



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 02 Issue: 06 | June 2021

## PARALINGUISTIC FUNCTIONS OF INTONATION

**Umarova Lobar Nematullaevna**

Teacher of the Foreign Languages Department  
in Tashkent State Technical University

*Received 22<sup>nd</sup> May 2021, Accepted 25<sup>th</sup> May 2021, Online 10<sup>th</sup> June 2021*

**Abstract:** 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.

**Key words:** Intonation, phoneticians, voice timbre, proclitics.

### I. INTRODUCTION

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.

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.

## II. MAIN PART

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".

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

2 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.

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 consituted 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.

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.

### CONCLUSION

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 about it.

### REFERENCES

1. Abali, F. (2006), A Master's Thesis: *The effect of personality traits extraversion/introversion on verbal and interactive behaviors of learners*, Department of teaching English as a Foreign Language, Bilkent University, Ankara.
2. Beebe, L (1983). Risk-taking and the language learner. In K. Seliger & Long (eds.).
3. *Classroom oriented research in Second language Acquisition*, Rowley, MA: Newbury House, pp.39-66.
4. Cook, V. (2002). *Second language learning and language teaching (4<sup>th</sup> edn.)*, Hodder Education a Hachette UK Company.