



Onomatopoeia Throughout Time

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Abstract. The article explores the tendencies in the system of contemporary onomatopes relying on the methodology of frame analysis. It is aimed at investigating the dynamics in the system of onomatopoeic words and sound symbolism in English and Russian. The study is based on forums and social media, as well on as corpora of the two languages. It unveiled that onomatopoeic words exhibit a dynamic semantic nature, with the potential to acquire new meanings and connotations over time, particularly in multimodal discourse. Languages showcase varying frequencies and types of onomatopoeia based on their word-building mechanisms. It was observed that onomatopes often retain a connection to the original sound they imitate, forming a crucial element that influences the evolving meanings of these words.

Keywords: onomatopoeia, frame semantics, metaphor, derivation, polysemy

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Динамика системы современных ономатопов

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Аннотация. В статье исследуются тенденции развития системы ономатопов с опорой на методологию фреймовой семантики. Цель работы – проследить динамику системы звукоподражательных слов и звукового символизма в английском и русском языках. Материалом исследования выступают данные форумов, социальных сетей и лингвистических корпусов двух языков. Исследование подтвердило, что ономатопы обладают динамической семантической природой и потенциалом развития новых значений и коннотаций с течением времени, особенно в визуализированных типах дискурса. Языки различаются по частотности употребления и деривационным типам ономатопей. Отмечено, что ономатопеи, как правило, сохраняют семантическую связь с звукоподражательным фреймом-прототипом, что оказывает влияние на развитие их значений.

Ключевые слова: ономатопея, фреймовая семантика, метафора, деривация, полисемия

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INTRODUCTION, TERMINOLOGY AND MATERIAL

Onomatopoeia and sound symbolism are widely used in speech, in fiction from novels to comics and internet-memes. This universal phenomenon has its own specificities, studied by a number of linguists from different angles: onomatopes across non-related languages [Алиева, 2009], iconicity in onomatopes [Кривошеева, 2014], conceptual domains of onomatopoeic words [Алькенова, 2021], adaptation of onomatopes in translation [Семенова, 2024], onomatopoeia in early language development [Linking language to sensory experience: onomatopoeia in early language development, 2021], in early children's songs [Laili, Putri, 2021], in avatar comics [Tiara, 2013], in fiction [Сычев, 2021], in advertising texts, etc.

Sound symbolism is a broader and more flexible phenomenon that does not only serve to express emotions, but also can denote objects, their features, actions and create a mood of the whole text. In the paper we will use the two terms, onomatopoeia and sound symbolism, interchangeably and would define onomatopoeia as the use of words that imitate the sounds associated with the objects or actions, a name for an object which is associated with its sound, since its phonological feature seems to represent its meaning [Tiara, 2013].

In subsequent sections of the paper, it will be illustrated that sounds possess not only inherent meanings but also have the capacity to acquire new meanings and assume diverse roles both semantically and syntactically. According to the study conducted in Lund University, onomatopes extend their meanings typically by their metaphorical usage [Levin, Maricic, 2010]. This aspect was also studied in reference to the Russian language [Рахилина, Резникова, Орехов, 2015].

Over the last decade due to certain shifts in the style of communication, such as its visualization and digitalization some palpable changes can be traced down in the usage and semantics of onomatopes: some of which seem to be falling out of use, while the new ones are making their way into the language. Thus, the purpose of this paper is to investigate the dynamics in the system of onomatopoeic words and sound symbolism in two languages (English and Russian), and trace the way from a sound to an independent word. Our hypothesis is that this group of words has significantly enlarged with time and seems to be evolving in the future. The specific subtopics of the research will also include the following issues:

- drawing comparison between onomatopoeia and interjections;

- tracing the origin of some new onomatopes;
- observing the trends in the semantic development of onomatopes in English and Russian;
- looking into the dynamics of onomatopes among different types of discourse.

As for material, we draw examples from forums and social media. Extracts from fiction, series, cartoons, blogs and films, will be also used here with the aim to show that onomatopoeia was also highly popular before the era of social media. Statistical data on the frequency of onomatopes and their derivatives will be provided from corpora (COCA, HKPЯ).

RESEARCH METHODOLOGY

Among the methods which could account for the choice and, most importantly, the shift in meaning and derivational potential of onomatopes we rely on Charles J. Fillmore's frame semantics. The well-tested theory in cognitive linguistics holds that one cannot understand the meaning of a word without access to all the essential knowledge that relates to that word. Frame as a tool for semantic analysis, is defined as "any system of concepts related in such a way that to understand any of them you have to understand the whole structure in which it fits; when one of the things in such a structure is introduced into a text or a conversation, all of the others are automatically made available. So, frames are knowledge configurations in long-term memory, depicting the schematisation of recurrent types of daily situations" [Fillmore, Baker, 2009] and prototypical objects. In this paper, we follow up on this tradition by adopting a frame-semantic approach to metaphor [Neumair et al., 2025].

Frames are applied in this paper to describe the semantics of onomatopes, which are connected to the image of the source of a sound (an animal, a person, a thing etc.) in a culture. It is argued that this very prototypical image can be described by a frame structure engaged in naming of an action. This is what sets the boundaries upon the usage of an onomatope and restricts the amount of meaning change. For example, it is impossible to *грозно мурлыкать* or *печально хихикать*. As well is in English it is impossible to *give a muffled jingle* or *groan quietly*. In other words, frame is used here to account for the metaphorical usage of onomatopes. Other methods include etymological data analysis, contextual analysis, and frequency analysis.

THE ORIGIN AND STATUS OF ONOMATOPOEIA

Onomatopoeia can originate from literally every sound in the world and is restricted only by communicational aims of the speaker. However, there is

some uncertainty as to the difference between onomatopoeia and another sound-producing category in the language – the interjection.

The classical point of view is based on the fact that these phenomena belong to different categories: interjections serve to express emotions, onomatopoeia – to reproduce the sounds of nature, which makes onomatopoeia a far more flexible and informative language phenomenon. The differences between them sometimes are hard to determine, especially when an onomatope does not only imitate sounds, but also conveys some emotions. For example, Russian ха-ха, уф, ай. If we need to highlight the intensity of the emotion: ха-ха and уха-ха-хх indicate different intensity of laughter. Grammatically and semantically, these are onomatopes, since they are imitators of sounds. At the same time, they convey certain emotions. Moreover, the emotions expressed by a sound can also change or develop with the time. Thus, depending on the context, *heh* can denote, depending on the context, a half laugh, annoyance, sarcasm, or serve just as a filler when the speaker does not know what to say [Гусева, Попова, 2020].

M.A. Droga, too, notes that referring onomatopes to some part of speech is problematic, since interjections sometimes include onomatopoeic words (*теов-теов, кик-кик*). Thus, *ouch* can function both as an interjection shouted out when someone is hurt (*Ouch! She slapped me!* (Gilmore Girls, “Nag Hamma-di Is Where They Found the Gnostic Gospel”, by Chris Long, 2004), and the expression of sympathy, empathy or reaction in any kind of unpleasant situation (*Ouch. Want to talk about it?* (The Vampire Diaries, “Days of the Future Past” by Ian Somerhalder, 2016). I’m gonna say *ouch* for Madonna. (The Simpsons, “Who Shot Mr. Burns? Part 2” by Jeffrey Lynch, 1995).

Interestingly, in some languages onomatopoetically-formed verbs are grouped into a separate class [Воронин, 1990]. A closer look at the verbs shows that some of them, like Russian плюхать or бахать have onomatopes плюх and бах. However, in English, according to corpus studies, onomatopoetic verbs develop more meanings when they become phrasal verbs. Based on 2773 instances of phrasal verbs, the conclusion was made that only 4.4 % of onomatopoetic phrasal verbs were direct onomatopoeia, while all the rest are derivatives [Levin, Maricic, 2010]. As a result, it can be said that the vast majority of these phrasal verbs obtained new meanings when they became phrasal or due to associated onomatopoeia.

OBSERVING THE TRENDS IN THE SEMANTIC DEVELOPMENT OF ONOMATOPESES: POLYSEMY

Sound symbolism presents a valuable resource for innovating vocabulary, with onomatopoeia poised

for rapid development and the development of meanings. Recent instances showcase the emergence of new onomatopoeic expressions, such as *bu-weee* for vacuum cleaners and *pochin* for pressing a button. Specific situations are also assigned sound representations, like zu-zu-zu for the action of a vacuum cleaner sucking hair, and *kyun* for its release [Нуруллова, 2013]. Our study also unveiled that onomatopoeic words exhibit a dynamic nature, with the potential to acquire new meanings and connotations over time. In this section we will show that onomatopoeia is omnipresent in both languages (English and Russian) and can affect any part of speech, but still has some individual peculiarities in languages. We confine our illustrations to two cases: *zap* and *бац*, and *achoo* and *ачхи*.

The so-called **technophonations**, i.e. sounds that originate from technologies and machines seem to be the ‘youngest’ type of onomatopes. Here belong *zap* (English) and *бац* (Russian). Both sounds originate from a blow by a gun, which seems to be the prototypical frame structure for the two languages. However, it should be mentioned that *бац* is a shorter version of *ба-бац*, that have the same origin of a gunshot and this fact must be taken into account when we come across *бац* in a context where it is not connected to machines.

Table 1

PART OF SPEECH DISTRIBUTION OF ZAP AND БАЦ

	English <i>zap</i>	Русский <i>бац</i>
Noun	+	+
Adjective	+	+
Adverb	+	+
Verb	+	+
Phrasal verb	+	-
Interjection	+	+
Participle 1	+	
Participle 2	+	+

In bold below we marked the parts in dictionary definitions which reflect the links of onomatope with its figurative meanings. In both languages, these features include the sudden and powerful character of sound production.

Zap

1. to **attack** or **destroy** something in a **fast and powerful** way
- 1.1 to zap back – in fiction a verb that is used for time travelling (rare).

I can get out of here and *zap* you back into existence. (*It’s a Wonderful Life (Without You)* by Chris Hibler, “Weird Science”, (IMDB), 1996).

2. a sudden **forceful** blow
3. used to express a sound made by or as if by a gun
4. used to indicate a **sudden or instantaneous** occurrence
5. to propel **suddenly or speedily**
6. to avoid watching (something, such as a television commercial) by changing channels especially with a remote control or by **fast-forwarding**
7. to move with **speed or force**¹

Бац (with the derivatives taken into account)

1. о коротком **сильном и резком** звуке
2. ударил, бацнул
предикатив *разг.*
3. **резкий и короткий** звук, возникающий при ударе или выстреле, как действие.
4. *перен.* Неожиданное, **внезапное** появление, проявление чего-л. как действие.
5. употребляется при обозначении **резкого и короткого** звука, возникающего при ударе, выстреле и т. п.
6. *звукоподр.* о коротком **сильном и резком** звуке.
7. *в знач. сказ.* ударил, бацнул (*разг.*)
8. предваряет сообщение о возникновении такой ситуации, к-рая в высшей степени **неожиданна**.
*Бывает любишь его, любишь... А он бац, и подстригся!*²
9. **неожиданно**, необдуманно сказать что-л. неуместное, лишнее.³

Corpus examples of metaphorical meanings coincide in Russian⁴ and in English⁵:

- S.H.I.E.L.D. *zapped* your brain when you were in the memory enhancer. (*"Principia", Agents of S.H.I.E.L.D. by Brad Turner, 2018*);
- Едешь куда-нибудь, вроде бы все в порядке, и вдруг – бац! – незапланированная остановка... (*Ольга Зуева. Скажи, что я тебе нужна... // Даша. 2004*);

¹Merriam-Webster online dictionary. URL: <https://www.merriam-webster.com/dictionary/zap> (дата обращения: 01.02.2025)

²Ожегов С. И., Н. Ю. Шведова. Толковый словарь русского языка. Российская академия наук, Институт русского языка им. В. В. Виноградова. 2006.

³Ефремова Т. Ф. Толковый словарь словообразовательных единиц русского 2-е изд., Москва: Астрель: АСТ. 2005.

⁴Национальный корпус русского языка. URL: <https://ruscorpora.ru/> (дата обращения: 01.02.2025)

⁵Corpus of Contemporary American English. URL: <https://www.english-corpora.org/coca/> (дата обращения: 01.02.2025)

- I saw this nutty old and zap! She gave Cinderella the beautiful gown (*Frank Nissen, 2007, Cinderella 3: A Twist in Time, Disney*).

The most interesting meaning is revealed in the phrasal verb *to zap back*, which preserved two frame slots of the initial sound, namely, sudden, instantaneous action or a loud, unpredictable sound.

The prototypical source frames of both *zap* and *бах* can be defined as "something sudden, loud and / or unexpected / abrupt." Moreover, even if the meaning seems to be completely new and unpredictable, like *zap back* or *zap channels*, there is still an inherited slot of the source frame: unexpectedness and abruptness of the action. However, interestingly, *zap* can be motivated by prolonged sound zzz that describes movement or process. For example, zzz is used in comic books to express the sound of sniffing or horizontal interference in television. As it is seen, *zap back* and *zap the channels* are also connected to motion. As a result, *zap* develops one more feature in the manner slot, i.e. that of prolonged action. It is interesting that z-z-z can be «stretched» in time, meanwhile, there is no prolonged action, or movement, for *бац*.

The category of onomatopes imitating **human sounds** is one of the most interesting. Typically, Russian verbs undergo the processes of affixation, while English easily switches from one part of speech to another due to conversion. Here, suppletion appears in both languages.

Table 2

PART OF SPEECH DISTRIBUTION
OF ACHOO AND АПЧХИ

	English achoo	Русский апчхи
Noun	sneezing, achoo	чих, чихун, апчхи
Adjective	sneezing	чихающий
Adverb	–	–
Verb	to sneeze	чихать, начинаться, расчихаться и т. д.
Phrasal verb	+ (sneeze at)	– (BUT! <i>colloquial</i> начхать)
Interjection	+ (achoo)	+ (апчхи)
Participle 1	+ (sneezing)	+ (чихнувший,
Participle 2	(sneezed out)	чихавший, чихающий и т. д.)

Achoo (with the derivatives taken into account, i. e. *to sneeze* and *a sneeze*):

- 1) used to represent the sound of a **sneeze**¹
- 2) to make a sudden violent **spasmodic audible** expiration of breath through the nose and mouth especially as a **reflex act**
- 3) an act or instance of **sneezing**²
- 4) (sneeze at) to make light of always used in negative statements to indicate something that is **not important** or deserves attention³

Чих (with the derivatives taken into account):

1. процесс действия по *знач. глгг.*: чихать
2. **звуки**, возникающие в процессе такого действия.
3. **чихание как действие**.
4. употр. при обозначении звука чихания.⁴
5. отнестись с **пренебрежением**, выказать полное безразличие к кому-чему-нибудь.⁵

Both languages, in their symbolic representations, emphasize the automatic, spontaneous nature of sneezing, which occurs without effort, resulting in a connotation of the insignificance of the action. An interesting parallel in the meanings of a phrasal verb *sneeze at* and Russian *начхать* is observed here, too. They literally mean the same thing, i.e. to consider something so unimportant that you ignore it.

Левка вовсе не был таким уж принципиальным, и на судьбу Аструга ему было *начхать* – уж Глебов-то знал Шулепу до донышка! – но, видно, тот парень как-то его задел, то ли развязностью, то ли еще чем-то (Юрий Трифонов. *Дом на набережной*. 1976)⁶

Air Jordan's offer, which would have paid him \$5.5 million a year, was nothing to *sneeze at*. (Bleacher

Report, 18-07-24. Jordan Brand to Part Ways ... by Kawhi Leonard)⁷

Thus, the study revealed the intrinsic flexibility and evolution of onomatopoeia, emphasizing its capacity to communicate vivid imagery, evoke specific emotions, and create distinctive lexical formations in language.

UPS AND DOWNS IN ONOMATOPOEIC WORDS FREQUENCY

When analyzing the evolution of onomatopoeia, it can be concluded that there are two main reasons why the original motivation behind the words might be lost: a) the term's sound name may have originated from a language that is now extinct; b) the sound name itself may have evolved over time or been substituted with a different term. Upon analysing onomatopoeias *zap*, *purr*, *splash*, *atchoo*, *crack*, *roar*, *hiss*, *pop*, combined with the list of 20 words from the EnglishClub⁸ source and 86 onomatopoes from [Семенова, 2024], and incorporating additional terms into the study, such as *ouch*, *snap*, *chirp*, *meow*, *whoosh*, *sizzle*, *fizz*, *yawn*, and *clack*, the conclusion was made that a significant proportion of onomatopoeic words are exhibiting a discernible trend towards increased prominence in contemporary discourse due to their semantic flexibility and word-formation potential. It became evident that only 3 out of the 35 most frequent onomatopoes demonstrate a noticeable decline in usage (*sizzle* is replaced by a more popular *hiss*, *beep* just lost its popularity). A more interesting trend emerges from characteristics of the word *pop*. According to etymonline.com, this word is not used as frequently as it used to (see Graph 1).

However, it is interesting that *pop* has one of the most extended networks of meanings. One plausible explanation of the decline in usage is that, despite the array of onomatopoeic connotations associated with the term *pop* (varying in the nature of the popping sound, as produced by a toy-gun, a popping

¹Britannica Dictionary. URL: <https://www.britannica.com/dictionary/achoo> (дата обращения: 01.02.2025).

²Merriam-Webster online dictionary. URL: <https://www.merriam-webster.com/dictionary/sneeze> (дата обращения: 01.02.2025).

³Merriam-Webster online dictionary. URL: <https://www.merriam-webster.com/dictionary/sneeze%20at> (дата обращения: 01.02.2025).

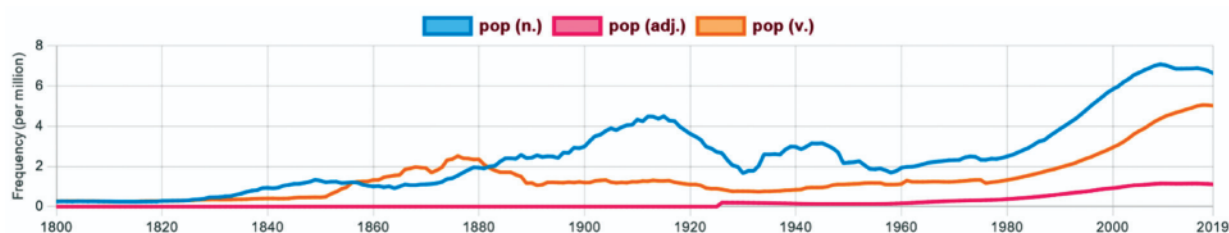
⁴Ефремова Т. Ф. Толковый словарь словообразовательных единиц русского 2-е изд., Москва: Астрель: АСТ. 2005.

⁵Ожегов С. И., Н. Ю. Шведова. Толковый словарь русского языка. Российская академия наук, Институт русского языка им. В. В. Виноградова. 2006.

⁶Национальный корпус русского языка. URL: <https://ruscorpora.ru/> (дата обращения: 01.02.2025).

⁷Corpus of Contemporary American English. URL: <https://www.english-corpora.org/coca/> (дата обращения: 01.02.2025).

⁸20 Common Onomatopoeic Words. URL: <https://www.englishclub.com/vocabulary/onomatopoeia-common.php> (дата обращения: 01.02.2025).



Graph 1. The frequency of the word "pop"

champagne cork, or the sound of popping ads on the screen), it is more commonly employed as a shorthand notation (homonymous to the word *popular*) or as a component of a longer phrase or compound expression. The specific sound itself oftentimes gets substituted by other synonymous onomatopoeic terms, such as *clack*, *click*, *wham*, among others. Subsequently, an impression may arise that the once widely recognized *pop* is diminishing in frequency; however, it is predominantly the primary meaning of *pop* that is now experiencing a decline in usage, while secondary interpretations persist and flourish in everyday conversational exchange and various forms of discourse, such as *hit a pop-fly in baseball* or *bulge outward* (COCA).

Many onomatopoeic expressions are experiencing a clear rise in popularity over the past two decades or maintaining a consistent level of usage. Consequently, a mere 1.4% of the onomatopoeic vocabulary under scrutiny appear susceptible to obsolescence or substitution in the foreseeable future based on the trends observed. Thus, the patterns of developing new meanings of onomatopoeic words seem to follow the following rules:

1. The meanings develop from the primary meaning that is usually fixed and physically determined – for example, a loud sudden sound. Moreover, usually in new meanings the slots of prototypical frame are preserved or implied semantically.
2. New meanings are developed to fit into the spheres that lack words to describe a phenomenon and can serve as a new term (like *jingle*) or euphemism (like *bang*), i.e. they fill in a certain semantic gap.
3. If the initial motivation is lost or washed out, new meanings are developed to be somehow semantically related to the current central meaning.

The general tendency of the language to develop polysemy based on human ability to spot similarities among objects and the sounds produced or linked to them does seem to work in onomatopoeic words. People think metaphorically and abstractly that allows to simplify the process of distribution of meanings. Two primary factors that constrain the evolution of new meanings are the cultural background of the speaker and the contextual setting. To encapsulate the aforementioned points, it can be posited that in English, onomatopoeic words are likely to constitute a substantial category, with the entire realm of onomatopoeic vocabulary experiencing swift advancement owing to oral communication. Conversely, the prediction of such linguistic developments in Russian presents more challenges. The ambiguity in forecasting arises

from the uniform nature of word formation across various parts of speech in Russian, where onomatopoeic words alter their meanings through affixation. Consequently, it appears probable that semantic shifts in Russian will occur at a more gradual pace, enabling a more straightforward tracing of the word-building progression compared to English.

ONOMATOPOEIA IN DIFFERENT TYPES OF DISCOURSE

Transitioning from formal discourse to a less formal one, such as comic books, blogs, texting and everyday speech, serves as a fertile ground for the evolution of new meanings for onomatopoeic words. For instance, onomatopoeia found significant use in comic books, in which, Kevin Smith introduced a character named Onomatopoeia, whose dialogue solely consisted of sounds represented by text found in comic books in 2008.

I have a new book, 'Batman: Cacophony.' Batman faces off against a character called Onomatopoeia. His shtick is that he doesn't speak; he just mimics the noises you can print in comic books (*Kevin Smith, Newsweek, Oct. 27, 2008*).



Picture 1. The character

Among all sources, the internet stands out as the predominant space for the generation of novel interpretations of onomatopoeia. In the era of meme culture, existing onomatopoeic words are given new connotations, develop derivatives and forge new onomatopoeic units. For instance, the term *пунь* or its variant *пуньк*, missing in the Russian National Corpus, originated on the internet, denoting a gentle and pleasing sound which results from a light touch or

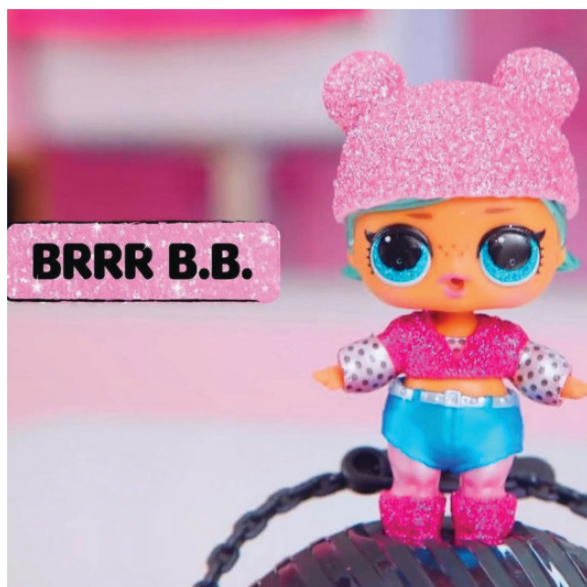
tap. Over time, this newly coined word has evolved to include related forms: *пунькать*, *перепунькать*, *пуньканье* (see picture 2).

**БЕСЯТ ПОСТОЯННО ПУНЬКАЮТ В НОСИК,
Я НЕ ПРОСИЛ МЕНЯ ПУНЬКАТЬ, НЕ
ОДОБРЯЛ ПУНЬКАНЬЕ. ВОТ ОНИ УСНУТ, Я
ИМ ТОЖЕ БУДУ ПУНЬКАТЬ БЕЗ
РАЗРЕШЕНИЯ. ВСЕХ ПЕРЕПУНЬКАЮ**



Picture 2. Morphological changes in onomatopoeic words

The cases of onomatopoeia in multimodal discourse are more often spotted among young people, such as millennials or zoomers as they actively engage with social media, and are actually both creators and consumers of memes, and also they use slang more often and modify it if necessary. The characters in comics, games and films can also use sounds as their catch phrases, and companies sometimes use onomatopoeia to name their characters.



Picture 3. The doll "Brrr B.B." (L.O.L. Surprise! Series 2) MGA Entertainment, 2017

As a result, there are numerous instances of onomatopoeic words in every language that have deviated from their initial origins, as is in case of the name of the doll *Brrr B.B.*

To sum up, some factors contributing to the increasing usage of onomatopoeic words are the following:

1. **Spread of comics and pop art.** Onomatopoeic words are an enormous part of comic books as they have to deliver the information rapidly, expressively and with no extra details (*boom, zok, thwip*)
2. **Growing popularity of compressed content.** Nowadays there is a visible switch to a shorter format. YouTube Shorts, TikTok and other platforms are designed to consume less time with the reader, so it is obvious that manufacturers, or content-makers are likely to use shorter expressions to describe emotions or deliver a message.
3. **Need to attract attention.**



Picture 4. New onomatopes

Growing popularity of mass media, emoji, slogans and «fast reactions» (see neologisms, *arf* – barking of a dog; *sheek!* – the noise made when a superheroine nails a villain; *skreee!* – the sound made by a car skidding around an obstacle; *ftoom!* – a huge explosion) contribute to the spread of onomatopes.¹ Associations provoked in our mind by onomatopoeic words made this way of naming a tidbit for advertisements and companies as well as for journalists. Onomatopoeia can also provoke curiosity, especially if the name of the sound is used for the first time or in an unusual context.

¹New York Times. URL: <https://www.nytimes.com/1985/06/30/magazine/on-language-from-arf-to-zap.html> (дата обращения: 01.02.2025).

4. Stylistic primitivization

Unfortunately, the common desire to save time became one of the reasons for «stylistic degradation», which popularized onomatopoeia as one of the tools to deliver the same idea or message by saving up space. Compare:

John heard a loud, low sound of explosion above his head vs John heard a loud BOOM above his head.

Despite the enduring demand for classical literature, the accessibility and escapism that fiction and fanfiction provide to their readers are making them increasingly popular, especially among young people.¹

CONCLUSION

The study unveiled that onomatopoeic words exhibit a dynamic nature, with the potential to acquire new meanings and connotations over time. Languages

¹New York Times. URL: <https://www.nytimes.com/2022/10/09/books/colleen-hoover.html> (дата обращения: 01.02.2025).

showcase varying frequencies and types of onomatopoeia based on their word-building capabilities. Through a detailed examination of 114 onomatopes in English, it was observed that they often retain a connection to the original sound they imitate, being loyal to the prototypical frame that underlies the evolving meanings of these words.

The research underscores the intrinsic flexibility and evolution of onomatopoeia, emphasizing its capacity to communicate vivid imagery, evoke specific emotions, and create distinctive lexical formations in language. By tracing the trajectory of onomatopoeic words and exploring their polysemy, this study contributes some insights into the intricate interplay between sound, meaning, and expression in linguistic contexts.

Onomatopoeia continues to serve as a fertile ground for word creation, as individuals frequently reinterpret existing words and readily imbue those rooted in sound with additional connotations. The digital age facilitates the rapid sharing and dissemination of onomatopes created by individuals, accelerating their adoption.

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