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THE DEPARTMENT OF ENGLISH PHONETICS

COURSE PAPER

ON THE THEME:

***“STYLE-FORMING AND STYLE MODIFYING
FACTORS”***

Done by

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PLAN

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Introduction

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.

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.

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.

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.

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: “Style forming and style modifying factors”.

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 and the role of style forming factors in it.

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

1. Theoretically to comprehend and approve importance of studying style modifying factors.

2. To analyze 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 of graduation work;

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.

Phonetic peculiarities of style

Pronunciation is by no means homogeneous. It varies under the influence of numerous factors. These factors lie quite outside any possibility of signalling linguistic meaning so it is appropriate to refer to these factors as extralinguistic. Information about stylistic variations in learning, understanding and producing language is directly useful for the design, execution and evaluation of teaching phonetics. The branch of phonetics most usually applied for such information is phonostylistics. [12]

Much of what people say depends directly or indirectly on the situation they are in. On the one hand, variations of language in different situations it is used in are various and numerous but, on the other hand, all these varieties have much in common as they are realizations of the same system. That means that there are regular patterns of variation in language, or, in other words, language means which constitute any utterance are characterized by a certain pattern of selection and arrangement.

The principles of this selection and arrangement, the ways of combining the elements form what is called the style. Style integrates language means constructing the utterance, and at the same time differentiates one utterance from another.

The branch of linguistics that is primarily concerned with the problems of functional styles is called functional stylistics. Stylistics is usually regarded as a specific division of linguistics, as a sister science, concerned not with the elements of the language as such but with their expressive potential. A functional style can be defined as a functional set of formal patterns into which language means are arranged in order to transmit information. A considerable number of attempts have been made in recent years to work out a classification of functional styles. But in spite of this fact, there is no universal classification that is admitted by all analysts.

Language as a means of communication is known to have several functions. In the well-known conception suggested by academician V.V.

Vinogradov, three functions are distinguished, that is the function of communication (colloquial style), the function of informing (business, official and scientific styles) and the emotive function (publicistic style and the belles-lettres style). [12]

Certain nonlinguistic features can be correlated with variations in language use. The latter can be studied on three levels: phonetic, lexical and grammatical. The first level is the area of phonostylistics. Phonostylistics studies the way phonetic means are used in this or that particular situation which exercises the conditioning influence of a set of factors which are referred to as extralinguistic. The aim of phonostylistics is to analyse all possible kinds of spoken utterances with the main purpose of identifying the phonetic features, both segmental and suprasegmental, which are restricted to certain kinds of contexts, to explain why such features have been used and to classify them into categories based upon a view of their function.

Style-Forming and Style-Modifying Factors

Before describing phonetic style-forming factors it is obviously necessary to try to explain what is meant by extralinguistic situation. It can be defined by three components, that is purpose, participants, setting. These components distinguish situation as the context within which interaction (communication) occurs. Thus a speech situation can be defined by the co occurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in a particular setting.

Purpose can be defined as the motor which sets the chassis of setting and participants going, it is interlinked with the other two components in a very intricate way. The purpose directs the activities of the participants throughout a situation to complete a task. Such purposes can be viewed in terms of general activity types and in terms of the activity type plus specific subject matter.

There appear to be a considerable number of quite general types of activities, for example: working, teaching, learning, conducting a meeting, chatting, playing a game, etc.

Such activity types are socially recognized as units of interaction that are identifiable. It should be noted that activity type alone does not give an adequate account of the purpose in a situation. It only specifies the range of possible purposes that participants will orient to ward in the activity but not which specific one will be involved. The notion of purpose requires the specification of contents at a more detailed level than that of activity type. This we shall call "subject matter" or "topic". [6]

Another component of situation is participants. Speech varies with participants in numerous ways. It is a marker of various characteristics of the individual speakers as well as of relationships between participants. Characteristics of individuals may be divided into those which appear to characterize the individual as an individual and those which characterize the individual as a member of a significant social grouping. The taking on of roles and role relations is commonly confounded with settings and purposes. When Dr. Smith, for instance,

talks like a doctor and not like a father or someone's friend it is likely to be when he is in a surgery or a hospital and is inquiring about the health of a patient or discussing new drugs with a colleague. Such confounding may well be more true of occupational roles than of non-occupational roles such as strangers or friends, adults or older and younger children, etc.

Usually age of participants is also an important category for social interaction. Among other things age is associated with the role structure in the family and in social groups, with the assignment of authority and status, and with the attribution of different levels of competence. The speech behaviour of a person not only conveys information about his or her own age but also about the listener or the receiver of the verbal message. Thus, old people speak and are spoken to in a different way from young people. For instance, an elderly person usually speaks in a high-pitched voice, people generally use higher pitch-levels speaking to younger children. There is another factor, which is included into the "participants" component of a speech situation. That is the sex of the speaker. Sex differences in pronunciation are much more numerous than differences in grammatical form. For instance, there is a consistent tendency for women to produce more standard or rhetorically correct pronunciation which is generally opposed to the omission of certain speech sounds. Girls and women pronounce the standard realization of the verb ending in -ing (reading, visiting, interesting) more frequently than boys and men who realize -in (readin, visitin, interestin) more often; female speakers use a more "polite" pattern of assertive intonation ('Yes. 'Yes, I know.) while male speakers use a more deliberate pattern (Yes. Yes. I know.); women tend to use certain intonation patterns that men usually do not (notably "surprise" pattern of high fall-rises and others).[4]

The emotional state of the speaker at the moment of speech production is likely to reveal pronunciation markers which would be a fascinating problem of research. The last component we have to consider is called setting, or scene. It is defined by several features. The first of them is a physical orientation of participants. This is to some extent determined by the activity they are engaged in;

thus in a lecture the speaker stands at some distance from and facing the addressees whereas in a private chat they are situated vis-a-vis each other. It is quite obvious now that speech over an intercom and speech in face-to-face communication is obviously phonologically distinguishable in a number of ways.

Scenes may be arranged along dimensions: public – private, impersonal – personal, polite – casual, high-cultured – low-cultured, and many other value scales. In large part these diverse scales seem to be subsumed under one bipolar dimension of formal – informal. The kind of language appropriate to scenes on the formal or "high" end of the scale is then differentiated from that appropriate to those on the informal or "low" end. From the acquaintance with English and Ukrainian we can speculate that such differentiation follows universal principles, so that "high" forms of language share certain properties, such as elaboration of syntax and lexicon, phonological precision and rhythmicity, whereas "low" forms share properties including ellipsis, repetition, speed and slurring. If this is so we may expect pronunciation features to be markers of the scene or at, least of its position in the formal – informal dimension.

We can single out, a number of factors which result in phonostylistic varieties. They are:

the purpose, or the aim of the utterance;

the speaker's attitude;

the form of communication;

the degree of formality;

the degree of spontaneity (or the degree of preparedness or the reference of the oral text to a written one).

It should be mentioned right here that the purpose or the aim of the utterance may be called a phonetic style-forming factor. All other factors cause modifications within this or that style and that is why may be referred to as style-modifying factors. All these factors are interdependent and interconnected. They are singled out with the purpose of describing phonetic phenomena so that to give a good idea of how the system works.

The first factor we should consider is the purpose of the utterance and the subject matter. As the subject matter in large part determines the lexical items, it is the aim of the utterance that affects pronunciation. So in this respect the aim could be spoken of as the strategy of the language user and so it may be called a style-forming factor. On the phonetic level there are variations related to describe what language is being used for in the situation: is the speaker trying to persuade? to exhort? to discipline? Is he teaching, advertising, amusing, controlling, etc.? Each of the above-mentioned variants makes the speaker select a number of functional phonetic means with the purpose of making the realization of the aim more effective. In terms of phonostylistics we may analyse various phonetic ways of reflecting the speaker's purposive role in the situation in which the text occurred.

Another extralinguistic factor most often referred to is the speaker's attitude to the situation or to what he is saying or hearing. It is common knowledge that a communicative situation is part of a human being's everyday life situation. So it is natural for a language user to consider the situation from his point of view, revealing his personal interest and participation in what he is saying. The thing he is talking about may satisfy him or not, may please him or not, may elicit his positive or negative response, his emotions.

This factor forms a complex bundle with another characteristic feature of oral speech, namely, the speaker's being always concrete, no matter whether communication takes place in public or private atmosphere. This factor can well be said to greatly differ oral form of language realization from its written form. Its most common linguistic realization is intonation varieties which can be numerous like varieties of attitudes and emotions an individual can express in various life situations. Concluding we might say that subjective colouring of oral speech is one of its most integral characteristics.

Considering the form of communication we should say that nature of participation in the language event results in two possible varieties: a monologue and a dialogue.

Monologuing is the speaking by one individual in such a way as to exclude the possibility of interruption by others. Dialoguing (conversing) is speaking in such a way as to invite the participation of others. It is quite possible for one person to communicate with another and to be the only speaker. Similarly two people can monologue at each other.

Monologues are usually more extended. They are also characterized by more phonetic, lexical and grammatical cohesion. This means that monologues usually have more apparent continuity and self-containedness than conversation. Phonetic organization of either of the two varieties cannot be analogical since each kind is characterized by specific usage of language means of all the three levels.

If we look upon a dialogue and a monologue from psycholinguistic point of view it turns out that the latter is a more complex unit. It can be proved by the fact that people who find themselves abroad learn dialoguing quite easily, while monologuing requires special training even in the native language. There are a lot of people who use their native language while dialoguing quite adequately but who fail to produce an extended utterance in case they are supposed to. [12]

Among the social factors determining the usage of stylistic means it is the formality of situation. It is obvious that the process of speaking is very often a recognition of social roles and relationship. The interaction of individuals depends upon their learning and accepting the roles of social behaviour. A certain individual may possess a certain rank in an organization which entitles him to be addressed in a certain fashion by his subordinates, in another way by his equals and in a third way by his superiors.

Considering a communicative situation from the point of view of sociolinguistics we would have to admit that the dichotomy formal – informal (official – unofficial) can be understood here as the absence or presence of socially realized necessity to follow certain rules while generating an utterance. Informal communication does not make the speaker use obligatory forms, it allows to use them.

The influence of this factor upon the phonetic form of speech is revealed by variations of rate of articulation. In a formal situation the language user tends to make his speech distinct, thorough and precise. His conscious attention to the form of production makes him choose the full style of pronunciation. The notion of the appropriateness of speaking slow enough is presumably part of the cultural code which insists that it is rude to talk fast and less explicit in such situation. In an informal situation he would prefer less explicit and more rapid form because this form would be more appropriate and would function efficiently as a mode of communication. It would be a vast oversimplification to assume that there are only two varieties of pronunciation. There are, certainly, many more of them. Indeed there is an infinite number and they have no definable boundaries, each merges imperceptibly into the next.

Another factor determines the distinction of public and non-public oral texts. Speech is qualified as public when a speaker is listened to by a group of people. Non-public communication occurs in face-to-face situations. Still, there are no direct correlations between the formality of situation and public – non-public character of presentation.

Linguistic realization of the formality on both segmental and suprasegmental levels is very important for a student of another language. He brings to his-learning task all the habits and knowledge of his mother tongue and his culture. Learning a foreign language involves suspending these and acquiring others. The student, however, will often continue to interpret situations as he would in his own culture. In other words his grasp of formality of situation is incomplete. He may often have a formal way and perhaps a relatively informal one but he may not know the gradation in between the extremes. The result may be an unappropriate usage of intonation structure with the wrong meaning. A falling tone sounds fairly rude, while rising tone makes it neutral.

Analysing extralinguistic factors we should add some more to the above-mentioned ones. They are: the speaker's individuality, temporal provenance, social provenance, range of intelligibility, sex and age of the speaker. The first thing to

know about them is that they are incidental, concomitant features. They are characteristic of a language user and can not vary, with very little exception, like all the above-mentioned ones. So they are not deliberately chosen by the speaker at the time of text production, though they may very well serve as his identifying features, thus from this point of view they may be considered informative. [11]

One of the most important style-modifying factors is the degree of spontaneity. So if we examine the situations in which people speak rather than write from the point of view of psychology we can distinguish between those in which they are speaking spontaneously as opposed to those in which they are speaking non-spontaneously as the actor and the lecturer are most often doing. The types of speech situations which lead to spontaneous speech include classroom teaching, television and radio interviews, sporting commentaries on radio and television of an event actually taking place, conversation between experts in a particular field of everyday conversations. We should realize, of course, that between two poles of spontaneity there are a number of more delicate distinctions.

For example, the sporting commentator has studied notes and has described this sort of thing before; the people whose professions are highly verbal ones such as the journalist, the politician, the teacher, the lawyer and the stage entertainer become accustomed to producing spontaneous texts and are very often called upon to speak spontaneously about the same area of experience. This means that although they have no written text in front of them there are elements of preparation and repetition in their speaking performances which give them some of the characteristics of written modes. These characteristics are most clearly identified at the phonetic level of analysis. If an utterance is qualified as fully spontaneous from linguistic point of view it means that its verbal realization is taking place at the moment of speaking, though, of course, it could be thought over in advance. There are situations where this kind of speech activity is not possible. The reason that accounts for that results from three things: a) the utterance is too long to be remembered because, as we know, there are memory constraints; these are utterances produced in the form of lectures, reports, etc.; b) the time of

the speaker is limited, so the message has to be conveyed without any hesitation; for example, news over the radio and TV; c) the speaker is realizing somebody else's utterance, for example, reading a piece of prose, quoting, etc. In the above-mentioned cases the utterance or rather its verbal realization is prepared in advance, i.e. written on a sheet of paper. This script version is used at the moment of production – it is read. This type of presentation is qualified as fully prepared. The speaker may use the written variant just to help himself remember the logic succession of the uttered contents. In this case the speech is also fully prepared. In either of the abovementioned cases a written text was made with the purpose of being produced orally. This kind of written text should be distinguished from literary written texts which are not to be read aloud though such possibility is not completely excluded. The latter differs from the former in fairly specific organization of lexical and grammatical means which is one of its most important characteristics.

Now if we look upon the degree of spontaneity as a style-modifying factor we should admit that it has a decisive influence on the phonetic organization of an oral text. This is where phonetics overlaps with psycholinguistics.

The point is that speaking and reading being processes of communication and varieties of speech activity are two different psychic processes, i.e. the sounding utterance is generated in quite different ways. When a written text is being read aloud, a reader has got a verbal realization before his eyes, the script which has been prepared in advance either by himself or by an other person. So he need not think of what to say or rather of how to put the ideas into words. Oral realization should be made according to pronunciation rules of a particular language. Besides, if he is to read with comprehension the graphic symbols of the language he must learn to supply those portions of the signals which are not in the graphic representation themselves. He must supply the significant stresses, pauses and tone sequences. As a result the usage of phonetic means is characterized by a very high degree of regularity. Melodic, temporal, rhythmic organization of the text is even; pauses are made at syntactical junctures within and between the

sentences. The text sounds loud and distinct (both sounds and into nation are meant). While spontaneous speech is taking place (when no notes are used) the process of psychic activity consists of two equally important items, i.e. a) the process of searching (remembering) information and the ways of expressing it verbally and b) the process of giving (transmitting) information. The speaker has got an intention to express some ideas and he should choose an adequate linguistic form to express these ideas and in this way to generate the utterance.

Analysing most important characteristics of a spoken spontaneous text we should first of all mention a phenomenon called hesitation. The point is that while generating a text a speaker has no time or rather not enough time to make sure of the correct form of the expression he has chosen, because he is simultaneously planning what he is going to say next and also monitoring what he is saying. The wording is taking place simultaneously with pronouncing. Consequently, the speaker hesitates. He hesitates to remember a further piece of information, to choose a correct word, a correct grammar structure and so on. This hesitation phenomenon breaks the regularity and evenness of phonetic form. There appear micropauses, pauses of different length and quality which seldom occur at the syntactic juncture; lengthening of sounds within the words and in the word final position. A spontaneous text is characterized by a number of relevant features both on segmental and suprasegmental levels: various kinds of assimilation, reduction, elision which manifest simplification of sound sequences; uneven rhythm, fragments melody contour, abundance of pauses, varying loudness (from very loud to very low), narrow range of voice, varying tempo (from very fast to very slow).

Another characteristic is the delimitation. In reading pauses occur at the syntactic junctures, so an intonation group coincides with what is called a "syntagm(a)". In a spontaneous text hesitating often prevents the speaker from realizing a full syntagm(a). There may appear a hesitation pause which breaks it, so an intonation group does not coincide with a syntagm(a). Pauses at the end of

the phrase are often optional, because the speaker does not realize the rules of phrasing, i.e. of making pauses at the moment of speaking.

The speaker's attitude to the communicative situation, to what he is saying, the relationships of the partners are revealed by *tembre*. *Tembre* combined with non-verbal system of communication, kinetic system, is a marker of some specific attitude, or emotion which would be a permanent characteristic of a language user in a given communicative act. Delimitation is another characteristic which is commonly referred to as a style differentiating feature on the perceptive level. There are different patterns of phonetic delimitation of an oral, text. The terms most often referred to denote fragments of speech continuum into which the whole text is naturally divided are as follows: a *phonopassage* (in monologues), a *semantic block* (in dialogues), a *phrase*, an *intonation group*. [12]

A third characteristic which is usually referred to the set of style-differentiating ones is the accentuation of semantic centres. By semantic centres we mean parts of the utterance that have a considerable value in realization of functional utterance perspective, i.e. in expressing the main contents of the utterance. For example, in spontaneous speech the contrast between accented and non-accented segments of an utterance is greater than in reading, due to the fact that in speech the unaccented elements are pronounced at a lower pitch. In describing phonetic style-differentiating characteristics (both on segmental and suprasegmental level) we would have to deal with pitch direction, pitch range, pitch, level, loudness, tempo (which includes both pauses and speech rate), rhythm and some others, the meaning of which will become clear as the book proceeds.

Talking about style-differentiating means of phonetic level we should remember that their usage is no aim in itself. Phonetic means of the language in interacting with lexis and grammar optimize the process of realization of ideas by verbal means. While classifying various speech realizations from phonostylistic point of view an analyst should single out criteria that are different from the ones used as a basis for distinguishing functional styles of language.

Classification of styles of pronunciation

Intonation plays a central role in stylistic differentiation of oral texts. The pronunciation of one and the same person may be different on different occasions: for instance, when delivering a lecture, speaking over the radio, or giving a dictation exercise, when talking to official persons or chatting with intimate friends. These different ways of pronouncing words are called "**Styles of Pronunciation**". An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication.

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The distinctive principle of styles of Pronunciation is the degree of carefulness with which words are pronounced. We differentiate: 1) the full style form 2) the colloquial style the full style is characterized by a slow tempo and a careful pronunciation. Words are pronounced in their full form, without vowel reduction or loss of consonants.

The colloquial style differs from the full style both in tempo and in clearness. This type of style, in its turn, is subdivided into: 1) the careful colloquial style; 2) the careless colloquial style.

These 2 styles differ in the degree of carefulness and in tempo. The former (the careful style) is characterized by obligatory assimilations, the latter (the careless style) by a number of non-obligatory assimilations, e.g. I should like to see her.

[ai Jud 'latk tu si: ha]

[at Jad 'latk ta si- ha]

[at |t 'laik ta st a]

In studying a foreign language one should begin by learning the words in their full form, then master the careful colloquial style, it is of no use to learn rapid careless colloquial style.

There are different classifications of stylistic variants of pronunciation. Some authors distinguish the following principal styles for practical purposes:

Informational style (or formal style)

Scientific (or academic) style

Declamatory style

Publicist style

Familiar (conversational) style

Styles of speech or pronunciation are those special forms of speech suited to the aim and the contents of the utterance, the circumstances of communication, the character of the audience, etc. As D. Jones points out, a person may pronounce the same word or sequence of words quite differently under different circumstances.

Thus in ordinary conversation the word *and* is frequently pronounced [n] when unstressed (e.g. in *bread and butter* ['bredn 'butə]), but in serious conversation the word, even when unstressed, might often be pronounced [ænd]. In other words, all speakers use more than one style of pronunciation, and variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech may be called stylistic variations.

Several different styles of pronunciation may be distinguished, although no generally accepted classification of styles of pronunciation has been worked out and the peculiarities of different styles have not yet been sufficiently investigated. D. Jones distinguishes among different styles of pronunciation the rapid familiar style, the slower colloquial style, the natural style used in addressing a fair-sized audience, the acquired style of the stage, and the acquired style used in singing.

L.V. Shcherba wrote of the need to distinguish a great variety of styles of speech, in accordance with the great variety of different social occasions and situations, but for the sake of simplicity he suggested that only two styles of pronunciation should be distinguished: (1) colloquial style characteristic of

people's quiet talk, and (2) full style, which we use when we want to make our speech especially distinct and, for this purpose, clearly articulate all the syllables of each word.

The kind of style used in pronunciation has a definite effect on the phonemic and allophonic composition of words. More deliberate and distinct utterance results in the use of full vowel sounds in some of the unstressed syllables. Consonants, too, uttered in formal style, will sometimes disappear in colloquial. It is clear that the chief phonetic characteristics of the colloquial style are various forms of the reduction of speech sounds and various kinds of assimilation. The degree of reduction and assimilation depends on the tempo of speech.

S.M. Gaiduchic distinguishes five phonetic styles: solemn (торжественный), "scientific business (научно-деловой), official business (официально-деловой), everyday (бытовой), and familiar (непринужденный). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse.

The other way of classifying phonetic styles is suggested by **J.A. Dubovsky** who discriminates the following five styles: informal ordinary, formal neutral, formal official, informal familiar, and declamatory. The division is based on different degrees of formality or rather familiarity between the speaker and the listener. Within each style subdivisions are observed. M.Sokolova and other's approach is slightly different. When we consider the problem of classifying phonetic styles according to the criteria described above we should distinguish between segmental and suprasegmental level of analysis because some of them (the aim of the utterance, for example) result in variations of mainly suprasegmental level, while others (the formality of situation, for example) reveal segmental varieties. So it seems preferable to consider each level separately until a more adequate system of correlation is found.

The style-differentiating characteristics mentioned above give good grounds for establishing intonational styles. There are five intonational styles singled out

mainly according to the purpose of communication and to which we could refer all the main varieties of the texts. They are as follows:

Informational style.

Academic style (Scientific).

Publicistic style.

Declamatory style (Artistic).

Conversational style (Familiar).

But differentiation of intonation according to the purpose of communication is not enough; there are other factors that affect intonation in various situations. Besides any style is seldom realized in its pure form.

Informational style occurs in formal speech without giving the speech any emotional color. And it is mostly used by radio and television. When using informational style the speaker is primarily concerned that each sentence type, such as declarative or interrogative, command or request, dependent or independent, is given an unambiguous intonational identity. The sender of the message consciously avoids giving any secondary values to utterances that might interfere with the listener's correct decoding the message and with inferring the principal point of information in the sentence. So in most cases the speaker sounds *dispassionate*.

The characteristic feature of informational style is the use of (**LowPre-Head** +) **Falling Head** + **Low Fall (Low Rise)** (+ **Tail**), normal or slow speed of utterance and regular rhythm.

Example; *"Thirty-five vehicles were involved in a multiple collision on the M. 1 motorway this morning. The accident occurred about three miles south of the Newport Pagnell service area when an articulated lorry carrying a load of steel bars jack-knifed and overturned. A number of lorry drivers and motorists were unable to pull up in time and ran into the overturned vehicle, causing a major pile up. Some of the steel bars from the load were flung by the impact across the central reserve into the southbound carriageway, which was restricted to single-lane working because of repairs and resurfacing, causing several minor accidents.*

With both carriageways blocked, police closed the motorway for a time, and diversion signs were posted at the nearest slip roads. Breakdown vehicles and ambulances had considerable difficulty in reaching the scene of the accident because of fog. This was dense in places, and the flashing amber light signals had been switched on for most of the night. So far there are no reports of anyone seriously injured in the accident."

Scientific style is called academic style too. The speaker's purpose in scientific style is not only to direct the listener's attention to the message. Scientific style is mostly used by university lecturers, schoolteachers and by scientists in formal and informal discussions.

Example;

"You will all have seen from the handouts which you have in front of you that I propose to divide this course of lectures on the urban and architectural development of London into three main sections, and perhaps I could just point out, right at the beginning, that there will be a good deal of overlap between them. They are intended to stand as separate, self-contained units. Indeed, I would go as far as to say that anyone who tried to deal entirely separately with the past, the present, and the course of development in the future, would be misrepresenting the way in which urban growth takes place.

Now by way of introduction, I'd like to try and give some indication of how London itself originated, of how developmental trends were built into it, as it were, from the very outset; and of how these trends affected its growth. It started, of course, not as one, but as two cities. The Romans built a bridge across the Thames at a point where the estuary was narrow enough to make this a practical proposition, and the encampment associated with this bridge grew up on the north bank of the river."[11]

Declamatory style is more emotional and it demands a special training. This style is mostly used in stage speech, in reciting poems, and reading aloud fiction.

The intonation patterns which express the speaker's will is characteristic for publicistic style. The aim of this style is to influence on the listener, and to make him believe that the speaker's interpretation is only the correct one. It is mostly used by politicians, radio and TV commentators, participants of press conferences and the judges in the courts.

"I'm sure," said Miss Marple brightly, "that Mr. Serrocold relies on you a GREAT deal."

"I don't know," said Edgar. "I really don't know." He frowned and almost absently sat down beside her. "I'm in a very difficult position."

"Of course," said Miss Marple.

The young man Edgar sat staring in front of him.

"This is all highly confidential," he said suddenly.

"Of course," said Miss Marple.

"It I had my rights —"

"Yes?"

"I might as well tell you... You won't let it go any further I'm sure?"

"Oh no." She noticed he did not wait for her disclaimer.

"My father — actually, my father is a very important man."

This time there was no need to say anything. She had only to listen.

"Nobody knows except Mr. Serrocold. You see, it might prejudice my father's position if the story got out." He turned to her. He smiled. A sad dignified smile. "You see, I'M WINSTON CHURCHILL'S SON."

"Oh," said Miss Marple, "I SEE."

(A. Christie. "They Do it with Mirrors")

Familiar style is characteristic for the English of everyday life. So it mostly occurs in the speech of the members of the family group and in the speech of intimate friends and also among the well-acquainted people.

MARY: ...I can live like other people, make my own decisions,

decide for myself what I should or shouldn't do! MACFEE: Aye. MARY
(ecstatically): Oh its .WONDERFUL, } .MARVELLOUS, /
 ^VHEAVENLY, | DE LIGHTFUL!

(P. Ableman. "Blue Comedy")

An intonational style is a many-faceted phenomenon and in describing, for example, the intonational identity of familiar (conversational) style one has to take into account that it occurs in the spoken variety of English, both in one-sided (monologue) and balanced (dialogue) types of conversation, in spontaneous, non-public, informal discourse . [11]

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Conclusion

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.

Let us consider the components of intonation.

In the pitch component we may consider the distinct variations in the direction of pitch, pitch level and pitch range.

Two more pitch parameters are pitch ranges and pitch levels. Three pitch ranges are generally distinguished: normal, wide, and narrow. Pitch levels may be high, medium, and low.

Loudness is used in a variety of ways. Gross differences of meaning (such as anger, menace, and excitement) can be conveyed by using an overall loudness level.

The tempo of speech is the third component of intonation. The term tempo implies the rate of the utterance and pausation. The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal.

Any stretch of speech can be split into smaller portions, i.e. phonetic wholes, phrases, intonation groups by means of pauses. By 'pause' here we mean a complete stop of phonation. We may distinguish the following three kinds of pauses:

1. Short pauses which may be used to separate intonation groups within a phrase. .
2. Longer pauses which normally manifest the end of the phrase.
3. Very long pauses, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses.

Syntactic pauses separate phonopassages, phrases, and intonation groups. Emphatic pauses serve to make especially prominent certain parts of the utterance. Hesitation pauses are mainly used in spontaneous speech to gain some time to think over what to say next. They may be silent or filled.

Each syllable of the speech chain has a special pitch colouring. Some of the syllables have significant moves of tone up and down. Each syllable bears a definite amount of loudness. Pitch movements are inseparably connected with loudness. Together with the tempo of speech they form an intonation pattern which is the basic unit of intonation. An intonation pattern contains one nucleus and may contain other stressed or unstressed syllables normally preceding or following the nucleus. The boundaries of an intonation pattern may be marked by stops of phonation that is temporal pauses.

Intonation patterns serve to actualize syntagms in oral speech. It may be well to remind you here that the syntagm is a group of words which is semantically and syntactically complete. In phonetics actualized syntagms are called intonation groups (sense-groups, tone-groups). Each intonation group may consist of one or more potential syntagms, e.g. the sentence / think he is coming soon has two potential syntagms: / think and he is coming soon. In oral speech it is normally actualized as one intonation group.

The changes of pitch, loudness and tempo are not haphazard variations. The rules of change are highly organized. No matter how variable the individual variations of these prosodic components are they tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances. These abstracted characteristics of intonation structures may be called intonation patterns which form the prosodic system of English.

Some intonation patterns may be completely colourless in meaning: they give to the listener no implication of the speaker's attitude or feeling. They serve a mechanical function — they provide a mold into which all sentences may be poured so that they achieve utterance. Such intonation patterns represent the intonational minimum of speech. The number of possible combinations is more

than a hundred but not all of them are equally important. Some of them do not differ much in meaning, others are very rarely used. That is why in teaching it is necessary to deal only with a very limited number of intonation patterns, which are the result of a careful choice.

Styles of speech or pronunciation are those special forms of speech suited to the aim and the contents of the utterance, the circumstances of communication, the character of the audience, etc. As D. Jones points out, a person may pronounce the same word or sequence of words quite differently under different circumstances.

Thus in ordinary conversation the word *and* is frequently pronounced [n] when unstressed (e.g. in *bread and butter* ['bredn 'butə]), but in serious conversation the word, even when unstressed, might often be pronounced [ænd]. In other words, all speakers use more than one style of pronunciation, and variations in the pronunciation of speech sounds, words and sentences peculiar to different styles of speech may be called stylistic variations.

Several different styles of pronunciation may be distinguished, although no generally accepted classification of styles of pronunciation has been worked out and the peculiarities of different styles have not yet been sufficiently investigated.

D. Jones distinguishes among different styles of pronunciation the rapid familiar style, the slower colloquial style, the natural style used in addressing a fair-sized audience, the acquired style of the stage, and the acquired style used in singing.

L.V. Shcherba wrote of the need to distinguish a great variety of styles of speech, in accordance with the great variety of different social occasions and situations, but for the sake of simplicity he suggested that only two styles of pronunciation should be distinguished: (1) colloquial style characteristic of people's quiet talk, and (2) full style, which we use when we want to make our speech especially distinct and, for this purpose, clearly articulate all the syllables of each word.

The kind of style used in pronunciation has a definite effect on the phonemic and allophonic composition of words. More deliberate and distinct utterance results

in the use of full vowel sounds in some of the unstressed syllables. Consonants, too, uttered in formal style, will sometimes disappear in colloquial. It is clear that the chief phonetic characteristics of the colloquial style are various forms of the reduction of speech sounds and various kinds of assimilation. The degree of reduction and assimilation depends on the tempo of speech.

S.M. Gaiduchic distinguishes five phonetic styles: solemn (торжественный), "scientific business (научно-деловой), official business (официально-деловой), everyday (бытовой), and familiar (непринужденный). As we may see the above-mentioned phonetic styles on the whole correlate with functional styles of the language. They are differentiated on the basis of spheres of discourse.

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