

Theoretical Foundations of Phonostylistics

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Abstract. *This article gives information about phonostylistics, which arose at the junction of phonetics and stylistics. It studies tasks, functions and historical development of phonostylistics.*

Key words: *phonetics, stylistics, branch, aspects, articulation, phonology, speech.*

In the modern era, the development of linguistic sciences is primarily associated with the formation of new scientific directions, which typically emerge at the intersection of established disciplines or scientific fields. One such direction is phonostylistics, which arose at the junction of phonetics and stylistics. Phonostylistics is one of the youngest branches of linguistics, and it is currently defining its theoretical and methodological foundations.

It is known that speech is a direct activity of language, and phonostylistics has served as a direction for studying the linguistic and extralinguistic aspects of this speech. This linguistic phenomenon is manifested in the unique pronunciation of languages of different systems using linguistic means. Although the phonostylistic point of speech in the English language has been analyzed by some linguists, its specific features have not been fully revealed. Just as all languages in a language interact with each other, there is an inseparable connection between phonetics and stylistics. Such opportunities should be deeply explored. Along with this, some of the acoustic (procedural) means of articulation in speech are considered expressive, and it is still unclear whether they can be included in phonological or phonetic stylistics. However, in world linguistics, the concepts of phonetic stylistics or speech sounds, syllable, stress and its stylistic function exist and have become actively used in subsequent times [1].

However, both the concepts highlighted above and the fact that they are aimed at studying the characteristics of direct oral speech and the methodological application of verbal means of speech are studied.

The second form of speech, which is very broad, cannot be studied by methods of phonetic-stylistic verification of stylistic features characteristic of speech, as it can be studied by phonetic means (speech sounds, stress, intonation, tone, volume of sound, etc.), as well as by other graphic means (words, punctuation words, the characteristics of their pronunciation and pronunciation). Therefore, along with phonetic stylistics, which studies the methodological application of phonetic means of oral speech, the definition of the section "graphic stylistics" and the study of the methodological role of graphic means in written speech is a requirement of the time.

There is no complete correspondence between the concepts of "phonetic stylistics" and "graphic stylistics" in their means. Their meanings can overlap (for example, sound elongation in spoken language and repeated writing of the same letter in written language), or they can be incompatible (for example, sound intensity in spoken language, the use of different sized capital letters or different colored letters in writing, etc.). Therefore, along with "phonetic stylistics" which studies the stylistic possibilities and features of spoken language means, and "graphic stylistics" which studies the

stylistic features and possibilities of written language means, it is necessary to distinguish the concept and term of “phonographic stylistics” and to separate such a section.

Phonographic stylistics is an integral part of graphic stylistics, which comprehensively examines the unique stylistic possibilities of speech and is specifically defined in stylistics [2].

There are two main tasks facing graphic stylistics:

- a) to study the reflection of phonetic expressive means of oral speech in written speech;
- b) to study the visual graphic means (for example, highlighting, emphasizing, attracting attention, etc.) characteristic of the text in the written speech. The first of these tasks is studied in phonographic stylistics.

Phonographic stylistics is a new direction in linguistics. The phonographic methodological tools have not been sufficiently studied to occupy a significant place in the texts, especially in scientific and artistic texts, and have not been studied as a separate part of speech, it is necessary to determine the content of the phonographic material for this part of the methodology, the content of the phonetic material and the content of this material, that is, the content of the speech, the content of the phonetic material for this part of the methodology [3].

Although phonostylistics has a long history, the term “phonostylistics” itself has only been used for a relatively short time. This term was first proposed by N.S. Trubetskoy in Russian linguistics, where it was called “phonological stylistics” [70, 72]. This field was more commonly referred to as “sound stylistics” and later as “stylistic phonetics” or “phonetic stylistics.” Professor A. Abduazizov proposed using the term “Phonostylistics” for this section of stylistics, and now this term is being used [4].

As we mentioned earlier, although phonostylistics has emerged as a separate branch of linguistics in recent times, interest in it dates back to ancient times. Ideas related to this field are found in the works of ancient philosophers and rhetoricians (masters of the art of eloquent speaking). Furthermore, the works of later linguists, such as N.S. Trubetskoy, L.V. Sherba, R.I. Avanesov, G.O. Vinokur, I.B. Golub, S.M. Gayduchik, and others, have thoroughly discussed the diverse stylistic potential of phonetic units, as noted in scientific literature [5].

Professor A. Abduazizov published a valuable scientific article on the object of study of phonostylistics and its investigation, which we mentioned above. According to him, in the flow of spoken language, certain words are written in different graphic signs and forms, even in colors, contrary to the rules of orthography, in order to accurately convey their pronunciation, intonation, speed, and strength or softness, in written language. It is also noteworthy to study such phenomena that have stylistic significance.

Phonostylistic stylistic means can be divided into two categories based on the characteristics of speech forms and their stylistic forms:

- a) Stylistic features and possibilities of spoken language pronunciation, i.e., phonetic stylistics in the strict sense;
- b) Reflection of stylistic features of spoken language pronunciation in written language through graphic (spelling) means, i.e., graphic (spelling) stylistics in the strict sense.

However, the possibilities of graphic stylistics are not limited only to the reflection of stylistic features and possibilities of pronunciation in written language, but there are specific graphic stylistic means inherent in the language that are unique and not related to pronunciation. These are mainly:

1. Use of capital and lowercase letters;
2. Use of letters written in different sizes;
3. Writing some words or parts of text in italics;
4. Using different ways of writing letters for different purposes;

5. Using different colors (paints) when writing words or text, and their parts;
6. Writing poetic lines in a poem in stanzas;
7. Writing parts of the text in paragraphs;
8. Separating words and text, and their parts by placing different conditional signs (long line, one line, two lines, moon, circle, paragraph sign, etc.) above, below, before, or after them;
9. Using punctuation marks in text for stylistic purposes, and others.

Generally, graphic stylistics is considered a section that determines, connects, and motivates the use of graphic stylistic means. Therefore, graphic (spelling) stylistics in the text, on the one hand, is connected with phonetic stylistics (pronunciation, stress, intonation, tone, timbre, intonation features), and on the other hand, with the individual goals of the speaker. The intersection of phonetic stylistics with graphic stylistics in speech, and the combination of stylistic means, is called “phonographic stylistic means,” and based on this, the scientific concept of “phonographic stylistics” is formed.

“Phonographic stylistics” is a branch of general stylistics that studies and teaches the ways and methods of reflecting the stylistic possibilities and features of pronunciation in written language, as well as the graphic (spelling) stylistic possibilities and features of written language in dialectical unity.

The term “phonographic stylistics” is polysemous in terms of its characteristics and motivation. The term “phonography” initially had the meanings of “phonetic” and “graphic” as an abbreviation of the two words “phonetic” and “graphic.” Therefore, when we say “phonographic stylistics,” we understand “phonetic stylistics” and “graphic stylistics.” On the other hand, the term “phonographic stylistics” is used in a specific sense, that is, as a separate section that studies and teaches the issues of reflecting the stylistic features of pronunciation means in written language.

“Phonographic stylistics,” like “phonetic stylistics,” does not have its own isolated real units; it serves to explain the emotional-expressive meaning of linguistic phonetic and graphic units in one way or another. Typically, if a stylistic feature in a language is not fully manifested lexically or grammatically, it is completed through expressive phonetic formation. In this regard, “phonographic stylistics” works in close collaboration with “phonetic stylistics.”

Phonemes in language, in addition to their main function of distinguishing word meanings, also perform two other functions: stylistic-expressive and appellative. The listener perceives these features in phonemes through sounds. Therefore, the change in the pronunciation of a sound in the composition of a word (elongation, substitution, omission, enhancement, narrowing or widening) has a different effect on the meaning. In such cases, the denotative meaning of the word does not change, only the connotative meaning changes. In determining the neutral or connotative meanings of the sounds of a particular word or combination of words, supersegmental, i.e., prosodic elements, play a very important role. Emphasis, intonation, and pauses also contribute to the creation of aesthetic taste in speech [6].

Therefore, connotation is inherent not only in lexical units but also in phonetic and grammatical means of the language. In studying the semantic structure of a word, two types of connotation are distinguished: inherent connotation - the connotative meaning inherent in a word outside the context, and adherent connotation - the connotative meaning that arises in a word in a particular context.

Changes in pronunciation, expressed phonetically, become obvious when words enter into a syntagmatic relationship. In short, the graphic signs that express emotions expressed through sounds demonstrate the dialectical unity of spoken and written language. The connotative meanings expressed through such means play an important stylistic role in conveying the various impressions and emotions of the speaker or writer. Speech sounds are pronounced and heard differently depending on the speech organs. The acoustic (audibility) of the sound differs in quality and quantity. As a result, an appellative (auditory impact) situation arises.

The elongation of sounds is usually divided into two:

1. primary elongation or phonological elongation,
2. secondary elongation or phonetic elongation.

Phonetic elongation is important for stylistics. This elongation does not serve to differentiate meaning. Phonetic elongation is primarily associated with stress in a word and other similar phonetic phenomena. This elongation is characteristic of the speech process. Since vowels do not encounter an obstacle in the oral cavity, they can be pronounced as long as desired. However, excessive elongation compared to the time required by the speech situation reduces the social value of the phoneme, i.e., in some cases, the meaning of the word becomes incomprehensible.

Different pronunciations of vowels in a word create additional meanings. For example, the meaning of a word is strengthened in connection with its semantic structure: Why did you come? Why? It is observed that by elongating vowels in some words in different ways, connotative meanings such as increasing inner excitement are conveyed. It is evident that in written language, the connotative meaning of some words is directly understood from the phonographic form of these words, and in some cases, it is conveyed through lexical-semantic explanations [6].

The prosodic features of vowels in spoken language and their expression in written language can also bring out the following connotative meanings: joy, happiness, indicating a good mood, expressing encouragement, anxiety, regret, anger, strong excitement.

Therefore, each of the graphic methodological tools serves to express different connotative meanings in its own way. They shed light in different forms in certain situations and add meaning to the main idea. A deep study of the characteristics and possibilities of graphic methodological tools is of great scientific and practical significance.

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