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QUALIFICATION PAPER

**THEME: Practical Notes on Carrying out a Class Devoted to
phonostylistics**

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Contents

Introduction.....	3-6
Chapter I. General Remarks on Phonostylistics	
1.1. The definition of intonation	7 - 9
1.2. Components and functions of intonation.....	10 - 12
1.3. Stylistic use of intonation.....	12 - 14
1.4. The origin and present-day status of phonostylistics.....	14 - 18
1.5. Intonational styles.....	18 - 20
Chapter II. Functional Intonational Styles	
2.1. Informational style.....	21 - 36
2.2. Academic Style.....	36 - 42
2.3. Publicistic Style.....	42 - 47
2.4. Declamatory Style.....	48 - 53
2.5. Conversation Style.....	53 - 60
Chapter III. Practical Notes on Carrying out a Class Devoted to phonostylistics	
3.1. Teaching phonostylistics	61 - 62
3.2. Lesson plan	63 - 63
3.3. Detailed procedure of the lesson.....	64 - 65
3.4. Tasks and clusters.....	65 - 68
Conclusion.....	69 - 71
Bibliography.....	72 - 74
Supplement.....	75 - 82

INTRODUCTION

From the first days of Independence of Uzbekistan, in the country, where much attention is paid to the development of education and upbringing of the people, especially to the growing generation, the teaching of foreign languages has become a vital task. In the state documents the necessity of further improvement of preparing personnel quality is marked, as the successful solving of educational and upbringing problems of growing generation depends greatly on professional knowledge, skills, and cultural level of specialists. The President of the Republic of Uzbekistan I. A. Karimov underlines: "...the tasks of the science are the formation of our future, directions of our "tomorrow", showing the science in a such way, as it will be in future. Science must become the means, power, moving forward the development of our society."¹

Thus, the deep knowledge of foreign languages denotes not only the practical use of a language but also the study of its theoretical basis, which is the one of the most important factors both as for successful study of a language and for the development of education and perfection of the preparing personnel system.

This qualification paper is dedicated to the stylistic use of intonation, and analysis of different styles – informational, academic, publicistic, declamatory and conversational – in the English language, which is one of the most interesting, disputable and important problems of not only theoretical phonetics, phonostylistics, but also of general linguistics of the present time.

The problem of phonostylistics and its styles has always been the matter of discussion among different linguists and phoneticians.

Phonostylistics came into existence as an attempt to start bridging the gap between linguistic and extra-linguistic factors in analyzing stylistic differentiation of oral texts.²

¹ Каримов И.А. Без исторической памяти нет будущего. – В кн.: Своё будущее мы строим своими руками. – Т.: Узбекистан, 1999.Т.-с.149-150.

² Iriskulov M.T., English Phonetics. – Т., 2007, p.143

Phonostylistics is not just a new branch of linguistics, but it is a whole different way of looking at phonetic phenomena. It is a way of doing phonetic science which includes various extralinguistic factors, instead of systematically excluding them.

We shall attempt to delineate the range of issues that are integral to Phonostylistics.

Intonation plays an important role in the 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 meaning expressed by words.

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. There are many ways of dividing styles.

CHAPTER I. GENERAL REMARKS ON PHONOSTYLISTICS

1.1. THE DEFINITION OF 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 widely among linguists. The following definitions of intonation have been given by British linguists: “Intonation may be defined as the variations which take place in the pitch of the voice in connected speech, i.e. the variations in the pitch of the musical note produced by the vibration of the vocal cords” (D. Jones)¹. By intonation we mean the rise and fall of the pitch of the voice when we speak” (L. Armstrong and I. Ward)².

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...”³

P.Ladefoged defines intonation as “the pattern of pitch changes.”⁴ P. Lieberman regards intonation as “... the entire ensemble of pitch contours, pitch levels and stress levels that occurs when a sentence is spoken.”⁵

From given definitions we can notice that intonation is regarded as pitch changes or speech melody and also stress levels which accompany an utterance. Speech melody perceived as pitch changes is one of the main components of intonation, but it is not equal to intonation.

Some linguists include other components of intonation in their definition. For example, A.M. Peshkovskij defined intonation as the indissoluble connection of both rhythm and melody⁶. These definitions have been given in a narrow sense.

¹ D. Jones. *An Outline of English phonetics*. Cambridge, 1962, p.275.

² L.Armstrong and I Ward. *A Handbook of English Intonation*. Cambridge, 1931, p.1.

³ D. L. Bolinger. *The Melody of Language*. *Modern Language Forum* 40, (June, 1955), p.20.

⁴ P.Ladefoged. *A Course in Phonetics*. Harcourt Brace Jovanovich, Inc., 1975, p.93.

⁵ Ph.Lieberman. *On the Acoustic Basis of the Perception of Intonation by Linguists.* “Word”, 1965, p.40.

⁶ А.М. Пешковский. *Интонация и грамматика*. В его книге “Избранные труды”, “Учпедгиз”, М., 1959, с.177.

A broad and adequate definition of intonation is given by V. A. Vassilyev who writes: “On the perceptual level, sentence intonation is a unity of four components, formed by the communicatively relevant variations in: (1) voice pitch, or speech melody; (2) the prominence of words, or their accent; (3) the tempo (rate), rhythm and pausation of the utterance, and (4) voice – timber, this complex unity serving to express adequately, on the basis of the proper grammatical structure and lexical composition of the sentence, the speaker’s or writer’s thoughts, volition, emotions, feelings and attitudes towards reality and contents of the sentences”¹.

G.P. Torsuev defines intonation as a complex combination of speech melody, distribution of stress in a sentence, timber of voice and tempo of pronunciation, which serves as the most important means of expressing the meaning of an utterance².

A. M. Antipova regards intonation as a complex combination of the following components: (1) speech melody, (2) sentence stress, (3) time characteristics (duration, tempo and pausation), (4) rhythm and (5) timber (the quality of voice)³.

The latter three definitions of intonation include all the components of intonation and have been given in a very broad sense.

Intonation is a prosodic or suprasegmental characteristics of an utterance or phrase, and therefore it is possible to speak of the prosodic structure of a phrase. By the term “phrase or utterance” we mean the sentence realized phonetically as a unit of speech.

Like other phonetics units intonation may be studied in four aspects: (1) articulatory (physiologically), (2) acoustically (physically), (3) perceptually (auditorially) and (4) functionally (linguistically). There is a close relationship between all these aspects of intonation. The functional aspect of intonation which deals with a linguistic analysis of it, namely phonological aspect of intonation, has not been studied thoroughly. This aspect is very important in linguistic structuring of

¹ Vassilyev V.A. English Phonetics. A Theoretical Course. – M., 1970, p.290.

² Торсуев Г. П. Фонетика английского языка. – М., 1950, с.212

³ Антипова А.М. Система английской речевой интонации. –М., Изд.”Высшая школа”, 1979, с.5.

intonation components and in establishing relations between the phonological, grammatical, lexical and stylistic levels of a language.

1.2. COMPONENTS AND FUNCTIONS OF INTONATION

As a prosodic unit intonation acts with all its components, it can operate in phrase together with the grammatical and lexical means of language. Intonation itself and its components perform four functions like other phonological units.

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

(2) A delimitative function of intonation is very closely connected with its constitutive function. Intonation, as a prosodic constituent of a phrase, may also delimitate parts within a phrase, and its end, through breaking up a sentence into sense-groups (pause-groups or intonation groups)¹. By a sense-group we mean a word or a group of words forming the shortest possible unite in a sentence from the point of view of meaning, grammatical structure and intonation.

E.g. *'Early in the morning it's 'always 'pleasantly cool.* In this sentence there are two sense groups (a single vertical stroke (1) denotes a short pause inside a sentence).

(3) A distinctive (phonological) function of intonation serves to distinguish the communicative types of sentences, e.g. *He is a student* may be pronounced by four different pitch contrasts. When it is pronounced by a low pitch at the end it means a normal, matter-of-fact report. When it has a mid pitch at the end of a sentence it indicates that the utterance is not finished or that the fact is like an afterthought, having significance for something said previously. If it is pronounced by a high pitch at the end it indicates mild doubts, as if *he is a student* or trying to remember *he is a student*. When it is pronounced by an extra-high pitch it indicates strong disbelief or

¹ Stockwell P. The Place of Intonation in Generative Grammar of English. "Language", 1960, vol.36, №3.

surprise. In this case the distinctive function of intonation becomes clear through the pitch contrasts which have its distinctive function too. In the minimal pair “Is there any Miss Take here?-Is there any mistake here?” the distinctive function of intonation becomes clear through stress levels at the junction of mistake (one stress) and Miss Take (two stresses). The distinctive function of intonation and its components is under discussion in modern phonology.

1.4. THE ORIGIN AND PRESENT-DAY STATUS OF PHONOSTYLISTICS

The branch of linguistics, which focuses on the study of styles, is called stylistics. The word stylistics was first registered in English dictionaries in 1882. It meant 'the science of literary style; the study of stylistic features'.

Modern stylistics was elaborated at the end of the 19th century - the beginning of the 20th century. It has inherited much from ancient **rhetoric**, the art of public speaking and writing that appeared in the 5th century BC. Rhetoric dealt with the choice of words in sentences and their detailed organization (*elocutio*). Modern stylistics is reconsidering, from a different perspective, the problems that formerly constituted the object of rhetoric.

Stylistics further splits into a number of interrelated disciplines that investigate style from different angles. The subject-matter of phonetic stylistics (or phonostylistics) is versatile and not clearly determined. It studies variation in the use of sounds of a language, its phonetic expressive inventory, as well as typical prosodic features of different types of discourses and registers.

No unanimous approach to the study of styles and stylistic variation has been elaborated yet. In its broadest sense, phonostylistics deals with "style-sensitive" or "style-dependent" phonological processes, i.e. conditioned by style. The three major aspects of the study of styles: quantitative, qualitative, and functional. Discrete styles are present in some languages, which impose co-occurrence restrictions on forms within a given style.

Stylistic variation can also be caused by such factors as 1) topic, 2) setting, and 3) relationship between interlocutors.

Stylistic variation is often analyzed as a linear continuum, according to the parameter of formality: due to the degree of attention given to speech by speakers, speech is classified from very casual to very careful (Labov 1974). A scale of styles is generally encompassed within the extremes of emphatic vs. informal, with formal in between. Emphatic style is well-exemplified by citation forms, informal styles include casual, colloquial, intimate words, while a speech, a lecture, or a job interview are examples of a formal style.

Casual speech is the most common and the most natural register speakers use. There exists the whole array of terms to label this type of speech: fast, rapid, allegro, connected, informal, real, spontaneous, or conversational. The primary style-differentiating criteria are tempo of speech and attention paid to speech. The relationship between the two criteria is inversely proportional: the higher the degree of attention, the slower the tempo.

Phonostylistic processes are language-specific. The same function is served by various means across languages, but also within a language.

Some new ideas and developments have been born (or at least grow very fast) in the last decades: face, politeness, accommodation and prototypes. Some research areas have expanded enormously: sex differences of all kinds, stylistic variables, and relationship between language and thought (Hudson 1996).

There is also an increasing study of the phonostylistic and pedagogic issues raised by the role of English as an international language, and by the worldwide teaching of non-native literatures in English. The main effect of

such developments has been a gradual displacement of the canon of Eurocentric and American texts by material such as popular fiction, writing by women, texts from different national literatures, and a wider range of spoken and written material. The role of style in such texts compels the study of the ideological determinants both on the texts and on the position of the reader/interpreter. Consideration of such sociolinguistic and sociocultural factors is facilitated by the developments in

linguistic/stylistic/phonostylistic description moving away from extracts and from short, "deviant" lyric poems toward a study of larger units like discourse, genre and narrative as socially signifying practices.

CHAPTER II. FUNCTIONAL INTONATIONAL STYLES

2.1. INFORMATIONAL STYLE

Informational style is characterized by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation.

This intonational style is sometimes qualified as “formal”, ”neutral”, since in an ideal setting, its pure manifestation it is least of all influenced or correlated by extralinguistic factors.

Where is it then purely manifested? First of all, in the written variety of an informational narrative read aloud. The majority of these texts is of a purely descriptive character and is simply called descriptive narratives. The written speech, the reading, should not be subjected to the contextual variables and the commonest and “ideal” situation for this register is the reading of such text in class. They may be labeled as educational informational descriptive narratives.

As is widely known, spoken speech is less imperial, the spoken variety of such text expresses more personal concern and involvement. They may be presented in different forms: monologues, dialogues, polylogues.

Press reporting and broadcasting, especially the reading of the news coverage over the radio is very close in its manner to this type of the style as the reader tends to sound impartial when reporting routine news or weather forecast, for example.

It should be noted here that the reading of news coverage in a TV studio differs from the one over the radio as it suggests the attempts on the side of the announcer to address the viewers, so some emotional evaluation may appear in the information.

The news bulletin and broadcast talk have both written and spoken existences which are of equal importance for the simple reason that they were written specially to be read aloud. The informational style includes other spheres of communication: business and legal intercourse, the reading of administrative documents and so on.

CHAPTER III. PRACTICAL NOTES ON CARRYING OUT A CLASS DEVOTED TO PHONOSTYLISTICS

3.1. TEACHING PHONOSTYLISTICS

Phonostylistics, as a branch of linguistics, deals with the study of intonational styles and with all “style-dependent” phonological processes. Teaching phonostylistics should be based on a deep knowledge of intonation.

Intonation is an essential part of each language. It is impossible to convey information correctly without intonation. It is crucial for communication. It's also a largely unconscious mechanism, and as such, a complex aspect of pronunciation. It's no surprise that many teachers don't feel confident about tackling it in the classroom. When teaching grammar or lexis, we find ways of making the language accessible to our learners. How then to do this with intonation? That's why intonation is studied not only in the practical course of phonetics, but separately in theoretical phonetics of English too. It is also important as grammar and practical English courses.

Intonation exists in every language, so the concept we're introducing isn't new. However, learners are often so busy finding their words that intonation suffers. Yet intonation can be as important as word choice - we don't always realise how much difference intonation makes:

- awareness of intonation aids communication.
- incorrect intonation can result in misunderstandings, speakers losing interest or even taking offence!

A person does not always pronounce the same words in the same way. 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”; they have their peculiarities which may differ in different languages.

Prof. D. Jones has classified pronunciation styles in the following manner: “Several different styles of pronunciation may be distinguished. Notable among them are 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 styles used in singing.”¹ Some authors confuse styles of pronunciation with literary styles.

Prof. R.I. Avanesov, for instance, mentions the following styles: common colloquial, poetic, academic, the style of public address, low colloquial.²

This paragraph tells us about the existence of various styles of pronunciation and different ways of their classification.

So, teacher should be able to explain the notion of intonation, its characteristics and functions to students and only then he should focus students' attention on intonational styles.

¹ Jones D. An Outline of English Phonetics, Cambridge, 1962, p.13.

²Аванесов Р.И. Русское литературное произношение. М.,1950,стр.13-16.

CONCLUSION

To summarize all that we have discussed above we can say that intonational styles play an important role in English teaching, that without them it is impossible to speak, read in English fluently.

We have discussed the following problems in the work: intonation, its elements and functions, we gave the notion of style and phonostylistics, revealed and characterized intonational styles. Also we showed the practical usage of results of this qualification paper in a form of detailed lesson plan on the topic Phonostylistics.

Thus, the following notions were discovered:

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.

Phonostylistics is a branch of linguistics, which focuses on the study of styles.

Style is a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication.

Informational style is characterized by the predominant use of intellectual intonation patterns. It occurs in formal discourse where the task set by the sender of the message is to communicate information without giving it any emotional or volitional evaluation. This intonational style is used, for instance, by radio and television announcers when reading weather forecast, news, etc. or in various official situations. It is considered to be stylistically neutral.

Scientific (academic) style intellectual and volitional (desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena, etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lectures, schoolteachers, or by scientists in formal and informal discussions.

Publicistic style is characterized by the predominance of volitional (desiderative) intonation patterns against the background of intellectual and emotional ones. The general aim of this intonational style is to exert influence on the listener, to convince him that the speaker's interpretation is the only correct one and to cause him to accept the point of view expressed in the speech. The task is accomplished not merely through logical argumentation but through persuasion and emotional appeal. For this reason publicistic style has features in common with scientific style, on the one hand, and declamatory style, on the other hand. As distinct from the latter its persuasive and emotional appeal is achieved not by the use of imagery but in a more direct manner. Publicistic style is resorted to by political speech-makers, radio and television commentators, participants at press conferences and interviews and counsel and judges in courts of law.

In **declamatory style** the emotional role of intonation increases; thereby intonation patterns used for intellectual, volitional and emotional purposes have an equal share. The speaker's aim is to appeal simultaneously to the mind, the will and feelings of the listener by image-bearing devices. Declamatory style is generally acquired by special training and it is used,

For instance, in stage speech, classroom recitation, verse-speaking or in reading aloud fiction.

The usage of **familiar (conversational) style** is typical of the English of everyday life. It occurs both within a family group and in informal external relationships, namely, in the speech of intimate friends or well-acquainted people. In such cases it is the emotional reaction to a situational or verbal stimulus that matters, thereby the attitude- and emotion-signaling function of intonation here comes to the fore. Nevertheless intellectual and volitional intonation patterns also have a part to play.

Although we tried to investigate the problem from all the possible sides, there is still much what can be done to research the theme deeper; as intonational styles are rarely met in their pure form. Usually they are mixed and easily influenced by extra-

linguistic factors, for example, attendant circumstances, psychological characteristics of a person, aims of communication, relationship between speakers, and etc.

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