

**O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA
MAXSUS TA'LIM VAZIRLIGI**

**BUXORO DAVLAT UNIVERSITETI
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REFERAT

Mavzu: INTONATION

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Intonation

The most essential speech unit, complete and independent enough to function as a unit of communication, is the sentence. It can perform this function not only because it consists of words that are made up of definite sounds, have a definite meaning, and follow each other in a definite order according to the rules of the language, but also because it possesses definite **phonetic features**, without which the sentence cannot exist. These features are closely connected with the meaning of the utterance as a whole and carry important information that the words of the utterance do not convey. They are superimposed upon the sounds making up the sentence in the process of speech and are inseparable from it. Each feature performs a definite task, and all of them work simultaneously. Thus,

(a) Sentences are usually, separated from each other by **pauses**. If necessary, the sentence is subdivided into shorter word-groups according to sense; these are called **sense-groups or syntagms**.

(b) The pitch of the voice does not stay on the same level while the sentence (or the sense-group) is pronounced; it fluctuates, rising and falling on the vowels and voiced consonants. These falls and rises are not chaotic, but form definite patterns, typical of English. The fluctuations of the voice-pitch are called **speech melody**.

(c) The word that is most important for the meaning of the

sentence, i. e. the word acting as its semantic centre, is made prominent by **stress and a special moving tone**;

this special tone is the result of a perceptible change in the pitch, which either falls, or rises, or changes its movement first in one direction, then in another (fall-rise or rise-fall). The movement is initiated on the stressed syllable of the most important word of the sentence (or sense-group).

(d) Other words, also essential for the meaning, are stressed, but the pitch on these words remains unchanged.

(e) Form words, performing grammatical functions (such as articles, prepositions, auxiliary, modal, and link verbs) are usually left unstressed; they are mostly pronounced in their reduced (weak) forms.

(f) Connected English speech comes as a series of closely-knit groups of words, each group containing only one stressed syllable. The stressed syllables occur at approximately equal intervals of time, e. g.:

It'isn't e'xactly what I want

The result of this subtle interrelationship of stress and time is a peculiar rhythm resembling a drum-beat. This rhythm is not easy for a foreigner to acquire, but its absence often makes his speech barely intelligible.

(g) The rate of speech is not constant, but is made to suit the semantic weight of each sentence or sense-group of the utterance. For example, utterances in direct speech are usually pronounced slower than those that are said parenthetically, and stressed elements of a sentence are pronounced slower than the unstressed ones.

(h) The timbre of the voice changes in accordance with the

emotions experienced by the speaker.

All the phonetic features of the sentence enumerated above (pauses, speech melody, sentence stress, rhythm, tempo and timbre) form a complex unity, called intonation.

The most important components of intonation from the linguistic point of view are: speech melody, sentence stress, and rhythm.

It should be borne in mind that all the components of intonation are closely connected; none of them can be separated in actual speech. This can be done, however, for the sake of analysis, which is essential as a preliminary stage in mastering intonation.

THE MAIN FUNCTIONS OF INTONATION

As has been mentioned above, intonation carries important information which is not conveyed by any other means (words, grammatical structures).

The main functions of intonation are:

- (a) sentence-forming
- (b) sentence-delimiting
- (c) distinctive
- (d) attitudinal

(a) Intonation, along with words and grammatical structure, is an indispensable feature of the sentence. A chain of words correctly used according to grammatical rules does not necessarily make an unambiguous utterance with a clear communicative aim, if pronounced without differentiations in pitch and stress. For instance, "He's 'passed 'his e'xam" may

be taken for a statement, or a question, or an exclamation, while with a definite intonation contour superimposed on this chain of words, the communicative aim of the utterance is clearly revealed.

Compare:

Pie's 'passed his e₄xam. — *A statement of fact.*

He's 'passed his e'xam? — *A question.*

He's 'passed his ex₄am? — *A question -f- surprise.*

He's ⁴passed his e^xam. — *An exclamation.*

He's ~\ passed his e^vxam. — *A statement + implication.*

(The implication may be: So he must know something.

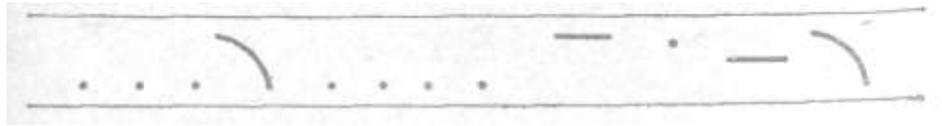
He's probably not so lazy after all. Now he may take a rest, etc.)

(b) The end of a sentence is always recognized by a pause of varying length combined with a moving (or nuclear) tone on the most important word of the sentence; the end of a non-final sense-group is usually signalled by a shorter pause in combination with a nuclear tone on the semantic centre of the sense-group. *

e. g. Like 'most 'old /people,] he was 'fond of 'talking about 'old \days.

* A non-final sense-group may also be delimited by the nuclear tone alone without any pause after it. In such a case the delimitation of the sense-group from the following sense-group is achieved by a sudden "jump" from the end-pitch of the first nuclear tone to that of the head or the nuclear tone of the next sense-group, e. g.

There's a poMiceman over there, 'go and 'ask ^Nhim.



c) The distinctive function of intonation is apparent from the fact that communicatively different types of sentences are distinguished by intonation alone.

Compare:

It's 'no 'use 'sending for the ^doctor. — A *category statement*, (low fall in the nucleus)

It's 'no 'use 'sending for the /doctor. — A *non-category statement*, (low rise in the nucleus)

It's 'no 'use 'sending for the 'doctor? — A *question*, (high rise in the nucleus)

It's ~\no ~\use ~\sending for the vdoctor. — A *statement + implication*, (fall-rise in the nucleus)

'Wait \here! — A *category order*, (a falling tone)

'Wait /here! — A *polite request*, (a rising tone)

4Isn't she a ,nice ,girl! — An *exclamation*, (a falling tone)

,Isn't she a ,nice /girl? — A *general question*, (a rising tone)

The decisive role of intonation in defining the communicative type of an utterance stands out clearly in those cases where grammar and intonation are at variance; for example, where the grammatical features suggest a statement but the intonation turns the utterance into a question, or vice versa, e. g.

You 'like it?

4Isn't he ,stupid!

(His 'pictures are 'very 4striking.) —'vYes, 4aren't they?

(It 'looks like xrain.) — It Moes, ⁴doesn't it?

d) Attitudinal meanings (the mood of the speaker, his attitude to the situation and to the listener) are also expressed only by intonation.

In his "Advice to Foreign Learners" A. Gimson emphasizes the necessity of learning "the English usage of falls and rises to signify the mood of the speaker, so that an over-use of rises will not give an unintentional impression of, for example, diffidence or complaint, and too many falls create an unwitting effect of impolite assertiveness".*

ENGLISH SPEECH MELODY; ITS FORM

No sentence can exist without a definite melodic contour.

In the shortest utterances consisting of only one monosyllabic word the melodic contour is very simple: the pitch changes within the monosyllabic word. This change may be effected by lowering or raising the pitch to different degrees, or by combining this lowering and raising in a different order and thus obtaining more complex tones.

Obviously it is possible to produce an infinite variety of moving tones: we can begin and finish the tone at different pitches, we can alter the range of pitch-movement, etc.

For practical purposes of teaching and learning English intonation, however, it is sufficient to distinguish six tones. *

Thus, the monosyllabic word "No" may be pronounced with the following six main tones:



Low fall Low rise High fall High rise Fall-rise Rise-fall

The **low fall** starts in the middle of the voice range and gradually descends to a very low pitch: 

The **low rise** starts at a very low pitch and gradually ascends to the middle of the voice range: 

The **high fall** starts at a high pitch and then falls to a very low pitch: 

The **high rise** starts in the middle of the voice range and then rises to a very high pitch: 

The **fall-rise** starts in the middle of the voice range, then falls to a very low pitch, and then rises again: 

The stress dies away during the initial fall but is partially revived as the rise begins.

The rise-fall starts in the middle of the voice range, rises to a very high pitch and then falls to a very low pitch:

The realization of the rise-fall varies with the number of syllables in the word in which the tone is used and with the location of stress.

In a monosyllabic word, naturally, the rise and the fall are realized in one syllable, e. g. [^]Oh! [^]Fine! [^]Thanks.

In a word of two syllables, the first of which is stressed, the stressed syllable is pronounced with a high rise, and the unstressed one —on a very low pitch, e. g. [^]Fancy! [^]Goodness!

In a word of three syllables, the first of which is stressed, the stressed syllable is pronounced on a medium level tone, the second (unstressed) syllable is very high pitched, and the last

(unstressed) syllable is very low" pitched, e. g.

On the contrary!



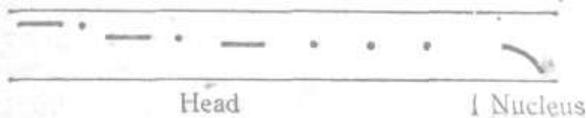
The syllable on which the moving tone is performed is called the nucleus of the utterance.

In longer utterances the melodic contour becomes more complex because of the words preceding and following the nucleus and forming the head, tail and pre-head of the contour.

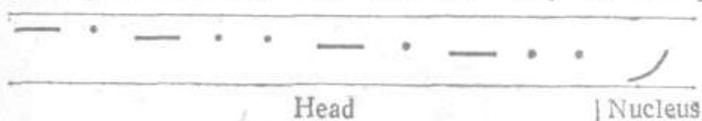
The nucleus may be preceded and followed by stressed and unstressed syllables.

Stressed syllables preceding the nucleus together with the intervening unstressed syllables form the head of the contour:

(a) 'Mary 'hasn't 'heard from him since \May.

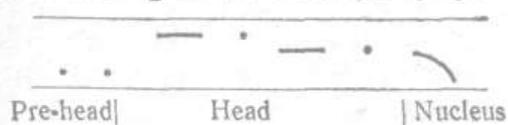


(b) 'Can you 'tell me the 'shortest 'way to the ,Zoo?

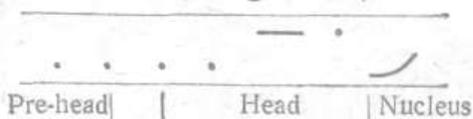


Initial unstressed syllables make a **pre-head**:

(a) He was 'glad to 'find his \key.

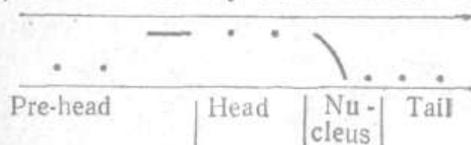


(b) Has it been a 'great re,lief?

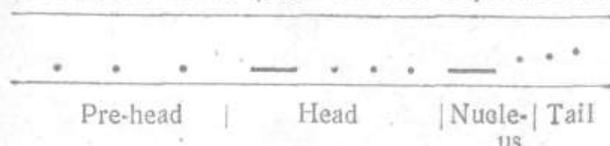


Stressed and unstressed syllables following the nucleus are called the **tail**:

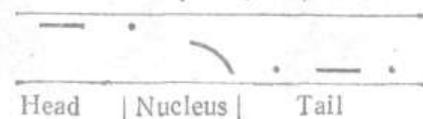
(a) It was 'clearly in\evitable.



(b) You could have ,seen it was in,evitable.

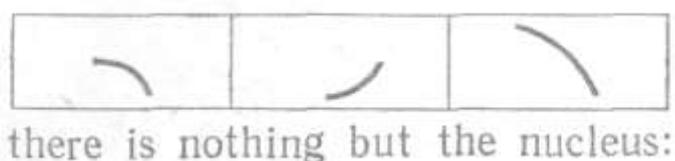


(c) 'What was \that, I ,wonder?



The nucleus is the only indispensable part of the contour; head, pre-head and tail are not obligatory, and the length and character of each of these parts of the contour may vary considerably. In some of the examples given above there is no pre-head, in others there is no tail. In such utterances as:

4Yes. /No. ^Wait.



Intonation itself and its components perform four functions like other phonological units.

(1) A constitutive function of intonation is expressed by its existence in an utterance through which intonation shapes a sentence phonetically. For example, *Come!* as a word and sense-group has its own grammatical form and intonation. The phrases *Come here!* or *He will come tomorrow*, constitute different grammatical (syntactic) structures and intonation.

(2) A Delimitative function of intonation is very closely connected with its constitutive function. Intonation, as a prosodic constituent of a phrase, may also delimitate parts within a phrase, and its end, through breaking up a sentence into sense-groups (pause-groups or intonation groups). By a sense-group we mean a word or a group of words forming the shortest possible unit in a sentence from the point of view of meaning, grammatical structure and intonation. E. g. *'Early in the morning it's 'always 'pleasantly cool.* In this sentence there are two sense groups (a single vertical stroke (1) denotes a short pause inside a sentence).

A distinctive (phonological) function of intonation serves to distinguish the communicative types of sentences, e. g. *He is a student* may be pronounced by four different pitch contrasts. When it is pronounced by a low pitch at the end it means a normal, matter-of-fact report. When it has a mid

pitch at the end of a sentence it indicates that the utterance is not finished or that the fact is like an afterthought, having significance for something said previously. If it is pronounced by a high pitch at the end it indicates mild doubt, as if *he is a student* or trying to remember *he is a student*. When it is pronounced by an extra-high pitch it indicates strong disbelief or surprise. In this case the distinctive function of intonation becomes clear through the pitch contrast which has its distinctive function too. In the minimal pair «Is there any Miss Take here? — Is there any mistake here?» the distinctive function of intonation becomes clear through stress levels at the junction of mistake (one stress) and Miss Take (two stresses). The distinctive function of intonation and its components is under discussion in modern phonology.

(4) A recognitive (identificatory) function of intonation may be proved by the fact that every language or dialect has a characteristic pattern of intonation which is manifested in all utterances of speakers, though there may be some individual prosodic features in their pronunciation. Any phrase or utterance has its proper intonation, according to which it may be identified by all speakers. It is not possible, for example, to pronounce a declarative sentence by a high or extra-high pitch. If so, the recognitive function of intonation may be destroyed and a sentence pronounced by a high pitch becomes an exclamatory or interrogative sentence, i. e. the communicative type of a sentence may be changed. To learn the right recognitive function of

intonation is necessary in mastering a good pronunciation of a foreign Language.

All the functions of intonation are in close relationship with each other. Wrong usage of one of these functions may bring about wrong interpretation of other functions. All four functions of intonation are characteristic also of its components as given examples illustrate.

Intonation, its components and functions exist not only in oral speech but in the written form of a language as well. In a written text the punctuation marks make the meaning of sentences clear to the reader. Besides words, word combinations and grammatical combinations used in written texts, the writer's idea, his emotions and feelings may be expressed by means of punctuation marks which visually express various intonation types within a sentence, e. g. the punctuation marks which are called «end stops», i. e. period (.), a question mark (?), exclamation mark (!) are used to mark the end of sentences and indicate the communicative types of sentences through intonational delimitation. The internal punctuation marks: comma (,), semicolon (;), colon (:), dash (—), parenthesis () are used to separate, to inclose or indicate the relation between elements within a sentence. They usually indicate pauses, intonations expressing non-finality (the rising tone) or finality (the falling tone) and emphatic intonations. Punctuation marks with specialized uses: quotation marks («»), brackets (), ellipsis (. . .) and italics may also signal certain intonation delimitations by means of pitch changes, stress levels, pauses.

The above example *He is a student* may be pronounced with

different intonations (pitch variations) thanks to three final punctuation marks — end stops: period signals the falling tone; the question mark indicates the rising tone and the exclamation mark requires to use a special type of intonation expressed by all its components. Probably, the relationship between the punctuation marks and intonation is universal in all languages. Such examples as *He is a student* in Russian (Он — студент) and Uzbek (У — студент) have relatively the same intonations depending on the usage of the punctuation marks.

Some American linguists regard punctuation marks as **«suprasegmen-tal phonemes»**. We do not share this idea but consider that punctuation marks may be interpreted as symbols of prosodic units in written sentences. Punctuation marks contribute to distinguish the functions of intonation. Thanks to the usage of punctuation marks the constitutive, distinctive delimitative and recognitive functions of intonation become clear in a written text. Thus, punctuation marks are important signals in the text-forming function of intonation, which operates in a different way to the proper functions of intonation (constitutive, distinctive, delimitative, recognitive). In any language intonation performs grammatical and expressive functions, but in English the contrasts in intonation are not clearly lexical¹. These functions of intonation belong to language functions as a whole. Intonation and syntax are complementary aspects of sentence structure and therefore, intonation is partly grammatical and partly referential.