

Фоностилистика: понятие и направления

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Аннотация: Статья рассматривает основные идеи фоностилистики и её развитие в качестве отдельной области лингвистики. Статья показывает, как фоностилистика развивалась – от истоков в древней риторике и первых фонетических изысканиях до современных подходов, объединяющих разные дисциплины. Важным аспектом является то, как фоностилистика сочетает в себе подходы фонетики и стилистики для изучения выразительных и эмоциональных составляющих как устной, так и письменной речи. Рассматривается значимость звуковых элементов в передаче смысловых, эмоциональных и эстетических компонентов текста. Особое внимание уделяется функциональной нагрузке фоностилистических средств в публицистической и художественной речи, а также их роли в экспрессии речи, идентичности и прагматике высказывания. В этой работе мы обсуждаем важнейшие звуковые особенности, такие как интонация, ритм, ударение и фонемные оппозиции, и как они влияют на создание языкового стиля. В статье рассматриваются теоретические источники и предлагаются когнитивно-дискурсивные и типологические подходы для обзора текущего развития области. Обращается внимание на важность фоностилистического анализа в таких областях, как социолингвистика, дискурс-анализ и речевое взаимодействие, и обсуждает влияние фоностилистических характеристик на культурные и контекстуальные элементы.

Ключевые слова: фоностилистика лингвистика, фонетика, стилистика, интонация стилистическая функция, историческое развитие, речевой стиль.

Phonostylistics: concept and trends

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Annotation: The article explores the phonostylistics' conceptual basis and also its historical growth as a separate field of linguistics. The article shows how phonics evolved - from the origins in ancient rhetoric and the first phonetic research to modern approaches, uniting different disciplines. An important aspect is how phonics combines the approaches of phonetics and stylistics to study expressive and emotional components of both oral and written speech. The importance of sound components in expressing the text's semantic, affective, and aesthetic elements is taken into account. Particular focus is placed on the role that phonostylistic techniques play in speech expression, identification, and utterance pragmatics, as well as their functional load and creative speech. In this work, we discuss the most important sound features, such as intonation, rhythm, stress and phonemic opposition, and how they affect the creation of a language style. Attention is drawn to the importance of phonostylistic analysis in areas such as sociolinguistics, discourse analysis and speech interaction, and discusses the influence of phonostylistic characteristics on cultural and contextual elements.

Keywords: phonostylistics, linguistics, phonetics, stylistics, intonation, stylistic function, historical development, speech style.

Fonostilistika: nazariy konsepsiyasi va yoʻnalishlari

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Annotatsiya: Maqolada fonostilistikaning asosiy g'oyalari hamda ularning tilshunoslikning mustaqil sohasi sifatida shakllanishi ko'rib chiqiladi. Fonostilistikaning qadimgi ritorikadagi ildizlari va dastlabki fonetik tadqiqotlardan boshlab, turli fanlarni birlashtirgan zamonaviy yondashuvlargacha bo'lgan taraqqiyoti tahlil qilinadi. Muhim jihatlardan biri shuki, fonostilistika fonetika va stilistika yondashuvlarini uyg'unlashtirgan holda og'zaki va yozma nutqning ifodaviy va emotsional tarkibiy qismlarini o'rganadi. Matnning mazmuniy va estetik komponentlarini yetkazishda tovush vositalarining ahamiyati ko'rsatib o'tiladi. Fonostilistik vositalarning publitsistik va badiiy nutqdagi funksional yuklamasi, nutq ekspressivligi, shaxsiylik va ifoda pragmatikasi nuqtai nazaridan o'rni alohida ta'kidlanadi. Ushbu maqolada intonatsiya, ritm, urg'u va fonemik oppozitsiyalar kabi asosiy fonetik xususiyatlar hamda ularning til uslubini shakllantirishdagi ta'siri muhokama qilinadi. Teoretik manbalar tahlil qilinib, kognitiv-diskursiv hamda tipologik yondashuvlar asosida sohaga zamonaviy nazariy qarashlar taklif etiladi. Fonostilistik tahlilning sotsiolingvistika, diskurs tahlili va nutqiy o'zaro ta'sirdagi ahamiyati, shuningdek, fonostilistik xususiyatlarning madaniy va kontekstual omillarga ta'siri ham ko'rib chiqiladi.

Kalit so'zlar: fonostilistika, tilshunoslik, fonetika, stilistika, intonatsiya, stilistik funksiya, tarixiy rivojlanish, nutq uslubi.

Literature Review

Despite their different approaches, a number of eminent academics who were all interested in the stylistic function of sound in speech contributed to the development of phonostylistics as a distinct branch of linguistics. Avanesov (1984), Djusupov., Saparova (2021), Vinogradov (1971), and Trubetskoy all made significant theoretical and practical contributions to this topic, which are reviewed in this part.

Fundamentals of Phonology (1960), one of N. S. Trubetskoy's phonological works, is regarded as the theoretical foundation for phonostylistics. His main focus was on the phoneme as a functional unit in a language system, emphasizing the significance of structure and contrast. Despite not having studied phonostylistics directly, his theories helped other scholars think about how sound characteristics may be used to communicate in a stylistic way. Vinogradov (1971) expanded the study of stylistics within Soviet linguistics by drawing attention to the stylistic use of intonation, rhythm, and other phonetic devices in different functional styles of speech. Unlike Trubetskoy's structural focus, Vinogradov viewed these features in relation to their communicative role, linking phonetics with speaker intention and social context. Both scholars, however, agreed on the importance of analyzing speech as a system where each sound carries meaning depending on its use, though they approached the topic from different angles. According to Avanesov (1984), a practical basis for phonostylistic research through detailed studies of Russian pronunciation. His focus was on how phonetic elements change depending on the formality of the situation or the emotional state of the speaker. His work helped to clarify the stylistic value of phonetic variation, building on Vinogradov's ideas but grounding them in real speech data.

Djusupov M. shed a new light on the phonostylistic features in the context of Central Asian languages and cultural traditions. He showed that stylistic use of phonetics is not universal but shaped by cultural norms, oral customs, and social roles. This perspective added depth to earlier theories, showing that phonostylistic norms can vary significantly across linguistic communities.

Saparova (2021) provides a modern and integrative view of phonostylistics. She defines it as a separate field that examines how sound contributes to emotional expression, speech style, and

communicative effect. Her work brings together earlier theories – from phonological structure to functional use and sociolinguistic context – into a unified framework. She also outlines clear methods for analyzing phonostylistic features in modern discourse, helping to redefine the field for contemporary linguistics.

Language is not just structure that transmits meaning. It is also rhythm, texture, and music. The study of phonetic stylistic effects, or phonostylistics, highlights the frequently unnoticed components of speech that define identity, elicit emotion, and define genre. It centers on how sound affects meaning, emotion, and communication. Though officially acknowledged only in the 20th century, phonostylistic concepts date back to ancient times, when sound was already employed to enhance poetry and eloquence. Phonostylistics, according to Dzhusupov and Saparova (2021), is the integration of stylistics and phonetics into a cohesive system that investigates the expressive possibilities of sound. Phonostylistics arose from the intersection of phonetics and stylistics, with deep historical roots and a rich theoretical landscape yet to be fully explored.

The use of sound for stylistic and rhetorical effect dates back to ancient Greece and Rome, when oratory was a vital part of the political, legal, and cultural spheres. According to Aristotle's definition in his treatise "Rhetorica," rhetoric is the art of persuasion, and music is a crucial instrument for capturing the attention of the audience. Classical rhetoricians like Cicero and Quintilian talked a lot on the power of pronunciation "pronuntiatio" and delivery "actio", pointing out that vocal tone, rhythm, and pitch variation are all crucial characteristics of good discourse.

It was common practice to use phonetic techniques such as alliteration, assonance, and onomatopoeia to add musicality, highlight important ideas, and arouse feelings. In his essay "De Oratore," for example, Cicero emphasizes how speech rhythm and cadence can improve persuasiveness and memorability. These aesthetic components weren't only ornamental; they were thought to be crucial in evoking strong emotional and intellectual responses in viewers. This is demonstrated by the quote "Veni, vidi, vici" that is credited to Julius Caesar. The statement's strong and memorable nature is a result of the compact form and the recurrence of the first consonant sound, "v." This demonstrates how sound and structure work together to create rhetorical force. The Homeric epics "The Iliad" and "The Odyssey" also exhibit early awareness of the expressive possibilities of sound in writing through the use of onomatopoeic terms, such as the word "buzzing" to represent bees or the crash of swords.

The foundation for phonostylistics was established in the 19th century when phonetics was formalized as a science. The phoneme was highlighted by Daniel Jones (1950) as the primary analytical unit, enabling objective, repeatable research on sound systems. The connection between stylistics and phonetics started to be organized in the 20th century.

Nikolai Trubetskoy's structuralist phonology is strongly linked to the conceptual foundations of phonostylistics. Trubetskoy (1960) developed the concept of the phoneme as a language's functional unit. Despite not specifically addressing stylistics, his work set the groundwork for subsequent advancements. His examination of systemic characteristics and phonological oppositions provided a structural framework that allowed for the later interpretation of sound variation as artistically relevant. Later linguists were able to see, for example, how phonemic contrasts might be adjusted, negated, or highlighted in various stylistic registers of speech thanks to his idea.

Vinogradov (1971) expanded the study of linguistic form in poetics to encompass the expressive possibilities of phonetics in rhetoric and literature. According to his theory, sound patterns in writing and speech actively influence style and meaning rather than being neutral. Alliteration and rhythm, for instance, have been demonstrated to have both artistic and affective purposes in poetry and oratory speeches. His contributions signaled a change in the discipline of phonetics from being exclusively technical to being able to facilitate interpretive interpretation.

Another important development is Avanesov (1984), especially in the area of empirical methods. The phonetic characteristics of various speech styles, including literary, formal, and colloquial, were methodically investigated by Avanesov. His research revealed the ways in which

prosodic components like as intonation, stress, and speech pace change based on the communication aim and situation. He noted, for example, that informal discourse uses reductions, elisions, and overlapping speech, while formal speech is typically slower, easier to articulate, and has more intentional intonation contours. This method connected situational aspects with phonetic choices, giving phonostylistics a sociolinguistic component.

The clearest example of phonostylistics' modern theoretical consolidation can be found in Saparova (2021) , in her article "The Role of Phonostylistics in Modern Linguistics" , which incorporates the discipline into more general linguistic paradigms like pragmatics and discourse analysis. According to Saparova, phonostylistic elements like rhythm, pace, pitch range, and pause distribution have both stylistic and practical motivations. She provides useful frameworks for examining these characteristics in a range of communicative settings, including classroom interactions and political speeches. For example, a rising-falling intonation pattern is frequently employed to emphasize authority and finality in compelling political discourse.

The Soviet school made significant contributions to the theoretical development of phonostylistics, especially in the works of Vinogradov and Avanesov. Vinogradov (1971) asserted that phonetic traits like intonation, stress, and rhythm have a major impact on artistic coloration .

In his research on the normativity of pronunciation, Avanesov (1984) made a distinction between literary and colloquial speech. He provided an illustration of how prosodic elements are influenced by speech genres and speaker intents.

Saparova(2021) exposes typological variation in phonostylistic expression across different genres and discourse types by emphasizing that Vinogradov and Avanesov not only classified stylistic traits but also linked them to communicative functions.

For example:

Formal Speech: Slow tempo, deliberate intonation .

Informal Speech: Faster tempo, reduced articulation .

Diagram 1: Phonostylistic Markers by Speech Register

Feature	Formal Speech	Informal Speech
Intonation	Rising-falling	Monotone
Tempo	Slow	Fast
Stress	Clear	Variable

Methodology

In this study, the development of phonostylistics as a linguistic discipline across several language traditions and geographical locations are examined using a qualitative, descriptive-historical technique. In order to track the origins, growth of phonostylistic ideas in particular nations, the research plan is interdisciplinary in character, using techniques from historical linguistics, stylistics, and comparative philology.

1. Choosing sources

Through a thorough literature analysis using scholarly resources like JSTOR, Scopus, Google Scholar, and ResearchGate, primary and secondary sources were chosen. Monographs, and seminal theoretical works from the 20th and 21st centuries were prioritized.

2. The Framework for Analysis

The diachronic evolution of phonostylistics is examined using a comparative-historical approach. The analysis is arranged based on the following criteria:

The three main phases of phonostylistics' development are as follows:

(1) the pre-systematic phase, which refers to early phonetic observations in rhetorical and poetic traditions;(2) the formative phase, which is when phonostylistics first emerged as a separate subfield in the early to mid-20th century; and(3) the institutionalized phase, which includes integration into linguistic curricula and applied linguistics.

To determine how various schools of thought have addressed the phonostylistic phenomena, thematic analysis looks at key ideas including prosody, intonation, speech style, emotional coloring, and the stylistic function of phonemes.

3. Comparative analysis

The purpose of the cross-national comparisons was to identify similarities and differences in the evolution of phonostylistics. Analyzing theoretical frameworks, methodological techniques, and terminological equivalency were all part of this. Not only were linguistic traditions compared in terms of theoretical output, but also in terms of institutional and sociolinguistic elements that affected phonostylistics' prominence.

4. Data Synthesis

Through the use of theme categorization, the data that was taken from the literature was combined. To highlight significant turning moments and important publications, academic trajectories, conceptual advancements, and historical timelines were traced. Original terminology was used whenever possible to maintain the theoretical depth of the original works, with English translations included when needed.

One of the key disadvantages of this approach is that some primary texts that have not been translated are inaccessible, particularly those that are published in lesser-known languages. Nonetheless, attempts were made to make up for this by consulting secondary sources that cite original material, multilingual bibliographies, and thorough historical overviews.

Results

The descriptive-analytical and historical-comparative approaches used in the study revealed some noteworthy tendencies in the evolution of phonostylistics as a field of study in language. To determine the stages and regional variations in the evolution of phonostylistic philosophy, the foundational works by Trubetskoy, Vinogradov, Avanesov, Djusupov, and Saparova were examined.

The first conclusion drawn from the study is that phonostylistics evolved at the intersection of stylistics and phonology rather than as a separate field. The theoretical basis was laid by Trubetskoy's structural phonology (*Grundzüge der Phonologie*, 1939), which did not have a stylistic tendency but defined the phoneme as a functional unit. But by offering a system-based interpretation of sound variance, his theories subtly impacted later developments.

Vinogradov (1971) evaluated phonetic features in light of stylistic variety across speech genres and communicative intent, demonstrates a move from structuralist to functional paradigms. Unlike Trubetskoy, Vinogradov emphasized the practicality of phonetic use in literature and public discourse, but he did not isolate phonostylistics as a distinct science. Avanesov (1984) researched a substantial shift from theoretical speculation to empirical observation. Through his phonetic descriptions of speech in literary, casual, and formal situations, he demonstrates that pronunciation variance is predictable and context-sensitive. According to his studies, phonetic choices frequently reveal the speaker's emotional state, social context, or intention.

Including regional viewpoints, Djusupov (2017) showed how stylistic utilization of phonetics varies among cultures and languages. This cross-linguistic comparison lends credence to the idea that phonostylistic rules are shaped by sociocultural environment rather than being universal. The results of the analysis of Saparova (2021) show the latest stage of phonostylistic progression. Her approach, which blends sociolinguistic, pragmatic, and phonological components, contributes to the development of a cohesive theory of phonostylistics as a distinct branch of linguistics. Along with identifying tangible characteristics like emotional coloring, rhythm, and tempo alterations, it also offers a methodological foundation for researching speech style.

In conclusion, this study's results demonstrate that phonostylistics has evolved from an interdisciplinary field of stylistics and phonology to a separate field with well-defined objectives, terminology, and methods. This history, especially in the last few decades, was marked by disciplinary upheavals, cultural expansions, and theoretical integrations rather than being linear.

Discussion

The results of this study show that phonostylistics' development as a linguistic science is a slow and complex process that has been influenced by theoretical, practical, and cultural viewpoints from many eras and geographical locations. Together, the evaluated works – which range from early structural phonology to contemporary integrative approaches – provide fresh insight into the convoluted journey phonostylistics has undergone to become an academic discipline.

One important finding is that, despite Trubetskoy's work lack of direct stylistics instruction, his phonological system served as the analytical basis for subsequent phonostylistic research. His emphasis on the phoneme as an opposing and significant unit of language structure helped to advance our knowledge of how sound functions beyond simple articulation. In this sense, his writings can be considered an indirect forerunner of stylistic phonetic analysis.

As representatives of the Soviet school, Vinogradov and Avanesov share a same understanding of the expressive and practical functions of phonetics in various speech contexts. However, Avanesov grounded his research in empirical data, connecting pronunciation variation with speech style and context, whereas Vinogradov focused on the theoretical and stylistic function of phonetic characteristics. A major theoretical movement from abstract stylistic typologies to empirically based speech analysis is indicated by the differences between their methods.

Through highlighting the significance of sociocultural elements in phonostylistics, Djusupov's contributions broaden the bounds of the discipline. His study confirms that consideration of the distinct communicative traditions of each language community is necessary in order to completely comprehend the stylistic use of sound. Given that phonostylistic standards in multilingual and multicultural settings might differ significantly from those rooted in Indo-European traditions, this viewpoint is particularly helpful.

These historical threads are brought together into a logical modern framework by Saparova's work. Her approach combines elements of earlier theories and synchronizes phonostylistics with modern linguistic fields including discourse analysis, pragmatics, and sociolinguistics. Her belief that sound influences not only speech style but also its emotional and cognitive aspects is a prime example of the development of the science..

The discussion thus lends credence to the notion that phonostylistics has evolved from a burgeoning area of research interest to a disciplined field of study with its own goals, nomenclature, and interdisciplinary significance. Whether analyzed from a structural, functional, or cultural perspective, the researchers analyzed in this study all stress the importance of phonetics in stylistic expression, despite their disparate methods.

Future studies should take into account the ways that digital media, multilingualism, and artificial intelligence continue to impact phonostylistic variance in real-time communication in light of these findings. The theoretical understandings produced by the linguists in the subject can be applied and expanded upon in this changing environment.

Conclusion

Phonostylistics has developed through a variety of theoretical stances, cultural viewpoints, and scientific developments, as seen by its historical growth. Every phase in the development of phonostylistics, from Saparova's integrative contemporary framework to Trubetskoy's seminal work in phonology, has provided crucial insights into the stylistic function of sound in language. Initially developing within more general language disciplines like phonology and stylistics, phonostylistics progressively established its scholarly autonomy thanks to the work of researchers who investigated the emotional, contextual, and cultural aspects of sound in addition to its structure and function. The rising complexity of human communication is reflected in this development, which shows a shift from abstract theory to applied, interdisciplinary study. The work of linguists from Russia and Central Asia shows that phonostylistic standards are both culturally particular and universal. Djusupov's work focused on local diversity influenced by oral tradition, whereas Vinogradov and Avanesov's research concentrated on standardized forms of Russian speech. In turn, Saparova's research unifies various methods and provides a cohesive model appropriate for modern linguistic research.

In conclusion, phonostylistics has evolved into a unique branch of linguistics with a well-defined field of study, analytical methods, and real-world uses. Theory, practice, and cultural context have all interacted dynamically to determine its development rather than in a linear fashion. In a time when communication technology and multilingual realities are evolving quickly, this history provides insightful information for future research in linguistic stylistics, sociolinguistics, and discourse analysis.

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