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THE DEPARTMENT OF ENGLISH PHONETICS AND LEXICOLOGY

ABSTRACT

ON THE THEME:

“TYPES OF INTONATION”

Done by

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Theme: Types of intonation

PLAN

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Introduction

Uzbekistan is directly and purposefully going forward on its own way of development that is thoroughly and basically thought over by the President of the Republic. World wide reforms in multinational state during the years of independence are being effected and will be effected for the noble goal itself-peace, prosperity and happy life.

In the system of education we attach a great importance to teaching pupils not merely liberal arts and vocational skills, but also required learning of foreign languages, for this is critical for them to maintain pro-active communication with their counterparts abroad, get extensive knowledge of everything that is going on around the globe, and command the august world of intellectual treasure.

Important in reforming the learning process and training highly qualified specialists in demand in the labor market have been higher education institutions. Within the past few years their number has increased twofold and now there are more than 230 thousand students enrolled at 59 universities and other higher education institutions.

In Uzbekistan, we have set up the successfully functioning branches of the leading educational institutions of Europe and Asia with a high international reputation and deep historical roots, including Westminster University, Management and Development Institute of Singapore, Turin Polytechnic University, Russian University of Oil and Gas, Moscow State University, Russian University of Economics. Bachelor's and master's majors in mechanical engineering, oil and gas business, information technologies, economics and business management, finance management, commercial law are taught in these higher educational institutions, and their graduates receive diplomas acknowledged across the globe.

Nowadays our country is looking like a big construction field, where new industrial enterprises, buildings of educational centers, changing and improving the outlook of towns and promote increase of the social economic and cultural level of life of the Uzbek people.

At present reputation and essence of science and scientists are increasing throughout the world. Because of rapid development of science and techniques, a number of countries develop thoroughly, they enter into the new way of progress and in that way improve their position. Essential work is carried out in our country in this matter too. No doubt that the Resolution “On accelerating the organization of scientific research activity” signed by President I.A.Karimov. And the Decree of the Cabinet of Ministers of the Republic of Uzbekistan also will be of high importance when organizing the scientific – technical activity and its development in the country.

Much attention is paid to the problems of the development of scientific and research work because the state will not have its future without all – sided elaboration of science. Taking this into account much attention in the Republic is attached to expansion of research work, efficient application of scientific achievements in various fields of the national economy.

The government policies of Uzbekistan have build up 50,000 new educational institutes annually for the past few years. More schools are yet required to fulfil the public demand. All the educational institutes of Uzbekistan aim at educational development. They follow certain principles, such as:

- Modifying and further improving the educational and socializing content
- Developing new schools, curriculum and textbooks
- Stress on individual capability and talent
- Vocational and Professional training, keeping in mind the changing economical needs

In fact the future of Uzbekistan is in the hand of the youth. For serving their motherland they must be healthy both physically and culturally. If children are paid attention by the childhood of them intellectual educated, and great people in future. To become this purpose a lot of activities are being made in the field of sport and education according to the orders of President I. A. Karimov.

During the years of independence Uzbekistan has established and is developing scientific and technical cooperation with the USA, the European

Union, Japan, China, Republic of Korea, India and others. As their basis they have over 60 international agreements in the field of scientific-engineering cooperation and the protection of intellectual property. Partnership relations are established with the scientific and engineering associations of the European Union INTAS and INCO-Copernicus, NATO's scientific committee, the American Civil Research and Development Fund (CRDF), and the Ukrainian Scientific-Research Center. In 1999 about US\$4 million was allocated for Uzbek scientists as international grants to implement the scientific and engineering projects. The decree by the Cabinet of Ministers of the republic stipulates a number of financial privileges, including exemption from state payments and taxes for the international scientific-engineering programs implemented in Uzbekistan. Lately a number of joint scientific-engineering projects with the USA, Germany, India, and the CIS countries is carried out along the priority trends on a bilateral basis. The republic regularly hosts international scientific-engineering seminars and conferences in various fields of natural, humanitarian sciences, medicine, agriculture, applied research, the innovation issues, the commercialization of science, the development and the transfer of technologies.

New higher educational institutions have appeared: the University of World Economy and Diplomacy, Academy of State and Public Structuring, Academy of Armed Forces, Academy of Ministry of Internal Affairs. English language is the national language of GB, USA, Australia, New Zealand .The English language is also one of the official languages of the United Nations Organization. We are learning such kind language which serves to connect people all over the world, this language is the language of the official documents of international organizations. It is the language of world famous poets, writers , beginners of the English literature. So our President I. Karimov paying attention learning foreign languages.

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree “On measures to further improve foreign language learning system”. It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the

country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

However, analysis of the current system of organizing language learning shows that learning standards, curricula and textbooks do not fully meet the current requirements, particularly in the use of advanced information and media technologies. Education is mainly conducted in traditional methods. Further development of a continuum of foreign languages learning at all levels of education; improving skills of teachers and provision of modern teaching materials are required.

According to the decree, starting from 2013/2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of schooling in the form of lesson-games and speaking games, continuing to learning the alphabet, reading and spelling in the second year (grade).

Also it is envisaged that university modules, especially in technical and international areas, will be offered in English and other foreign languages at higher education institutions.

The subject of my course paper is very interesting and worthy to discuss: "Types of intonation in English".

The problem of my work is concerned with Theoretical Phonetics and Phonostylistics.

The aim of my course paper is study deeply investigate the works of phoneticians and analyze the styles of pronunciation in English.

In this work it is necessary to solve the following **primary objectives**:

1. Theoretically to comprehend and approve importance of studying pronunciation norms of English.
2. To analyze and compare the phonological features of pronunciations styles.

During the work the following **methods of research** were applied:

1. The analysis of the scientific literature on a theme ;
2. The analysis of programs and internet resources such as official sites of foreign authors and websites of both domestic and foreign universities;

Practical value of the given theme is included in the formation of modern scientific resources for language learners and students of the Higher Education.

This course paper consists of the introductory, three chapters, conclusion and the list of used literature.

I. Intonation: definition and approaches

Intonation is a language universal. There are no languages which are spoken without any change of prosodic parameters but intonation functions in various languages in a different way.

There are two main approaches to the problem of intonation in Great Britain. One is known as a contour analysis and the other may be called grammatical.

The first is represented by a large group of phoneticians: H. Sweet, D. Jones, G. Palmer, L. Armstrong, I. Ward, R. Kingdon, J. O'Connor, A. Gimson and others. It is traditional and widely used. According to this approach the smallest unit to which linguistic meaning can be attached is a tone-group (sense-group). Their theory is based on the assumption that intonation consists of basic functional "blocks". They pay much attention to these "blocks" but not to the way they are connected. Intonation is treated by them as a layer that is superimposed on the lexico-grammatical structure. In fact the aim of communication determines the intonation structure, not vice versa.

The grammatical approach to the study of intonation was worked out by M. Halliday. The main unit of intonation is a clause. Intonation is a complex of three systemic variables: tonality, tonicity and tone, which are connected with grammatical categories. Tonality marks the beginning and the end of a tone-group. Tonicity marks the focal point of each tone-group. Tone is the third unit in Halliday's system. Tones can be primary and secondary. They convey the attitude of the speaker. Halliday's theory is based on the syntactical function of intonation.

The founder of the American school of intonation K. Pike in his book «The Intonation of American English» considers «pitch phonemes» and «contours» to be the main units of intonation. He describes different contours and their meanings, but the word «meaning» stands apart from communicative function of intonation.

There is wide agreement among Russian linguists that on perception level intonation is a complex, a whole, formed by significant variations of pitch, loudness and tempo closely related. Some Russian linguists regard speech timbre

as the fourth component of intonation. Neither its material form nor its linguistic function has been thoroughly described. Though speech timbre definitely conveys certain shades of attitudinal or emotional meaning there is no good reason to consider it alongside with the three prosodic components of intonation, i.e. pitch, loudness and tempo.

M. Sokolova and others write that the term prosody embraces the three prosodic components and substitutes the term intonation. It is widely used in linguistic literature, it causes no misunderstanding and, consequently, it is more adequate. [14]They feel strongly that this term would be more suitable for their book too, but, unfortunately, it has not been accepted in the teaching process yet.

Many foreign scholars (A. Gimson, R. Kingdon) restrict the formal definition of intonation to pitch movement alone, though occasionally allowing in variations of loudness as well. According to D. Crystal, the most important prosodic effects are those conveyed by the linguistic use of pitch movement, or melody [6]. It is clearly not possible to restrict the term intonation by the pitch parameters only because generally all the three prosodic parameters function as a whole though in many cases the priority of the pitch parameter is quite evident.

There is no general agreement about either the number or the headings of the functions of intonation which can be illustrated by the difference in the approach to the subject by some prominent Russian phoneticians. T.M. Nikolayeva names three functions of intonation: delimitating, integrating and semantic. L.K. Tseplitis suggests the semantic, syntactic and stylistic functions the former being the primary and the two latter being the secondary functions. N.V. Cheremisina singles out the following main functions of intonation: communicative, distinctive (or phonological), delimitating, expressive, appellative, aesthetic, integrating. Other Russian and foreign phoneticians also display some difference in heading the linguistic functions of intonation.

II. Components of intonation

The components of intonation are speech melody or pitch, level sentence stress, rhythm, pause, timbre of voices tempo of speech.

Speech melody is the main component; its function is to distinguish communicative types of sentence and to divide a sentence into intonation groups.

The four functions of intonation (constitutive, delimitative, distinctive, recognitive) are performed by a number of pitch patterns and their distribution in a sentence.

The 5 basic functions of speech melody are distinguished;

The identity function, i.e. the ability of listeners to recognize a language without understanding what is said and to pronounce utterances with a foreign accent;

The presentation function, i.e. in every language any utterance is pronounced with some degree of pitch inflection;

The structural function; i.e. the speech melody is used to signal structure boundaries and relationships across boundaries;

The deictic function, i.e. a certain degree of speech melody, intentionally altered by the speaker, is used to emphasize a particular lexical item of an utterance;

The expressive function, of speech melody signals the presence of a speaker's emotion. If the emotion is strong, other prosodic elements such as tempo, loudness and voice quality are added. This shows a close relationship of all prosodic elements and intonation components. [8]

English has terminal tones such as the falling tone, the rising tone, the rising - falling tone, the falling — rising tone among which the first two are called tonemes.

The falling tone is used in statements, commands., comments, special questions, interjections, exclamations, alternative question etc.

The rising tone is used in yes-no questions (general questions), tag question, requests, interjections expressing a mild surprise, statements., expressing an implication., in unfinished sentences.

The complex tones (falling rising,, rising - falling) are frequently used in emphatic and emotional sentences.

The functions of speech melody become clear owing to the joint operation of its constituents such as pitch levels (high, mid? low).

Sentence stress is the second primary component of intonation. Its main functions are to single out word in a sentence, according to their relative semantic importance and to provide an adequate rhythmical structure of a sentence.

Recent experimental analysis prove the existence of 5 degrees of sentence stress in English: primary, secondary, tertiary, fourthary and weak.

Like word stress, sentence stress is manifested by intensity, duration and tone. Sentence stress performs distinctive and recognitive functions. The adequate usage of sentence stress in its right position and degrees is connected with its, recognitive function.

Is there any 'mistake here?

Is there any "Mss Take here?

This is my brother John.

This is my brother, John.

Sentence stress makes the meaning of the sentences dear. Timbre determines the quality of voice. It may fee emotional, normal. It helps to determine of a sentence. [8] The *sentence I saw my friend yesterday* may be pronounced in different timbre of voice to express different meanings.

1. un-emphatic I 'saw my 'friend yesterday
2. emphatic I saw my friend yesterday (it was I and no one else)
- 3.1 'saw my friend yesterday (I didn't speak to him on the telephone)
- 4.1 saw My friend yesterday (It was my friend, not yours) |
- 5.1 saw my friend yesterday \ (not today)

Rhythm is connected with all other components intonation. Rhythm is defined as the regular alternation of stressed and unstressed syllables in a sentence or a word

Rhythmic structure is determined by the lexico— grammatical structure,, by the character of combining words, stylistic and other factors of a context

Tempo (or rate) of speech, which may be normal, slow or quick functions together with rhythm and other components of intonation.[10]

Tempo and rhythm are inseparable and function together to express a speaker's emotions and underline the semantic importance of different parts of a sentence and sense- groups.

Pauses perform delimitative and distinctive functions and act like junctures. A long pause shows the end of a sentence, a half - long pause is used in the boundary between main and subordinate clauses, a short pause signals the end of a sense group. Sense groups may consist of a single word or a number of words linked both grammatically and semantically;

Eg. Good! Fine!

He is a 'happy man

What did you say, John?

The components of intonation are interdependent and act jointly to express various meanings. Each component may be defined phonetically and phonologically

E.g. sentence stress is linked with rhythm, tempo acts with rhythm and pause, pitch level- with sentence stress. Intonation is the product of interactions of prosodic features.

The sense group is a group of words which is semantically and syntactically complex.

In phonetics actualized sense groups are called intonation groups. Intonation patterns containing a number of syllables consist of following parts:

the pre-head

the head (the 1st accented syllable)

the scale(begins with the 1st accented syllable)

the nucleus (the last accented syllable) – is the most important part of the intonation pattern.

the tail – conveys no particular information

Intonation pattern:

Nucleus + stressed and undressed syllable. Intonation pattern serves to actualize syntagms.

Nucleus: the nucleus (the last accented syllable) – is the most important part of intonation pattern. A stressed syllable which has a greater prominence than the other. Generally – the last strongly accented syllable of an intonation pattern. Marks as significant change in pitch direction (distinctly up or down). Nuclear tones: low fall, high fall, low rise, high rise, fall rise, rise fall, rise fall rises.

Graphical representation of intonation:

Ch. Fries drawing a line around the sentence to show relative pitch heights¹.

D. Bolinger the syllables are written at different height where up – selected syllables show stress.

K. Pike marks syllables with numbers from 1-4, where 1 is the strongly stressed syllable.

O'Connor's the one we use

Rhythm and tempo

Rhythm – a general term connected with time and space. Realized in lexical, syntactical and prosodic means and their combinations: word repetition, syntactical parallelism, intensification are perceived as rhythmical on lexical, syntactical and prosodic levels.

Type of rhythm depends on the language:

Syllable – timed (French, Spanish, and other Romance languages) - speaker gives equal amount of time to each syllable.

¹Sokolova M.A "English Phonetics theoretical course" 1996, Moscow, 135 page

Stress – timed (Germanic languages as English, German, Russian)- rhythm is based on a large unit than syllable. Stressed syllables are pronounced and equal intervals, no matter how many unstressed syllables are between them.

Speech rhythm is usually considered to be a recurrence of stressed syllables at more or less equal intervals of time in speech continuum.

Basic unit – a rhythmic group – a speech segment that contains a stressed syllable and unstressed syllables attached to it. Stressed syllable is a prosodic nucleus of the rhythmic group.

Initial unstressed syllables preceding nucleus – proclitics, the following ones – enclitics.

Tempo – expresses different degrees of importance in utterance, emotional state. The choice of prosodic means depends on the purpose of utterance. The choice of style depends on extra – linguistic factors such age, occupation, sex, emotional state and purpose.

Scientific style: delivering lectures, seminars, reading loud prose, conversations on scientific topic.

Description: highly emotional, aimed to draw attention as much as it is possible. May sound more entertaining than informative.

Declamatory Style: used on stage, in TV studio performances, verse or prose reciting.

Description: highly emotional, still depends on the type of prose\poetry. Need special training.

Depending on the type of poetry\prose and the emotions author demonstrates.

Publicistic Style: Public speeches dealing with social or political problems, parliamentary debates, congress, election campaigns.

Formal Style: TV and radio announcers, various official situations. Reading news, business tasks, weather forecasts etc.

Description: neutral, dispassionate.

Conversational style: used in every day life, less attention on the effect produced.

Description: relaxed

Intonation refers to rise and fall of the pitch contour within a given tone group as distinguished from paralinguistic vocal features which refer to aspect like placement of contour in the pitch range of an individual, pitch span, loudness/softness, and feature of voice quality. Intonation and paralinguistic vocal feature perform at least six functions in spoken language. A controversial function frequently attribute to intonation is that of the question function, paralinguistic and sentential changes, the utterance will still have force of a command. The deduction is that it is the constutive condition which determine the function of the utterance in a command. Applying this too questions, it is true that intonation, together with other paralinguistic features, can modify the force of an utterance to some extent, what it is the paralinguistic features which perform the most effective modification. Rising intonation is taken out of its traditional association with questions and put into association with the category of turn-taking mechanisms to emphasize that intonation has no power to change speech function.(NCR)

When we talk about intonation, we may actually refer to different features, depending on whether we think in terms of production, perception or systemic use as the structure/cohesive device. On the one hand, we may mean the active modulation of the speaker's voice – of fundamental frequency (F0) to be more exact -, cause by changing the frequency of glottal pluses in the production of voiced sounds. This is strictly on the acoustic, measurable, production side. On the other hand, we may be referring to the impression created in the hearer on the auditory side, which is usually referred to as pitch. However, the term pitch is also often, perhaps confusingly, used to refer to fundamental frequency, especially when we talk about the pitch range of a given speaker. And finally, on the third level, we may be talking about a somewhat more abstract system of F0- or pitch contours/patterns used to structure and emphasize particular bits of information. The latter may be seen as an attempt to relate the two former levels to another,

despite the fact that there are no absolutely clear physical correspondences between F0 and perceived pitch.

Units of intonation

Since units of intonation are often also units of information, it is perhaps not very surprising that they may to some extent coincide with syntactic phrases, clauses or what we generally tend to perceive as 'sentences'.

These units are often referred to as tone groups/units or intonation groups. Although their size may be rather variable and include one or more of the syntactic categories named above, there are some criteria that may help us to detect certain boundaries between them. [11, 63]

III. Functions of intonation

Intonation performs the following three basic functions : constitutive, distinctive and identificatory. Each of these is a complex function, capable of being analysed several different ways.

The constitutive function of intonation is to form utterance communicative units of basis of certain syntactical and lexical structures. Intonation unifies words into utterance, thus giving the letter the final form without which they cannot exist. A succession of words arranged syntactically is not a communicative unit until intonation is attaches to it. E.g. "Pete has left to Moscow" is not a communicative unite until it is pronounced , until it acquires a certain pitch and stress pattern. It may be a statement – "Pete has `left for `Moscow " or " `Pete has `left for Moscow"; a question – "'Pete has `left for `Moscow?" or "'Pete has left for Moscow?"; an exclamation -"Pete has'' left for'' Moscow!" Intonation is the only language device that transforms words as appellative units into communicative units – utterance. In written speech intonation is , to some extent indicated by punctuation marks, e.g. Fire! – a command or an exclamation, depending on the situation in which it occurs, Fire? – a question, Fire – an answer.

Intonation is therefore, the most common, the most elementary, the ever present constitutive factor of the utterance. It forms all communicative types of utterances. Statements, questions, imperatives, exclamation, and modal types: - e.g. categoric, statements, non-categoric, perfunctory statements, quizzical statements, certainty and uncertainty questions, insistent questions, etc. In constituting an utterance, intonation at the same time performs the segmentative and delimitative function. It segments connected discourse and delimitate utterance (and intonation groups) one from another and shows relations between them. It also signals the semantic nucleus of an utterance (an intonation group) and other semantically important words. Intonation also constitutes phonetic styles of speech.

2- The distinctive function of intonation manifests itself in several particular functions, depending on the meanings differentiated. These are

communicative-distinctive, modal-distinctive, culminative ("theme-rheme") distinctive, syntactical-distinctive and stylistic-distinctive functions.

The communicative-distinctive function is to differentiate the communicative types of utterance, i.e. statements, questions, exclamations, imperatives, and communicative subtypes, e.g. within statements, " statements proper (собственно-повествование) informing statements (сообщение), announcements, etc., within questions - first instance questions, repeated questions, echo questions; within imperatives commands, requests, orders and so on.

The modal-distinctive function of intonation consists in differentiating modal meanings of utterance, e.g. the speaker's attitudes and emotions, for instance, a reserved, dispassionate versus involved, interested attitude, antagonistic versus friendly attitude and so on. This function is often defined as expressive, or emotional, attitudinal.

Various modal meanings can also be expressed and differentiated by lexical and grammatical means, e.g. such modal words as "sure", "undoubtedly", "definitely", "perhaps", "may be", "probably" and modal verbs "may", "might" and so on. Usually, the speaker's attitude corresponds to the contents of the words he chooses. But intonation may disagree with word content and is, then, a crucial factor in determining the modal meaning of the utterance. For instance, "Thank you" when pronounced with different tone, e.g. the High, Falling and Rising-falling Tone may express genuine gratitude and an antagonistic attitude. That is why in actual speech the hearer is more interested in the speaker's "tone" than in his words.

The culminative-distinctive function of intonation manifests itself in differentiating the location of the semantic nuclei, of utterances and other semantically words. This function is often called logical (Artyomov), predicative (Vinogradov), accentual (Gimson).

The adherents to the theory of "sentence perspective" claim that in this way intonation indicates the "theme-rheme" organization of an utterance, i.e. it shows the thing already known and the new thing said about it.

Theme rheme
e.g. The 'teacher has 'come
 rheme theme

The 'teacher has come.

The semantic nuclei in these utterances are different or, according to the theory of sentence perspective, the "theme-rheme" structure of the utterance is distinguished purely by intonation.

The syntactical-distinctive function of intonation is to differentiate syntactical types of sentences and syntactical relations in sentences.

E.g. "Her, sister", said, Mary, □" was a 'well-known ' actress" - a compound sentence.

Her sister said | Mary a well-known actress.

a complex sentence with an object subordinate clause.

'Smiling ,Tom | 'entered the hall.

Smiling l !Tom entered the hall.

in the first utterance "smiling" is an attribute, in the second it is an adverbial modifier.

But it is disputable whether intonation performs in such cases a grammatical function Crystal writes that the number of syntactical opposition, based on intonational features is not large in English- Bolinger says, that intonation gives us a clue to the grammatical relations in utterances. But it is an accidental effect of two possible semantic (theme-rheme) organizations of the utterances. "The encounters between intonation and grammar are casual, not casual. Grammar uses intonation on those frequent encounters, but intonation is not grammatical." The same intonation in ",Smiling| 'Tom 'entered the ' hall" might be used to emphasize the separate importance of "smiling" if the listener hasn't heard it. So

there is no direct relation, between intonation and grammar. Intonation cannot be defined and described in terms of the syntactical structures with which it occurs.

The same can be said about the relation between intonation and the meaning of a word. Intonation can differentiate between two possible meanings of a word

e.g. I have certain 'proofs, (some proofs)

I have 'certain proofs, (undoubtedly true)

'Give me some 'apples, (a few)'

Give me 'some 'apples. (any)'

But intonation, does not determine the meaning directly. It only signals contrastive emphatic.

Stylistic-distinctive function of intonation manifests itself in that intonation differentiates pronunciation (phonetic) styles, determined by extralinguistic factors.

The indemnificatory function of intonation is to provide a basis for the hearer's identifications of the communicative and modal type of an utterance, its semantic and syntactical structure in accordance with the situation of the discourse.

All the functions of intonation are fulfilled simultaneously and cannot be separated one from another. They show that intonation is linguistically significant and meaningful.

Now that the functions of intonation (prosody of utterance) are analyzed and recurrent intonation (prosodic) structure, are described, (e.g. 10 tone-groups of O'Connor and Arnold in English, 5 basic intonation constructions of Bryzgunova in Russian) the problem is to establish the intonation (prosodic) units on the abstract level like the phoneme.

Each language has a certain limited number of such meaningful units, capable of distinguishing utterance. They are defined as intonemes (Artyomov, Nork, Vassilyev) or utterance prosodemes. (Kuznetsov, Baryshnikova, Gaiduchik). The intonation (prosodic) system is characteristic of each language. The intonation patterns of one language are not the same in form as those of other languages. Nor

do they necessarily express the same meanings, though there may be resemblances here and there.

Learners of English should bear in mind both peculiarities of forms and meanings of English intonation, i.e. to produce the intonation pattern correctly and to use it in appropriate situations.

The use of wrong intonation can cause vexation and misunderstanding. Imagine one saying "Good 'bye" instead of "Good ,bye"; "Shut the `door behind you" instead of "Shut the ,door behind you" . In this connection O'Connor in his article "Styles of English Pronunciation" writes the following: "We English can make any amount of allowance for poor pronunciation of sounds... But let him (the speaker- A.M.) choose the wrong intonation pattern in a given situation, and we will hold him to it... He will be set down as a fool with no chance appeal."

Emphasizing the role of intonation in speech, Kingdon says: "Intonation is the soul of a language while the pronunciation of the sounds is its body". "There is a practical reason why it is advisable to pay more attention to intonation than to pronunciation. The sounds of English as it is pronounced by different speakers and in different dialects vary within wide limits, so that the foreign learner has a certain latitude in this field, but in most dialects stressing and intonation conform fairly closely to the same pattern".

Intonation is an indispensable component of communication, because it is instrumental in conveying the meaning. No sentence can exist without a particular intonation. In Russian linguistics intonation is viewed as a complex structure formed by significant variations of pitch, loudness and tempo. Some linguists also include voice timbre. British and American linguists have a narrower view of intonation. They restrict it to pitch changes only and identify intonation and melody, because pitch has the most important sense in conveying the meaning.

Our basic concept is that the main function of intonation is communicative. This function includes two abilities of intonation:

Ability to differentiate the meaning - "the distinctive function"

Ability to organize and structure the text - "the organizing function"

1. Distinctive function

1.1 Syntactic function - communicative types of sentences.

1.2 Attitudinal / Emotional function

1.3 Semantic function.

2. Organizing function

3. Pragmatic function

4. Social function

1. Distinctive function

To prove that intonation is capable of differentiating the meaning we must make opposition of two phrases of identical syntactical and lexical composition, in which the difference in meaning is marked by intonation only. What kind of meaning can be differentiating?

1.1 Syntactic function - communicative types of sentences.

Isn't it Wonderful! - exclamation

Isn't it /wonderful? - question

Each component of intonation can achieve that this is a nuclear tone.

1.2 Attitudinal / Emotional function

With the help of intonation you can express a variety of attitudinal meanings and intonation is capable of differentiating them.

She has passed the \exam.

(low fall, the attitude is neutral, uninterested)

She has passed the \exam.

(high-fall, the attitude is interested, emotional)

1.3 Semantic function.

Intonation can differentiate the meaning of the whole phrase. The change of meaning is achieved by the use of different nuclear tones.

Have you read the book?

Not once.

'Not \once - Ни разу

'Not /once - Много раз, не раз.

The change in meaning can also be the result of the shift of sentence stress (different placement of terminal tone).

I have plans to \leave - Планыуехать

I have \plans to leave - Планы, которые придётся отбросить.

He is a French \teacher – Учитель из Франции

He is a Wrench teacher – Учитель французского

The sub-division of the phrase into intonation groups is also important. This is my \teacher, Dr. Smith. – Обращение к др.Смиту

This is my \teacher | Dr. Smith – Учитель Смит

2. Organizing function

Speaking about the organizing function we mean the following things: the role of intonation in the process of integration and delimitation, and its role in structuring the information content of the text. All these processes take place simultaneously.

When we speak about delimitation, we mean that intonation can divide the text into smaller units: text —> phonopassages —> phrases —> intonation groups.

Integration consists in tying together smaller units and organizing them into bigger ones: intonation groups —> phrases —> phonopassages —> text.

Intonation shows what things belong closely together what is subordinate to what (что чему подчиняется). Intonation connects the phrase with other phrases and the context. Now let's speak in details how intonation conveys the information content of textual units. Intonation highlights the most important information in an utterance, which helps to distinguish which information is new. On the other hand it also shows which information is known to the listener from the text, the context, or the situation. So, intonation helps to distinguish between new and old, rheme and theme. Peter went to \Paris. Peter went to Paris.

In most cases (about 80%) the last word is the most prominent in a sentence. This position of the nuclear tone of the last notional word is called neutral or unmarked.

In actual speech the nuclear tone can have a different position that is called marked.

Did 'Peter go to Paris?

No, \John went to Paris.

Any part of speech may carry new information and be in the focus position. It is not 'your book, it is \ours!

The book is not 'on the table, it is \in the table!

Another source of information about the placement of the sentence stress is the situation.

Mary has \come. (She was expected)

\Mary has come. (There are more people to come)

3. Pragmatic function

An important aspect of human communication is influencing the perception, ideas, beliefs, and behavior of the listener. The use of linguistic means with the special purpose of influencing others is studied by pragmatics. As regards the pragmatic function of intonation, it consists in the use of intonation with a specific purpose. In other words intonation serves to actualize the speakers pragmatic aim. The choice of the nuclear tone is often regarded today as the pragmatic function of intonation. Come and \help me. (low-fall - a command)
\Come and /help me. (fall-rise - a request)

4. Social function Intonation is an important marker of the social status of an individual and his social role. According to David Crystal, lawyers, preachers, sport commentators, and teachers are easily identified through their distinctive prosody. It can also be an indicator of age, gender, or higher rank. Intonation can also be a sign of dominance.

Having seen how we can potentially identify relevant boundaries, we can now proceed to look at the potential functions intonation can fulfill and list them briefly before discussing them in a little more depth further below. As we have already seen in our discussion of stress, pitch movements (or their absence) are a very important means of providing accentuation or de-accentuation. A further

important role is the signalling of different ‘sentence’ types, i.e. minimally to help us distinguish between utterances of a stating as opposed to a querying nature, although this distinction is by no means as obvious as some people make it out to be. We will certainly have to return to the issue a little further below, when we talk about some default assumptions. A third use of intonation is in the grouping of information. It helps us e.g. to indicate whether certain chunks of information belong together (e.g. lists, certain types of relative clauses) or are to be seen as asides or additional information, such as in parentheticals, relative clauses or appositions. The final, but probably most often quoted, function is ‘attitudinal’ marking. This encompasses the different ways of signaling the attitude of a particular speaker towards an interlocutor. For example boredom/routine or tiredness on the part of the speaker are usually said to be signaled by a level intonation, surprise by a rise-fall, etc.

When we read a written text, we do not arbitrarily stop at some places or run on at others. Instead, we try to give the text some structure, usually by following the punctuation inside the text or its structural layout. In a sense, though, the conventions we apply when writing a text are simply condensed attempts to reflect stress & intonation in spoken language, which is still our primary means of communication. Let us now take a closer look at how the functions discussed above may be reflected in writing and conversely, what we may do when we re-convert the written words to their spoken form.

The first of our functions discussed above, accentuation, is obviously relatively difficult to achieve in writing, unless we resort to means such as putting words into boldface, italics, small capitals, etc. however, these features are rarely exploited in conventional writing and there seem to be no conventions for de-accentuation at all, although we could of course do something like reducing the size of unimportant textual items. Because it is difficult to represent accentuation, written language has even resorted to employing special syntactic means of creating emphasis, such as the use of cleft sentences of the type. It was so-and-so, who did such-and-such.

Function number four, attitudinal marking, is also something very difficult to achieve in a written text because we have very few typographical means of expressing attitude, apart from possibly using scare quotes (‘’) signify that we want to express something other than the literal meaning of the word(s) they contain, whatever this ‘something other’ may be. When we do want to attribute certain attitudes to people speaking in a novel or a play, we have to resort to stage instructions or markers of indirect speech to express them. So, for example, we may often find expressions like: she said something in a bored/an excited tone of voice, etc., but even if these seem to express a relatively clearly defined attitude, we sometimes need to be careful in interpreting them correctly in their appropriate cultural context. Thus, if we read literary works from up to maybe the beginning of the 20th century, we may often find the expression he/she cried used in a way that will probably evoke connotations of high excitement and a certain type of voice quality that is more often than not warranted by the context.

Functions two and three, i.e. grouping and ‘sentence type’ disambiguation, can be treated together and are more or less clearly reflected in punctuation or text structuring, although we often find a kind of multi-functionality of pitch patterns which can often only be resolved by the context, but for which we may not be able to find absolutely clear labels, either. Here, we can first of all distinguish between the roles of punctuation in marking potential major or minor intonational boundaries. Those punctuation marks that tend to signal what is commonly perceived as sentences, i.e. full stop, question mark, exclamation mark and colon, also tend to have the highest potential for producing major intonational boundaries, including longer pauses and pitch reset. The semi-colon is similar in nature, especially when it separates relatively long sentential units from one another. However, major boundaries can also belong to, or be associated with, other types of textual units that we may not always consider because many linguistic analyses still tend to be restricted to the level of the ‘sentence’. These specific structural units are the paragraph and one of its special sub-types, the heading. Both types of unit are clearly marked as structurally separate items in a text and thereby give the

reader an even greater opportunity to signal their distinctness from the surrounding text, which is why it is ever more likely for them to be marked off prosodically by pitch resets, greater emphasis and longer pauses. A rather interesting fact about the heading in this context is probably that not only does it represent a special type of paragraph in the sense that is usually only consists of a single sentential unit, but also that often it does not even contain what we would consider a full grammatical sentence, but possibly only single noun phrases, which we would not expect to trigger a major tone group boundary if they occurred in context.

In contrast to these major punctuation marks/structures, more or less all the remaining punctuation marks tend to trigger minor boundaries. Among these, there are comma, hyphens, quotation marks and parentheses. These boundaries are usually marked by shorter pauses, final lengthening and possibly a relatively slight reset only. Out of these punctuation marks, comma are by far the most versatile in that they can serve to indicate/structure lists, appositions, relative clauses or parenthetical clauses. In lists, items belonging together are grouped by using non-final intonation patterns on all but the last item of the list, as in the following (clickable) example.

The options for the non-final intonation contours are level pitch (→), fall-rise (·) or rise (). The pitch movement on the final element is usually assumed to be a fall, marking the end of the list, but could potentially also be a rise, if the list is part of a question that offers a choice of alternatives. Whereas comma in lists have a rather cohesive effect in grouping together the items of a list, they fulfill more or less the opposite function – i.e. one of disjunction – in apposition, (non-)defining relative clauses or other parenthetical clauses. Here, they provide an indication that we have additional informational or ‘asides’, something that may strictly speaking not be absolutely necessary to convey the gist of the information. Hyphens, quotation marks and parentheses usually fulfill a similar disjunctive function, although we do not always find a minor tone group boundary following reported speech when the indirect speech marking *verbum descend* comes at the end of the reporting ‘sentence’, rather than preceding the quotation. In a similar

way, a comma does not trigger an intonational boundary if it serves to delimit a vocative, as in Good morning, class/sir/madam, etc. [13]

Other than indicating mainly major intonational boundaries, the ‘sentence indicating punctuation marks may obviously also serve a function that helps us distinguish between the different potential intentions we may want to express. However, just as the correspondence between perceived pitch contour and F0 is not necessarily straightforward one, the relationship between the function of the punctuation mark and the pitch contour may vary, especially with question marks.

Here, it is often somewhat naively assumed that all questions end on a rising pitch, but the situation is certainly more complex than this. We can sketch the different options for the realization of a question mark as follows:

Yes/no question: Would you like some coffee?

Alternative question: Would you like tea or coffee? (list!)

‘false alternative’: Would you like some tea or coffee?

Wh question (starting in who, what, where, when, how etc.):

Default: what time is it?

Insinuation /hint: when are you leaving? Meaning Why aren’t you leaving?

Imperative – indicated by an exclamation mark – are usually expressed by a fall, as in the command. Wait!. However, while this may certainly be true for imperatives uttered with some kind of ‘authority’, it may be ‘moderated’ into a slightly more tentative rising or level contour if the utterance is of a more ‘pleading’ nature, as in Wait for me!, where we may almost be able to hear a slight question mark...

Declarative sentences, indicated by a full stop, on the other hand, tend to be relatively straightforward and usually end in a fall, at least in the reference accents. In other accents, however, like a Scouse or some accents spoken mainly by younger Australian or American speakers, even declarative sentences may be realized with a rising pitch. For the latter two accents, this phenomenon is also referred to as up talk. Use of this feature often gives an impression of tentativeness or even insecurity to many listeners.

Conclusion

Having analysed the materials about the nature of intonation in modern English we may conclude that. Intonation exists in every language, so the concept we're introducing isn't new. However, learners are often so busy finding their words that intonation suffers. Yet intonation can be as important as word choice- we do not always realize how much difference intonation makes. That the linguistic nature of intonation may be summarized in the following way:

1. Intonation is significant and meaningful.
2. Intonation is systematic. It is not invented in speaking but produced according to the system of intonation structures of a given language.
3. Intonation is a characteristic feature of each concrete language and can not be used in speaking another language.

It is not easy to define intonation. We know that the basic feature of intonation is pitch, being high or low. The overall behavior of the pitch is called tone. Tones can be static, level tone or moving tone, either rising or falling.

For the purpose of analyzing intonation, a unit is normally used called the tone-unit. Tone units consist of at least one tonic syllable (a tonic syllable being a syllable with tone and prominence). Tone-units also have a "head", which is that part of the tone-unit that extends from the first stressed syllable up to (but not including) the tonic syllable. Before the head, there may be a pre-head, which includes all the unstressed syllables. Sometimes there is even a "tail", that is, some syllables following the tonic syllable up to the end of the tone-unit. So, the structure of a tone-unit is (pre-head), (head) tonic syllables (tail).

Intonation is very important for communication, as it helps the addressee interpret the message. There have been different proposals to explain how intonation can help communication, some of which are:

1. Intonation enables us to express emotions and attitudes as we speak: the attitudinal function of intonation.
 2. Intonation helps to produce the effect of prominence on stressed syllables: the accentual function of intonation.
 3. Intonation helps to recognise the grammar and syntactic structure of the utterance: the grammatical function of intonation.
 4. Intonation conveys the given-new information, or provides information for turn-taking: the discourse function of intonation.
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So, there are three simple possibilities for intonation: level, fall and rise. However, more complex tones are also used, such as fall-rise or rise-fall. Each of these tones are functionally distinct, that is, they convey different attitudes, intentions and meanings to the hearer, as it has been stated above. Thus, the fall tone is regarded as quite “neutral” and it conveys a certain sense of “finality” (so, it is normally used to yield the floor in turn-taking). The rise tone, on the other hand, conveys an impression that something more is to follow (so, it is frequently used to keep the floor in turn-taking). The fall-rise tone is quite frequent and it conveys, among many other possibilities, “limited agreement or” response with reservations”. The rise-fall tone is normally used to convey strong feelings of approval, disapproval or surprise.

Intonation may be defined as such a unity of speech melody, sentence-stress, voice timbre and the tempo of speech which enables the speaker to express adequately the meaning of sentences, his attitude towards their contents and his emotions.

Speech melody, or the pitch component of intonation is the variations in the pitch of the voice which take place when voiced sounds , especially vowels and consonants are pronounced in connected speech.

Stress in speech is the greater prominence which is given to one or more words in a sentence as compared with the other words of the same sentence. The difference in the pitch and length of the stressed syllables of words in a sentence also plays a certain role in producing the effect of sentence-stress.

The tember of the speech is the special colouring of the voice in pronouncing sentences, which is superimposed on speech melody and shows the speaker's emotions , such as joy, sadness, irony etc.

The tempo of speech is the speed of which sentences or their parts are pronounced. It is determined by the rate at which speech sounds are uttered and by the number and length of pauses. Closely connected with the tempo of the speech is the rhythm.

The components of intonation are said to form a unity, because they always function all together, and none of them can be separated from any of the others.

The following nuclear tones may be distinguished in English:

1. The high-falling tone ↘
2. The low-falling tone ↘
3. The high-rising tone ↗
4. The low-rising tone ↗
5. The rising falling tone ↘↗
6. The falling rising tone ↗↘

7. The rising-falling-rising tone →

8. The level tone. a) high level tone

b) mid level tone

c) low level tone

As to the functions of intonation it may perform the following 3 function:

-
1. The structural function
 2. The grammatical function
 1. The emotional function

In the structure of intonation we distinguish:

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1. Pre-head
 2. Head
 3. Body or scale
 4. Tail

Any unstressed or partially stressed syllable or syllables preceding the first fully stressed syllable of an intonation-group is called pre-head.

The next section is formed by the first fully stressed syllable of the intonation-group and is called head.

The third section of an intonation –group is formed by the stressed and unstressed syllables lying between the head and nucleus of the group and is called scale (body).

When the nuclear syllable is followed by any unstressed or partially stressed syllable or syllables, this section of intonation group is called its tail.

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