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Course Paper

**THE THEME: Comparative analysis of the functions of
Intonation in English and Russian**

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I. Introduction

This course paper is dedicated to the comparative analysis of Intonation, its components and functions in English and Russian languages, which is one of the most interesting, disputable and important problems of not only theoretical phonetics, but also of general linguistics of the present time. The problem of Intonation and its specific features has always been the matter of discussion among different linguists and phoneticians. Intonation is an essential prosodic element of human speech which shapes human speech phonetically and helps to express grammatical, semantic and emotional meanings of phrases or sentences. Intonation is a very complicated phenomenon and therefore its definition varies among linguists. There are two approaches to the definition of the term intonation suggested by a group of linguists and phoneticians, namely called “narrow” definition offered by English and American phoneticians where they define intonation as the rise and fall of voice; and “broad” definition proposed by Russian and Uzbek scholars who support the idea which defines the intonation as a complex unity of such components as accent, voice timbre, tempo of speech, rhythm and pausation in pitch variations. Only this controversial approach to the definition of intonation can point out the actuality and importance of the chosen problem.

The main aim of the present course paper is comparative analysis of Intonation and its functions in the English and Russian languages. The aim of our research work puts forward a lot of tasks to fulfill as such:

- to define the term intonation and its nature;
- to study the elements of intonation;
- to analyze the linguistic functions of intonation in the English and Russian languages;
- to investigate the importance of intonation in connected speech of the English and Russian languages.

The main material of the given course paper is taken from different books on theoretical and practical phonetics as such English Phonetics. A Theoretical Course (by Abduazizov A.A) T., 2006, A Theoretical Course of English Phonetics (Leontyeva S.F). M., 2002. Theoretical Phonetics of English (Sokolova M.A. and others) M., 1994, English Phonetics. A Theoretical Course, Vassilyev V.A.) M., 1970, Pronunciation Theory of English (by Alimardanov R.A.) T, 2009, lecture notes on the Theoretical Phonetics of English (compiled by Alimardanov R.A in 2006) and many others.

The theoretical value of the present course paper is that the theoretical part of the work can be used in delivering lectures on the Theoretical Phonetics of Modern English.

The practical value of the present course paper is that the practical results gained by investigating the given problem may be used as examples or mini-tests in practical lessons on English and Russian phonetics.

II. Main Part

1. Definition of Intonation

Phonemes, syllables and words, as lower – level linguistic units, constitute a higher phonetic unit – the utterance. Every concrete utterance, alongside of its phonemic and syllabic structures has a certain intonation.

Intonation is an essential prosodic element of human speech. It shapes human speech phonetically and helps to express grammatical, semantic and emotional meanings of phrases or sentences. Intonation is a very complicated phenomenon and therefore its definition varies among linguists.¹

Most Russian and Uzbek phoneticians define intonation as a complex unity of speech melody, sentence stress, tempo, rhythm and voice timbre, which enables the speaker to express his thoughts, emotions and attitudes towards the contents of the utterance and the hearer. Speech melody, sentence stress, tempo, rhythm and timbre are all components of intonation. These are perceptible qualities of intonation.²

Acoustically, intonation is a complex combination of varying fundamental frequency, intensity and duration.

Speech melody is primarily related with fundamental frequency, tempo – with duration. But there is no one – to – one relation between any of the acoustic parameters and stress, any parameter and rhythm. About the acoustic nature of voice timbre little is known as yet.

On the articulatory, or production, level intonation is a complex phenomenon. In the production of speech melody the subglottal, laryngeal and supraglottal respiratory nucleus regulate the subglottal air – pressure, which makes the vocal

¹ Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.142

² Alimardanov R.A. , Pronunciation Theory of English, T-2009, p.94

cords vibrate. An increase of subglottal pressure raise the pith of the voice, and its decrease lowers the pitch.

There is no single mechanism to which the production of stress can be attributed.

Further investigations are necessary to discover the articulatory mechanisms of the components of intonation.

The definition of intonation given above is a broad definition. It reflects the actual interconnection and interaction of melody, sentence stress, rhythm and timbre in speech.

A great number of phoneticians abroad, including Jones, Armstrong and Ward, Pike, Kingdon, Gimson, O'Connor and Arnold define intonation as the variation of the pitch of the voice, thus reducing it to just one component – speech melody. This is a narrow definition of intonation.

Thus Jones writes: “Intonation may be defined as the variations which take place in the pitch of the voice in connected speech, i.e. variations in the pitch of the musical note produced by the vibrations of the vocal cords”.³

In spite of the fact that many scholars do not include sentence another. According to Kingdon, tones are combinations of stress and pitch.⁴

Some foreign phoneticians give broader definitions of intonation. Thus Hultzen includes the variations of pitch, loudness and duration, Danes – the variations of pitch and intensity, Haugan – a combination of tone, stress, duration and juncture.

³ Jones D, An Outline of English Phonetics, Cambridge, 1962, p.275

⁴ Kingdon R, The Groundwork of English Intonation, Cambridge, 1960, p.221

Alongside of the term “intonation” the term “prosody” is widely used. “Prosody” and “prosodic” denote non – segmental phenomena, i.e. those which do not enter into the system of segmental phonemes. The British phonetician Crystal defines prosodic features as “vocal effects constituted by variations along the parameters of pitch, loudness, duration and silence”.⁵

L Armstrong and I. Ward give the following definition of intonation: “By intonation we mean the rise and fall of the pitch of the voice when we speak”⁶

The American linguist D.L. Bolinger defines intonation as “... the melodic line of speech, the rising and falling of the “fundamental” or singing pitch of the voice ...”⁷

Some phoneticians distinguish the prosody of the syllable from the prosody of the word and the prosody of the syllable from the prosody of the word and the prosody of the utterance. Others apply the terms “prosody” and “prosodic” only to the features pertaining to the syllable and phonetic word or rhythmic group (which are regarded as meaningless prosodic units) and oppose prosody to intonation (which is a meaningful phenomenon).

We adhere to the point of view that prosodic features pertain not only to syllables, words and rhythmic group, but to the intonation group and the utterance as well, since the latter are constituted by these units.

Therefore the notion of prosody is broader than the notion of intonation as it can characterize both the utterance and its smaller units.

Whatever the views on the linguistic nature of prosodic phenomenon, the phonic substance of prosody is regarded by all phoneticians as the modifications of fundamental frequency, intensity and duration. The most complicated and unsolved problems of prosody are:

- 1) The interaction between its acoustic properties;
- 2) Their functioning in speech;

⁵ Crystal D. Prosodic Systems and Intonation in English. Cambridge, 1969, p.12

⁶ Armstrong L, Ward I, A Handbook of English Intonation, Cambridge, 1931, p1

⁷ Bolinger D.L. The Melody of Language. Modern Language Forum 40, p.20

3) Their systematization.

Jacobson says that prosody is one of the most difficult and controversial problems of modern linguistic studies.

Concrete realizations of speech prosody and its systematic nature can be described adequately in terms of the syllable, the rhythmic (or accent) group, the intonation group and the utterance.

The syllable is the smallest prosodic unit. It has no meaning of its own, but it is significant for constituting higher prosodic units. Prosodic features of the syllable (pitch, loudness, duration) depend on its position and function in the higher-level units.

A rhythmic group (or an accent unit) is either one stressed syllabic or a stressed syllabic with a number of unstressed ones grouped around it.

The stressed syllable is the nucleus of the rhythmic group. There are as many rhythmic groups in an utterance as there are stressed syllables in it. The unstressed syllables are clitics. Those preceding the stressed syllable are called proclitics, and those following it – enclitics. The syllables of a word always belong to one rhythmic group. Form words may be both proclitics and enclitics, depending on their semantic and syntactic relations with the notional words preceding and following them. Rhythmic groups are actual perceptible units, capable of being isolated out of an utterance due to the meanings, expressed by their prosody. These may be the meanings of assertiveness, separateness, newness (when the pitch falls within the stressed syllable or within the enclitics or within both) as in the first rhythmic group of the following utterance:

But `nobody `knew abut it.

The meanings of connectedness and incompleteness (when the pitch rises within the stressed syllable, or the pitch of the stressed syllable is higher then that of the proclitics) as in the second and the first rhythmic groups of the utterance:

The `warmer they, are the `better.

The intonation group is higher than the rhythmic group. It has also been termed “syntagm”, “sense-group”, “breath-group”, “divisible accent unit”, “tone-group”, “tune”, “tone-unit”.

The term “syntagm” has a drawback: it suggests only syntactic relationship of a group of words. Moreover, the term “syntagm” is often used by many well-known linguists with two different meanings which have nothing to do with the prosodic unit under consideration.

Baunduin de Cournetay applied the term “syntagm” for a word used in a sentence in contradistinction to a word taken as a lexical unit (“a lexeme”).

Sausure used this term to mean two or more linguistic elements joined together: two successive morphemes or two elements of a compound word or a noun with an attribute.

Scherba’s syntagm theory is based on the syntactic, semantic and phonetic relations of words in an utterance. Scherba defined the syntagm in the following way: “The phonetic entity, which expresses a semantic entity in the process of speaking (and thinking), and which may consist either of one rhythmical group or of a number of such groups is what I call a syntagm.”

The term “sense-group” calls attention to the fact that it is a group of words that make sense when put together. But it doesn’t indicate its intonational character.

The term “breath-group” emphasizes the physiological aspect of the syntagm, which is uttered with a single breath. A breath-group usually coincides with a syntagm because pauses for breath are normally made at points where pauses are necessary or possible from the point of view of meaning.

But a pause for breath may be made after two or more syntagm are uttered, so a breath-group may not coincide with a syntagm.

To be consistent in the use of the criterion of accentual division, the term “divisible accent unit” is preferable. The divisible accent unit may consist of several rhythmic groups, which are indivisible accent units. The terms “tone-group”, “tune”, “tone-unit” also emphasize the role of just one (pitch) component of prosody for the formation of the unit. In our opinion, the term “intonation

group” better reflects the essence of this unit. It shows that the intonation group is the result of the division in which not only stresses, but pitch and duration play a role. It also shows that intonation group is meaningful unit. The most general meanings expressed by the intonation group are, for instance, those of completeness, finality versus incompleteness, non-finality.

Structurally the intonation group has some obligatory characteristics. These are the nuclear stress, on the semantically most important word, and the terminal tone i.e. pitch variations on the nucleus (and the tail if any). They shape the intonation group, delimit one intonation group from another and show its relative semantic importance.

The length of an intonation group may vary. The minimal intonation group is represented by a rhythmic group and potentially may be reduced to a syllable.

When we deal with main features of intonation we must take into account its stylistic use as well. Intonation plays a central role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person. The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language(verbal context) and from the co-occurring situational information(non- verbal context). The meaning of intonation cannot be judged in isolation. However, intonation does not usually correlate in any neat one-for-one way with the verbal context accompanying and situational variables in an extra linguistic context.⁸

⁸ Sokolova M.A. et al Практическая фонетика английского языка, т, 1997, pp.233-234

2. Elements and Components of an Intonation Group

The stressed and unstressed syllables of an intonation group perform different functions. Palmer was the first to single out consecutive elements of the intonation group (“tone-group”) which differ in their functions. These elements are “pre-head”, “head”, “nucleus”, and “tail”.

The number of functional elements distinguished by different phoneticians is not the same. Thus, Palmer, O’Connor and Arnold distinguish two elements in the pre-nuclear part of the utterance – the pre-head (unstressed syllables, preceding the first stressed one) and the head (the first stressed syllable and the following stressed and unstressed ones). The notion of “head” in this sense coincides with the notion of “scale”, used by Russian phoneticians, e.g. Torsuyev⁹, Trakhterov, Vassilyev¹⁰, Antipova¹¹ and others.

Kingdon uses the term “head” to mean only the first stressed syllable, which he considers to be independent functional element. The stressed and unstressed syllables following the head form another functional element – the body.

The functional role of the pre-head of an utterance has been proved. It bears distinctively significant pitch variation. The high pre-head is opposed to the low or mid pre-head for differentiating attitudinal meanings.

But whether the first stressed syllables of an utterance plays a functional role or not is a moot point. Auditory observations and the analysis of acoustic data show that pitch characteristics attributed to the first stressed syllable are actually characteristics of the unstressed syllables following it (part of the body). Eth Rising Head, for instance, is frequently characterized as such due to the higher pitch of the following unstressed syllables.

⁹ Торсуев Г.П. Фонетика английского языка, М-1950. р. 212; Торсуев Г.П. Обучение английского произношению, М-1954с. 290 .

¹⁰ Vassilyev V.A. English Phonetics. A Theoretical Course, М., 1970.p.290

¹¹ Антипова А.М. Система английской интонации, М-1979с 5

The first stressed syllables and the following ones seem to function as one whole, the first stressed syllable being the one which determines the pitch variations of the intonation group.

It is also disputable that the tail is an independent functional element of the intonation group, since its pitch variations are determined by the nuclear tone.

The “pre-head”, “head” and “tail” are non-obligatory element of an intonation group, whereas the nucleus is an obligatory and the important functional element.

Thus, the intonation group can be divided in two different ways: 1) into rhythmic groups and syllabic which are hierarchically related (the latter being an element of the former) or 2) into functional elements which are autonomous prosodic units.

Further experimental investigations are needed to study prosodic features of all these units and to determine their correlation and their functional significance.

The largest prosodic unit is the utterance, which is characterized by its definite acoustic and auditory structure. It is the main communicative unit. One and the same intonation pattern of an utterance may be imposed on any syntactical structure of a sentence. The term “sentence” may denote:

- 1) a syntactical unit only. A formal grammatical structure, and
- 2) a syntactical and phonetic unit together.

The utterance is an actualized sentence (a formal grammatical structure which is uttered), or it is the phonetic aspect of the sentence in the broad sense.

An utterance may consist of one or more intonation groups.

The structure of an utterance is determined by its thought content and its modality, and also by the number of stressed and unstressed syllables in it.

The meaning of an utterance is to a great extent determined by its prosodic characteristics, or intonation.¹²

As we know, intonation may be defined as such a unity of speech melody, sentences stress, voice timbre and speech tempo which enables the speaker to adequately communicate in speech his thoughts, will, emotions and attitude towards reality and the contents of the utterance.¹³

Speech melody, or the pitch component of intonation, is the variation in the pitch of the voice which takes place when voiced sounds, especially vowels and sonorants, are pronounced in connected speech. The pitch of speech sounds is produced by the vibrations of the vocal cords.

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 voice quality (timbre) is a 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, anger, indignation, etc.

The tempo of voice is the relative speed which sentences or their parts are pronounced. Closely connected with the tempo of speech is its rhythm: the recurrence of stressed syllables at more or less equal intervals of time. Intonation serves to form sentences and intonation groups to define their communicative type, to express the speaker's thoughts, to convey the attitudinal meaning. One and the same grammatical structure and lexical composition of the sentence may express different meaning when pronounced with different intonation.

The sentence is the basic unit of language. It may either be a single intonational unit or consist of two or more intonational units. This intonational unit is called intonational group. If considered not only from the purely intonational points of

¹² Alimardanov R.A. , Pronunciation Theory of English, T-2009, p.96

¹³ Iriskulov M.T.et al.English Phonetics, T-2006, p.73.

vie, but also from the semantic and grammatical points of view this unit is known as the sense group.

An intonational group may consist of a whole sentence or a part of it. In either case it may consist of a single word or a number of words.

Sentence stress is the greater prominence with which one or more words in a sentence are pronounced as compared with the other words of the same sentence.

Sentence stress may vary in degree: it may be full or partial. Full sentence stress in its turn may be unemphatic or emphatic. Full unemphatic stress is indicated by single stress-marks placed above the line of print, e.g.

‘Open your ‘books at ‘page ,three.

Emphatic stress is effected by greater force of utterance, greater exhalation and lengthening the sounds. Emphatically stressed syllables become more prominent and sound louder than syllables with unemphatic stress.

Words which are usually stressed in English unemphatic speech belong to the notional parts of speech namely: nouns, adjectives, numerals, notional verbs, adverbs, demonstrative, interrogative emphasizing pronouns and absolute form of the possessive pronouns.

Rhythm in speech is the recurrence of stressed syllables in a sense- group at certain intervals of time. In connected English speech stressed syllable have a strong tendency to follow each other as nearly as possible at equal intervals of time in the unstressed syllables (whether many or few) occupy the time between the stressed syllables. The greater the number of unstressed syllables, the quicker their pronounced.

A stressed syllable pronounced together with the unstressed syllables forms a rhythmic group.

Changes in the tempo of English speech caused by the regularity of its rhythm are closely connected with changes in the length of English sounds, especially vowels.

The characteristic features of English speech rhythm may be summed up as follows:

1. The regular recurrence of stressed syllables which results in:
 - a) The pronunciation of each rhythmic group in a sense group in the same period of time, irrespective of the number of unstressed syllables in it;
 - b) The influence of this feature of English speech rhythm upon the tempo of speech and the length of sounds, especially vowels.
2. The alternation of stressed and unstressed syllables which results in the influence of rhythm upon word-stress and sentence- stress.

We see that sentence has one more function to serve as the basis for the rhythmical structure of the sentence.

3. Comparative analysis of the functions of Intonation in English and Russian

The information conveyed by a sentence is expressed not only by proper words and grammatical structures, but also by intonation. The term intonation, as we have already mentioned above, implies variations of pitch, force of utterance and tempo. Variations of pitch are produced by significant move of the voice up and down. The force component of intonation is measured by degree of loudness of syllables that determines the prominence of words. The tempo is determined by the rate of speech and the length of pauses.¹⁴

Like other phonological units intonation itself and its components performs the following four basic functions: constitutive, delimitative, and distinctive (phonological) and identificatory (recognative) functions.¹⁵ Each of these is a complex function, capable of being analyzed in several different ways. In this part of our research we would like to study certain similarities and differences between English and Russian intonation.

The first thing that attracts our attention in comparative analysis of intonation and its functions in the Russian and English languages is the use of the stress where in in English words may be stressed and unstressed according to their grammatical class and their use in rapid connected speech. However in the Russian language all words in a sentence can be stressed and have full form. Besides that the tempo of speech in Russian is not as fast as in English as the speed of the speech is directly connected with unstressed words.

1. The constitutive function of intonation is to form utterance communicative units on the basis of certain syntactical and lexical structures, i.e. intonation forms

¹⁴ Соколова М.А. и др. Практическая фонетика английского языка, М, 1997, стр. 147

¹⁵ Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.144

sentences where each sentence consists of one or more intonation groups. An intonation group is a word or a group of words characterized by a certain intonation pattern and is generally complete from the point of view of meaning. Intonation unifies words into utterances, thus giving the latter the final form without which they cannot exist. A succession of words arranged syntactically is not a communicative unit until intonation is attached to it. Let us take the following examples “Pete has left for Moscow” and “Петр едет в Москву”. They are not communicative units until they are pronounced, until they acquire a certain pitch and stress pattern. It may then be a statement – “^lPete has ^lleft for [`]Moscow”, “^lPete has ^lleft for ^ˇMoscow” or “Петр ^lедет в Моск^oву” ; a question - “^lPete has ^lleft for ^lMoscow?”, “^lPete has left for Moscow?” or “Петр ^lедет в Моск^ˇву”; an exclamation - “^l Pete has ^lleft for ^lMoscow!” or “^lПетр ^ˇедет в Моск^ˇву!”.

Intonation is the only language device that transforms words as appellative units (vocabulary items) into communicative units – utterances. 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 in both English and Russian languages 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, exclamations 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.¹⁶

2 A delimitative function of intonation is very closely connected with the constitutive function of intonation. 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.

3 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.¹⁷

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.

¹⁶ Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.145

¹⁷ Abduazizov A.A. op.cit. p.145

Various modal meanings can also be expressed and differentiated by lexical and grammatical means, e.g. such modal words as “sure”(точно), “undoubtedly”(безусловно), “definitely”(точно), “perhaps”(возможно), “may be”(может быть), “probably”(вероятно) 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, the crucial factor in determining the modal meaning of the utterance. For instance, “Thank you” when pronounced with different tone in English and Russian languages, 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.¹⁸

The culminative-distinctive function of intonation manifests itself in differentiating the location of the semantic nuclei of utterances and other semantically important 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 ¹ teacher has ² come	
	'Преподаватель ¹ пришел	
	rheme	theme
	The ² teacher has ¹ come.	
	'Преподаватель ¹ пришел	

The semantic nuclei in these utterances are different or, according to the theory of sentence perspective, the “theme-rheme” structure of the utterance in English is distinguished purely by intonation. However, in Russian this sentence can be given

¹⁸ Alimardanov R.A. ,op.cit p.96

by inversion where the rheme can be preceded by theme, but semantic nucleus can be the teacher as “Пришел преподаватель”.

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 ¹well-known [`]actress” – a compound sentence. (in English)

“Ее ‘сестра” – ска'зала Мар'ия, “ была изв'естная актр^оиса” - a compound sentence. (in Russian)

Her sister said | Mary a well-known actress.

Ее 'сестра ска'зала | Мар'ия была изв'естная актр^оиса –

A complex sentence with an object subordinate clause (in both languages).

Now let us take the following English sentences which are specific for only English:

¹Smiling ,Tom | ¹entered the [`]hall.

,Smiling | ¹Tom entered the [`]hall.

In the first utterance “smiling” is an attribute, in the second it is an adverbial modifier.

But in Russian it is not always easy to observe such sentences as the Russian language is more synthetic than English where analytical forms play an immense role.

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 is in “,Smiling| ¹Tom ¹entered 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)
 ^lGive me some `apples. (a few)
 ^lGive me ^lsome `apples. (any)¹⁹

The Russian equivalents of above mentioned sentences can express the same meaning.

But intonation does not determine the meaning directly. It only signals contrastive emphatic in the English and Russian languages.

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

4. The identificatory function of intonation is to provide a basis for the hearer's identification 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) structures are described. For example, O'Connor and Arnold suggest 10 tone-groups in English, Bryzgunova offers 5 basic intonation constructions of intonation in Russian where the problem is to establish the intonation (prosodic) units on the abstractional level like the phoneme.

¹⁹ These examples are borrowed from Fr. Daněš. Sentence Intonation from a Functional Points of View. Word, vol.16, №1, 1960, p.51

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.

Discussing the function of intonation in the Russian language V. Vassilyev gives the following example where a word combination and the sentence differ from each other. According to V. Vassilyev *сидеть дома* is a word combination and *Сидеть дома!* is a sentence.²⁰

Or let us take another example given by this author where he pays the attention to the punctuation marks as such question mark or exclamation mark which helps us to pronounce and understand the meaning of the sentence context or situation: Он дома. (statement); Он дома? (question); Он дома!(exclamation).here the intonation plays a great role in differentiating the communicative act. In the first case when the statement is conveyed the low fall intonation is used, where in the second case the rising tone is used which expresses asking and in the last case the exclamation is expressed with the high level tone which expresses the person's emotion. In simple words the rising and falling of tone helps us to express the meaning of the sentence.

Talking about the distinctive function of intonation in the Russian language we again can address at the opposition of the word and the sentence where the Russian compound word *летчик-герой* and *Летчик – герой* (a sentence). Here the crucial role plays the pause – one of the elements of intonation.

When we speak about the distinctive function of rhythm we can say that it is doubtful that they exist in Russian and English languages.

²⁰ Vassilyev V. A. English phonetics. A theoretical course, M, 1970, p.287

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 “^dGood `bye” intend of “^dGood ,bye”; “^dShut the `door behind you” instead of “^dShut 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 choose the wrong intonation pattern in a given situation, and we will hold him to it... He will be set down as a door with no chance appeal.”²¹

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 are pronounced by different speakers and in different dialects vary within wide limits, so that the foreign learner has certain latitude in this field, but in most dialects stressing and intonation conform fairly closely to the same pattern”.²²

Thus, the linguistic character or intonation can 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 cannot be used in speaking another language.

Thus, based on performed comparative investigation on the functions of intonation and its elements in English and Russian languages, it is possible to draw a conclusion that every language has its own specific features which is peculiar

²¹ O’Connor D Styles of English Pronunciation, London 1974, p.34

²² Kingdon R English Intonation, London, 1958, p. XXIII

only the given language where in our case the functions of intonation and its elements in the English and Russian languages can have certain common features and differences.

III. Conclusion

As we have already above mentioned, intonation is an essential prosodic element of human speech which shapes human speech phonetically and helps to express grammatical, semantic and emotional meanings of phrases or sentences. Intonation is a very complicated phenomenon and therefore its definition varies among linguists. There are two approaches to the term intonation suggested by a group of linguists and phoneticians, namely called “narrow” offered by English and American phoneticians and “broad” definitions proposed by Russian and Uzbek scholars.

The stressed and unstressed syllables of an intonation group perform different functions. It is known that, Palmer was the first to single out consecutive elements of the intonation group which differ in their functions. These elements are “pre-head”, “head”, “nucleus”, and “tail”.

The number of functional elements distinguished by different phoneticians is not the same. Thus, Palmer, O’Connor and Arnold distinguish two elements in the pre-nuclear part of the utterance – the pre-head and the head. The notion of “head” in this sense coincides with the notion of “scale”, used by Russian phoneticians, e.g. Torsuyev, Trakhterov, Vassilyev, Antipova and others.

Kingdon uses the term “head” to mean only the first stressed syllable, which he considers to be independent functional element. The stressed and unstressed syllables following the head form another functional element – the body.

The functional role of the pre-head of an utterance has been proved. It bears distinctively significant pitch variation. The high pre-head is opposed to the low or mid pre-head for differentiating attitudinal meanings.

Like other phonological units intonation itself and its components performs the following four basic functions: constitutive, delimitative, and distinctive and identificatory functions. Each of these is a complex function, capable of being analyzed in several different ways.

Comparative analysis of functions of intonation in Russian and English shows that in most cases they are similar and in some cases there can be certain differences. The first thing that attracts our attention in comparative analysis of intonation and its functions in the Russian and English languages is the use of the stress where in English words may be stressed and unstressed according to their grammatical class and their use in rapid connected speech. However in the Russian language all words in a sentence can be stressed and have full form. Besides that the tempo of speech in Russian is not as fast as in English as the speed of the speech is directly connected with unstressed words.

Summarizing all above stated we want to conclude that based on performed investigation on the functions of intonation in English and Russian languages it is possible to state that every language has its own specific features which is peculiar only the given language where in our case the functions of intonation in the English and Russian languages can have certain common features and differences.

Thus, now it is possible to mention that the comparative analysis of the functions of intonation in English and Russian languages is one of the most interesting, disputable and important problems of comparative phonetics.

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