

**THE MINISTRY OF HIGHER AND SECONDARY SPECIAL  
EDUCATION  
OF THE REPUBLIC OF UZBEKISTAN**

**THE UZBEK STATE UNIVERSITY OF WORLD LANGUAGES  
I ENGLISH FACULTY**

# **PAPER**

**THE THEME: Phonetics and discourse**

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**Tashkent 2016**

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## **I.Introduction**

This course paper is dedicated to the linguistic analysis of Intonation, its components and functions in the English 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 linguistic analysis of Intonation and its functions in the English language. 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;
- to investigate specific features of intonation in connected speech in English

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. Besides that it can be used in different linguistic researches connected with the study of intonation.

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

Structurally the present research work consists of four parts – Introduction, Body, Conclusion and Bibliography.

Introduction of the given investigation leads us to get general information about the structure and the main plot of the course paper.

Body includes the paragraphs in itself. The first paragraph of this paper gives general information about intonation. The second paragraph of our course paper deals with the components of intonation. The third paragraph of the present course paper studies specific features of the functions of the English intonation.

The practical results worked out by investigating the chosen problem are summarized at the end of the course paper in Conclusion.

The list of the used literature as a course is alphabetically given in Bibliography.

## **II. Body**

### **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.<sup>1</sup>

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.<sup>2</sup>

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 cords vibrate.

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<sup>1</sup> Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.142

<sup>2</sup> Alimardanov R.A. , Pronunciation Theory of English, T-2009, p.94

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”.<sup>1</sup>

In spite of the fact that many scholars do not include sentence another. According to Kingdon, tones are combinations of stress and pitch.<sup>2</sup>

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.

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<sup>1</sup> Jones D, An Outline of English Phonetics, Cambridge, 1962, p.275

<sup>2</sup> 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”.<sup>1</sup>

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”<sup>2</sup>

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 ...”<sup>3</sup>

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;

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<sup>1</sup> Crystal D. Prosodic Systems and Intonation in English. Cambridge, 1969, p.12

<sup>2</sup> Armstrong L, Ward I, A Handbook of English Intonation, Cambridge, 1931, p1

<sup>3</sup> 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. <sup>1</sup>

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<sup>1</sup> Sokolova M.A. et al Практическая фонетика английского языка, т, 1997, pp.233-234

## 2. 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. Torsuyev<sup>1</sup>, Trakhterov, Vassilyev<sup>2</sup>, Antipova<sup>3</sup> 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.

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<sup>1</sup> Торсуев Г.П. Фонетика английского языка, М-1950. р. 212; Торсуев Г.П. Обучение английского произношению, М-1954с. 290 .

<sup>2</sup> Vassilyev V.A. English Phonetics. A Theoretical Course, M., 1970.p.290

<sup>3</sup> 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 theses 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.<sup>1</sup>

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.<sup>2</sup>

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 view,

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<sup>1</sup> Alimardanov R.A. , Pronunciation Theory of English, T-2009, p.96

<sup>2</sup> Iriskulov M.T.et al.English Phonetics, T-2006, p.73.

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 syllables 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 they are 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. Functions of Intonation in English

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.<sup>1</sup>

Like other phonological units intonation itself and its components performs the following four basic functions: constitutive, delimitative, and distinctive (phonological) and identificatory (recognative) functions.<sup>2</sup>

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 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 – “Pete has <sup>ˈ</sup>left for <sup>ˈ</sup>Moscow”, “Pete has <sup>ˈ</sup>left for <sup>ˈ</sup>Moscow” or “Петр <sup>ˈ</sup>едет в Моск<sup>ˈ</sup>ву” ; a question - “Pete has <sup>ˈ</sup>left for <sup>ˈ</sup>Moscow?”, “Pete has left for Moscow?” or “Петр <sup>ˈ</sup>едет в Моск<sup>ˈ</sup>ву”; an exclamation - “Pete has left for”

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<sup>1</sup> Соколова М.А. и др. Практическая фонетика английского языка, М, 1997, стр. 147

<sup>2</sup> Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.144



Moscow!” or ““Петр ѣдет в Москѣу!””. 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 delimits 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.<sup>1</sup>

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.<sup>2</sup>

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<sup>1</sup> Abduazizov A.A. Theoretical Phonetics of Modern English, T-1986, p.145

<sup>2</sup> Abduazizov A.A. op.cit. p.145

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.

Various modal meanings can also be expressed and differentiated by lexical and grammatical means, e.g. such modal words as “sure”, “undoubtful”, “definitely”, “perhaps”, “may be”, “probably” and modal verbs “may”, “might” and so on.

Usually, the speaker's attitude corresponds to the contents of the words be choosed. 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.<sup>1</sup>

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).

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<sup>1</sup> Alimardanov R.A. ,op.cit p.96

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 <sup>1</sup> teacher | has <sup>2</sup> come |

|  |                          |                        |
|--|--------------------------|------------------------|
|  | rheme                    | theme                  |
|  | The <sup>2</sup> teacher | has <sup>1</sup> come. |

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.

The syntactical-distinctive function of intonation is to differentiate syntactical types of sentences and syntactical relations in sentences.

E.g. “Her<sub>1</sub>sister” <sub>2</sub>said <sub>3</sub>Mary, <sub>4</sub>” was a <sup>1</sup>well-known <sup>2</sup>actress” – a compound sentence. (in English)

“ Her sister said | Mary a well-known actress.—

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:

<sup>1</sup>Smiling <sub>2</sub>Tom | <sup>1</sup>entered the <sup>2</sup>hall.

<sub>2</sub>Smiling | <sup>1</sup>Tom entered the <sup>2</sup>hall.

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

But it is disputable whether intonation performs in such cases a grammatical function. D 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| 'Tom 'entered 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)  
              'Give me some `apples. (a few)  
              'Give me 'some `apples. (any)<sup>1</sup>

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.

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

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.

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 *судеть дома* is a word combination and *Судеть дома!* is a sentence.<sup>1</sup>

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 “<sup>d</sup>Good `bye” intend of “<sup>d</sup>Good ,bye”; “<sup>d</sup>Shut the `door behind you” instead of “<sup>d</sup>Shut the ,door behind you” . In this connection O'Connor in his article “Styles of English Pronunciation” writes the following: “We English can make any

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<sup>1</sup> Vassilyev V. A. English phonetics. A theoretical course, M, 1970, p.287

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.”<sup>1</sup>

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”.<sup>2</sup>

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.

At the end of the present paragraph of our work we want to mention that all above stated functions of intonation, namely constrictive, distinctive, delimitative and identificatory functions play an essential role in teaching and learning the English language, and in communication.

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<sup>1</sup> O’Connor D Styles of English Pronunciation, London 1974, p.34

<sup>2</sup> Kingdon R English Intonation, London, 1958, p. XXIII

### 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.

Summarizing all above stated we want to draw a conclusion our research with the words of English phonetician R Kingdon who emphasizing the role of intonation in speech, stated: “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”.

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Thus, now it is possible to mention that the linguistic analysis of the functions of intonation and its elements is one of the most interesting, disputable and important problems of not only a theoretical phonetics, but also of general linguistics.



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