

**THE FUNCTIONAL AND STYLISTIC ANALYSIS OF PHONETIC
EXPRESSIVE MEANS IN OSCAR WILDE'S THE PICTURE
OF DORIAN GRAY**

FONETIK IFODAVIY VOSITALARNING OSKAR UAYLDNING *DORIAN
GREY* PORTRETI ASARDAGI FUNKSIONAL VA STILISTIK TAHLILI

ФУНКЦИОНАЛЬНО И СТИЛИСТИЧЕСКИЙ АНАЛИЗ ФОНЕТИЧЕСКИХ
ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ В ПРОИЗВЕДЕНИИ ОСКАРА УАЙЛЬДА
«ПОРТРЕТ ДОРИАНА ГРЕЯ»

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Abstract

This article presents a comprehensive functional and stylistic analysis of phonetic expressive means in Oscar Wilde's *The Picture of Dorian Gray*. Phonetic expressive devices, including onomatopoeia, pause, stress, and intonation, play a crucial role in enhancing the aesthetic and emotional impact of literary texts. Through a systematic examination of the novel, this research identifies how these devices contribute to characterization, convey psychological states, and highlight the thematic intricacies of Wilde's prose. The article employs a qualitative methodology grounded in functional stylistics and contextual literary analysis, allowing for an in-depth interpretation of the interaction between sound patterns and meaning. Findings indicate that phonetic expressive means are not merely ornamental but serve essential pragmatic and stylistic functions, reinforcing the narrative voice and enriching the reader's interpretive experience. This investigation provides insights into the mechanisms through which phonetic stylistic devices facilitate emotional engagement, emphasize semantic nuances, and augment the overall expressive potential of literary discourse. The results have significant implications for the study of literary phonetics, stylistics, and the functional analysis of expressive resources in English literature.

Keywords: Phonetic expressive means, functional stylistics, onomatopoeia, intonation, stress, pause, Oscar Wilde, *The Picture of Dorian Gray*.

Аннотатсия

Ushbu maqola Oskar Uayldning *Dorian Grey Portreti* asarida fonetik ifodaviy vositalarning funksional va stilistik tahlilini taqdim etadi. Fonetik ifodaviy vositalar, jumladan onomatopoeia (ovoz orqali ifodalanadigan soʻzlar), pauza, stress va intonatsiya, badiiy matnlarda estetik va emotsional taʼsirni kuchaytirishda muhim rol oʻynaydi. Romanni tizimli tarzda tahlil qilish orqali ushbu tadqiqot fonetik vositalarning personajlarni ochib berishda, psixologik holatlarni etkazishda va Uayldning prozasidagi tematik nozikliklarni yoritishda qanday xizmat qilishini aniqlaydi. Maqola funksional stilistika va kontekstual badiiy tahlilga asoslangan sifatli metodologiyani qoʻllaydi, bu esa tovush naqshlari va mazmun oʻrtasidagi oʻzaro aloqani chuqur tushunishga imkon beradi. Natijalar shuni koʻrsatadiki, fonetik ifodaviy vositalar shunchaki bezak emas, balki ularning pragmatik va stilistik vazifalari mavjud boʻlib, hikoya ovozi mustahkamlash va oʻquvchining interpretatsion tajribasini boyitishda xizmat qiladi. Ushbu tadqiqot fonetik stilistik vositalar orqali emotsional ishtirokni qanday taʼminlash, semantik nozikliklarni qanday taʼkidlash va badiiy diskursning umumiy ifodaviy imkoniyatini oshirish mexanizmlariga oid tushunchalarni taqdim etadi. Natijalar badiiy fonetika, stilistika va ingliz adabiyotida ifodaviy resurslarni funksional tahlil qilish sohasida muhim ahamiyatga ega.

Kalit soʻzlar: Fonetik ifodaviy vositalar, funksional stilistika, onomatopoeia, intonatsiya, stress, pauza, Oskar Uayld, *Dorian Grey Portreti*.

Аннотация

В данной статье представлен всесторонний функционально-стилистический анализ фонетических выразительных средств в произведении Оскара Уайльда «Портрет Дориана Грея». Фонетические выразительные средства, включая звукоподражание (ономатопею), паузы, ударение и интонацию, играют ключевую роль в усилении эстетического и эмоционального воздействия литературных текстов. Путём систематического анализа романа исследование выявляет, как эти средства способствуют раскрытию характеров персонажей, передают психологические состояния и подчеркивают тематическую сложность прозы Уайльда. В статье используется качественная методология, основанная на функциональной стилистике и контекстуальном литературном анализе, что позволяет глубоко интерпретировать взаимодействие звуковых структур и смысловых элементов. Результаты показывают, что фонетические выразительные средства не являются лишь декоративными, а выполняют важные прагматические и стилистические функции, усиливая повествовательный голос и обогащая интерпретационный опыт читателя. Исследование предоставляет понимание

механизмов, с помощью которых фонетические стилистические средства способствуют эмоциональному вовлечению, подчеркивают смысловые нюансы и увеличивают общую выразительную потенцию литературного дискурса. Полученные результаты имеют существенное значение для изучения литературной фонетики, стилистики и функционального анализа выразительных ресурсов в английской литературе.

Ключевые слова: фонетические выразительные средства, функциональная стилистика, звукоподражание, интонация, ударение, пауза, Оскар Уайльд, Портрет Дориана Грея.

1. Introduction

Language in literary discourse functions not only as a vehicle for conveying meaning but also as a powerful medium for evoking emotion, shaping perception, and constructing aesthetic experience. Among the various linguistic levels that contribute to literary expressiveness, phonetic expressive means occupy a distinctive position, as they directly engage the auditory imagination of the reader and intensify the emotional and stylistic impact of the text. Although phonetic devices are primarily associated with spoken language, their stylistic potential in written literary works has long attracted scholarly attention within the field of stylistics.

In literary texts, phonetic expressive means such as intonation, stress, pause, and onomatopoeia are not perceived acoustically but are reconstructed through graphic, syntactic, and contextual markers. Punctuation, sentence fragmentation, repetition, rhythm, and lexical choice enable authors to simulate oral speech and guide the reader toward the intended emotional and pragmatic interpretation. As I. R. Galperin (1977) emphasizes, these phonetic expressive means serve to convey emotional, attitudinal, and evaluative meanings, thus playing a significant role in shaping the stylistic organization of the text.

Oscar Wilde's *The Picture of Dorian Gray* (1891) presents particularly rich material for the analysis of phonetic expressive means. The novel is characterized by highly expressive dialogue, rhetorical intensity, and carefully crafted narrative rhythm, all of which contribute to its aesthetic sophistication and psychological depth. Wilde's prose frequently imitates spoken interaction, especially in dialogues, where phonetic devices function as key tools for revealing characters' emotional states, social attitudes, and ideological positions. Through the strategic use of sound imitation, expressive intonation, emphatic stress, and meaningful pauses, the author enhances dramatic tension and reinforces the novel's central themes of beauty, youth, morality, and decay.

Despite the extensive body of research devoted to *The Picture of Dorian Gray*, scholarly attention has predominantly focused on its philosophical ideas, ethical conflicts, symbolism, and narrative structure. Comparatively little emphasis has been placed on the systematic analysis of phonetic expressive means and their functional role within the novel's stylistic framework. This gap in research highlights the need for a focused stylistic investigation that examines how phonetic devices contribute not only to the aesthetic quality of Wilde's prose but also to the pragmatic and emotional effectiveness of literary communication.

The present article aims to provide a comprehensive functional and stylistic analysis of phonetic expressive means in Oscar Wilde's *The Picture of Dorian Gray*. The primary objective is to identify and examine the functions of onomatopoeia, intonation, stress, and pause within the narrative and dialogic structure of the novel. Special attention is given to the ways in which these phonetic devices facilitate characterization, convey psychological tension, and enhance the expressive power of key scenes. By analyzing contextual examples, the article seeks to demonstrate that phonetic expressive means are not merely decorative elements but integral components of literary meaning-making.

Methodologically, the article is grounded in the principles of functional stylistics and contextual literary analysis, drawing on I. R. Galperin's stylistic classification as its theoretical foundation. This approach allows for the examination of phonetic expressive means in relation to their communicative purpose, stylistic effect, and interaction with other linguistic levels. Through qualitative analysis of selected passages from the novel, the study explores the relationship between sound patterns and meaning in written literary discourse.

The structure of the article reflects its analytical focus. Following this introduction, the phonetic expressive means identified in the novel are examined in detail with reference to onomatopoeia, intonation, stress, and pause. The analysis highlights their functional and stylistic roles within the narrative. The concluding section summarizes the findings and outlines their implications for the study of literary phonetics and stylistics in English literature.

2. Methods

The present article adopts a qualitative research methodology grounded in the principles of functional stylistics and contextual literary analysis. This methodological framework enables a systematic examination of phonetic expressive means in a written literary text, with particular emphasis on their functional, stylistic, and pragmatic roles within narrative discourse.

The theoretical basis of the analysis is drawn from I. R. Galperin's stylistic classification of phonetic expressive means, which includes intonation, stress, pause, and onomatopoeia. Galperin's approach is particularly suitable for this study, as it

accounts for the indirect representation of phonetic phenomena in written texts and emphasizes their role in conveying emotional and attitudinal meanings. This framework provides clear criteria for identifying phonetic expressive means and analyzing their stylistic functions in literary discourse.

The primary material for the analysis consists of selected passages from Oscar Wilde's novel *The Picture of Dorian Gray*. The text was examined through close reading, with attention given to both narrative and dialogic contexts. Examples containing phonetic expressive means were identified based on lexical choices, sound-imitative words, punctuation, syntactic fragmentation, repetition, and graphic markers that signal intonation, stress, or pause. These features were analyzed in relation to their immediate context in order to determine their expressive and functional significance.

The analytical procedure involved several stages. First, instances of phonetic expressive means were classified according to their type, namely onomatopoeia, intonation, stress, and pause. Second, each example was interpreted in terms of its stylistic function, including its contribution to characterization, emotional colouring, narrative tension, and thematic development. Third, the interaction between phonetic expressive means and other linguistic levels, such as lexis and syntax, was examined to reveal how sound-related devices enhance the overall expressive potential of the text.

Special attention was paid to dialogue, as it represents the primary domain in which phonetic expressive means are most vividly realized in written form. Punctuation marks, exclamatory and interrogative structures, repetitions, ellipses, and fragmented sentences were analyzed as indicators of intended intonation patterns, stress placement, and meaningful pauses. In narrative passages, sound-imitative vocabulary and rhythmical organization were examined to identify instances of direct and indirect onomatopoeia.

The qualitative nature of the analysis allows for an in-depth interpretation of phonetic expressive means rather than a quantitative assessment of their frequency. This approach is appropriate for revealing subtle stylistic nuances and pragmatic effects that cannot be fully captured through statistical methods. By combining functional stylistic theory with contextual analysis, the methodology employed in this article ensures a comprehensive and systematic exploration of phonetic expressive means in Oscar Wilde's *The Picture of Dorian Gray*.

3. Results

The analysis of *The Picture of Dorian Gray* (1977) demonstrates that phonetic expressive means are systematically integrated into the stylistic structure of the novel and perform distinct functional roles in narrative and dialogic contexts. The results

are presented according to the classification of phonetic expressive means proposed by I. R. Galperin, namely onomatopoeia, intonation, stress, and pause.

3.1 Onomatopoeia

The results indicate that onomatopoeia is frequently employed in the novel to enhance sensory imagery and to create a vivid auditory dimension within the narrative. Both direct and indirect onomatopoeia occur, particularly in descriptive passages that foreground atmosphere, tension, or psychological unease.

Direct onomatopoeia is realized through verbs that imitate natural sounds. In the sentence “*A furry bee came and buzzed round it for a moment*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 31), the verb buzzed directly reproduces the sound produced by the bee. Functionally, this sound imitation intensifies the reader’s sensory perception and contributes to the liveliness of the scene. The auditory image reinforces the immediacy of the natural setting and adds realism to the description.

Similarly, in “*The flies buzzed round the table, and crawled over the stained cloth*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 81), the verb buzzed again functions as a direct onomatopoeic device. Here, however, its stylistic function is markedly different. Combined with the verb crawled, the sound imitation produces an effect of discomfort and stagnation. The auditory and visual imagery jointly contribute to an atmosphere of decay and unpleasantness, reflecting the moral and emotional tension underlying the scene.

Onomatopoeia is also used to convey psychological and social attitudes. In “*I heard them hissing, and I smiled*”, the verb hissing imitates a sharp, whispering sound commonly associated with hostility and malice. Stylistically, this sound imitation creates an auditory image of disapproval or malicious gossip, reinforcing the sense of social antagonism directed at the speaker.

Indirect onomatopoeia is realized through lexical combinations that echo the sound described. In “*There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy*” (Wilde, *The Picture of Dorian Gray*, 1891, pp. 19-20), the words rustle and chirruping evoke soft, repetitive natural sounds. Functionally, these onomatopoeic elements foreground the harmony of nature and enhance the aesthetic quality of the scene, creating a peaceful contrast to the novel’s darker psychological themes.

In scenes of tension, onomatopoeia intensifies suspense. In “*The woodwork creaked, and seemed to cry out as if in pain*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 178), the verb creaked imitates the harsh sound of wooden stairs. The sound imitation, combined with personification, heightens the sense of anxiety and danger, foregrounding the auditory experience and reinforcing the dramatic tension of the moment.

Thus, the results show that onomatopoeia in Wilde's novel performs not only an imitative but also a stylistic and pragmatic function, contributing to atmosphere, emotional colouring, and thematic development.

3.2 Intonation

The analysis demonstrates that intonation constitutes one of the most expressive phonetic means in *The Picture of Dorian Gray*, particularly within dialogic passages. Although intonation is primarily a feature of spoken language, Wilde skillfully recreates it in written form through punctuation, syntactic structure, repetition, interjections, and reporting verbs. These graphic and contextual indicators enable the reader to reconstruct pitch movement, emotional emphasis, and attitudinal meaning.

In the sentence "*Now, Alan, there is not a moment to be lost. How heavy this chest is!*" (Wilde, *The Picture of Dorian Gray*, 1891, p. 192), intonation is clearly conveyed through exclamatory punctuation and syntactic segmentation. The first clause, separated by a comma and followed by a full stop, reflects a controlled but urgent tone, while the exclamatory sentence signals a rise in pitch and heightened emotional intensity. The intonation pattern conveys haste, anxiety, and pressure, guiding the reader to perceive the speaker's emotional agitation. Functionally, intonation here intensifies dramatic urgency and contributes to the atmosphere of tension.

Interrogative intonation is used not merely to request information but to express involvement and social intention. In "*I must find you a nice wife. Lord Henry, don't you think that Mr. Gray should get married?*" (Wilde, *The Picture of Dorian Gray*, 1891, p. 199), the vocative "Lord Henry" establishes interpersonal contact, while the interrogative clause suggests rising intonation. This rising pitch does not indicate genuine uncertainty but rather functions as a persuasive and socially motivated appeal. Intonation here reinforces conversational dynamics and reflects the speaker's emotional engagement and social expectations.

Strong emotional and evaluative intonation is evident in exclamatory utterances combined with expressive reporting verbs. In "*Ah! what a cynic you are!*" cried the old lady" (Wilde, *The Picture of Dorian Gray*, 1891, p. 199), the interjection Ah! signals an immediate rise in pitch, while the exclamatory structure conveys irony and mild reproach. The reporting verb cried further reinforces the heightened pitch and emotional expressiveness. Intonation functions here to convey attitudinal meaning and to intensify the expressive colouring of the dialogue.

In scenes of conflict, intonation becomes a key means of expressing psychological tension and confrontation. In the exchange "*You are mad. What have I done to you?*" followed by "*You wrecked the life of Sibyl Vane*" (Wilde, *The Picture of Dorian Gray*, 1891, p. 211), the short, fragmented sentences indicate abrupt pauses and sharp falling intonation. The declarative accusation carries emphatic falling pitch,

expressing certainty, anger, and moral judgement. The repetition of the name “Sibyl Vane” further strengthens emotional emphasis, increasing the dramatic weight of the utterance. Functionally, intonation here conveys accusation and emotional hostility, transforming the dialogue into a vivid verbal confrontation.

A particularly expressive example of intonational contrast is found in the dialogue: “You lie!” cried James Vane... “Before God I am telling the truth,” she cried. “Before God?” In this passage, “You lie!” is pronounced with sharp falling intonation, expressing anger and moral certainty. In contrast, the repetition of “Before God” demonstrates a shift in intonation. In “Before God I am telling the truth,” the intonation is solemn and emphatic, reflecting an oath-like seriousness, whereas in “Before God?” the rising interrogative intonation signals disbelief, irony, and challenge. This contrast in pitch movement enables the reader to perceive opposing psychological states—accusation versus defence—within the dialogue.

Intonation also plays a crucial role in conveying emotional contrast and relational dynamics, as illustrated in the passage: “*Stop, Jim!*” she exclaimed. “*You must not say anything against him. I love him.*” ... “*Who is he? I have a right to know.*” ... “*He is called Prince Charming. Don’t you like the name? Oh! you silly boy!*” (Wilde, *The Picture of Dorian Gray*, 1891, pp. 77-78). Exclamatory intonation in “Stop, Jim!” and “Oh! you silly boy!” expresses urgency, affection, and emotional excitement, while interrogative intonation in “Who is he?” and “Don’t you like the name?” conveys insistence and emotional involvement rather than neutral inquiry. The alternation between rising and falling intonation patterns highlights emotional conflict and vividly reveals the characters’ contrasting attitudes.

Overall, the results confirm that intonation in *The Picture of Dorian Gray* functions as a powerful phonetic expressive means that compensates for the absence of actual sound in written discourse. Through graphic and syntactic signals, Wilde enables the reader to reconstruct pitch movement and emotional emphasis, thereby intensifying expressiveness, revealing psychological states, and transforming written dialogue into vivid, speech-like interaction.

3.3 Stress and pause

Stress and pause are key phonetic expressive means that function prominently in both dialogic and narrative passages of *The Picture of Dorian Gray*. Although primarily features of oral speech, they are represented in written text through punctuation, repetition, ellipses, italics, and sentence fragmentation. These devices guide the reader in reconstructing rhythm, emphasis, and the intended emotional intensity of the utterance.

In dialogue, stress is frequently marked by repetition and exclamatory structures. For example, in “*Kelso’s grandson!*” echoed the old gentleman. “*Kelso’s grandson!* ... *Of course.* ... *I knew his mother intimately.*” (Wilde, *The Picture of Dorian Gray*,

1891, p. 41), the repeated phrase “Kelso’s grandson!” demonstrates strong logical stress, conveying sudden recognition and astonishment. The ellipses in “... Of course. ... I knew his mother intimately.” signal deliberate pauses that indicate reflection and transition in thought. Functionally, stress foregrounds socially and emotionally significant information, while pauses structure the flow of dialogue and enhance the dramatic effect of the utterance.

Further evidence of expressive stress and pause is found in “*Margaret Devereux; and a penniless young fellow; a mere nobody, sir, a subaltern in a foot regiment, or something of that kind.*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 41). Here, semicolons indicate deliberate pauses, allowing the speaker to pace their evaluation and create tension. The stress placed on “a mere nobody” emphasizes social judgement and contempt, while pauses slow the rhythm and lend weight to the speaker’s critical commentary.

In narrative passages, stress and pause contribute to the creation of vivid sensory imagery. In “*A furry bee came and buzzed round it for a moment*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 31), although the onomatopoeic verb buzzed primarily functions as a phonetic device, the placement within a short clause and natural pause around it reinforces rhythm and reader attention. Similarly, in “*The flies buzzed round the table, and crawled over the stained cloth*” (Wilde, *The Picture of Dorian Gray*, 1891, p. 81), pauses and syntactic breaks between the verbs help structure the scene, allowing the reader to process multiple sensory impressions while emphasizing key elements through stress.

Extended monologues, such as those delivered by Lord Henry, provide additional opportunities for the interplay of stress and pause. Recurrent emphatic stress on abstract nouns like youth, beauty, time, and life, coupled with exclamatory repetitions (“Youth! Youth!”, “Live! Live the wonderful life that is in you!”), illustrates how Wilde uses phonetic cues to create persuasive and emotionally charged rhetoric. Pauses, represented by ellipses and syntactic fragmentation, regulate rhythm, heighten dramatic tension, and allow the reader to internalize philosophical reflections. Functionally, these devices structure argumentation, intensify emotional impact, and simulate the cadence of spoken oratory within the written narrative.

To sum up, the results indicate that stress and pause operate as integral phonetic expressive means in Wilde’s novel. They highlight emotionally and ideologically significant content, structure the flow of discourse, and enhance both rhetorical and aesthetic effects. By coordinating stress and pause with other phonetic means such as intonation and onomatopoeia, Wilde achieves a sophisticated auditory realism that enriches the expressive potential of his prose.

4. Discussion

The analysis presented in the Results section demonstrates that phonetic expressive means—onomatopoeia, intonation, stress, and pause—serve crucial functional and stylistic roles in *The Picture of Dorian Gray*. These findings align closely with I. R. Galperin's theoretical framework, which emphasizes the communicative and expressive potential of phonetic devices in both spoken and written discourse. Although these means are primarily characteristic of oral speech, Wilde successfully adapts them for written narrative, using graphic, syntactic, and contextual markers to reproduce the effect of spoken intonation, rhythm, and emphasis.

Onomatopoeia, both direct and indirect, was found to enhance sensory imagery and to convey psychological and emotional tension. Sound-imitative verbs such as buzzed, hissing, creaked, and ticking do not merely reproduce auditory reality but also contribute to thematic development. For example, buzzing and crawling sounds intensify the atmosphere of decay and stagnation, while rustling and chirruping evoke natural harmony. Functionally, onomatopoeia operates as a stylistic tool that foregrounds important events or emotional states, supporting Galperin's assertion that phonetic devices have both aesthetic and pragmatic functions.

Intonation was shown to convey characters' attitudes and emotions through punctuation, repetition, interjections, and syntactic variation. Exclamatory and interrogative structures, combined with reporting verbs, allow the reader to reconstruct pitch movements and expressive emphasis. In dialogues, rising intonation conveys involvement or persuasion, while falling intonation signals certainty, accusation, or emotional intensity. This demonstrates that written text can effectively simulate the prosodic and affective qualities of oral speech, confirming the functional stylistic principle that expressive means serve both semantic and pragmatic purposes.

Stress and pause were identified as essential devices for structuring discourse, highlighting semantically significant information, and enhancing rhetorical and emotional impact. In dialogue and narrative passages, repetition, ellipses, and syntactic fragmentation signal emphasis, reflection, and emotional modulation. Extended monologues, such as those by Lord Henry, illustrate how Wilde combines stress and pause to create persuasive, emotionally charged, and rhythmically compelling rhetoric. Stress foregrounds central thematic concepts (youth, beauty, time, life), while pauses regulate tempo, create suspense, and allow philosophical ideas to resonate with the reader. These results confirm that stress and pause are not decorative but functional, shaping both comprehension and affective response.

The interaction of these phonetic expressive means constitutes an integrated stylistic system. Onomatopoeia enhances sensory perception, intonation reconstructs speech-like emotion, and stress and pause structure meaning and rhythm. Together,

they deepen characterization, enhance the narrative's aesthetic impact, and guide readers' emotional and interpretive engagement. From a theoretical perspective, these findings support Galperin's view that phonetic stylistic devices are vital for understanding the functional and pragmatic dimensions of literary texts.

Overall, this discussion highlights that Wilde's use of phonetic expressive means is deliberate, systematic, and functionally motivated. These devices allow the written text to simulate oral communication, intensify emotional expression, and reinforce thematic development, demonstrating the essential role of phonetic stylistics in literary analysis. The results underscore the broader significance of studying phonetic expressive means in English literature and confirm their relevance for functional stylistic research.

5. Conclusion

This article has provided a detailed functional and stylistic analysis of phonetic expressive means in Oscar Wilde's *The Picture of Dorian Gray* (1891). By examining onomatopoeia, intonation, stress, and pause, the analysis demonstrates that these devices perform critical roles in enhancing the aesthetic, emotional, and communicative impact of the novel. Onomatopoeia creates vivid auditory imagery and conveys psychological tension, while intonation allows the reader to reconstruct speech-like emotional nuances. Stress and pause structure discourse, emphasize semantically significant elements, and regulate rhythm, enabling persuasive and emotionally charged expression even within written text.

The findings confirm that phonetic expressive means are not merely ornamental; they constitute an integrated stylistic system that contributes to characterization, thematic development, and the overall expressive potential of the narrative. Wilde's strategic use of these devices demonstrates the adaptability of oral phonetic features in literary prose, illustrating how written literature can simulate the effects of spoken communication to achieve heightened emotional and psychological realism.

From a theoretical perspective, this research supports I. R. Galperin's framework, highlighting the functional and pragmatic significance of phonetic stylistics in literary analysis. By combining descriptive examples with functional interpretation, the study offers insights into the mechanisms through which sound-related expressive devices enrich meaning and guide reader engagement.

In conclusion, phonetic expressive means in *The Picture of Dorian Gray* are essential tools for literary expression, bridging the gap between sound and text, and reinforcing the emotional and thematic depth of Wilde's prose. This study contributes to a deeper understanding of literary phonetics and functional stylistics and provides a methodological model for analyzing phonetic expressiveness in written literature.

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