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Phonetic Means in Rhythmic Prose as Expression Devices (based on analysis of Georgian and English rhythmic prose)

'The beauty of the contents of a phrase, or of a sentence, depends implicitly upon alliteration and upon assonance'.

R. L. Stevenson

1. Introduction

Rhythmic prose not only resembles poetry in terms of being rhythmic but also its rhythm though somewhat elusive and not apparently rhymed as that of a verse, is far more unlimited and free. Like all rhythmical movements in the universe the rhythm of prose is created through repeated occurrence of certain units–in our case, they are language units. Prose rhythm is less discernible than that of classic poetry but it is never lost for an eager reader.Expressiveness is the point what makes rhythmic prose so greatly distinguished from ordinary narrative fiction [http://grammar.about.com/od/essaysonstyle/a/rhythmofprose_2.htm, chrisbrecheen.blogspot.com/2013/06/prose-rhythm.html]. Due to its intensity it can approach the effect of hypnosis [http://www.copywritinginaction.com.au/clear-writing/the-hypnotics-of-prose-rhythm]. For the rhythm accentuation, an author employs various linguistic means, such as of phonetics, morphology, syntax and lexicology. The higher sense of rhythm emerges from their concurrent usage. The aim of the article is to outline those phonetic means that are employed for conveying rhythmic prose expressiveness based on contrastive study of prose writings that are markedly rhythmic in the Georgian and English languages. Our research will be all the more interesting and rewarding as the languages in question belong to different language families.

2. Body

Rhythmicality of a text is very much due to the phonetic devices chosen and used by an author. They lend both euphony and expressiveness to a text and also make the content aesthetically and emotionally more pleasant to a reader's eye and ear. The most productive phonetic devices that are used for rhythm creation in prose are the following: alliteration, consonance and assonance. They are often aided and complete with inner rhyming of certain words.The sources we will be referring to are fiction works distinguished by their highly rhythmical content. The Georgian side is represented by the following writers: Vasil Barnovi, Grigol Robaqidze, Niko Lortqipanidze, Konstantine Gamsakhurdia and Lado Kotetishvili; respectively, Francis S. Fitzgerald, Sherwood Anderson, James Joyce, Samuel Beckett represent the English language material. All the above-mentioned artists were active in the first half of the 20th century. The most frequently used phonetic device that creates the intense sense of rhythmic expressiveness in prose is alliteration. Close to alliteration is another device – consonance. Originally employed for poetry, both alliteration and consonance are widely used in prose as well for the purpose of making it rhythmic. Unlike alliteration, consonance implies repetition not of the first stressed consonants but also of any repeated consonant or consonant combination in a close succession of words. As the examples will show, alliteration and consonance more often than not appear simultaneously in a text. The examples from Georgian sources for consideration:

mw**y**a**z**ar lo**y**e**bz**e**d** **var**di u**y**vaoda x**v**ara**mz**e**s**; [mts**k**a**z**ar lo**k**e**bz**e**d** vardi u**k**vaoda kh**v**a-ra**mz**e**s**];There was a rose blooming on the homely cheeks of Khvaramze (Barn. 1943:331).

This is a very interesting example: consonance of [k] [v] [r] [z] sounds is enhanced by inner rhyme which is produced by the following syllables: [zar- var- var] [bze-mze] [mtskazar-khvaramz]. There are many sentences similar to this one.

m**w**vane **q**oSebi **w**iTuri **q**uslebiT; [**mt**svane **q**oshebi **ts**ituri **q**uslebit]Green slippers with red heels (Robaq. 1989:14); a cross alliteration [ts-q-ts-q];

mze **m**a**gr**a**d** a**cxun**ebs. **gverd**iT **cxen**i **garind**ula; [**m**ze **m**a**gr**a**d** a**tskhun**ebs. **gverd**it **tskhen**i **garind**ula]The sun is scorching. Nearby the horse is dozing (Robaq.1989:18); alliteration of [m] [ts], consonance of [g] [r] [d] inner rhymes [**tskxun**-**tskhen**] [**gverd**-**garind**];

mdore mdina**re**; [**mdore mdi**na**re**]The slow river (Robaq.1989:26); alliteration of [m], rhymes of [mdo-mde] [re-re];

dasavliT **d**idi **q**vis bWea **q**alaqis; [**d**asavlit **d**idi **q**vis bchea **q**alaqis]To the west there is a high gate of town (Robaq.1989:96); symmetrical alliteration of [d-d-q-q], consonance of [s] [l];

„ast**r**a**l**u**r**i **l**andebi ga**l**u**rsul**ni da Tva**l**ebdanis**lul**ni;[ast**r**a**l**u**r**i **l**andebi ga**l**u**rsul**ni da tva**l**ebdanis**lul**ni]Astral shadows, silent and with misty sleepy eyes (Robaq.1989:119). The abundance of sonorants [l] [n] [r] create a sleep evoking, relaxing feeling which is in harmony with the semantics of the sentence

„**J**amiTi**J**amad Seirxeoda, **J**Rrialebda e**J**vanmravali; [**zh**amitzhama**d** shei**r**kheo**d**a, **zh**gh**r**ialeb**d**a e**zh**vanm**r**avali]From time to time it would shake itself, jingling with bells galore" (Barn.1943:347); alliteration of [zh], consonance of [r] [d], rhymes [zham-zham-zhvan].

TeTr **t**aiWzed, **T**eTrad **m**orTuli, **m**argali**t**iT **m**oqarguli **T**viT **m**argali**t**i!;

[**tetr t**aichze**d**, **tetr**a**d m**o**r**tu**l**i, **m**a**r**ga**l**itit **m**oqa**r**gu**l**i **t**vit **m**a**r**ga**l**iti!]

On a white steed, adorned in white, embroidered with pearls and a pearl herself! (Barn. 1943:347);

alliteration of [t] [m], consonance of [d] [l], rhymes [tetr-tetr] [mar-mor-mar-qar];

tba a**t**ortmanda; [**t**ba a**t**ortmanda]

The lake began heaving (Lort. 1958:223); alliteration of [t];

Crdilebis **C**u**r**C**u**l**i** da **C**rdilebis **l**ocvaRa da**r**C**a** Zvel tfi**l**isSi);

[**chr**di**l**ebis **ch**u**rch**u**l**i da **ch**rdi**l**ebis lotsvagha da**rch**a dzve**l** tfi**l**isshi];

Only the whisperings of shadows and the prayers of the shadows were left in old Tiflis (Kotet. 2012:12); alliteration of [tʃ] consonance of [r] [l] [tʃr] [rtʃ] [tʃr] [rtʃ];

da**r**debi **d**id codvebi**T d**atvi**r**T**u**l axal **T**aobaze); [**d**a**rd**ebi **d**id tsodvebi**t d**atvi**r**t**u**l akhal **t**aobaze]

A lot of grief over the new generation loaded with sins (Kotet.2012:12); alliteration of [d] consonance of [b] [t];

xarfuxis viwro **x**eivnebi, abos **x**idi; [**kh**arpukhis vitsro **kh**eivnebi, Abos **kh**idi]

The narrow alleys of Kharpukhi, Abo's bridge (Kotet.2012:13); alliteration of [kh];

pi**r**jva**r**i **m**o**r**wmune xalxma **m**o**w**i**w**ebiT gadai**wer**a; [pi**r**jva**r**i **m**o**rts**mune khalkhma **m**o**ts**i**ts**ebit gadai**tser**a]

The faithful crossed themselves with awe (Kotet.2012:14); alliteration of [m] consonance of [ts] [r];

a**rn**axuli da a**r**gagonili k**arn**avalebi; [a**rn**akhuli da a**rg**agonili k**arn**avalebi]

Unseen and unheard carnivals (Kotet.2012:11); alliteration of [r], inner rhymes of [arna-arga-arna];

The English language research materials also proved alliteration and consonance to be the principal rhythm forming phonetic devices in prose. Here they are for consideration:

She had been **l**eft a **l**arge **f**ertile **f**arm when her **f**ather died (And.1981:33); symmetrical alliteration of [l-l] [f-f];

Every**on**e in **W**inesburg **won**dered why she married the doctor (And.1981:33); alliteration of [w], repetition of [wan];

It is de**l**icious, **l**ike the **t**wis**t**ed **l**i**tt**le app**l**es that g**r**ow in the o**r**cha**r**ds of Winesburg (And.1981:34); alliteration of [l], consonance of [t] [l] [r];

She was in that **c**ondition be**c**ause of a series of cir**c**umstances also **c**urious (And.1981:35); alliteration of [k];

For hours she **s**at in **s**ilence li**s**tening as he talked to her (And.1981:35); alliteration of [s];

He **s**aw the **s**qualid tract of her vice, **m**iserable and **m**alodorous (Joyce.1982: 128); symmetrical alliteration [s] [m];

He **st**ood **st**ill to listen (Joyce.129); alliteration of [s], repetition of [st];

Those venal and **f**urtive **l**oves **fill**ed him with despair (Joyce.129); alliteration of [f] [l];

He **f**elt that he had been outca**st** from life's **f**ea**st** (Joyce.129); alliteration of [f], repetition of [st];

The so**l**id world itself, which the**s**e **d**ead had one time reared and **l**ived in, was **d**i**ss**olving and **d**windling (Joyce.219); alliteration of [l] [d], consonance of [z];

He watched **sl**eepily the **fl**akes, **s**i**l**ver and dark, **fall**ing ob**l**iquely against the **l**amplight (Joyce.219); alliteration of [s] [l] [f]

It lay thi**ck**ly drifted on the **cr**ooked cr**o**sses and headstones (Joyce.219); alliteration of [k], repetition of [kr];

A**ll** is si**l**ent from now on (Beck.1); alliteration of [l];

Further to her di**st**ress the **f**amiliar ru**st**le of her **l**ong b**l**ack **s**kirt in the g**r**ass (Beck.1); alliteration of [f] [s] [l], consonance of [r] [st];

Four ca**nd**les **f**lickered on the table in the diminished wi**nd** (Fitz.(1)1984:21); alliteration of [f] [nd];

Disti**ng**uished nothi**ng** except a si**ng**le green light (Fitz.(1)1984:21); repetition of [ŋ];

I think that voice held him most, with its **f**luctuating, **f**everish warmth (Fitz.(1)1984:21 (1); alliteration of [f].

The quiet lights in the **h**ouses were **h**umming out into the darkness and there was a **s**tir and bustle among the **s**tars (Fitz.(1)1984: 21); symmetrical alliteration [h-h] / [s-s];

Ro**m**ances that were not **m**usty and **l**aid away in **l**avender (Fitz.(1)1984:107); symmetrical alliteration of [m-m-l-l];

The **b**ored, **s**prawling, **s**wollen towns **b**eyond the Ohio (Fitz.(1)1984:126); symmetrical alliteration [b-s-s-b];

The **st**reet **l**amps and s**l**eigh bells in the fro**st**y dark (Fitz. (1)1984:126); alliteration of [s] [l], repetition of [st] ;

So when the **b**lue **s**moke of **b**rittle **l**eaves was in the air and the wind **bl**ew the wet **l**aundry **s**tiff on the **l**ine I decided to come back home (Fitz.(1) 1984:127); alliteration of [b] [s] [l]; rhyme of homophones blue / blew;

It was already **b**ehind him, somewhere **b**ack in that vast o**b**scurity **b**eyond the city (Fitz. (1)1984: 127); alliteration of [b];

Gatsby be**l**ieved in the **g**reen **l**ight (Fitz.(1)1984:127); [g-l-g-l] cross alliteration;

So we **b**ea**t** on, **b**oa**t**s agains**t** the curren**t**, **b**orne **b**ack ceaselessly into the pa**st** (Fitz. (1)1984:127); alliteration of [b], repetition of [st];

There were on**l**y a **l**ot of rather **l**ost and **l**one**l**y peop**l**e (Fitz.(2)1965:25); alliteration of [l];

A band **s**tarted to play on deck, but the **m**ajesty of the **c**ity **m**ade the **m**arch **t**rivial and **ti**nkling (Fitz. (2)1965:27); alliteration of [m] [t] [s];

The sugar is **s**and**s**ed, the rhine**s**tone passed for diamo**n**d and the **s**tucco for **s**tone ((Fitz. (2)1965:53); alliteration of [s] rhyme of rhinestone-stone [st] [nd];

My own ha**pp**iness in the **p**ast often a**pp**roached such an ecstasy that I could not share it even with the **p**erson dearest to me (Fitz.(2)1965:55); alliteration of [p];

I had fair years to waste, years that I can't honestly regret, in **s**eeking the eternal Carnival by the **S**ea (Fitz.(2) 1965:62); alliteration of [s], rhyme of eternal/ Carnival;

We have observed a very interesting occurrence in some of the above given examples; namely, the linguistic means that create the rhythm in prose happen to be both phonetic and morphological. For instance, in *They look like the knuckle**s** of Doctor Reefy'**s** hand**s** (And.34)* the consonance of [z] is created by the phoneme ***s*** which is plural number forming suffix in *knuckle**s*** and *hand**s*** and the affix forming the possessive case in Doctor *Reefy'**s***.In *Orchestras which **s**et the rhythm of the year, **s**umming up the **s**ad**ness** and **s**uggestive**ness** of life in **n**ew tu**n**es (Fitz.1.10)*; alliteration of [n] and [s]. The latter does not fully coincide with but it is emphasized by repetition of derivational suffix [ness]. In *One **r**uns from **t**ree to **t**ree over the **f**rosted ground **p**icking the gnarled, **t**wisted a**pp**les and **f**illing his **p**ockets with them (And.34)* there are several rhythm forming devices involved: alliteration of [t] [f] [p], consonance complexes of [fr] [tr] [gr] [st] [ck], inner rhymes created by *one runs* and by *from tree to tree*, repetition of morphological suffixes [ed] [ing]. The accumulation of this kind of sounds is in harmony with the depiction of the end of the fall landscape. Let us consider the following example: *His **s**oul **s**wooned **s**lowly as he heard the **s**now **f**alling **f**aintly through the universe and **f**aintly **f**alling, **l**ike the **d**escent of their last end, upon all the living and the dead (Joyce.219)*. The overwhelming emotion of the very last sentence, the last chord of a very moving coda of *The Dead* by James Joyce, is greatly due to the rhythm that is created by alliteration of[s] [l] [f] [d], by consonance complexes of [nd], [nt], by inner rhymes of [ent-end-dead] and by mirrored repetition of [falling faintly-faintly falling].

In addition to alliteration and consonance, assonance is another essential phonetic device for rhythm creation in prose which implies repetition of similar vowels in words that are in close succession. On the phonetics level, this kind of inner rhymes and euphony achieved from vowel repetition is the pattern on which the rhythm of prose is mainly founded by. Assonance is more frequent and pronounced in English than in Georgian, the fact that can be explained by the existence of diphthongs in English. Vowel accumulation lends a particular melody and lightness to a text and makes it easier for a reader to perceive and memorize it.

Sh**e** had b**ee**n left a l**a**rge fert**i**le f**a**rm when her f**a**ther d**i**ed (And.1981:33); [a] [i] [ai];
It is d**e**licious, like the tw**i**st**e**d l**i**ttle apples (And.34); [i];
It bec**a**me terrible and then f**a**ded aw**ay** and the little thoughts began ag**ai**n (And.34); [ei];
His own identity was f**a**ding out into a gr**ey** impalpable world (Joyce. 219); [ei];
He was f**ou**nd lying on the gr**ou**nd (Beck.11); [au];
It happened s**o** long ag**o** (Beck.11); [ou];
She cr**a**ves for sundown to end and to str**ay** freely ag**ai**n in the long afterglow (Beck.11); [ei];

Sl**ow** fade of afterg**l**o**w** (Beck.11); [ou]
D**i**st**i**ngu**i**shed nothing **e**xcept a s**i**ngle gr**ee**n light (Fitz. 1984:1.27); [i];
Y**ou**ng cl**e**rks in the d**u**sk wasting the most poignant moments of n**i**ght and l**i**fe (Fitz.1. 50); [a] [ai];
His h**ea**rt beat f**a**ster and f**a**ster as D**a**isy's white f**a**ce c**a**me up to his own (Fitz.1.84); [a] [ei];
A sharp wild br**a**ce c**a**me suddenly into the air (Fitz.1.126); [ei].

Let us consider the following two sentences: *Sh**e** m**a**kes h**a**ste to g**a**in the f**ie**lds (Beck.11).* There is assonance of [i] and [ei]. *And as the moon r**o**se h**i**gher the inessential h**ou**ses began to melt aw**ay** until gradually I bec**a**me aware of the **o**ld **i**sland here that fl**ow**ered once for Dutch s**ai**lors' **ey**es—a fresh, gr**ee**n br**ea**st of the new world (Fitz.1.127)*, with the assonance of [ou] [ai] [au] [ei] [i]. Compared to the first sentence, the second one is much longer and contains even more instances of assonance, though it is noteworthy that the wider the area of assonance distribution, the less evident it appears to be. Thus, we believe that the first sentence of the two is more rhythmic on the level of phonetics. (The lexical linguistic devices contribute greatly to the rhythm formation in prose as is the case with the second sentence here. The emotional content of the given utterance often plays much more important role for rhythmicality than that of the phonetic devices).Assonance is one of the principal phonetic devices for making prose rhythmic in Georgian language fiction as well. However, it should be mentioned that Georgian rhythmic prose depends more heavily on alliteration and consonance. The vowels that contribute to the assonance tend to pair with one and the same consonants and it is characteristic of Georgian texts. In rhythmic prose, 'all the sentences are closely linked to one another. They are united with the rhythm' (Koshoridze, 2005:175). Let us consider the following sentence in detail:

areulia. amrezili. aRrenili; A[areulia. amrezili.aghrenili]He is upset. Displeased. Irritable (Robaq.1989:18).

We have three short, unextended one word sentences. All the words (in the original Georgian sentences) begin with the vowel [a], which in the first and third cases serves as a prefix and is added to the infinitives [reva] [ghrena]. In the second sentence vowel [a] is within the root of word. In all cases past participles are formed by adding suffixes [ul] and [il]. The scheme of the vowels on which the rhythm is based is the following: [a+e+u+i+a], [a+e+i+i], [a+e+i+i]. The rhythm frequency is increased by sonorants [r] and [l] that appear in all three of them.Here are other examples of assonance in Georgian rhythmic prose:

m**e**q**ar**a**v**n**e** **ar**C**e**vs z**ar**e**b**s; [m**e**q**ar**a**v**n**e** **ar**ch**e**vs z**ar**e**b**s]

The camel rider is choosing bells (Robaq.1989:57); assonance of allterating vowels [a] [e], with

[ar] repeated thrice.

aq n**a**x**a** uk**a**n**a**sknel**a**d ir**a**nis jeir**a**ni-ir**a**hS**a**nd**a**; [**a**q n**a**kh**a** uk**a**n**a**sknel**a**d ir**a**nis jeir**a**ni – ir**a**hshanda]

Here he saw last the gazelle of Iran, Irahshanda (Robaq.1989: 112); assonance of [a], inner rhyme of [ira-ira-ira];

kldeebSi kvdeba aqlemi bexan; [kldeebshi kvdeba aqlemi bekhan]

Bekhan, the camel is dying in the rocks (Robaq. 1989:133); assonance of [e] [a], repetition of similar

syllables [de-de- le-be];

fardulebSi farCasa da abreSums hyidian; [pardulebshi parchasa da abreshums hkidian]

They are selling brocade and silk in the stalls (Robaq.1989:133); assonance of [a], repetition of [par-par];

ismis sparsuli baasi; [ismis sparsuli baasi]

The conversation in Persian is heard (Robaq.171); assonance of [i] [a], repetition of [is-is];

qalaqi mainc qanaobs; [qalaqi maints qanaobs]

The city is still swinging (Robaq.219); assonance of [a] [1]; repetition of [qa-qa];

tba atortmanda; [tba atortmanda]

The lake began heaving (Lort.1958:223); assonance [a];

bzrialiT, wrialiT, rialiT afrindnen haerSi; [bzrialit, wrialit, rialit aprindnen haershi]

Spining, rotating, shivering they flew into the air (Gams.1959:9); assonance of [ia-ia-ia, [a] [i], repetition of [ria-ria-ria];

rac arasdros, arsad jer ar momxdariyo; [rats arasdros, arsad djer ar momkhdariko]

That had never nowhere happened yet (Kotet.2012:11); assonance of [a], repetition of [ra-ra-ar-ar-ar];

arnaxuli da argagonili karnavalebi; [arnakhuli da argagonili karnavalebi]

Unseen and unheard carnivals (Kotet.2012:11); assonance of [a] [1], repetition of [ar-na-ar-ar-na];

Slida da angrevda kacs Signidan; [shlida da angrevda kacs shignidan].

It was destroying and eating the man inside (Kotet.2012:16); assonance of [a] [i], repetition of [ʃli-da-da-da- da-ʃi].These and other examples prove that assonance is made more prominent when the vowel is repeated with the same consonant and as they form a syllable, in Georgian we have syllabic rhythm.

In the Georgian language there is a suffix -o [o], forming an independent syllable at the end of the word (in most cases it is the predicate) which denotes that this is a reported utterance. The final syllable, composed only from the vowel 'o' further accentuates the rhythm. For instance:

acnobes ninos, dedofali mobrZandeba**o**; [atsnobes ninos, dedopali mobrdzandeba**o**]

Nino was told that the queen was coming (Barn. 1943:303);

moxerxebuli ymawvili ar arRvevda maT Secdomas, iqneb namdvil mijnurs

avacTino molaybeTa gesliani ena**o**; [mokherkhebuli kmatsvili ar arghvevda mat shecdomas, iqneb namdvil mijnurs avatstino molaybeta gesliani ena**o**]

The clever youth never corrected their blunders, hoping he could spare his true love from the spiteful tongues of the gossips. (Lort.1958:303).

In Georgian folk songs the final –o (as means of prosody) is used to express the rhythmic stress [Zhgenti, 1963:50]. However, unlike Georgian folk songs where the word with the 'o' of the reported speech is usually at the end of the sentence, in rhythmic prose it often takes the middle or initial position. Thus, shifting this kind of vocal accent makes the text even more rhythmic:

jer diacTan dalaparakebulic ar gvinaxavs**o** taxtis memkvidre;

[djer diatstan dalaparakebulic ar gvinaxvs**o** takhtis memekvidre]

It was said nobody had ever seen the prince talking to any female yet (Gams.1959:125);

me vici**o** sefewulis dardianobis wamali; [me vitsi**o** sepetsulis dardianobis tsamali]

He said he knew how to cure the prince from his melancholy (Gams.1959:126);

Tavgadadebuli monadire iyo rostom mefe, amaSiac mas emgvaneba**o**

memkvidre; [tavgadadebuli monadire iko rostom mepe, amashits mas emgvaneba**o** memkvidre]

King Rostom was known as a fervent hunter and it was hoped his heir would take after his father

(Gams.1959:126).

There is no corresponding case of rendering indirect speech by means of the final 'o' or any additional vowel in the English language rhythmic prose. In our opinion, there is one more interesting occurrence in the rhythm of fiction. We found that some successive lines could be read as a piece of poetry due to its higher frequency of rhythm which is achieved not only through alliteration, consonance, assonance, rhyming, but also with equal number of syllables and emotionally charged content. For better visual perception, we chose to present one fragment in a verse form:

pirvel yofilis **s**imSvenieriT **s**avse buneba/

[pir-vel ko-pi-lis **s**i-mshe-ni-e-rit **s**a-vse bu-ne-ba/

ufrodaufro mkacris saxiT evlinebodaT. /

u-pro-da-u-pro mka-tsri sa-khit e-vli-ne-bo-dat /

ufsk**r**ulni xevni, **uRr**ani t**y**e **Rru**belT sa**yr**dnobi./

u-ps**kr**u-lni khe-vni, u-**ghr**a-ni t**k**e **ghr**u-belt sa-**kr**dno-bi,

saxi**faT**o w**ava**rnebi, **sa**d m**T**is n**a**dirs/

sa-khi-p**a**-to ts**a**-v**a**r-ne-bi, s**a**d mtis n**a**-dirs/

mx**olo**d eZ**lo l**aRi r**o**nini./

mkh**o**-**lo**d e-dz**lo** **la**-ghi r**o**-ni-ni.
mim**x**l**to**m**i**s **mt**kva**r**is qafava**r**dnil CanCq**er**ebis x**r**ials/
mi-**m**kh**l**to-**m**is **mt**kva-**r**is qa-pa-va**r**-dnil chan-chqe-**r**e-bis kh**r**i-als/
amravlebd**a** s**al** k**l**deebis **m**oZ**a**x**il**i fer**a**dx**mia**n**i**
a-**mra**-v**l**e-bda sa**l** k**l**de-e-bis **m**o-dza-khi-**l**i pe-rad-kh**mi**-**a**-n**i**].
They found the nature full of beauty as on the first day of creation/
Yet, growing more and more morose,
With abysses and gorges and dense woods where clouds used to settle.
Hazardous slopes where mountain animals alone,
Could freely roam.
Where the roar of the foamy waterfalls of the wild river
Was echoed by the multihued cry of the cliffs (Barn.1943:261).

While reading English language rhythmic prose, we may also feel as if we are reading poetry. However, in our opinion, this sensation is achieved above all from semantics, from lexical means since 'the English language has stress-timed rhythm. In Georgian, rhythm is not based on a stress but on syllables regardless whether these syllables are stressed or not. The rhythm of the Georgian language is based on stress' [Shelia].To sum up, through this article it has been confirmed that phonetics as one of the parts of the language systems possesses remarkable potential for expressing rhythmicality of prose; furthermore, the study revealed that there are more allomorphisms than isomorphisms between the two languages, although alliteration, consonance and assonance as major rhythm creating devices proved to be linguistic universals for both Georgian and English.

3. Final conclusions

The above study allows us to conclude that:

1. Alliteration, consonance and assonance very actively participate in increasing rhythm in prose;
2. Assonance is far more frequently employed in English language rhythmic prose;
3. The characteristic trait for assonance in Georgian: the repeated vowels appear with the same consonants;
4. The final syllable -o added to a word to convey the reported speech assists to create rhythm in Georgian prose;
5. Since the rhythm of the Georgian language is syllabic, the rhythmization of the text is easily achieved through rhyming and equal number of syllables. Thus, a piece of rhythmic prose can be read as a piece of poetry.

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Фонетические средства для передачи экспресии ритмической прозы (На материале произведений грузинского и английского языков)

Резюме: Фонетические средства имеют огромный потенциал для передачи ритмической экспрессии в прозе. Из них выделяется аллитерация, консонанс и асонанс. При помощи метода контрастного сопоставления, в статье постарались провести анализ грузинских и английских образцов ритмической прозы для выявления среди ритмопроизводных фонетических средств, изоморфизмов и алломорфизмов.

Как показали изыскания, алломорфизмы преобладают изоморфизмов. Это в значительной мере обусловлен тем фактом, что в английском языке ритм опирается на ударение, а в грузинском языке – на слоге.

Ключевые слова: ритмическая проза, фонетические средства, контрастное сопоставление, слоговой ритм, ритм опиравший на ударение.