. Nevertheless, a unique source material for the research of the primary motivation not shaded by secondary motivations can be found in the field of invented languages, created as part of fictional settings in books and movies. Whatever the goals of the inventors of such languages, they inevitably face with the need to put word concepts into sound form. This makes possible to explore the regularities connecting the meanings and their phonetic signs as well as the phenomenon of primary motivation. Lexicons of several fictional languages were reviewed using the methods of quantitative research and phonosemantic analysis. The results of the study demonstrate that sound-meaning relations in the invented lexicons are more systematic than would be expected by chance and some clear sound symbolic patterns and tendencies may be identified. Thus, form–meaning correspondence may be considered not entirely arbitrary.

ONOMATOPOEIC SILENCE

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Onomatopoeia constitutes the prototypical verbal image. As Tsur (2001) has shown “A sound imitation is *perceived as* an equivalent of the imitated reality *if* the target semiotic system is sufficiently finegrained in the relevant respects; and the most relevant options of the semiotic system are chosen.” Adaptation from one semiotic system to another necessarily requires selection including loss. The optimal is the choice of the option closest to the source phenomena, the target semiotic system can offer.

Onomatopoeia, being a symbol, is a conventional verbal sign, which is an integral part of the lexicon. In light of the relations holding between signifier (form) and content, iconicity anticipates the addition of content to be followed by increasing form. Silence as a symbol seems counter iconic. But when the content – object or quality – silence or absence itself, such as the stillness of nature, the silence of a stone, and the silence of the dead, the null signifier turns out the most iconic phonosemantic symbol.

Moreover Silence as a verbal onomatopoeic image overlapping with stillness and unintentional indexical silences is universal. Being an unvocalized auditory symbol, it surmounts restrictions imposed by the language dependant phonological preferences and peculiarities, and so seems to be a unique case presenting one-to-one correspondence between the source code (in this case the absence of sounds in the real-world) and its transformed form in the target system, i.e., the verbal symbol.

Being a symbol integrated in the signifier verbal silence is also a diagram: the not-articulated part of the signifier is analogous to the relations of the parts in the quality or object it denotes (Peirce §2.277).

We exemplify onomatopoeic diagrammatic silences, in literature, as Shakespeare's Hamlet "the rest is silence", in grammar, as the zero sign (\emptyset), in discourse a discourse marker indicating turn-switching, etc.

ICONIC WORDS IN PROTO-GERMANIC

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There is a growing bulk of evidence [1] that iconic words – that is words with objective structural similarity between form and (acoustic) meaning – constitute an inseparable part of any language's vocabulary. Moreover, onomatopoeic, mimetic, expressive, echoic formations could be found not only in contemporary but also in extinct and even reconstructed languages [3]. We have analysed the Proto-Germanic lexicon with the purpose of detection, description and further classification of iconic vocabulary. The continuous sampling of Guus Kroonen's '*Etymological Dictionary of Proto-Germanic*' [4] revealed a number of sound-imitative words, whose form and meaning were reconstructed in the course of historical-comparative research.

In Proto-Germanic we find such roots as, for example, **pūtan-* 'howl', **fuk(k)on-* 'blow', **klinkan-* 'sound' marked as iconic. Despite the small number of words with clear imitative etymologies (25 altogether), the application of the method of phonosemantical analysis designed by S. Voronin [5] allows us to extend this list up to about 200 and add to it such roots as **hreutan-* 'snore', **knippōn-* 'cut, snap' and **skerban-* 'scratch, scrape'.

The further study of the collected lexical material with the help of relevant etymological dictionaries [6] enables us to divide these roots according to existing classifications of iconic words.

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FACTORS AND TRENDS IN SIGNAL EVOLUTION OF VERTEBRATES

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We investigated patterns of the evolution of vertebrates' communication systems. These systems are subdivided into two groups corresponding to different levels of development of communication systems: motivation signals and referential signals. For motivation signals demonstrations proclaim the level of motivation and the subsequent behavior of the animal. For referential signals demonstration have the external reference and reflect different problematic situations that generated in the interaction. They are "names" of these problematic situations and behavioral programs that resolve given situation.

Motivation signals "force" to the reactions necessary for the next stage of the process. Referential signals allow freedom of choice; they are arbitrary signs structurally and functionally. We describe the evolutionary benefits of moving from the former to the latter in different phylogenetic lineages. These benefits make releasers of ancestral species transformed into the specialized system of signs that support information exchange in the same context and with the aid of homologous demonstrations.

Classical ethologists wrote ritualization as the transformation of expressive animal actions (caused by excitation due to the specific situation) in specific signal helps to resolve this situation or behave in it more effective. They wrote about this process as a one-piece, but we believe that it is two-part. The first step is ritualization movements of the animal - the transformation of expressive action in the demonstration, and the organization of demonstrations in rows along the respective motivational typological gradients, so that different demonstration series reflect the different levels of anxiety, fear, aggression, sexual arousal of the animal in relation to the situation. So there is system of motivation signals. This is ritualization in the strictly sense of the word. In the second stage ("signification") semanticize of mime gestures occurs, its impact on the partner gives way to informing. The rows of demonstrations are converted to the "language" (semiotic system serving purposes of data exchange in context of communication). Every single demonstration transformed into a sign, structurally and semantically opposed signs arising on the basis of other demonstrations from this row. So there is system of referential signals.

KUKAI'S 1,200 YEAR OLD PHONOSEMANTICS AND THE PERFECT MANTRA

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Kukai, a Buddhist priest who lived 1,200 years ago in Japan, developed a theory of phonosemantics within the Buddhist philosophy of the interconnectedness of all things. For Kukai, all sounds had intrinsic meanings, and those people who had attained enlightenment could realize these purified meanings through the purified phonosemantics involved. Kukai developed various physical, mental and verbal *gates* or *entryways* into enlightenment, using such tools as *mudra*, *mandala* and *mantra*, respectively, that he claimed were able to bring about enlightenment in the devoted practitioner. In this paper, I will first briefly discuss Kukai's theory of language as it was situated within his version of esoteric Shingon Buddhism, central to which was the concept that the vibrating sounds of the natural world and language itself originated from *suchness*. Kukai was the first in Japan to establish a sustainable system for utilizing the vibrating suchness of mantra as a method for achieving enlightenment, and has also provided us with a written record of his theory of language, as well as lists of the language sounds and their purified meanings. After a brief description of some of the phonosemantic relationships that he proposes, a comparison and contrast of Kukai's phonosemantic relationships and corresponding sound-meaning relationships provided by recent linguistic analyses will be illustrated. And finally, an analysis of the sound-meaning relationships in the 'perfect mantra', the *gyate* mantra of the Heart Sutra, will be presented, and it will be shown how the pronunciation of the *gyate* mantra can in fact be seen as an orchestrated performance of iconically motivated vocal gestures that allow those reciting the mantra to physically experience the meaning of the mantra. This final illustration, then, will not be of Kukai's purified phonosemantics for the enlightened, but instead an illustration of ordinary phonosemantics for the modern day unenlightened linguist.

PRIMARY MOTIVATION AND LINGUISTIC HABIT

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The specifics of phonosemantic analysis lie, among other things, in the fact that much better and more reliable results are achieved when phonosemantic groups of words rather than isolated words are analysed.

Let us take a look at a phonosemantic group of rhyming words denoting *twirl*. It has been established that most words will contain /r/ which is an echoic correlate of the vibrating sound accompanying turning *around* and /l/ symbolizing the process of movement (Likhomanova 1986).

The words pertaining to the group are given in chronological order: *whirl* (1290), *pirll* (1500), *twirl* (1598), *birl* (1724). All of them have phonemes /r/ and /l/ possessing sound-symbolic functions which means the verbs are primarily motivated. On the other hand, every next word is influenced by the previous words of the group as there is a pattern created and this leads to the development of a linguistic habit. The same holds true of a great number of other groups.

To continue with the example given above, there are lots of other words having similar meaning and containing the same phonemes (cf. *reel*, *roll*, *drill*, etc). However, only the first four words form a rhyming group and each new word undoubtedly feels its effect. The forms of this influence will be presented at the conference.

To conclude, while primary motivation and linguistic habit are often contrasted by linguists in reality they go hand in hand to coin new words.

Likhomanova L.F. 1986. *Semanticheskaja filiatsija anglijskikh zvukoizobrazitelnykh glagolov dvizhenija* (Semantic Filiation of English Phonoiconic Verbs of movement - in Russian). Candidate thesis. Leningrad.

NOTION OF ROUNDNESS IN ENGLISH AND TURKISH ICONIC CLUSTERS

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The idea that certain sounds and phonosthemes are meaning-bearing, yet a very controversial in the past, has long been discussed by scientists. In sound imitative words the link between the meaning and the sound is pretty transparent, while sound symbolism represents a more complex phenomenon. It refers to a wider sphere of non-acoustic imitations (imitation of the phenomena of light, fire, movements, size, shape etc.). As for the shape, one of the most explored aspect is the notion of roundness. Russian researcher and founder of phonosemantics S.V. Voronin established strong association between an idea of roundness and labial sounds /b/, /p/ /ɔ/, /ʌ/ in English. He also proposed three typical phoneme groups encompassing the semantic component of rounded in English:

- a) bʌ-; bou-; bɔ-; bu- (pot);
- b) bɔb-; bʌb- (bulb);
- c) -ɔb-; -ʌb- (cup) [3].

These conclusions, however, are true for many other languages. For example, the Turkish language has similiar inventory. The most spread labial sounds are /b/, /p/, /ɔ/, /u/ in initial position and /m/, in final.

The models are the following:

- a) pɔ -; pu-; bɔ-; bu- (portlak, pütlek – pop eyed; börtlemek – swell, bloat; bulkak - bloated);
- b) -ɔm; -ɔp (top – ball; dom – drum; tombiş, tombul, tombadız – overweight, chubby child);
- c) -ɔmb; -mb (dömbek, dömbelek – drum; tombul, bambıl – chubby child).

Despite some differences in models, both languages show strong adhesion to labial sounds. With regard to roundness, Turkish also distinguishes itself with labial consonant /m/.

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SLANG AND SOUND SYMBOLISM

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The study contributes to resolving the long-running controversy about phonemes as meaningful features apart from morphemes. The fact that words in English often convey some meaning through their sound has long been recognized by linguists, but it had been regarded as an amusing trifle in a pool of serious linguistic problems until phonosemantics as a separate science formulated.

As an integral part of the English language American slang is a striking example of the language iconicity. It is characterized by high percentage of sound symbolic and expressive words. Slang can be defined as one of the 'centres' of a sound symbolic system of the language because, being peripheral for the standard general language, it is abound in anomalous and hyper variable units. This iconicity is typical of sound symbolic words.

The analysis of American slang corpus done within the phonosemantics (Voronin S.V. Fundamentals of Phonosemantics. Leningrad, 1982) allows to conclude that sound symbolism (including onomatopoeia) clearly underlines formation of many new words and support the expressiveness of existing standard language words used in slang with a different meaning.

Phonosemantic analysis of the words with 'obscure' origins or etymology very often tracks them down to a sound symbolic source. This analysis also proved to be an efficient tool to structure slang into different sound symbolic and onomatopoeic classes.

Rhyming expressions and reduplicates which are sound symbolic by nature form a substantial part of American slang body. Slang can be defined as a iconically saturated language area which preserves phonetical motivation as an important tool to create, develop and support new expressive and emotional words.

BORROWED ENGLISH INTERJECTIONS IN MODERN NORWEGIAN

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Since the afterwar years, and especially after nineteen seventies, the Norwegian language (in its both official forms - *bokmål* and *nynorsk*, or New Norwegian) has been massively influenced by English, and mostly American English. This influence in its turn has been increasingly subject of linguistic interpretations. It has been assumed, though, that, first, it is mostly slang that has undergone this influence and, second, that loan words belong to propositional word classes as nouns, verbs etc.

On the other hand, the lexicologists and grammatists seem to believe that in interjections, because they express and not signify, we mostly have with physiological reactions to do, and therefore there should be no reason for borrowing them.

Nevertheless, both oral speech and written texts show that some English interjections (mostly secondary, as *fuck*, *shit*, *cool*, *Oh my God* etc., but some primary as well - *wow*) have found their way into modern Norwegian. They are being used in the same type situations where one could very well use Norwegian proper interjections.

There are both linguistic and extra-linguistic factors that make for the appearance of English loan words in Norwegian, as the cultural influence, globalization and others, but it seems that in many cases the sound characteristics of English interjections have been decisive here. The presentation will be devoted to a description of such phonetic features.

ONOMATOPOEIA AND THE LINGUISTIC INTERPRETATION OF BIRD CALLS

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A linguistic interpretation of bird calls and songs is used in some languages in order to refer to certain birds. For example, in English and French the quail can be referred to by an expression that is supposed to sound similar to its characteristic singing: French *paie-tes-dettes* ('pay-your-debts') (Chambon 1989: 94), English *wet-my-lips* (Kos 2014: 75), *but-for-but* (Cheshire), *quick-me-dick* (Oxfordshire, Kos 2014: 78). In American Spanish *cristofué* (it-was-Christ) refers to a bird of the *Pitangus sulphuratus* species.

These nouns have two revealing characteristics. They are linguistically interpreted by means of a language-dependent analysis and they are poor imitations of the actual singing of the birds referred to. The bird nouns discussed in this paper do not seem to be based on the mimicking of nonlinguistic sounds as the traditional definition says, but on a linguistic interpretation of non-linguistic sounds. This explains the two observed characteristics: they are language-dependent and they are poor imitations of the supposedly mimicked natural sounds. This suggests a new definition of onomatopoeia as a language dependent interpretation of non-linguistic sounds instead of the traditional notion involving animal sound mimicking. This interpretation can be purely phonological (traditional onomatopoeia) or morphosyntactic (the bird names discussed in this paper). This view was suggested by Sapir in his 1921 book *Language*: "Such words as 'whippoorwill' 'to mew', 'to caw' are in no sense natural sounds that man has instinctively or automatically reproduced. They are just as truly creations of the human mind, flights of the human fancy, as anything else in language." (Sapir 1921:7).

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DIALECT SOUND SYMBOLISM

(Variation of sound symbolic dialect lexemes)

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Studies of word variation have been traditionally based on the vocabulary of the literary language. When discussing the dialect vocabulary this problem is even more acute because of the peculiarities of the dialect vocabulary, such as practically the absence of written language, semantics, and a large number of sound symbolic words, which are variations of another. All these features give rise to an abundance of synonymic and variant forms.

In our research based on the Survey of English Dialects by H. Orton and E. Dieth we have arrived at, among others, the following conclusions:

- Dialect vocabulary associated with the human body is mostly sound symbolic and denotes processes and external non-acoustic objects (their shape, size, movement); however, it contains elements of onomatopoeia.
- The method of constructing sound symbolic patterns developed by S.V. Voronin can be a basis for integrating a number of lexemes with minor formal differences and identical semantics into a superior lexeme.
- Sound symbolic lexemes indicating "buccal activities" can be displayed as the web of phonosemantic fields.

Our findings will be discussed in detail in the body of the paper.

THE COLOR PICTURE OF ORAL SPEECH

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Nowadays the ways of oral communication transferring are the important problem of modern linguistics. Phonosemantic experimental methods of investigation of suggestive processes in speech could help to reveal the deep implicit meanings. Sure, it is possible to construct the models of computer speech analysis on the basis of experimental data on Russian sound-color associability [Prokofyeva, 2007].

Due to hypothesis on fixation of emotional component of speech containing negative words not marked as obscene and direct insults we can discover the emotional attitude, recorded at sound-colour associability by instrumental methods (computer program “Zvukotsvet”).

The materials for the experiment were the selected recorded fragments of two men’s independent monologues. The first record (M1) was a telephone conversation (the situation of communication – discussion of mutual friends), the second – a snippet of the post public speaking (M2).

The analysis of M1 and M2 showed significant differences at the level of phonosemantics, which demonstrates the potential interpretative possibilities of these methods. Thus, fragment M1, containing invectives, was rated as “black” on 22,22%, which was almost unique example in all our experimental work. It is possible to assume that the psychological impact of this phrase could put the negative emotional "spot" in the minds of receptor, and it extend to the next syntagmas and all speech. The M2 analysis contains explicit profanity (not taboo), showed the average for native Russian speech culture “white-blue-red” color that are perceived to be more neutral compared with the first example. Emotional background of this fragment is moderate, associative reactions do not be identified as "alien" and "hostile".

This experiment was projective, and too early to make general conclusions, but even on the basis of a comparison of two phrases that have similar meaning and different linguistic representations, we can make a preliminary conclusion about the possibility of fixing the emotional background on the level of phonosemantics.

ENGLISH AND ITALIAN SOUND IMITATIONS: A COMPARATIVE STUDY

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The study is based on the comparison of about 200 English onomatopes with their translations into Italian. It shows both similarities and differences in the phonetic structure of sound imitative words in the two languages.

The former are represented by specific sound forms of words belonging to specific classes of onomatopes (instants, continuants and frequentatives) that are rather similar in both of the languages, which may be accounted for by S.V. Voronin's universal onomatopoeic theory.

The latter can be explained by differences in English and Italian morphology and phonology.

ON PHONOSEMANTICS IN RUSSIA

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This report is devoted to the analysis of major problems, scientific trends and current internet-resources on linguistic iconism research in Russia, which includes such areas of study as phonosemantics, sound symbolism, ideophones, onomatopoeia, vocal gestures, interjections, "abstruse speech", color-grapheme synaesthesia and other. We also present an attempt of solution of these problems by means of designing of a specialized internet-project.

In Russian linguistics the following aspects are actively researched:

- (1) Development of phonosemantics as a separate linguistic discipline, defining its main categories, laws and regularities (S.V. Voronin, V.V. Levitsky);
- (2) Study of phonosemantic universals on a material of different language families (A.M. Gazov-Ginzberg, S.V. Voronin, A.B. Michalev,

N.V. Drozjaschih, L.P. Prokofyeva, E.B. Trofimova, S.S. Shlyahova, O.V. Shestakova);

(3) Exploring the concept of the iconic origin of language (A.M. Gazov-Ginzberg, S.V. Voronin, A.B. Michalev, N.V. Drozjaschih, S.S. Shlyahova) and of proto-conceptual iconic space of language (A.B. Michalev, N.B. Drozjaschih, S.S. Shlyahova);

(4) Study of occasional phonologization of noises and manifestation of iconism in different structural languages (E.B. Trofimova);

(5) Research on regularity of onomatopoeia, interjections, vocal gestures, “abstruse speech”, their basic role in the origin and evolution of language (S.S. Shlyahova, E.U. Kustova, I.A. Sharonov);

(6) Etymological and evolutionary phonosemantics (S.V. Voronin, O.I. Brodovich, S.V. Klimova, M.A. Flaksman);

(7) Lexicographical registration of imitative units (S.S. Shlyahova, I.A. Sharonov, O.V. Shestakova);

(8) Designing of software for phonosemantic analysis of the English, Russian (V. Shalak, L.P. Prokofyeva), Tatar and Bashkir (T.M. Rogozjnikova) languages;

(9) Research on biolinguistics (O.L. Silaeva);

(10) Research on colour-graphemic synaesthesia (A.P. Zjuravlyov, L.P. Prokofyeva, S.S. Shlyahova, T.M. Rogozjnicova and others).

Literature review allows us to identify the following key problems in the sphere of linguistic iconism research: (1) the rejection by many linguists of the idea of iconic motivation of the linguistic sign and of the role of iconism in the origin, evolution and functioning of modern languages; (2) a limited number of fundamental phonosemantic studies; (3) terminological inconsistency and lack of communities and resources of general nature that do not let correlate identical studies and received results; (4) works in Russian usually do not take into account the achievements of Western linguists and, vice versa, Russian and foreign scientists do not know the works of each other; (5) lexicographic problems: absence or insignificance of specialized dictionaries in different languages; insufficient and non-systemic fixation and poor etymological analysis of iconic words; indistinct system of marks; absence of criteria of correlation in bilingual dictionaries etc; a general lack of studies of different types of synaesthesiae, including its explication in language (sound symbolism),

insignificance of research on onomatopoeia, interjections, vocal gestures and others.

In Russian-language organizational and information sphere the following key-problems are made: (1) absence of professional communities; (2) short-run of special literature, its inaccessibility for Western and Russian scientists; (3) “piracy” (illegal) distribution of works of Russian scientists; (4) insufficient scientific contacts of Russian and foreign researchers on problems of linguistic iconism between countries and within one country.

Analysis of internet-resources, devoted to problems of linguistic iconism, shows: (1) absence of professional communities in Slavo- and Russian-language spheres; (2) absence of united specialized Internet-resources in Russia and abroad.

For today, in Russia and abroad there have been formed some scientific schools and centres, which do not have firm scientific ties. In Russia one can speak of several scientific centres, dealing with linguistic iconism: St. Petersburg School Phonosemantics (founder S.V. Voronin); Saratov Psycholinguistic School (founder I.N. Gorelov); Pyatigorsk Phonosemantic School (A.B. Michalev); Byisk Phonosemantic School (E.B. Trofimova); Perm Phonosemantic Society (Circle, Group) (S.S. Shlyahova); Moscow Ecological Biolinguistics School (founder V.D. Ilyichyov); Ufa Psycholinguistic School (T.M. Rogozjnicova). However, in the minds of scientific community these centres are positioned as separate groups, despite the long-term, systemic and serious research.

The most effective way to deal with all the problems is to create a specialized internet portal. A group of scientists from Perm city created a conception, prepared the content and is currently gathering information for the internet-resource “Linguistic Iconism (LIC)”, aimed at organizing of a long-term international cooperation in sphere of informational and scientific research activity concerning linguistic iconism.

DESIGNATIONS OF PHOTIC PHENOMENA WITH STEM CONSONANT *L* IN MONGOLIC LANGUAGES

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Modern linguistics is characterized by an urge to interpret as fully and adequately as possible the process of reflecting human perceptions in a language, formed depending on a type of perceptual channel of information acquisition. This paper considers the lexis with the stem consonant *l* in the Mongolic languages that includes designation of visual senses. In many languages the dominant consonant *l* refers the idea of sliding, not so bright, not blinding light. Among Mongolian words designating photic phenomena there are color names, names of animals and plants, words connected to fire and man's glance. Their semantics is linked to acoustic and articulatory characteristics of a stem dominating consonant *l*. A dominating consonant is the bearer of the general attribute. In onomatopoeic words it reflects the main character of the sounding. The dominant of figurative words carries the encoded basic information about the denotation: its form, size, color, surface properties, psychological and other characteristics. The considering inner form of words in connection to psychophysiology opens up broad prospects for research in the field of etymology, psycholinguistics and lexical semantics of Mongolic and Altaic languages. At the same time figurative words are the valuable key to discover the nomination processes in the basic vocabulary of the Mongolian languages.

DEFINING 'PHONOSEMANTIC SOUND PICTURE OF THE WORLD'

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In this report we address the problem of definition of a term 'phonosemantic sound picture of the world', basing on such notions as *phonosphere*, *sound picture of the world*, *linguistic picture of the world* and others.

Nowadays, there are several terms, determining the 'space of sound': *phonosphere* (S.S. Shlyahova), *soundsphere* (H.A. Kurashkina), *sound picture of the world* (S.V. Stefanovskaya), *acoustic picture of the world* (U.V. Kazarin; V.I. Maximov), *phonetic picture of the world* (U.V. Kazarin), *phonosemantic picture of the world* (S.S. Shlyahova), *soundshaft* (N.A. Mishankina), *soundscape* (M. Schafer, F. Colombijn, V. Vozyanov), *sound space* (Voice and Rite, Sounding World and Silent World), *sound field* (T.A. Agapkina), *sound landscape* (T.V. Tsivyan), *sound landscape* (M.A. Polyschuk), *sound world* (E.N. Yezjova; S.V. Stefanovskaya) and others. Practically, all terms are used as synonymous, which leads to some terminological lack of coordination.

N.A. Mishankina, using a term *soundshaft*, focuses her research on recreation of a spatial model of sound spreading; T.V. Tsivyan – using the term *sound landscape* – recreates national poetic sound space of a riddle. The terms *soundshaft*, *soundscape* and their translations correlate with terminology of M. Shafer, who

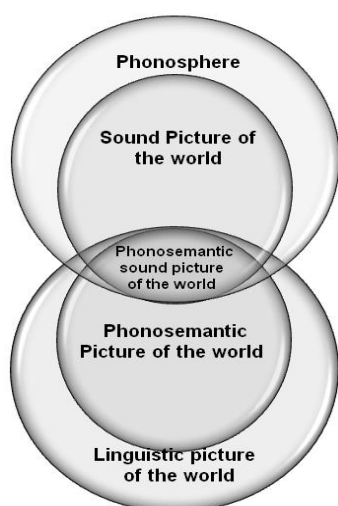


Figure 1. *Terms and concepts*

explores urban and rural soundscapes, defining them as Hi-Fi (high-quality natural sounds) and Low-Fi (technogenic noises destroying a human being). The closest synonyms among those mentioned are (1) *phonosphere* (S.S. Shlyahova, O.V. Shestakova, M.G. Vershinina), which is understood as a 'sound continuum surrounding a human being', and (2) *soundsphere*, which has the same meaning, but was introduced much later.

Process and character of perception of sounding space are reflected in the following terms: (1) *phonetic and acoustic picture of the world*, which are used by U.V. Kazarin, who focuses on acoustic and phonetic sound

settings; (2) *sound picture of the world* (S.V. Stefanovskaya) – which is a reflection of sounding space in language, a fragment of linguistic picture of the

world; (3) *phonosemantic picture of the world* (S.S. Shlyahova, O.V. Shestakova, M.G. Vershinina) – which is a linguistic picture of the world, reflected in language by means of phonosemantic units.

Specifying the terms available, it becomes clear that all of them describe fragments of one problem: sound picture of the world reflects the sounds produced by people in phonosphere (including sounds produced by non-linguistic means) and semiotized by people. Sound picture of the world, reflected in language, therefore, is a sound linguistic picture of the world. But the terms given here are used as synonyms, if it is clear out of context that we speak about space of language. Phonosemantic picture of the world, on the other hand, is a linguistic picture of the world, reflected in language by means of phonosemantic units (not only sounds!). Phonosemantic sound picture of the world – is a fragment of sound linguistic picture of the world, expressed by phonosemantic means and at the same time – a fragment of phonosemantic picture of the world.

Correlation of terms and notions can be presented as follows (see Figure 1).

Summing up, phonosemantic sound picture of the world has the following system forming characteristics: the presence of the external environment (phonosphere), the presence of the internal environment (onomatopoeic sub-system of sound imitative system of language), basic units – onomatopes, iconicity, expressivity, imagery, concreteness of semantics, integrity, anthropocentrism, pragmatism and others.

NOTES:

