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# The Peculiarities of Phonostylistics and Phonosemantics

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**ABSTRACT :** The article deals with two new applied fields of current linguistics - phonosemantics and phonostylistics. The author examines the subjects, the objects, the aims and the methods of the given disciplines, making an emphasis on their interdisciplinary linguistic research.

**KEYWORDS:** phonosemantics, phonostylistics, phonetic means of the language system, phonosemantic analysis, stylistic text marking, oral speech

## INTRODUCTION

Phonosemantics is a direction in linguistics that studies a motivated, non-conventional relationship between two sides of a linguistic sign.

Phonosemantics is a linguistic discipline that has as its subject a sound-visual (ie onomatopoeic and sound-symbolic) language system, studied from the standpoint of spatial and temporal.

Phonosemantics is born and asserts itself at the junction of phonetics (according to the plan of expression), semantics (according to the plan of content), lexicology (according to the totality of these plans) and psychology (theory of perception) .

The object of phonosemantics is the sound-visual (ie onomatopoeic and sound-symbolic) language system .  
The subject of phonosemantics is the sound-visual system of the language in pantopochrony.

Under the term "pantopochrony" S.V. Voronin understands the combination of two approaches (spatial and temporal) to the consideration of linguistic phenomena in general, and the phenomena of sound visualization in particular. Phonosemantics, therefore, approaches the consideration of sound-visual vocabulary comprehensively: 1) from the standpoint of linguistic typology and areal linguistics (spatial aspect) and 2) from the standpoint of synchrony and diachrony (temporal aspect).

A multilateral systematic approach to the study of sound visualization became possible within the framework of the method of phonosemantic analysis proposed by SV Voronin, which made it possible to carry out etymologization of sound-visual vocabulary at a completely different level. Approbation of this method on the material of a number of unrelated languages has shown its wide capabilities .

The method of phonosemantic analysis is aimed at establishing the presence or absence of sound visualization in a word and identifying its character and consists in analyzing the word through six consecutive and interrelated operations:

I. "Semantics" - the definition of the sound or non-sound meaning of a word. If a word denotes sound, then it is usually an onomatopous.

II. "Criteria" A. Semantic criteria: 1) expressiveness and emotionality; 2) imagery of semantics; 3) the concreteness of semantics; 4) designation of the simplest elements of the psychophysiological universe of man; B. Grammatical criteria: 5) morphological hyperanomaly; C. Word-formation criteria: 6) reduplication; D. Structural-phonetic (formal) criteria: 7) phonetic hyperanomaly; 8) relative uniformity of form; 9) phonetic hypervariance; E. Functional criteria: 10) stylistic limitations.

III. "Etymology" - the establishment of the etymology of a word to the maximum possible depth, the attraction of its correlates from related languages.

IV. "Extralinguistics" - the establishment of the motive for the nomination by comparing the acoustic and articulatory characteristics of the sound side of the word with the sensory characteristics of the denotation.

V. "Typology" - identifying words with similar phonotypes and semantics in unrelated languages.

Vi. Summa summarum - analysis of the data obtained as a result of the previous five stages and conclusions about the presence or absence of primary motivation in the word [2].

"Phonostylistics is a branch of linguistics that studies the pronunciation variants of linguistic units and the patterns of their functioning in various spheres and situations of communication". Researchers distinguish a number of different phono-stylistic techniques. Basic analyzing are in this article examples from Russian and English-language poetry and prose. Speech sounds, long words, word stress, rhythm and rhyme as a means of phonostylistics are carefully studied by linguists, but there are phonetic means of the language that have not been sufficiently studied. Phonostylists, according to the definition given in the dictionary of methodological terms and concepts edited by E.G. Azimov and A.N. Shchukin, this is "a section of linguistics that studies the pronunciation variants of the language units and the patterns of their functioning in various spheres and situations of communication". The significance of this section of linguistics is obvious, since the emphasis is on the "problem of the sound structure of speech as a result of a conscious or unconscious preference for some forms of compositional-sound organization of the text to others"[8. P. 45].

Phonostylistics is inextricably linked with phonosemantics. Phonosemantics originated in the second half of the twentieth century. at the junction of phonetics, semantics and lexicology. The emergence of phonosemantics dates is ambiguous. A number of researchers refer to the American psychologist C. Osgood, who in 1952, analyzing the public speeches of politicians, noticed that out of two approximately identical candidates with identical programs, the winner is the one who uses the more euphonious melodic wild speech. Others consider S.V. Voronin, who in 1982 in his work "Fundamentals of Phonosemantics" demonstrated the existence of objective laws governing the connection between sound and meaning in a word. The emergence of phonosemantics as a branch of linguistic science is a natural phenomenon, since the postulate of a principled arbitrary linguistic sign actually separates the meaning from the sign itself: the sign, not having general qualities you with a denotation, does not receive any motivation to connect with just such a signified. Phonosemantics explains this process, presenting sound as a single common property of the sign and entity, which provides their desired relationship. It is pointed out that the problem of the relationship between sound and meaning has always been and remains one of the debatable problems of the philosophy of language.

Phonosemantics differs from phonetics and phonology in that it is a teaching, in which a torus considers sound as a motivated linguistic speech sign from the point of view speaking the language. In phonosemantics, which interprets the semantics of sound, on the one hand, taking into account volume of its acoustic-articulatory properties, and on the other hand, in close connection with the features of its perception by native speakers, the ability of sound to be spoken and heard, and the ability to differentiate value. The sound visualization of the language is studied from the nominative position, that is, the sounds corresponding are signs of objects. Since it is impossible to unambiguously recognize a motivated connection between sound and a "soundless object" (all the more abstract), then the establishment of sound visualization, or the connection between sound and meaning, leads to the consideration of words, where the sound is most directly and felt manifested - to words with phonetic motivation. They become mainstream illustrative material of the concept of phonosemantics, but, at the same time, they do not form the basis of vocabulary language and language itself.



In linguistic science, a phonosemantic approach is applied to phonostylistics, since phonostylistics and phonosemantics are united by the fact that sounds have a meaning not only in the aggregate but also by themselves. Phonosemantics also considers sound from the point of view of the ability to be spoken and heard, which can be used within the framework of phonostylistics in artistic military texts, and most effectively - in poetic speech. Also, phonosemantic elements can be found in different areas: in the work of a translator, journalist, advertising specialist.

The main principles of phonosemantics are: the involuntary nature of the linguistic sign, the deterministic reflection. The principle of the involuntary nature of a linguistic sign suggests that linguistic the howl sign is motivated, involuntary. In the act of nomination (the process of "making" the mark, the moment of birth denying a word) of a denotation, one or another of its signs is selected, which is based on its involuntary, but the choice of a specific feature is arbitrary. When the word is already had its rights in the language (the process of mastering a sign), the conventional code comes into force. For example, the name of the rainbow in Russian <paradise "rainbow, colorful" (compare paradise "iris of the eye") + arc.

This is only a seemingly arbitrary choice of the attribute by which the rainbow is nominated. The name basically contains two important motives: connecting bend (arc, bow, bridge, road) and "heavenly" joy (rainbow, god). However, for all the "arbitrariness" of the choice, sign underlying the nomination, the variability of this choice is in any case limited, or the properties of the denotation itself, or the transformation of the form and content of an already existing language sign.

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