



CONNECTION OF PHONETICS WITH OTHER SCIENCES

Kabulova D.

*2nd course of Master's degree
Termez Economical and Service University*

Salomova G.

Doctor of philosophy in philological sciences, PhD.

Tayanch so'zlar: fonetika, intonatsiya, tilshunoslik, ko'tarilish, tushish, grammatik, semantik.

Ключевые слова: фонетика, интонация, лингвистика, подъем, падение, грамматический, семантический.

Key words: phonetics, intonation, linguistics, rising, falling, grammatical, semantic.

РЕЗЮМЕ:

Har bir tilning o'ziga xos intonatsiyasi bor. Intonatsiya odamlar eshitadigan tilni tanib olishga yordam beradi, xuddi qo'shiqning ohangi odamlar eshitadigan qo'shiqni tanib olishga yordam beradi. Agar odamlar qo'shiqning ohangini o'zgartirsa, ularning tinglovchilari odamlar kuylayotgan qo'shiqni tanib olishlari va tushunishlari qiyin bo'ladi. Intonatsiyaga nisbatan ham xuddi shunday: agar odamlar o'zbek intonatsiyasi bilan ingliz tilida gaplashsa, ularning tinglovchisi nima deyotganini tushinishda muammoga duch keladi.

РЕЗЮМЕ:

В каждом языке есть своя интонация. Интонация помогает людям распознавать язык, который они слышат, точно так же, как мелодия песни помогает людям распознавать песню, которую они слышат. Если люди изменят высоту песни, слушателям будет трудно распознать и понять песню, которую поют. То же самое и с интонацией: если люди говорят по-английски с узбекской интонацией, их слушателям будет сложно понять, что они говорят.

SUMMARY:

Every language has its own intonation. Intonation helps people to recognize the language that people hear in the same way as the melody of a song helps people to recognize the song that people hear. If people change the melody of a song, their listener will have a hard time recognizing and understanding the song people are singing. The same is true in reference to intonation: if people speak English with Uzbek intonation, their listener will have a problem understanding what they are saying.

Introduction. In general, linguists distinguish several main types of English intonation. Falling intonation and rising intonation are the two basic types. Other main types of intonation include high fall, low fall, fall-rise, high rise, midlevel rise, low rise. They are variations of the two basic types of intonation. Language



learners should master the typical patterns of standard falling intonation and rising intonation before studying their variations.

Intonation is an essential prosodic elements 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. 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. *An Outline of English Phonetics*. Cambridge, 1962, p.275). “By intonation we mean the rise and fall of the pitch of the voice when we speak”(L.Armstrong and I. Ward *A Handbook of English Intonation*. Cambridge, 1931, p.1)[1]

Literature review. The American linguist D. L. Bolinger defines intonation as “... the melodic line of speech, the rising and falling the “fundamental” or singing pitch of the voice ...” (D. I. Bolinger. *The Melody of Language*. *Modern language Forum* 40, (June, 1955), p.20).

P. Ladefoged defines intonation as “the pattern of pitch changes”. [11] P. Lieberman regards intonation as “... the entire ensemble of pitch contours, pitch levels and stress levels, that occurs when a sentence is spoken”.

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 (A. Abduazizov, “English Phonetics A theoretical course” *Musiqqa*, Tashkent, 2007, p.178).

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 melody (A.M.Peshkovskij. *Intonatsiya i grammatika. V ego knige “Izbrannyye trudyi”*, Uchpedgiz, M., 1959, p.177). These definitions have been given in a narrow sense.[2]

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



contents of the sentence”(V.A.Vassilyev. English Phonetics. [3] A theoretical course. M.,1970, p.290).

G.P.Torsuyev defines intonation as a complex combination of speech melody, distribution of stress in a sentence, timbre of voice and tempo of pronunciation, which serves as the most important means of expressing the meaning of an utterance (G.P.Torsuyev. Fonetika angliskogo yazika. M., 1950, p.212).

A.M.Antinova 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) timbre (the quality of voice) (A.M.Antinova. Sistema angliskoy rechevoy intonatsii. M., Izd, “Visshaya shkola”, 1979, p.5)

Research Methodology. The latter three definitions of intonation include all the components of intonation and have been given in a very broad sense. We also shade these definitions.

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 units intonation may be studied in four aspects:

1. Articulatory (physiologically).
2. Acoustic (physically).
3. Perceptually (audiotorially).
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 I linguistic structuring intonation components and in establishing relations between the phonological, grammatical, lexical and stylistic levels of a language.

Intonation is an inseparable component of vocal communication. It is a non-grammatical and non-lexical component of communication and it refers to pitch variations in speech. Together with other non-grammatical and non-lexical components of communication, such as tempo, rhythm, loudness, sound colour, etc., it belongs to a distinct language system which is called the vocal code. [4] The elements of the vocal code very rarely occur independently of the elements of the verbal code, called segments, and they almost always occur simultaneously with them. “Therefore units of the vocal code are called suprasegmental”. (Hlebec 2004: 83).



Intonation is a very important suprasegmental element because speech would sound robotic without it. Recent studies have shown that hearers pay particular attention to intonation when they are trying to understand a sentence. It is, therefore, essential both for native speakers, who acquired intonation together with their native tongue, and for non-native speakers, who have to learn intonation patterns of a foreign language together with learning that foreign language on the level of segments, to use intonation correctly if they want to be understood. It is equally important to be aware of existence of different intonation patterns and their meanings if a hearer wants to understand parts of communication properly (Al-Sibai 2004: 21-22).

In general, linguists distinguish several main types of English intonation. Falling intonation and rising intonation are the two basic types. Other main types of intonation include high fall, low fall, fall-rise, high rise, midlevel rise, low rise. They are variations of the two basic types of intonation. Language learners should master the typical patterns of standard falling intonation and rising intonation before studying their variations.

Analysis and results. Intonation is based on several key components, such as pitch, sentence stress, and rhythm, pause, timbre of voice and tempo of speech which have their specific functions.

Timbre determines the quality of voice: it may be emotional and normal and helps to shape the meaning of a sentence. The sentence I saw my friend yesterday. May be pronounced in different timbre of voice to express different meanings.

Rhythm does not exist independently, but is connected with all other components of intonation. Rhythm is defined as the regular alternation of stressed and unstressed syllables in a sentence or a word.

Tempo (or rate) of speech which may be normal, slow and quick functions together with rhythm and other components of intonation.[5] Tempo and rhythm are unseparable and function together to express a speaker's emotions, and underline the semantic importance of different parts of a sentence and sense groups.

Sometimes the meaning of a sentence may depend on different pausation, e.g.

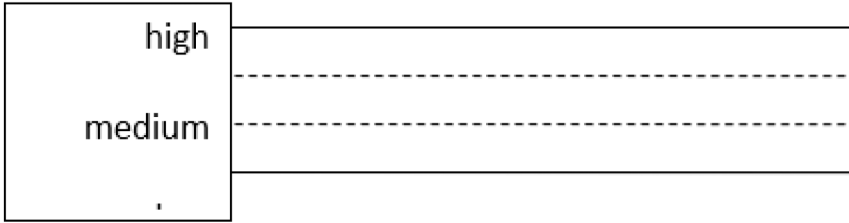
You know it all right.

You know it all right.

The sentence possesses definite phonetic features: variations of pitch or speech melody, pauses, sentence stress, rhythm, tempo and timbre. Each feature performs a definite task and all of them work simultaneously. It is generally acknowledged that the pitch of the voice or speech melody, sentence stress and rhythm are the three main components of intonation, whilst pauses, tempo and timbre play a subordinate role in speech.

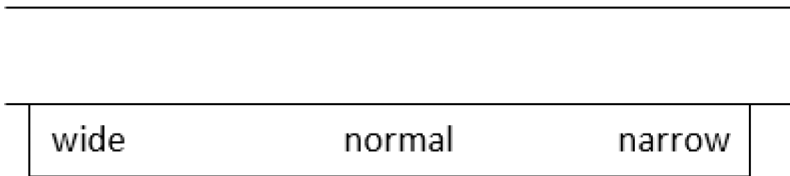


The pitch of the voice does not stay on the same level while the sentence is pronounced. It falls and rises within the interval between its lower and upper limits. Three pitch levels are generally distinguished: high, medium and low.



The pitch of the voice rises and falls on the vowels and voiced consonants. These falls and rises form definite patterns typical of English and are called speech melody.

Pitch Range is the interval between two pitch levels. It may be normal, wide and narrow.



E.g. *I didn't know you've been to London.*[6]

The use of this or that pitch (and range) shows the degree of its semantic importance. As a rule the low pitch level expresses little semantic weight, on the contrary the high pitch level is a sign of importance, stronger degree of feeling.

It is fairly obvious that words are seldom pronounced by themselves, as vocabulary items. They are usually arranged into sentences in accordance with its grammatical and phonetic structures of the language. And one of the components of the phonetic structure of a language is its intonation. It is the main factor that turns a word or group of words into a sentence. British phoneticians consider intonation as a close connection between intonation and stress whereas American descriptivists speak of intonation and stress as different phonetic phenomena. C.H.Prator states that intonation is the tune of what we say. Quite different is the opinion of the majority of Russian linguists on the problem of intonation. According to their point of view intonation is a complex unity of speech melody, word prominence, tempo, rhythm and pauses, and voice-tamber. [7] The components of intonation all function together, they are inseparable from one another but they can be singled out for the sole purpose of phonetic analysis.

Tempo, rhythm and pauses are considered to be temporal components of intonation. Tempo is a rate, or duration of speech. It may be slow, normal or quick.



The more important parts of a sentence is said at a slow tempo, the less important ones are pronounced quickly. Tempo is closely connected with rhythm. Our speech is subdivided rhythmically into units. Speech rhythm maybe defined as a regular recurrence of stressed and unstressed syllables. The tempo of speech may influence the accentual pattern of words. With the quickening of the speed the carefulness of articulation is diminished, the vowels are reduced or elided, the secondary stress may be dropped, e.g. The 'whole organi'zation of the 'meeting was 'faulty.

The tempo is moderate, mostly constant in reading descriptive and scientific prose and in newspapers, it is quicker in parenthetic and absolute constructions. It is changeable and moderate in drama. It is constant and slow in poetry. The tempo of public speeches depends on the size of the audience and the topic. The climax of a speech is characterized by a change in tempo, range and loudness.

Conclusion. English intonation is a pretty complicated and varied phenomenon. There are dialectal and regional differences in intonation. For example, there is a noticeable difference between British and American intonation. Intonation may sound differently depending on whether the speakers have high or low voices, speak fast or slowly, loudly or quietly, energetically, emotionally, neutrally, or listlessly. Men and women may have their own differences and preferences in intonation. For the purpose of studying, this variety may be described in several intonation patterns characteristic of English speech. And I understood when I was in practical work. Many students of colleges and pupils in schools or the beginners learning English must study intonation.

Literature:

1. Abduazizov. English Phonetics. A Theoretical Course, T., 2007.
2. Sokolova M.A. and others. Theoretical Phonetics of English.
3. Peter Roach. English Phonetics and Phonology. Cambridge University Press, 2006.
4. Martin Hewings. Pronunciation Practice Activities. Cambridge University Press, 2004.
5. David Crystal. The Encyclopedia of the English Language. London.
6. A.C.Gimson. An Introduction to the pronunciation of English.
7. Dvorjeska M.P., Makuxina T.V., Velikova L.M., Snegirova E.O. Fonetika angliyskoi movi: fonostilistika i ritorika movliennsvoi komunikatsii (Phonetics of English: Phonostylistics and Rhetoric in Speech Communication). Vinnitsya, 2005.
8. Salomova G.A. Research of Abbreviations in English and Uzbek Linguistics.//Journal of advanced linguistic studies.// India-Jan-Jun 2023. (Vol. 10, no. 1, ISSN 2231-4075) – P.430-437. №1 [10.00.00 №13].
9. Salomova G.A. The study of the structure and content of Abbreviations in Uzbek linguistics.// World Bulletin of Social Sciences (WBSS). Germany-2023 y. ISSN: 2749-361X., Vol.19. – P.163-166
10. Salomova, G. A., The structural-semantic analysis of abbreviations and acronyms of the English, Russian and Uzbek languages Thematics journal of English language teaching ISSN2231-4873 Vol-5-Issue-1-2021. Indonesia <http://thematicsjournals.in/index.php/tjs> UIF 2021=7.023 IFS 2020=7.433 DOI10.5281/zenodo.5702901, - P.24-27. (2021).
11. Salomova G.A. Gap qurilmasi komponentlarining qiyosiy tahlili haqida.//Pedagogik innovatsiyalar va yuqori samaradorlikka yetaklovchi ta'limiy g'oyalari Respublika ilmiy-amaliy onlayn konferensiyasi. Termiz-2020, 15 may. - B.334-337.