Problems of Comparative-typological Research of Phonostylistics of the Russian and Uzbek Languages (On the Material of Phono-Variants of Words)

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Abstract--*In this article, the basics of a comparative typological study of segmental phonostylistics of the Russian and Uzbek languages are developed, special attention is paid to the disclosure of structural-linguistic, linguo-stylistic, cognitive-semantic and linguocultural features of phono phrases.*

Due to the fact that the few studies on phonostylistics that exist in modern linguistics are mainly of a monolingual nature, one of the difficult tasks is to develop the principles of a comparative typological study of phonostylistics of heterogeneous systems; a certain complexity is the analysis and inventory of phonostylistic means, which determine the study of the correspondence of their formal-substantive units at the phonetic level of stylistic resources, the definition of typical features, characteristic of the sound stylistics of these languages, the establishment of is omorphism and allomorphism of the stylistic resources of their sound system; a difficult task is to develop the theoretical foundations and methods of cognitive-semantic and linguocultural analysis of phonostylistic units due to the lack of traditions of such a description.

The article proposes a new solution to the actual linguistic problem - the definition of common and specific features of segmental phonostylistics of the Russian and Uzbek languages, as well as structural-linguistic, linguo-cognitive and linguocultural prerequisites for the functioning of phonostylistic means depending on the socio-pragmatic and stylistic conditions of verbal communication; relevance is associated with the disclosure of the problems of the sounding text and its individual stylistic units, taking into account mental representations of both linguistic and extralinguistic structures of knowledge.

In the work, the author defines the status of phonostylistics in modern linguistics and aspects of its study; criteria are established for distinguishing phonostylistic units and phonostylistic means of the language; revealed isomorphic and allomorphic properties of the functioning of segmental phonostylistic means in the words of native Russian, native Uzbek and foreign origin in Russian and Uzbek languages; the features of the presentation of phonostylistics in the dictionaries of compared languages are analyzed.

The basic premises of linguistic-cognitive and linguistic-cultural analysis of segmental phonostylistics are developed and described. A psycholinguistic study of the semantics of phono-phonetic words in the Russian and Uzbek languages was conducted. The author has identified the main trends in the evolution of the functioning of stylistically colored phono-phrases of words in the Russian and Uzbek languages.

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I. INTRODUCTION

The development of linguistic disciplines is currently associated primarily with the formation of new scientific areas, which, as a rule, arise at the junction of already formed sciences, scientific areas, and academic disciplines. One of these sciences is phonostylistics, which originated at the intersection of the science of the sound system of language and stylistics and is included in the system of level stylistics (or stylistics of resources). Phonostylistics is one of the young branches of linguistics, characterized by the formation of its theoretical and methodological foundations.

Phonostylistics is designed to study the patterns of using speech in sound and rhythmic-intonational means of the language, which determine the functional and stylistic characteristic of its sound design.

Along with the linguistic means of other levels of the language, sounds, phonemes and prosody are involved in the formation of the type of stylistic marking of the utterance, in connection with which two separate directions are distinguished in the field of phonostylistics: segmental phonostylistics and super-segmental (or prosodic) phonostylistics.

This work traces the general and specific features of the segment phonostylistics of the Russian and Uzbek languages, examines the structural-linguistic, linguo-cognitive and linguocultural prerequisites for the functioning of phonostylistic means depending on the socio-pragmatic and stylistic conditions of verbal communication.

A comparative typological study of the structural-linguistic, linguo-stylistic, linguo-cognitive and linguo-cultural properties of phonostylistic means on the material of diverse systemic languages allows us to reveal the problems of the sounding text and its individual stylistic units in an expanded research perspective taking into account mental representations of linguistic and non-linguistic structures of knowledge. In this regard, the work is one of the first in the field of Russian and Uzbek linguistics, as well as in the field of comparative, as well as general linguistics as a whole.

II. THE DEGREE OF STUDY THE PROBLEM

The few studies on phonostylistics that exist in modern linguistics are mainly monolingual in nature. The phonostylistics of the modern Russian language was covered in the works of L.V. Shcherby, L.R. Zinder, M.V. Panova, R.I. Avanesova, L.V. Bondarko, M.V. Gordina, V.B. Kasevich, L.G. Barlas, N.M. Shansky, K.S. Gorbachevich et al. In the aspects of the study of pronunciation styles and sound stylistic paradigm. The largest number of works in the field of phonostylistics of the Russian language is devoted to the study of the phonetics of colloquial style (M.V. Panov, G.A. Barinova, E.A. Zemskaya, I.A. Veshchikova, etc.) and the prosodic aspect of sounding speech (L.V. Zlatoustova, A.N. Svetozarova, N.V. Cheremisina, T.M. Nikolaeva, G.N. Ivanova-

Lukyanova, G.I. Klimovskaya, T.E. Koropanova, I.Yu. Myltseva et al.). Nevertheless, in the development of phonostylistics of the Russian language as a whole, many problems remain associated with the study of the stylistic properties of units of both the segment and super-segment levels of the language.

The problems of phonostylistics of the Uzbek language were considered in the works of A.A. Abduazizova, E. Begmatova, E.R. Kilicheva, R. Kungurova, I. Rasulov, A. Rustamov, A. Shomaksudov, G.T. Yakhshieva, A.A. Khaydarova, Z.M. Kabilova et al. However, the phonostylistics of the Uzbek language in terms of the system of phonetic means of expressing the stylistic coloring of a linguistic unit at the segment and super-segment levels was not the subject of special study in Uzbek linguistics in the genres of a dissertation, monograph, textbook or study guide.

There are no works in the field of phonostylistics of a comparative typological plan based on the material of the Russian and Uzbek languages, as well as other languages in general. No phonostylistics studies have been conducted in modern linguistics and in the channels of cognitive linguistics and linguoculturology.

The purpose of the study is the scientific justification and development of a comparative typological study of segmental phonostylistics of the Russian and Uzbek languages based on structural-linguistic, linguo-stylistic, cognitive-semantic and linguocultural features of phono-phrases.

III. RESEARCH OBJECTIVES

- determination of the status of phonostylistics in modern linguistics and aspects of its study;

- a description of phono-variants of linguistic units as an object of phonostylistics;

- establishing criteria for distinguishing phonostylistic units and phonostylistic means of the language;

- identification of isomorphic and allomorphic properties of the functioning of segment phonostylistic means in the words of native Russian, native Uzbek and foreign origin in Russian and Uzbek languages;

- analysis of the features of the presentation of phonostylistics in the dictionaries of modern Russian and Uzbek languages;

- development and description of the basic premises of linguistic-cognitive analysis of segment phonostylistics;

- development and description of the basic premises of linguistic and cultural analysis of segment phonostylistics;

- conducting a psycholinguistic study of the semantics of phono-phrases of words in the Russian and Uzbek languages;

- identification of the main trends in the evolution of the functioning of stylistically colored phono-phrases of words in Russian and Uzbek;

- a social survey of informants - representatives of a certain type of speech culture;

- identification of the coding of a cultural phenomenon in the language at the phonostylistic level;

- determining the prospects for the further development of phonostylistics of the Russian and Uzbek languages.

IV. RESEARCHMETHODSANDMATERIALS

The following methods were used to achieve the goal of research and solving the tasks posed: the linguistic description method (for analyzing and describing stylistically colored phono-variants of words of modern

Russian and Uzbek languages), the component analysis method (to identify similarities and differences in determining the functional-stylistic nature of phonovariants words in dictionaries modern Russian and Uzbek languages),a comparative method (for determining isomorphic and allomorphic signs of phonostylistic means in the Russian and Uzbek languages), a statistical method (for analyzing the quantitative properties of phonostylistic means and phonostyle), a cognitive-conceptual method (for identifying conceptual signs of phonological variants of words and their cognitive interpretation), a method of social a survey (for the study of the involuntary use of stylistically colored phono-phrases of words in speech of native speakers of Russian and Uzbek languages,method of linguocultural analysis (for linguoculturological interpretation of the features of the functioning of stylistically colored phono-phrases of words in Russian and Uzbek speech).

The sources of the study were orthoepic, explanatory, bilingual, normative-stylistic and special dictionaries of the Russian and Uzbek languages: "Orthoepic Dictionary of the Russian Language: Pronunciation, Stress, Grammatical Forms" by R.I. Avanesov (1989) (OS-1989), "Dictionary of the Russian Language" by S.I. Ozhegov (1983; 1991 (CO-1991)), "Explanatory Dictionary of the Russian Language" by S.I. Ozhegov, N.Yu. Shvedova (2000) (SOSH-2000), "The Big Explanatory Dictionary of the Russian Language", S.A. Kuznetsov (2002) (BTS-2002), "Dictionary of stresses for radio and television workers", D.E. Rosenthal (1984), "The grammatical correctness of Russian speech:

The experience of the 'Frequency-stylistic dictionary of options' by L.K. Graudina, V.A. Itskovich, L.P. Katlinskaya (1976), "Dictionary of the difficulties of the Russian language" by D.E. Rosenthal and M.A. Telenkova (1987), "Russian-Uzbek Dictionary" by R. Abdurakhmanova (1994), "Uzbek-Russian Dictionary" by S.F. Akobirova and G.N. Mikhailova (1988) (URS-1988), "Orthoepic dictionary of the Uzbek language" by M. Sodikova, U. Usmanova (1977), "Pronunciation dictionary of the Uzbek language" by M. Asomiddinova, E.Begmatova, A. Boboeva and others(1984), "The Explanatory Dictionary of the Uzbek language" in two volumes, ed. Z.M. Marufov (1981) EDUL-1981), "The Explanatory Dictionary of the Uzbek language" in five volumes, ed. A. Madvaliev (EDUL -2006/2008) and others, as well as works of art by Russian and Uzbek writers and poets, personal observations of the author on the sounding Russian and Uzbek speech.

V. RESULTS AND DISCUSSION

The various definitions of phonostylistics (sound stylistics, according to N.S.Trubetskoy) and its status that exist today are determined by the direction in which it is studied and what is the subject of its study. O.S. Akhmanova believes that phonostylistics is "a section of stylistics that studies the expressive properties of pronunciation variants of words and phrases". N.I. Portnova emphasizes that phonostylistics explores the patterns of functioning of phonetic means in various areas and communication situations. It should be noted that in the interpretation of OS Akhmanova presented phonetic stylistics, and N.I. Portnova comes from the functional style of communication.

According to S.M. Gaideuchik phonostylistics is one of the sections of phonetics, the process of its formation cannot be considered complete, since the subject of research in this new direction has not yet been definitively determined.

There is another point of view, according to which phonostylistics is an independent discipline, since its tasks do not fit fully into the framework of phonetics or the framework of stylistics. So, this discipline has "its own subject of study, theoretical foundations, treating phonostylistic units and their functions, their own approaches to the material of research".

In the framework of phonostylistics the emotionally expressive properties of pronunciation variants of words and phrases are studied; the problems of phonetic styles, sound symbolism, phonics, harmony are considered; phonetic features of various genres and types of oral communication are analyzed, as well as phonostylistic features of reading literary text. In Uzbek linguistics, when studying the phonetic aspect of the style of language resources, the subject of study is often the emotionally expressive connotative meaning expressed by the phonetic variants of words in a literary text.

It should be noted that phonostylistic studies in all aspects, as well as stylistic studies in general, are based on the theory of variability of linguistic units.

Phonovariants of linguistic units are system facts, since they are forms of expression of objective content, the choice of one of which requires a speaker in any language to have certain system knowledge about the correct and appropriate construction of a phrase, and the design of his thoughts.

In speech, sound elements not only enter into certain relations with the semantics of the word, but they themselves can contain to some extent information of a stylistic and communicative-pragmatic nature.

Stylistically limited phono-variants of words correspond with the sphere of their use, entering into certain systemic relations with their contextual environment. They are stylistic markers of expression, styles at the phonetic level, or phonostyles.

The phonostyle is understood as a specific phonostylistic unit of the segment and super-segment levels of the language system, which performs a style-forming function and distinguishes styles.

As phonostylistic units, variant units of the language that differ in pronunciation and stylistic coloring, i.e. phono-variants of language units.

Phonostylistic means are differentiators of phonostylistic units, or phonostyle. If phonostylistic units are involved in creating a common stylistic coloring of a statement or speech, then phonostylistic means act as a stylistic marker phonostyle. The study of specific phonostylistic means is interdependent on the problem of the stylistic distribution of linguistic units in speech.

In the phonostyle function, phono-variants of words and phrases can be used (both pronunciation, accent, syngarmonic, tonal), as well as types of intonation structures, etc. prosodic units at the level of utterance and the text as a whole. In the role of phonostylistic means are only segment and super-segment units of the language and their

properties, which contribute to the formation of phono-variants of words and phrases, syntagma, phrases ... For example, the following passage from the poem by A.S. Pushkin'*Ya pamyatnik vozdvig sebe nerukotvorniy'* pronounced with a special pathetic created by the pronunciation of the word wild in compliance with the high standards of literary pronunciation: *Slukh obo mne proydet po vsey Rusi velikoy I nazovet menya vsyak sushchiy v ney yazyk, I gordyy vnuk slavyan, i finn, i nynedi[k"j] Tungus, i drug stepey kalmyk...* a friend of the steppes ... The phonostyle in this case is the stylistically elevated wild phonovariant - [d'ik'j], thanks to which the whole passage acquires a high, elevated pathos. The phonostylistic means of creating the phonostyle [d'ik] is the velarized pronunciation of the posterolinguistic [k] in the context of the phonetic environment - *aka.*

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What a special, unique tonality the pronunciation of the word lighthouse as *mayoq* creates in the following passage from the poem in Uzbek: *Ozod, hur vatanning ertasi porloq, Asosiy qonuni – o'z qomusi bor! Yo'lida porlaydi hamisha mayoq, Dilida g'ururi, or-nomusi bor!* Alternating consonants [k] / [q], accompanied by an alternation of vowels conveyed by the letters yo / q, acts as a phonostylistic means in lighthouse-Mayoq phonovariants. In modern Russian and Uzbek literary languages, phonetic changes in vowels and consonants, which contribute to the emergence of phonostyle at the level of words, often act as phonostylistic means. For example, the sentence suddenly, out of nowhere, a winged serpent (Pushkin) flies into the window with a certain hint of bookness attached to the phonostyle of snakes, which differs from a stylistically neutral version of snakes (in the first and second meanings of the word) by such phonostylistic means as alternating the vowel [e] with [and]. Offers are becoming outdated by the proposals of the Young City, the Full-bodied countries of beauty and marvel (Pushkin), and I, the free son of the air, I will take to the super stellar lands (Lermontov) due to the use of outdated phonostyle in them full-length (instead of midnight) and super-star (instead of super-star), which differ from stylistically neutral pronunciation pairs by alternating consonants [h] / [w,:] and vowels conveyed by the letters e / e. The use of the phonostyle of the city gives the expression a traditionally poetic connotation, signaling that this statement belongs to one or another classic of Russian poetry of a certain age.

In the Uzbek language, the bookish or poetic nature of the utterance is noted due to the use of phonostyle in it such as *ne aylayin (not aylayin), momo (moma), qiyalamoq (qiyolamoq),* which differ in the alternation of vowels or their elision. For example: *Tong chog'i sarvinozim asta qiyolab o'tdi (Charchy). Kayri, Kayri Joya Keldim, Naylayin, Kun Tushmagan Soya Keldim, Naylayin ("Ravshan").*

The colloquial pronunciation style in Russian allows the use of phonostyles, which differ from their stylistically neutral variants by changes in vowels conveyed by the letters e / e. Wed stylistically neutral and conversational phono words: scam-scam, being-being, withered-withered. The colloquial style of pronunciation in Russian is most characteristic of a reduction in the phonemic composition of the word in phonostyles such as ali-al, koli-kol, hitherto. It should be borne in mind that similar phonostyles can also be used in poetic speech to create

melodiousness and rhythm: *Is the fisherman taken by the waves, Ali is a drunk fellow, Al is robbed by thieves. The reckless merchant (Pushkin).*

An increase in the phonemic composition of the word in Russian colloquial speech is observed in phonostyles, in which a concordance of consonants is noted: *tribute (clerk), stumble (stumble), crane (crane).*

The range of phonetic modifications in the field of the phonostyle-spoken Uzbek language is also extensive and diverse. Conversational phonostyles can be: 1) phono-options like tirrak (tarrak), gazarmoq (gezarmoq), bo'qoq (buqoq), which differ in the alternation of vowels; 2) phono-variants of arza *(ariza)*, qazmoq*(qazimoq)*, sovrilmoq*(sovurilmoq)*, differing in vincent syncopation; 3) phono-options so'limoq*(so'limoq)*, so'kichak *(sukchak)*, differing in the epithesis of vowels; 4) phono options opkeng *(olib keling)*, obormoq*(olib bormoq)*, ikkam *(ikki kam)*, distinguished by the elision of sounds ... For example: *Akhir aybing yo'q-ku, qizim, shunchaki baxtsiz irodasi yo'q bergan, otang bechora nobis bo'pti, ko'ngil so'ray deb keluvdim, biror yordam kerakdir (U. Nazarov). Shu yaqinda o'zi O'rdada turadigan bir arzachi bor emish (А. Қодирий). Shu so'zning o'zi oltindan a'lo. Naki ko'nglimni ko'tardi (Ойбек). Kechasi rosa ichib, nasha solib damlangan oshdan qorniga siqquncha yeb, tirrakday qotgan Roziq qo'rboshi bilan yigitlarning oyoq-qo'llarini bog'lab shahar turmasiga jo'natildi (С. Анорбоев).*

It must be emphasized that the frequency of occurrence of a particular variety of phonetic modifications in phonetic phrases of words in a particular pronunciation style determines the functioning of these phonetic phrases in the Russian and Uzbek languages as phonostyle - phonostylistic markers of utterance.

Analysis and inventory of phonostylistic means of the compared (compared) languages will allow us to study the correspondence of their formal-substantive units at the phonetic level of stylistic resources, to determine typical features characteristic of the sound stylistics of these languages, to establish the isomorphism and allomorphism of the stylistic resources of their sound system.

An analysis of stylistically neutral and stylistically colored phono-variants of words of native Russian and primordial Uzbek origin, recorded in the dictionaries of modern Russian and Uzbek literary languages, shows: 1) basically phonostylistic means that contribute to the formation of phonetic variants of words and the expression of their stylistic coloring are identical in the languages studied; 2) in both languages, in the field of phono-variants of words of native Russian and native Uzbek origin, alternating vowels and consonants, insertion or re-insertion, metathesis, elision, as well as changing the syllabic composition of a word have phonostylistic significance;3) in this case, it should be specially noted that phono-variants of words of a native Russian and primordial Uzbek origin formed by means of these phonostylistic means are characterized by high frequency in the field of stylistically neutral, colloquial and outdated phono-variants of words.

Foreign language words of the Russian language, having stylistically colored phono-options, are borrowed mainly from French, Latin, Greek, Italian, Spanish, German, Persian, Arabic.The main phonostylistic means in the field of stylistically colored phono-variants of words of foreign origin in modern Russian are palatalization/velarisation of consonants, alternations of sounds, the combination of vowels in one syllable, dieresa, reduction of the syllable composition of the word, etc.

The foreign language words of the Uzbek language, having stylistically colored phono-options, are borrowed from Arabic, Russian, Persian-Tajik or, through Russian or Arabic, from French, German, Italian, Greek, Latin.

The formation of stylistically differentiated phono-variants of words of foreign origin in the modern Uzbek language is facilitated by the assimilation of consonants, the alternation of vowels and consonants, the insertion and ejection of sound, the increase / reduction of the syllabic composition of the word, the elisia. However, the most characteristic, specific phonostylistic means in the field of phono-variants of words of foreign origin in the modern Uzbek language are alternatives of vowels and consonants.

Phonovariants of words of foreign origin and phono-variants of primordially Russian and primordial Uzbek words have similarities and differences both in terms of phonetic means of expressing stylistic coloring and in terms of functioning in language and speech, which determine the idiom, originality of phono-variants of borrowed words in Russian and Uzbek and allow us to conclude that the pronunciation of foreign words in these languages is made out according to other rules and laws than the pronunciation of native Russian or native Uzbek words.

Deviations from normative rules in the design of borrowed words give rise to the possibility of phono-variants of words whose use in modern Russian and Uzbek literary languages is stylistically marked.

The stylistic coloring of linguistic units changes after the social, economic, political, linguistic and other transformations of the modern era, prescribing new social-linguistic skills, requirements, norms to native speakers. These skills lead to transformations in the field of speech use of language units. Moreover, any stylistic innovation in the field of speech use is based on system-language relations.This provision also extends to the stylistic nature of the functioning of phono-variants of words, phrases, sentences, which is determined on the basis of their recurrence (repeatability) in one or another functional-stylistic variety of speech.

Despite the fact that the stylistic commentary of phono-phrases of words in dictionaries is based on general lexicographic principles, nevertheless, differences in the use of litter are noted in them.The essence and content of the stylistic label, adopted in each of the dictionaries separately, may differ from the essence and content of the same label in another dictionary (dictionaries). In accordance with this, in different dictionaries, the system of stylistic litters is classified in different ways.

The differences in the presentation of stylistic labels in the dictionaries of both modern Russian and modern Uzbek literary languages reflect mainly evolutionary transformations in the field of the functioning of words and their phonetic variantsor are determined by the goals and objectives of the dictionaries.

Identification of the main trends in the development and functioning of the language with a view to more accurately predicting its evolution can contribute to the adequate supply of functional-stylistic or other vocabulary marks to lexical units and their variants in dictionaries.

In general, according to the results of a comparative statistical analysis of the presentation of the stylistic coloring of the phono-phrases of words in the dictionaries of modern Russian and Uzbek literary languages, the following conclusion can be made:

One of the compared dictionaries of modern Russian and Uzbek languages, based on its goals and objectives, the approach to the selection of language material, may not fix a stylistically colored phono-variant of a word or word form.

In the dictionaries of the languages studied in percentage terms, the largest number of discrepancies in the submission of stylistic labels to the phonetic words is manifested in cases when one of the phonetic words is absent in one of the compared dictionaries.

As a rule, these are mainly phono-phrases of a conversational or outdated nature that are not included in the normalized speech of speakers. The number of colloquial, obsolete and generally stylistically colored phono-options absent in one of the compared dictionaries prevails over the absent stylistically neutral phono-phono variants of words, which, as we indicated above, proves the thesis that the material and purposes of the dictionary (dictionaries) included in the dictionary are limited. This also explains the lack of phonovariants of some word forms in one of the compared dictionaries that have this or that stylistic marking in another dictionary.

Disagreements in the presentation of stylistic labels in the dictionaries of modern Russian and Uzbek literary languages may reflect the scope of the phono-variant of the word, namely: the process of entering or exiting one or another phono-variant of the word from the normalized, stylistically neutral speech of native speakers. In this regard, the stylistic coloring of the phonovariant is either neutralized or rethought. There are frequent cases when in one of the analyzed dictionaries of both modern Russian and modern Uzbek languages there are no phonetic variants of words recognized in the other dictionary as stylistically equal, neutral.

Such examples reflect not different tasks and individual approaches of dictionary compilers to the selection of language material, but features of the evolution of the functioning of phono-phrases of words: some stylistically colored phono-phrases of words are activated and gradually enter the normalized speech of native speakers, since their stylistic coloring is neutralized by the influence of the frequency factor, others on the contrary, being in a certain period stylistically equal, neutral phonovariants, they are subsequently exposed to stylistic rethinking. Therefore, the main number of phono-variants of words falls on colloquial phono-options, defined in another dictionary as stylistically neutral, equal. And stylistically neutral phono-options often get a stylistic litter in another dictionary *разг.*

Differences in the filing of stylistic labels in the dictionaries of modern Russian and Uzbek literary languages can also reflect the process of evolution of the functioning of the phono-words when one of the phono-words is out of date. Obsolete word phono options are sometimes activated. Moreover, the activation of obsolete phono-variants of words can be observed both in stylistically neutral speech and in stylistically colored.

Discrepancies in the filing of stylistic labels in the dictionaries of modern Russian and Uzbek literary languages may also reflect the process of becoming one of the phono-variants of the word as an independent lexical unit.

Stylistic litters in the dictionaries of modern Russian and Uzbek literary languages and their diversity are caused by relative instability, constant updating of the sphere of functioning of the phono-variants of the word.

For an adequate presentation of the features of the functioning of phono-variants of words, a more flexible system of stylistic labels is needed, which would provide not only the main areas of functioning of phono-variants of words, but also the trends of their continuous evolution - stylistic or lexical rethinking.

It is likely that a solution to all these problems and an adequate presentation of the stylistic coloring of the phono-variants of linguistic units in dictionaries will be possible only if careful attention is paid to the cognitive signs of pronunciation of each variant of linguistic units, which is formed depending on the linguocultural communication environment.

The choice of one or another phono-variant of a word in an individual's speech is motivated not so much by knowledge or ignorance of the normative-literary rules of usage (pronunciation), but by a cognitive context that varies from situation to situation, from sphere to sphere in the process of communication. This happens due to the fact that the frame system is activated - a mechanism for focusing attention depending on the situation or the sphere of communication, either on one or the other cognitive signs, in particular, communicative-pragmatic and cultural shades of the meaning of phonostylistic units. This circumstance determines the question of the cognitive interpretation of phonostylistic units.

According to the concept of I.A. Sternin, certain meanings, or semantic components of linguistic units can represent certain cognitive attributes. We conducted a psycholinguistic study based on this concept on the material of stylistically painted phono-variants of the words of modern Russian and Uzbek literary languages. Moreover, our assumption was based on the fact that certain cognitive attributes are assigned to the phonostylistic unit (the pronunciation variant of the language unit). Each pronouncing variant represents different cognitive attributes of a concept, representing a sound envelope of one and the same word - a representative, objectivizing this or that concept.

The psycholinguistic study involved 176 Russian-speaking and 176 Uzbek-speaking informants (students, undergraduates, graduate students and teachers of the Uzbek State University of World Languages).

The informants were instructed: "You are participating in a psycholinguistic experiment. Select the definitions for the pronunciation of the following words and write them down (the first thing that appears in memory)". In total, three groups of pronunciation pairs were proposed: 1) phono-variants of words, one of which has a stylistic mark *высок.* ("высокое") in the dictionaries of modern Russian or Uzbek languages (the second variant of pronunciation of words is high): *волочить-влачить, вовек-вовеки, создатель-созидатель; мома-момо, мартаба-маротаба, бемаъни-бемаъно;* 2) phono-variants of words, one of which has a stylistic mark*поэт.* ("поэтическое") in the dictionaries of modern Russian or Uzbek languages (the second pronunciation of

words is poetic*вслед-вослед, золотой-златой, песня-песнь; албатта-албат, неайлайин-найлайин, неэтай-нетай;* 3) phono-variants of words, one of which has a stylistic mark*разг.* ("разговорное") всловаряхсовременногорусскогоилиузбекскогоязыков (conversational is the second pronunciation of words: *сейчас-щас, тысяча-тыща, что-чё; дўппи-тўппи, юмалоқ-думалоқ, қаерга-қайга.*

During the phased analysis of the results of the conducted psycholinguistic experiment, the nuclear and peripheral semantic zones of the stimulus value were revealed, which formed the field structure of the concept. So, the field structures of language stimuli ***волочить*** the pronunciation variant and *влачить*the pronunciation form various semantic zones of the value of the stimulus, although *волочить the* version of the pronunciation in the dictionaries of the modern Russian literary language is marked as neutral, and the variant of the pronounce pronunciation is marked*высок.*:

The core of the semantic content of the stimulus "pronunciation variant of ***волочить***"

Ethical and moral assessment zone:

a) normal, good (76);
b) bad, inappropriate (2).

Pronunciation normative zone: correct, literary (54).

Nearperiphery

Functional-style coloring zone: used in artistic speech, conversational, colloquial, slang (13).
Fashion zone: modern (8).
Aesthetic assessment zone: terrible, ugly (5).
Zone of chronological assessment: outdated (5).

Distant periphery

Sound Impression Area: Rough (3).
Individual assessment area: regular (3).
Area of use: usable (2).
Zone of emotionally-expressive assessment: vulgar (2).
Unitary assessment area: inconvenient (1).
Courtesy Zone: Cheeky (1).
Pronunciation difficulty zone: incomprehensible (1).

The core of the semantic content of the stimulus "pronunciation variant of ***влачить*** "

Zone of chronological assessment: obsolete, archaic, ancient (76).

Pronunciation normative area:

a) literary, correct (9);

b) incorrect, non-normative (37).

Near periphery

Ethical and moral assessment zone:

a) good, normal (6);

b) bad (9).

Pronunciation difficulty zone: difficult, difficult, incomprehensible (9).

The zone of functional-style coloring: book, poetic, conversational, colloquial (9).

Sound Impression Area:

a) romantic, lyrical (2);

b) does not sound, the ear cuts (5).

Distant periphery

Zone of territorial affiliation: dialect (4).

Aesthetic assessment area: terrible, uninteresting (3).

Emotional Expressive Assessment Area:

a) high (1);

b) not very (1).

Area of use: rarely consumed (1).

Modification zone: simplified (1).

Zone of unitary assessment: convenient (1).

Individual assessment area: unfamiliar (1).

Zone of correlation with another pronunciation: another word (1).

Therefore, it must be emphasized that when evaluating the phono-variant, the words of the informants emphasize its different sides: one gives an ethical and moral assessment, the other a normative one, and the third aesthetic one. What kind of assessment is given to a language stimulus, such a part of its field structure is relevant in the speaker's consciousness and determines his language behavior - the speaker uses the phono-variant of the language unit in his speech in accordance with the pronunciation assessment recorded in his mind.

When summarizing the estimates, it turns out which particular semantic zone (s) are most often updated in the speaker's mind and forms the core of the semantic content of the language stimulus. In the field structure of the language stimulus, the drag variant is the zone of ethical and moral assessment and the normative zone of pronunciation, and in the field structure of the language stimulus, the drag variant is the zone of chronological assessment and also the normative zone of pronunciation. However, the normative zone of the pronunciation variant dragging in the minds of the speakers is assessed as "correct", "literary", and the normative zone of the second phono-variant is the contradictory assessment: "correct", "literary" (9) and "incorrect", "non-normative" (37). A

negative assessment of the normativeness of the pronunciation pronunciation prevails over a positive one. This suggests that in their speech the speakers are likely to use the option of dragging, as the option to drag is recorded in their minds as negative - incorrect, non-standard pronunciation and, at the same time, as obsolete, archaic, ancient.

A negative score is recorded in the semantic zones and the language stimulus pronunciation variant of *волочить.* However, it is not high frequency. So, the phono-option of *волочить* is estimated as colloquial, slang (13), terrible, ugly (5), outdated (5), rude (3), vulgar (2), uncomfortable (1), impudent (1), incomprehensible(1).

In total, a negative assessment in the field structure of this language stimulus is 26 (14.8%) of the total number of all informants' answers, while in the field structure of a variant language stimulus it is 156 (88.6%): obsolete, archaic, ancient (76), wrong, abusive (37), bad (9), difficult, difficult, incomprehensible (9), vernacular (9), does not sound, ear cuts (5), dialect (4), terrible, uninteresting (3) , not very (1), rarely consumed (1), unfamiliar (1), another word (1).

From the point of view of the area of the functional and functional coloring of the language stimulus, the phonovariant drag "is used in artistic speech, colloquial, colloquial, slang" (13), and the phonovariant drag "book, poetic, colloquial, colloquial" (9).

Based on these data, it can be concluded that in the first case (phono dragging) there is a tendency to stylistically re-evaluate the word itself dragging, since its pronunciation is recognized as "normal, good" (76) and "correct, literary" (54). The core of the semantic content of the stimulus. So, the word drag over time can acquire a stylistically reduced coloring. In the second case (phono-variant), from a stylistic point of view, pronunciation has the prerequisites of both stylistically sublime and stylistically reduced coloring.

The stylistic litter is high, which marks this pronunciation in the dictionaries of the modern Russian literary language, not only correctly defines the characteristics of the use of the phono option at present, but also gives an accurate forecast of its functioning in the near future.

Despite the fact that in the minds of native speakers the phono-option is sometimes recorded as colloquial and vernacular, there are no real conditions for actualizing this part of the semantic zone in the field structure of the language stimulus:1) in the linguistic tradition, this phonovariant was used as a stylistically exalted, book (which is due to the Church Slavonic origin of the word, the preservation of the disagreement of the combination -la); 2) in the same use, it appears in classical literature; 3) currently he is recorded in the consciousness of the speakers as obsolete with many negative associates; 4) the phono option is not currently used in frequency (it is not included in the active fund of the dictionary and is preserved mainly in stable speech speeds such as eking out a miserable existence).

Of particular note is another characteristic feature in the field structure of the stimulus to drag. In the answers of informants the assessment was "another word". This suggests that, in the informant's mind, phono-options to drag and drag are presented as two independent words, and not as pronunciation variants of the same word. Consequently, polysemantic and homonymic relations between phonovariants develop. These relationships are reflected in dictionaries. For example, in BTS-2002, eking is a phono option to drag only in its first meaning "the

same as dragging (1 character)" and has a high mark. And in the second meaning "2. High with difficulty, without joy, to live for some time, "dragging does not correspond to the word dragging and is already considered as an independent lexical unit. An independent lexical unit is the word drag in the second meaning: "2. (St. to procrastinate). Pull metal work pieces into a thread, into a tube; to make in this way (wire, pipes)".

In Uzbek language:

The core of the semantic content of the stimulus "Moma pronunciation variant"
Zone of territorial affiliation: dialect, kishlachny (54).

Pronunciation normative area:

a) correct (12);
b) erroneous, incorrect (35).

Ethical and moral assessment zone:

a) good, cool (24);
b) bad (5).
Near periphery

Aesthetic Assessment Area:

a) sweet (5);
b) terrible, ugly (12).
Sound Impression Area: Rough (13).

Distant periphery

Area of Use: Uncommon (5).
Zone of chronological assessment: historical (5).
Zone of "optimistic" assessment: funny (3).
Zone of age-related use: senile(3).

The core of the semantic content of the stimulus "pronunciation variant momo"

Pronunciation normative area:

a) correct, literary (53);
b) incorrect (4).
Ethical and moral assessment zone: good, excellent (21).
The zone of functional stylistic coloring: in artistic speech, conversational (21).

Near periphery

Zone of territorial affiliation: dialect (13).
Zone of chronological assessment: obsolete (12).

Sound impression zone: rough, ear cuts (10).

Courtesy Zone: Respectful (9).

Aesthetic assessment area: beautiful (9).

Zone of correlation with another pronunciation: another word (8).

Emotional Expressive Assessment Area:

a) affectionate (4);

b) do not like (4).

Distant periphery

Zone of age-related use: senile (4).

Pronunciation difficulty zone: heavy, heavy (4).

The pronunciation variant of *moma* in the dictionaries of the modern Uzbek language is marked as stylistically neutral, and the pronunciation variant of Momo has a stylistic mark қ. conv. *(yuqori uslub - high).* However, in the field structures of stimuli, the pronunciation variant of *moma* and the pronunciation variant of momo reveal a completely different picture of the functioning of these phono-options in the speech of informants.To the forefront in the core of the semantic content of the stimulus, the pronunciation of *moma* is the zone of territorial affiliation: dialect*, qishlash* (54), which displays this phono option of the word not only outside the orthoepic codified, stylistically neutral speech (as noted in the dictionaries), but also beyond the literary language as a whole. The zone of normative pronunciation and the zone of ethical and moral assessment, which are also included in the core of the semantic content of the stimulus, contain conflicting estimates, according to which the phono option is predominantly erroneous, incorrect (35),than correct (12), but good, cool (24) than bad (5). The grades *'erroneous, incorrect', 'bad'* reinforce the general assessment of the non-literary functioning of the phono-variant (compare: dialectic, *qishlash)*, the grades *'correct', 'good, cool'* create the basis for its use in the literary language for certain purposes. The nature of these purposes of using the phono-option in the literary language can be revealed by analyzing the near and far periphery of the semantic content of the stimulus.

The near periphery of the semantic content of the stimulus consists of an aesthetic assessment zone with ambiguous assessments of "sweet" (5) and *terrible, ugly* (12), as well as a zone of sound impression: rough (13). Note that evaluations of *terrible, rude* also indicate the perception by the informants of the phonovariant as non-literary.

The far periphery of the semantic content of the stimulus is constituted by the zone of degree of usability: uncommon (5); area of chronological assessment: historical (5); zone of '*optimistic"*assessment': 'funny' (3); zone of age-related use: senile (3). The estimates of *'uncommon', 'historical, senile'*in the far periphery of the semantic content of the stimulus show that the phono-option tends to become obsolete, and the totality of all the assessments in the entire field structure of the stimulus, indicating the non-literary functioning of the phono-option in modern speech, allow us to conclude that the phono-option with the point of view of orthoepic norms is already outdated.

So, the phono-variant of *moma*, according to the field structure of the language stimulus, is not only not stylistically neutral, orthoepic (as codified in dictionaries) in the modern Uzbek language, but also has no prerequisites to regain its former status in this period of time, since neither , not in the far periphery of the semantic content of the stimulus does not contain a single assessment that would lay the foundation for the rehabilitation of the phono-option.

This is on the one hand. On the other hand, the former positions of the phono-variant of moma are gradually and more firmly occupied by the phono-variant of momo. In addition, the word itself (in both its pronunciation variants - moma and momo) is more and more actively replaced by the synonymous words enaga, emizuvchi (in the first meaning of the word moma *(momo) - "nurse")* (the word enaga becomes more common, popular due to numerous translated television series, melodramas and the press), the literary words of buvi, katta she (in the second, regional meaning of the word moma (momo) "grandmother, mother of a father or mother") and the word *kampir (momo)* "an elderly woman old) in Uzbek.

The field structure of the language stimulus, the pronunciation variant of momo reflects the complex, contradictory nature of the functioning of the phono option in stylistically neutral speech, its normalization in the modern   Uzbek language.

The whole core of the semantic content of the stimulus, in which the zone of normative pronunciation with evaluations of "correct, literary" (53) (cf. opposition: "wrong"), testifies to the process of neutralizing the stylistic coloring of the phono-variant of *momo* as a normative variant (compared to the phono-variant of *moma*). (4). This area is supported by the area of ethical and moral assessment: good, excellent(21).

The process of neutralizing the stylistic conditionality of the functioning of the phono-option is also reflected in the zone of functional stylistic coloring: in artistic speech (assumed in stylistically sublime speech, according to vocabulary notes), colloquial (hence, no longer stylistically sublime speech) (21), which also forms the core of the semantic content of the *stimulus.*

    However, the analysis of the near and far periphery of the semantic content of the stimulus, the pronunciation variant of *момо* (as well as the stimulus pronunciation variant of *мома*) show the futility of the phono option in the future in normalized speech by native speakers. Positive marks in the near periphery are: in the politeness zone: '*respectful'* (9), in the aesthetic assessment zone: '*beautiful'* (9), in the emotionally-expressive assessment zone: affectionate (4), and the last assessment is neutralized by the opposition *'don't like'* (4).

Near the periphery of the semantic content of the stimulus, the pronunciation variant of*мома* also comprises a zone of chronological assessment: outdated (12); sound impression zone: coarse, ear cuts (10), which will contribute to the phono option withdrawal from use in literary speech.

An interesting point in the near periphery of the semantic content of the stimulus is the manifestation of a correlation zone with another pronunciation variant: another word (8), which indicates the emergence of polysemantic and homonymous relations between pronunciation variants*момаимомо*.

The far periphery of the semantic content of the stimulus, the pronunciation variant of момо consists of a zone of age-related use: senile (4) and a zone of difficulty in pronunciation: heavy, heavy (4). According to the estimates of these zones, the phono-variant of *momo* can later go out of use in the Uzbek literary language due to its archaic nature, due, along with other reasons (see above) and the complexity of the pronunciation of the variant.

In the structures of concepts, conflicting cognitive signs are distinguished, for example, in concepts:

- the pronunciation variant is to drag - incorrect 21%, correct 5.1%;
- pronunciation option forever - often used 2.8%, unused 2.8%;
- pronunciation variant song - sounds 1.1%, does not sound 1.1%;
- the pronunciation variant bemani - good 25.6%, bad 8%;
- the pronunciation variant bema'no - beautiful 4.6%, terrible 4%;
- the pronunciation option is not ayline - 2.3% will go, 2.3% will not go.

The selection of conflicting cognitive features in the structure of the concept, which can be quite vivid, is "one of the essential proofs of the fundamental difference between the concept and the meaning of the word - in the latter, conflicting signs are excluded". As I.A. writes Sternin, "the structure of the concept is formed by cognitive signs of varying degrees of brightness (relevance) for the cognitive consciousness of the people, and according to this parameter, different concepts can be analyzed and compared both within the same national conceptosphere, and when two different concept spheres are compared - national, age, gender etc.

In our opinion, it seems interesting and appropriate to compare the cognitive features of a concept of varying degrees of brightness, not only in terms of the above aspects, but also from the point of view of its modeling, since the same concept can be subjected to different modeling depending on which, for example, phonologists of the word he is represented.

The fact that phonovariant representatives contain various cognitive characteristics with varying degrees of brightness indicates that the same concept can be represented not only by different words, phrases, etc. as linguistic units of the content plan, but also by their variant forms - units of the expression plan, in particular their pronunciation variants. Moreover, the distinguished various cognitive attributes of varying degrees of brightness in the structure of one and the same concept allow us to conclude that the variability of linguistic units determines the variability in concept modeling.

Variability in the modeling of a concept can be manifested: a) in the consciousness of an individual (s). In this case, deviations from the accepted norms are noted - errors - in the speaker's speech; b) in the consciousness of society (societies). Speech using variants of linguistic units for a given society is the norm, and from the literary point of view it is stylistically colored; c) in the consciousness of society as a whole. The use of variants of linguistic units in the speech of native speakers is becoming widespread.

Parallel functioning of options is observed, neutralization of their stylistic coloring, one option replaces the second. Such a process can be stopped (but it is better to prevent it - if there is a pollution of the language, a decrease in the level of speech culture ...) by changing the cognitive characteristics of the representatives of the

concept in the minds of native speakers: to intensify the tasks of teachers, the media, writers *облагородитьречь, сберечькультуруязыка, убратьязыковые "ляпы"*. Moreover, normalizing work will be fruitful if the changes (from the sociolinguistic, linguo-stylistic and linguocultural points of view) of speech models are not caused by general trends in the development of the language at the present stage - the desire for brevity, dynamism, etc.

So, the speaker uses in speech that version of linguistic units - a representative of a concept whose cognitive attributes are formed in his mind. The formation of these cognitive attributes is influenced by his knowledge, education, speech culture, as well as the linguistic traditions of society, society, and the environment.

Phonostylems are phono-variants of words that have stylistic significance, which in this case are considered as cultural codes that carry cultural knowledge, cultural information.

Phonostyles can determine the linguistic and cultural aspect of the perception of the world: when we hear the word pilaf from the mouths of residents of the Bukhara, Navoi or Samarkand regions of the Republic of Uzbekistan, we must mean a national dish that has a different culture, recipe, cooking technology, ritual rites associated with it, than the generally accepted dish.

If *плов* is pronounced by the mouths of the residents of Khorezm, then we are talking about a national dish, completely different from pilaf in Bukhara, Navoi, Samarkand. Tashkent pilaf - this is the third variety, the third culture, cooking technology, ritual rites of the Uzbek national dish '*плов*'–'*Pilaf is good fat, but the speech is informative*'. The linguoculturological properties of pilaf phonostylem are also manifested in the phraseological phrases, proverbs, sayings that include phonostylema in the speech of representatives of different regions of the republic, what synonymous relations with other words do it enter ...So, pilaf in the Khorezm region is not replaced by the synonym osh (for example, in Tashkent - *nahor osh*, in Navoi region - *nahor osh, qiz oshi* ...). Osh in Khorezm is a completely different dish: *Katiqli osh.* Therefore, *pilaf* and *osh* in this case are different phonostylems-linguoculturals.

Each subject of speech, generating text, builds it in accordance with his speech culture. The speaker's speech culture consists in his knowledge of the functional-style differentiation of the language and in the skills to use it in accordance with a particular situation. Depending on the speaker's knowledge of the functional-style differentiation of the language and the skills and abilities to use it, it is advisable that the situations of a communicative act distinguish five types of speech culture: fully functional (a carrier of a fully functional type can use all styles;most often these are writers, some journalists and scientists), incomplete (a medium of a partially functional type is adept at owning the style of his profession and speaking, but he is not able to stylistically vary speech outside the scope of his professional activity), medium-literary (a medium-literary medium can use two functional styles, like a media of a partially functional type:professionally conditioned and conversational, however, unlike a medium of a dysfunctional type of speech culture, a medium-literary type of media does not even know that there are other functional styles, so scientific articles, laws, etc., are often incomprehensible to it), everyday (the carrier of the everyday type speaks only colloquial speech and uses it in any situation) and literary-jargon (the speech of the media of the literary-jargon type differs from the speech of the speakers of other types of speech

culture by the abundance of reduced words both colloquial and non-literal in nature - slang, vernacular, dialect words used to reduce speech and achieve conversationality or rather, "democratic" communication).

Due to the fact that "the vision of the world by a certain social group is determined by its culture: the same phenomena of reality are perceived and interpreted differently by different groups", the features of perception and vision of the world by individual social groups are fixed and reflected in language, i.e. they are being encoded. Language carries out the function of a cultural code (V. Humboldt, A.A. Potebnya, etc.) and serves as an instrument for creating, developing, storing and transmitting culture. It should be noted that the coding of a cultural phenomenon in the language occurs at all levels of the linguistic hierarchy, including the pronunciation (phonostylistic) level.

The society (s) sotsium of the Russian-speaking population of the Republic of Uzbekistan differs from the society (s) of the corresponding population in the Russian Federation in many respects, including in terms of national cultural heritage, mentality and language. The Russian language, as you know, was distributed unlike other languages (for example, unlike English and Spanish) in its literary form. In the same form, it was distributed in Central Asia, in particular Uzbekistan.

Young people who grew up and educated in the conditions of Uzbekistan and did not have, as in previous times, wide and frequent opportunities for verbal communication, contact with Russians, inherited mainly regional pronunciation traditions of the language. Therefore, if we carry out a similar linguistic and cultural research in Russia itself and compare its data with the research data based on the material of a regionally determined language, then it is quite possible to obtain different results.

This is also evidenced by the fact that the majority of Russian-speaking informants of a young age (and not only young) are not familiar with such pronunciation variants of words fixed in the dictionaries of the modern Russian language as*журавель, сором, ужасть.*

Apparently, the same can be established by comparing the knowledge of the phonostylistic level of the Uzbek language with the Uzbek-speaking population living in Uzbekistan and abroad.

VI. CONCLUSION

Varying of linguistic units in general and phono-vocabulary in particular occur within the framework of a potential language system and its structural features. The language regulates the processes of variation taking into account its structural features and systemic potential, as well as taking into account trends in the realization of this potential in speech. The evolution of language is manifested in the evolution of the functioning of linguistic units.

The phenomenon of phono-vocabulary and phonostylistics is the result of the manifestation of a language in a particular context of the life situation of a given collective. Phonostylistics as a cultural phenomenon prevents linguistic-speech chaos, thanks to the lexico-grammatical and stylistic distinction of phono-options, the decoding of which involves the possession of certain cultural knowledge.

There are a number of phonetic modifications in modern Russian and Uzbek languages, giving the pronunciation of words, phrases, expressions stylistic significance and representing a system of stylistic means of the phonetic aspect of the stylistics of the resources of the Russian and Uzbek languages, which include changing the phonemic structure of the word in Russian and Uzbek languages, fluctuations in statement of Russian verbal stress (in the Uzbek language it is stylistically uninformative), a change in the intonational parameters of the utterance, and in Uzbek language - and syngarmonic variations of the sound elements of the word.

Phonostylistic means at the segment level, which contribute to the formation of phono-variants of words and the expression of their stylistic coloring, are identical in Russian and Uzbek languages - in both languages phonostylistic significance is played by the alternation of vowels and consonants, insertion or deletion, metathesis, elision, as well as a change in the syllable composition of the word, contributing to the formation of high-frequency phono-phrases of words in stylistically neutral, conversational and outdated speech.

The phonostylistics of words of foreign origin differs from the phonostylistics of words of native Russian or native Uzbek origin. The specifics of the functioning of stylistically colored phono-phrases of words of foreign origin in the Russian language are their high frequency in the professional sphere of communication and the rare occurrence in the field of household services due to their terminology or because of the possibility of replacing them with Russian equivalents.Stylistically colored phono-variants of words of foreign origin in the Uzbek language, in contrast to the Russian language, are most high-frequency in colloquial speech, in which they are adapted and receive appropriate stylistic markings.

When determining the functional-stylistic nature of phono-phrases of words, it is necessary to take into account system-wide stylistic properties of the language and its varieties, on the one hand, and, on the other hand, cognitive signs of pronunciation of each variant of a language unit, which are formed depending on the linguistic and cultural environment of communication.

The cognitive context varies from situation to situation, from sphere to sphere in the process of communication due to the action of the frame system - the mechanism of focusing attention depending on the situation or sphere of communication, then on some or other cognitive signs, in particular on communicative-pragmatic and cultural shades values of phonostylistic units.

The presence of cognitive signs of meaning in stylistically colored phonetic phrases of words and their identification by the method of cognitive interpretation opens up new prospects for solving the normalization problems of the orthoepic codification of a language by conceptualizing the original language sign (stimulus) - a pronunciation variant of a language unit, identifying and predicting trends in its functioning and evolution, taking into account the main patterns language development and the impact on the activation processes of knowledge structures in the minds of native speakers .

The variability of linguistic units determines the variability in the modeling of the concept and leads to the shattering of established language norms, to a change in the style of verbal communication in society. The

phenomenon of variability in modeling a concept in the consciousness of society can be regulated by affecting the degree of brightness (relevance) of the cognitive features of the concept in the minds of native speakers.

Stylistically colored phono-phrases of words are cultural stereotypes that possess cultural information and represent the culture of the people and its individual layers. The study of pronunciation variants of linguistic units in the light of new scientific theories and trends in modern linguistics opens up broad prospects for further study of the phono-phonarism and phonostylistics of both a single language and languages as a whole. An analysis of the functioning of phono-variants of linguistic units in speech, taking into account their semantic function, which is determined in close connection with the specific situation in which these phono-options are used, their conceptualization, cognitive and linguocultural interpretation, will allow us to identify the totality of all possible interactions and relationships that come into play on the basis of phonostylistic research language means in the process of speech production. And therefore, to establish the system and structure of their linguistic organization, to reveal the mechanism for the manifestation of their conceptual characteristics in speech, to predict the trends of their evolution and to prevent their appearance in speech, if it becomes "clogged".

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