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PhonopragmastyliticsAn Integrative Framework for Sound Meaning, and Style in Literary Discourse

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الصوتداولية الاسلوبية : إطارٌ تكامليّ للصوت والمعنى والأسلوب في الخطاب الأدبي

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الملخص

يُعَدّ علم الصوتيات التداولي الأسلوبي (Phonopragmastylitics) مجالًا مبتكرًا ومتعدد التخصصات يجمع بين ثلاثة مجالات رئيسة هي: علم الأصوات(Phonology) ، و البراغماتية(Pragmatics) ، و الأسلوبية. (Stylistics) في حين تسعى مجالات أخرى إلى سد الفجوة البحثية مثل الأسلوبية الصوتية (Phonostylistics) التي طرحها كريستال وديفي (١٩٦٩)، و الأسلوبية التداولية (Pragmastylistics) التي قدّمها ليتش وشورت (١٩٨١)، إلا أنّ أيًّا منها لم يتمكّن من الإحاطة الكاملة بالدور المزدوج للصوت بوصفه وسيلةً للتواصل ودلالةً جمالية في آنٍ واحد. تركّز الأسلوبية الصوتية على الوظائف الأسلوبية للصوت، بينما تدرس الأسلوبية التداولية الأسلوب في المعنى الاتصالي، في حين تُهمل الصوتيات التداولية (Phonopragmatics) القيمة الجمالية للخطاب. ومن هنا يأتي علم الصوتيات التداولي الأسلوبي (Phonopragmastylitics)ليجمع بين الجانبين، من خلال تحليل كيفية توظيف الأصوات في الأعمال الأدبية لتحقيق غايات أسلوبية وتداولية معًا. يعتمد الإطار المقترح على نهج ثلاثي الأبعاد يشمل:

١ . البعد الصوتي : خصائص الأصوات،

٢ . البعد التداولي : الأفعال الاتصالية،

٣ . البعد الأسلوبي : التقديم الجمالي البارز .

ويمثّل هذا الإطار أداةً جديدة لقراءة الخطاب الأدبي، ويمكن تطبيقه في مجالات تحليل الخطاب ، و البلاغة ، و علم اللغة الاجتماعي .

الكلمات المفتاحية: علم الأصوات، التداولية، الأسلوبية، الصوتيات التداولية، الأسلوبية الصوتية، علم الصوتيات التداولي الأسلوبي.

Abstract:

Phonopragmastylitics is an innovative, interdisciplinary, and systematic field that integrates three core domains: phonology, pragmatics, and stylistics. While related fields such as phonostylistics (Crystal & Davy, 1969) and pragmastylistics (Leech & Short, 1981) have attempted to bridge this gap, none has fully captured the dual work of sound as a communicative meaning and aesthetic value. Phonostylistics incorporates the stylistic functions of sound and pragmastylistics examines the style of communicative meaning. While phonopragmatics neglects the aesthetic value of discourse. Phonopragmastylitics serves both purposes by analyzing how sounds in literary works serve stylistic and pragmatic ends. The proposed framework is a three-dimensional approach: (1) phonological dimension (sound properties), (2) pragmatic dimension (communicative acts), and (3) stylistic dimension (aesthetic foregrounding). It serves as a novel tool for reading and analyzing literary discourse and can be applied in discourse analysis, rhetoric and sociolinguistics. The framework is demonstrated through the analysis of Shakespeare's Sonnet 18 in English and Gibran Khalil's poem in Arabic.**Keywords**: phonology, pragmatics, stylistics, phonopragmatics, phonostylistics, phonopragmastylitics

Introduction

Across linguistic levels, sound, form, and meaning are intricately interwoven, especially in literary contexts. Traditionally, stylistics studies the way linguistics patterns and lexical choices have effect, while pragmatics

focuses on the way communication serves different function. The dimension of phonology was somehow left behind and underexplored. This paper focuses on combining the aforementioned fields into one common ground called phonopragmastylitics, these fields are:Phonology: studies the structure of phonetic system of all languages.Pragmatics: studies contextual meaning and communicative function.Stylistics: studies style and artistic effect.By integrating these fields, phonopragmastylitics studies how phonological patterns in literature perform both stylistic and pragmatic actions such as mocking. The aims of the present study are to coin a new approach to the study of literary discourse, to present the current approaches to the study of literature and introduce the new field phonopragmastylitics to analyse sounds stylistically and pragmatically.

Literature Review and Gap

PhonologyThe study of the phonetic systems of all languages is known as phonology. Phonetics has shown that no language makes exclusive use of all of the sounds produced by the human vocal tract. Based on the theory being applied, these sounds are organized into a contrast system that is studied using phonemes, distinguishing features, or other phonological units (Crystal, 2011: 365).Phonology, as stated by Odden (2005:2), is the investigation of sound structure in language, apart from the studies of syntax, morphology, or historical linguistics. Phonology studies of the sound systems of language, examines how unique concepts are represented by distinct sounds (Al-Araji, 2025).**Pragmatics**The discipline of "pragmatics" examines the actual utilization of language by individuals. It is the examination of how language users construct sentences appropriately within context. Levinson posits that pragmatics examines conversational utterances and the comprehension of them by both the speaker and the listener (Yule 1996:3). Pragmatics encompasses several major theories, including:

Speech Act TheoryA vital component of pragmatics, speech act theory holds that language executes acts, whether spoken or written, genuinely or maliciously (Cutting, 2002: 16; Archer et al., 2012: 35). . Searle's speech act taxonomy is conceptually rich. Searle (1979:12-17) classifies illocutionary acts as assertives, directions, commissives, expressives, and declarations.**Grice Cooperative Principle**As Grice states in "Logic and Conversation" (1975: 45), the cooperative principle states that we strive for a common goal, which underpins all our interactions. The four Cooperative Principle maxims are quality, quantity, relevance, and manner (Muhartoyo & Sistofa 2013).**Relevance Theory**Relevance Theory was formulated in the mid-1980s by Dan Sperber and Deirdre Wilson, who aimed to offer a cognitively realistic explanation of Grice's insight that understanding entails the identification of speaker purpose. Their theory elaborates on one of Grice's fundamental assertions, that communication is intrinsically linked to the presentation and identification of intentions (Wilson & Sperber, 2004, p. 608). **Politeness Theory**The emphasis on politeness has been a central theme in sociolinguistics and pragmatics. Brown and Levinson's (1987) theory is an important framework in these areas. This is based on Goffman's (1967) theory of "face" and explains how a speaker deals with "face-threatening acts" (FTAs) by utilizing strategies that either lessen or make clear the risks to face.**Stylistics**Nrgaard et al. (2010: 1) characterize stylistics as the analysis of the evolution of meaning in literary works. Stylistic analysts use linguistic models, theories, and frameworks as tools to figure out how a text works and why it functions that way, as well as to come up with different meanings for the same words. Research frequently focuses on the phonological, lexical, grammatical, semantic, pragmatic, or discoursal characteristics of texts, alongside the cognitive dimensions of the reader's processing of these elements. It is also possible to look at these properties in different combinations. For Widdowson (1978: 4) stylistics is defined as the language analysis of literary speech. He further asserts that stylistics, as a tool for interpretation, meticulously analyzes the text and its significant language patterns and structures (Abdulla & Salih, 2020, p. 87). It serves as a connection between linguistics and literary criticism, distinguishing itself from both disciplines. Stylistics, as a tool of interpretation, meticulously analyses the text and scrutinizes its significant language structures (Abdulla & Salih, 2020: 87).

Integrated Frameworks

Phonopragmatics: The Integration of Phonology and Pragmatics

Pragmatics studies the contextual meaning that people create during their interaction. The different aspects of pragmatics such as; implicature (Grice, 1975), speech acts (Searle, 1969), and relevance (Sperber & Wilson, 1986) are all under the umbrella of pragmatics. Couper-Kuhlen (1986) consider prosody as a pragmatic cue, also pragmatic studies infrequently incorporate phonology within literary studies. Although phonopragmatics studies intonation, stress, etc and how they convey pragmatic meanings, it is confined to discourse that is not literary. Phonopragmatics focuses on intonation, stress, and prosody in spoken discourse to convey pragmatic meanings (e.g., sarcasm, emphasis). It is confined to spoken language, not literary or poetic texts; rarely integrated with

stylistic analysis. Yet, it lacks an approach that examines sound as both a stylistic and pragmatic device in literature.**Phonostylistics: The Integration of Phonology and Stylistics**

Crystal & Davy (1969) introduced phonostylistics to explore how phonological choices (alliteration, rhyme, rhythm) produce stylistic effects in texts. Leech (2014) expanded this through the concept of foregrounding. However, phonostylistics often stops at describing artistic effects without exploring their communicative force. Studies sound as stylistic ornament (Crystal & Davy, 1969). Yet, its limitation lies in which it lacks attention to pragmatic meaning.According to Ullman (1966: 67), phonostylistics is the study of "stylistics of sounds." In it, the phonetic system of a language is broken down and the rules of proper pronunciation with their intended consequences are laid down. Phonestheme describes this idea. The word phono-stylistic use signifies its meaning and highlights its cognitive purpose. Consequently, phonostylistic analysis comprises using semantics to determine which phonetic components advance the theme of the pertinent material. Magnus (2001: 98) claims that phonesthemes are related to phonological word variations. The phonological forms of words can have different phonesthemes to match the themes and literary style of passages in the Quran and the Bible, and words can have different meanings depending on the context. Alliteration, consonance, assonance, rhythm, onomatopoeia, and rhyme are the phono-stylistic elements mentioned by Leech (1969: 92). All of these features will be shown in the part that follows.**Pragmastylistics: The Integration of Pragmatics and Stylistics**

Pragmastylistics studies how style conveys pragmati eaning (Leech & Short, 1981; Simpson, 2004). is a subfield of style that examines and interprets literar ks through the lens of language pragmatics (Davies, 2007:106). Thus, pragmatic stylistics is just styli h an extra pragmatic focus (Hickey, 1993: 578). According to Davies (2007:106), it examines th pplications of pragmatic theories in literary text interpretation and seeks to demonstrate the bread pragmatics' contributions to the field of literature study. For instance, some incomprehensible ev dated more effectively by pragmastylistics than by stylistics or pragmatics in isolation. Pra to establish a framework for elucidating the relationship between linguistic form and pra s well as how communication style shifts as the speaker assists the listener in discernir of an utterance (Al-Hindawi & Al-Aadili, 2018).

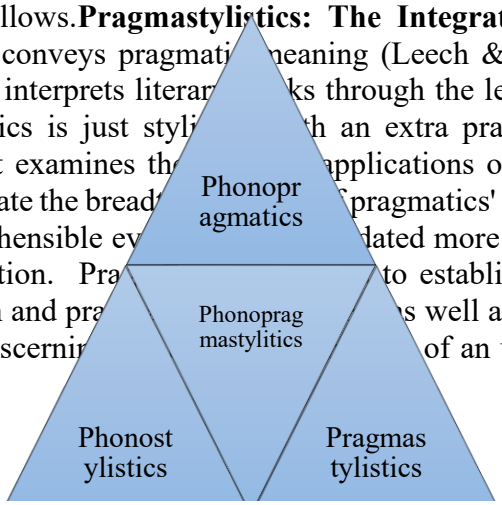

Figure (1) The integrated Phonopragmastylitics Framework

Research Gap

There is thus a gap in which sound in literature is either seen as ornament (style) or as contextual signal (pragmatics). Phonopragmastylitics bridges this gap, treating sound as both aesthetic form and pragmatic action. No framework currently exists that systematically integrates sound, style, and pragmatic meaning in literature. Existing studies at the intersection of sound, style, and meaning reveal several limitations when applied to literary discourse: (1) Phonopragmatics focuses on intonation, stress, and prosody in spoken discourse to convey pragmatic meanings (e.g., sarcasm, emphasis). It is confined to spoken language, not literary or poetic texts; rarely integrated with stylistic analysis. (2) Phonostylistics focuses on the aesthetic and stylistic effects of sound patterns in texts. It does not address how sound carries pragmatic or communicative force. Also, it lacks an approach that examines sound as both a stylistic and pragmatic device in literature. (3) Pragmastylistics focuses on how stylistic choices achieve pragmatic effects (irony, politeness, implicature). The auditory dimension is underexplored and cannot fully account for how sound structures (alliteration, rhythm, intonation) interact with pragmatic meaning.Current research treats sound, pragmatics, and stylistic artistry as largely separate domains. No framework exists that systematically integrates phonology, style, and pragmatics to study how literary texts use sound to enact communicative functions. Phonopragmastylitics is proposed to fill this gap by offering a triangular, integrated framework: Phonology identifies the sound patterns. Pragmatics analyses what the sounds achieve communicatively (irony, persuasion). Stylistics shows how these patterns are foregrounded as artistic devices. By bridging these domains, Phonopragmastylitics allows researchers to capture both the aesthetic and functional dimensions of sound in literature, particularly in genre-oriented texts.**Towards An Integrated Framework: Phonopragmastylitics**Phonopragmastylitics is the study of how sound patterns in literary

discourse simultaneously serve stylistic and pragmatic functions. It is the study of how phonological patterns function pragmatically within stylistic contexts which can be applied to literary texts, spoken discourse, and multimodal performance. The three levels are : the first of these three tiers is the (1) phonological level, which is responsible for identifying various sound mechanisms like as rhythm, intonation, alliteration, and assonance. Meanings of these sounds in context (convince, lament, mock) are explained at the (2) pragmatic level. It encompasses several modes of expression, such as defiance, persuasion, and irony. (3) At the stylistic level, it is demonstrated how certain sounds artistically emphasize meaning (musicality, irony, emphasis). It comprises artistic foregrounding, deviation, rhetorical force.This framework treats sound as both a tool of artistry and action. The significance of phonopragmastylitics lies in the fact that it ; (1) provides a new lens for literary analysis; (2) bridges phonology, pragmatics and literature; (3) opens interdisciplinary dialogue between phonology, stylistics, and pragmatics. Phonopragmastylitics' analytical scope extends beyond sound-stylistic or pragmatic-stylistic domains—perhaps through its tri-dimensional focus on phonological form, pragmatic intent, and stylistic effect.**Application Examples**This section applies the proposed framework to the analysis of a poem. Shakespeare's Sonnet '18' is analysed:

"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee."

Phonopragmastylitics analysis of Shakespeare's *Sonnet 18* ("Shall I compare thee to a summer's day?")
Phonopragmastylitics framework is used to analyze Sonnet 18, focusing on how phonology/phonetics (sound), pragmatics (speaker/hearer dynamics, acts, intentions, deixis, implicature), and stylistics (figures, syntax, imagery, texture) create meaning and effect. The poem's three quatrains and couplet, combining stylistic and pragmatic stance to explain its main rhetorical strategy: comparing, protecting, and immortalizing the beloved. A Shakespearean sonnet featuring a rhyme system, three quatrains, and a couplet that rhymes : ABAB CDCD EFEF GG. The poem exhibits several pragmatic functions including rhetorical inquiry, descriptive declarations, argumentative juxtaposition, and a performative/meta-poetic commitment in the concluding couplet ("So long lives this... / So long lives this, and this gives life to"). Analysis of sound, meter, and voice: pace and metre: the poem largely uses five-foot iambic pentameter in a weak-strong pattern. The metre provides a conversational pace for personal and logical discourse. Deviations (inversions, extra stresses, enjambment) emphasize contrasts or emotional peaks. The strict rhyme structure (ABAB...) closes quatrains, culminating in the couplet (GG). The rhyme and balanced iambs in the couplet make the performative assertion stand out. The poem expresses anger and physicality through the use of harsh, plosive consonants such as /r, f, w, d, ʜ/ and /d, b/. These sounds indicate disintegration or disruption. To illustrate, the combination of sibilance and softer consonants in "But thy eternal summer shall not fade" creates a pleasant sound, while the incorporation of liquids and sonorants (/, r, n, l/) enhances the overall effect. Eloquent alliteration, such as "darling buds of May" and "every fair from fair sometime declines," softens and deflates the sound. • To underscore their significance, long vowel sounds (such "day," "fade," "eternal," and "life") are kept at line ends and in highlighted spots. The use of assonance brings together seemingly unrelated concepts, such as "beauty.Speech acts, deixis, presupposition, implicature and politeness are at the pragmatic level. The poem begins with a rhetorical inquiry ("Shall I compare thee...?") to grab attention and establish its argument. The poet's words, "So long lives this, and this gives life to thee," make the person they love everlasting. The sentence in the poem is a meta-poetic performative that stands for eternity. The second-person pronouns "thee" and "thy" put the person being spoken to at the center of the poetry and create a face-to-face relationship. Temporal deixis: "sometime," "eternal," and "too short"—the poem compares summer/time to its claim of endless time. The sonnet also makes the person it is addressed to look better. Intense positive politeness methods, such as public approval and a bold promise of immortality, work

better than rhetorical humility. The speaker presents himself as both an agent and a creator (the poet as a guarantor of immortality), which strengthens his authority as an author. Stylistic analysis (pictures, figures, etc.): nature/seasonality (summer, winds, buds, May) and time/decay come together. The sonnet's main idea is that nature is beautiful but also short-lived and harsh. The first rhetorical question gives a figurative context; the beloved is not literally a summer's day. The beloved is constant while summer is fleeting. Personification: "Rough winds do shake," "Death brag," making nature and Death enemies. Repeating and parallelizing "every fair from fair sometime declines" implies that everything will eventually decline. The couplet links the poetry to its lover.

Table (1) Phonopragmastylitic Analysis of Sonnet 18

Category	Feature	Frequency / Occurrence	Function / Pragmatic Effect	Stylistic or Interpretive Note
Phonological / Prosodic Features	Iambic Pentameter	14 lines (100%)	Creates rhythmic balance and conversational flow	Weak–strong stress pattern mirrors natural speech rhythm
	Deviations (Inversions, Enjambment)	~4–5 instances	Marks emotional or rhetorical emphasis	Adds dynamism and expressive variation
	Rhyme Scheme (ABAB CDCD EFEF GG)	3 quatrains + 1 couplet	Structurally closes arguments; couplet serves as performative conclusion	Reflects classical Shakespearean logic of buildup → closure
	Alliteration	6+ key instances	Reinforces imagery and tone (e.g., "darling buds of May")	Soft sounds = tenderness; hard plosives = decay/conflict
	Plosives & Fricatives (/r, f, w, d, ʃ, b/)	High in middle quatrains	Depicts disruption, decline, and physical intensity	Suggests mortality and impermanence
	Sonorants & Liquids (/ð, r, n, l/)	Frequent in final quatrain & couplet	Conveys calm, permanence, and affection	Sound contrasts enhance thematic resolution
	Long vowels ("day," "fade," "eternal," "life")	Repeated at line endings	Marks key semantic peaks and rhythmical closure	Reinforces sense of endurance and beauty
	Assonance ("beauty," "eternal," "fade")	Moderate	Links thematic domains of beauty and time	Unifies imagery through sound echo
Pragmatic Features	Speech Acts	3 main types (interrogative, declarative, performative)	Establish rhetorical inquiry, description, and final declaration	Shifts from questioning → asserting → immortalizing
	Rhetorical Question ("Shall I compare thee...?")	1 (opening line)	Engages hearer, frames argument	Establishes intimacy and poetic logic
	Performative Declaration ("So long lives this...")	1 (final couplet)	Meta-poetic commitment to immortalization	The poem performs what it states — gives life through verse

	Second-person Deixis ("thee," "thy")	8+ instances	Directly involves addressee; creates face-to-face dynamic	Builds interpersonal closeness and focus
	Temporal Deixis ("sometime," "eternal," "too short")	3–4 instances	Contrasts transience vs. permanence	Reinforces the theme of timelessness through contrast
	Politeness Strategy (Positive Politeness)	Dominant throughout	Elevates beloved's image and assures admiration	Strengthens emotional appeal and poetic flattery
	Implicature (Immortality via art)	Implied in final couplet	The beloved's permanence depends on the poem's endurance	The poet assumes the role of creative agent/guarantor
Stylistic Features	Imagery (Nature/Seasonality)	6+ images ("summer," "winds," "buds," "May")	Evokes beauty and impermanence	Nature's change contrasts with human constancy
	Figurative Contrast (Summer vs. Beloved)	Core thematic binary	Defines argument structure	Summer = transient; Beloved = eternal
	Personification ("Rough winds," "Death brag")	2–3 clear cases	Humanizes abstract forces	Emphasizes struggle between mortality and poetic permanence
	Repetition / Parallelism ("every fair from fair...")	1 line, mirrored structure	Highlights universal decline	Balanced syntax enacts fading symmetry
	Metapoetic Link (Poem ↔ Beloved)	Present in couplet	Establishes poem as life-giving agent	"This gives life to thee" = art as preservation

A Phonopragmastylitic analysis of Gibran Khalil Gibran's poem which is أعظم به إذ تولى الأمر أجمعه :

I. Phonological / Prosodic Layer (Sound and Rhythm)

Feature	**Observation**	**Function / Effect**
Meter (بحر الكامل or الطويل)	The poem follows a classical meter with regular foot and caesurae, creating grandeur and stability.	The steady rhythm reinforces authority, dignity, and celebration.
End Rhyme (-م)	Each verse ends with a **/m/** (nasal consonant) — *" ثلمُ، نظمُ، هرمُ، يحتكمُ، السقمُ، الهضمُ، يقتحمُ".*	The recurring **/m/** produces closure and solemnity; the bilabial nasal softens the ending, giving a hum of continuity and reverence.
Alliteration & Assonance	Frequent use of emphatic consonants (/q/, /ʔ/, /ṭ/, /ṣ/) and long vowels (ā, ū).	The alternation of strong and soft sounds mirrors the subject's power and gentleness — *strength with wisdom*.

Plosive Sounds (ب، د، ط، ق)	Found in "بِهِ"، "الدستور"، "بأسٌ"، "يقتحمُ".	Convey decisiveness and action — matching the pragmatic theme of leadership and resolve.
Liquid & Nasal Sounds (ر، ل، م، ن)	"العزيمة، السقم، نظم، الهرم".	Give melodic continuity, portraying moral balance and calmness amid strength.
Parallel Sound Clusters	Internal rhyme and repetition (e.g., *العزيمة / السقم – الفتي / الفتيه*)	Creates cohesion and aural harmony, enhancing memorability.

II. Pragmatic Layer (Speech Acts, Deixis, and Intention)

Pragmatic Aspect	Example / Manifestation	Function / Meaning
Speech Act Type	**Expressive + Commissive + Assertive**	The poet *praises*, *commits* to the leader's virtue, and *asserts* moral truths.
Deixis (Personal / Temporal / Spatial)	"به" (him), "يوم" إذ تولى"، رُدت"	The pronouns center the praised leader; temporal deixis situates his achievements historically ("when he assumed command", "when the constitution regained its dignity").
Pragmatic Intention	To glorify and legitimate authority, portraying leadership as both divine and humanly admirable.	Speech act of **panegyric**—a ritual act of verbal homage.
Implicature	"ردت على الدستور هيبته" implies prior corruption or decline.	Suggests the praised figure *restored moral and political order*.
Politeness Strategy	Positive politeness — maximizing praise, minimizing fault.	Enhances solidarity and admiration; no criticism, total deference.
Metapragmatic Act	The final lines reflect on power and renewal: even when "سقم" (weakness) occurs, "العزيمة صحت".	The speaker's words perform rejuvenation — the praise *revives* the leader symbolically.

III. Stylistic Layer (Imagery, Figures, and Syntax)

Stylistic Feature	Example / Manifestation	Function / Interpretation
Imagery of Strength and Revival	"أعظم به إذ تولى الأمر أجمعه"، "العزيمة صحت وانتفى السقم"	Symbolic resurrection; power conquers weakness.
Nature and Animal Imagery	"قد يخدر الليث حتى لا يُخال به بأسٌ"	*Lion* (الليث) as metaphor for the leader — majestic, restrained, but potent when provoked.
Personification	"الدستور هيبته" (the constitution's awe restored).	Abstract institutions given human dignity — moral personification of law.
Parallelism / Antithesis	"سقم ↔ صحت"، "الهرم ↔ الفتى"، "الفتية ↔ الشيخ"	Structural balance mirrors thematic contrasts: weakness/strength, age/youth, despair/revival.
Syntax	Elevated nominal and verbal clauses with embedded vocatives and oaths ("والله أدركه...")	Classical Arabic rhetorical style conveying solemnity and divine witness.
Lexical Choice	Use of noble vocabulary: "العزيمة"، "الهمّة"، "الحكم"، "الشأن".	Reinforces the field of virtue, governance, and leadership.

Conclusions

Phonopragmatics is a relatively young field that brings together phonology, stylistics, and pragmatics. The way in which literary approaches serve as stylistic markings while also achieving ironic and persuasive things is demonstrated by this.

Through the incorporation of these components, phonopragmatics goes beyond the simple description of sound effects. This allows for a more in-depth understanding of the resonance of language in artistic as well as social situations. Cross-linguistic research, performance analysis of recited poetry, and examinations of sound-pragmatic dynamics in digital media are all potential areas of study that could be conducted in the future at some point.

In addition to being aesthetically pleasing, sound patterns provide a number of functional purposes. The use of sound in literary works serves two purposes: it is used for style, and it is used for action. The field that has been offered provides a framework for the investigation of poetry, rhetoric, and discourse that are situated at the interface of sound and meaning. The methodology that was described before can be used to multimodal discourse, which includes protest shouting, digital media, and cinema. Furthermore, educational apps that are utilized in the teaching of phonology and literature can be integrated.

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