

**A METHOD OF SOUND ORGANIZATION OF ENGLISH AND RUSSIAN ARTISTIC  
TEXT USING PHONOTYLISTIC LANGUAGE**

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**Annotation:** This article explores the phonostylistic language tools and strategies in-depth in relation to culture, linguistic history, and the perception of their fundamental particular qualities. Examples drawn from Russian and English literary works serve as illustrations for the theoretical material. A number of problems relating to the sound organization of a text, their use by writers of works of art, can be resolved by analyzing the phonostylistic means and how they function in a fiction text. Any fiction writing serves a communication purpose, so an author needs to use specific phonostylistic techniques to grab the reader's attention and evoke a specific emotional response. Similar phonostylistic devices may cause readers to see a text differently. In this article, the authors made an attempt to examine in detail the phono-stylistic language means and techniques of literary texts from the standpoint of culture, the history of the language and the perception of their main specific properties. The theoretical material is illustrated with examples from Russian and English fiction.

**Key words:** phono-stylistics, linguistics, poetry techniques, prose, stylistics, stress, rhythm, rhyme, language units, phonosemantics.

Numerous problems relating to the proper organization of the text and the authors' use of phono-stylistic devices can be resolved by analyzing how they function in literary texts. Every literary text has a communicative purpose, so the writer must focus the reader's attention to the content using specific phono-stylistic techniques in order to evoke a specific emotional image or mood. When addressing specific issues, the author's use of the same phono-stylistic language may cause readers to form distinct impressions of the text.

The significance of this work is derived from the fact that phonostylistic devices and their function in literary works have always piqued the interest of linguists, phraseologists, and lexicographers such as G.V. Vekshin, A.P. Zhuravlev, S.V. Voronin, G.S. Rogozhina, and others. The research, classification, and analysis of the operation of phonostylistic means is the subject of numerous publications.

The application of phonostylistic techniques is dependent upon historical, cultural, and linguistic factors. Studying phono-stylistic devices, particularly how they function in literary texts, enables one to address a variety of problems with the text's sound organization and the ways in which artists have used them. It also gives one an understanding of the key phono-stylistic techniques and devices as well as how readers have interpreted them. Different speech patterns exhibit phonostylistics in various ways. Phono-stylistic devices are frequently utilized in journalism and expressive speech, as well as in headlines, texts, and slogans for commercials.

Utilizing phonostylistic techniques depends on the historical context, cultural traits, and linguistic characteristics. Studying phono-stylistic devices, especially how they work in literary texts, enables one to address a variety of problems with the text's sound organization and the ways in which artists have used them. It also gives one a better understanding of the most prevalent phono-stylistic strategies and how phono-stylistic devices are perceived by audiences. varied speech styles have varied manifestations of phonostylistics. Journalism and artistic discourse frequently employ phonostylistic devices, as do headlines, texts, and slogans for commercials.

Phonostylistics is described as "a branch of linguistics that studies the pronunciation variants of language units and the patterns of their functioning in various areas and situations of communication" [1. S. 24] in the Dictionary of Methodological Terms and Concepts, edited by E.G. Azimov and A.N. Shchukin. Due to the emphasis on "the problem of the sound structure of speech as a result of conscious or unconscious preference for some forms of compositional-sound organization of the text over others" [8. S. 45], it is clear why this branch of linguistics is important. Active study of the phonetic component of a literary text at the beginning of the 20th century. conducted by representatives of the formal school: V.B. Shklovsky, R.O. Jakobson, B.M. Eikhenbaum, L.P. Yakubinsky, E.D. Polivanova and others.

The majority of researchers in this field have focused solely on poetic texts as carriers of poetic function. It was acknowledged that poetry is the genre in which the use of sound symbolism is most obvious. Later, the field of research was expanded to include fiction, which was a significant step toward the study of phonetic stylistic devices. It should be noted that, choosing the same phono-stylistic devices, the authors pursue different goals. Phonostylistic devices have a significant role in how prose works are perceived because, by producing this or that melodic impact, the author communicates to the reader feelings and emotions, as well as his or her thoughts, ideas, and worldview. One can gain an understanding of the primary phono-stylistic strategies and their application by analyzing phono-stylistic devices in a literary work. In the research that G.V.

From the perspective of their compositional significance, Vekshin presents a view of the primary phonetic units of phonostylistics (phonosyllabema) in a literary text: sound repetition, the foundation of most phonostylistic devices, is viewed as "far from being purely quantitative, but positional, compositional" phenomenon [8. S. 78]. It's possible that sound repetition or permutation may not indicate an increase in a phoneme's frequency in the text, but rather that it draws attention to the compositional elements that give the phoneme significance. The syllable is acknowledged as the smallest unit of articulatory and perceptual phonetics, making the identification of the phonosyllabema as the main unit of phonostylistics and the main unit of measurement of sound repetition seem extremely important and justified.

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