

INTONATION STRUCTURE OF ENGLISH

Qarshiyeva Barchin Abdimurodovna*A student of Denov Institute of
Entrepreneurship and Pedagogy*qarshiyevabarchin@gmail.com

+998 88 808 13 04

Karshiyeva Gulsinaxon To'liq qizi*A student of Denov Institute of
Entrepreneurship and Pedagogy*gulsinakarshiyeva1@gmail.com

+998 99 672 53 83

Jumayeva Durdona Malikovna*A student of Denov Institute of
Entrepreneurship and Pedagogy*djumayeva139@gmail.com

+998 77 203 44 12

ABSTRACT

Intonation plays a vital role in the spoken and conversational English. It gives an eminent space to the contemporary English. It has been observed that when the vocal cords are kept loosely together, they vibrate and that the vibration of the vocal cords produces a musical note called voice. During normal speech, in the case of an adult male, the vocal cords vibrate between 80 to 120 times a second and between 150 to 200 times a second in the case of an adult female. The rate at which the vocal cords vibrate is called the frequency of vibration and this determines the pitch of the voice. The more rapidly the vocal cords vibrate, the higher will be the pitch and vice versa. The patterns of variation of the pitch of the voice constitute the intonation of a language. The pitch at which stressed syllables are uttered in natural speech can be high, low or it can change from high to low or low to high. Any change in the pitch of accented syllables in spoken sentences is known as intonation or tone. Intonation indicates the sentence type (e.g., statement or question) as well as the attitude of the speaker.

Keywords: Tone, Attitude, Nucleus, Tone Group, Tonic Syllable

There is no language in the world is spoken on a monotone (i.e., on the same musical note) all the time.

It is very rarely that we speak with an unvarying pitch. In normal speech, the pitch of our voice goes on changing constantly; now going up, now going down, and

sometimes remaining level or steady. Different pitches of the voice combine to form patterns of speech variation or tones which together constitute the intonation of a language. The intonation of a language, thus, refers to the patterns of pitch variation or the tones, it uses in its utterances. When we speak to each other, our voices tend to 'rise' or 'fall in pitch over a part of an utterance. This rise or fall in pitch is known as intonation. Falling intonation is shown by a sloping arrow which comes down from left to right, while rising intonation is shown by an arrow which rises from left to right. The arrow is just placed before the last stressed syllable (nucleus). Intonation plays an important in communication. Intonation is used mainly to indicate the speaker's attitude towards the listener or towards the topic on which he/she is speaking. In linguistics, intonation is variation of spoken pitch that is not used to distinguish words; instead, it is used for a range of functions such as indicating the attitudes and emotions of the speaker, signalling the difference between statements and questions, and between different types of questions, focusing attention on important elements of the spoken message and also helping to regulate conversational interaction. It contrasts with tone, in which pitch variation in some languages distinguishes words, either lexically or grammatically (The term tone is used by some British writers in their descriptions of intonation but to refer to the pitch movement found on the nucleus or tonic syllable in an intonation unit). Although intonation is primarily a matter of pitch variation, it is important to be aware that functions attributed to intonation such as the expression of attitudes. and emotions, or highlighting aspects of grammatical structure, almost always involve concomitant variation in other prosodic features. **David Crystal** says that *"intonation is not a single system of contours and levels, but the product of the interaction of features from different prosodic systemstone, pitch-range, loudness, rhythmicity and tempo in particular."*

J. C. Wells describes 'intonation is the melody of speech'. In studying intonation, we study how the pitch of the voice rises and falls, and how speakers use this pitch variation to convey linguistic and pragmatic meaning. Further, it also involves the study of how the interplay of accented, stressed and unstressed syllables functions as a framework onto which the intonation patterns are attached. Intonation is about how we say things, rather than what we say, the way the voice rises and falls when speaking, in other words the music of the language. Just as words have stressed syllables, sentences have regular patterns of stressed words. In addition, the voice tends to rise, fall or remain flat depending on the meaning or feeling we want to convey (surprise, anger, interest, boredom, gratitude, etc.). Intonation therefore indicates the mood of the speaker. There are two basic patterns of intonation in English: falling intonation and rising intonation.

The main intonation pattern in English is: the falling tone, the rising tone, the falling-rising tone and rise-fall tone. Rising Intonation means the pitch of the voice

risers over time [7]; Falling Intonation means that the pitch falls with time []; Fall-rise Intonation falls and then rises and Rise-fall Intonation rises and then falls Stress and intonation are linked phenomena; they work together to give the effect of 'prominence' or 'accent'. Accented syllables can be said with level pitch, high or low or with a change in pitch. An accented syllable said on level pitch is described as having a static tone, whilst an accented syllable on which a pitch change takes place has a kinetic tone. The syllable which initiates a kinetic tone is called the nucleus and said to have the primary, nuclear, or tonic accent. A syllable which is said on a level tone, high or low, is said to have a static tone and one on which there is a pitch change is said to have a kinetic tone (moving tone).

Halliday (1970: 30) categorizes three primary systems of intonation:

1) Tonality is the division of the continuous speech signal into meaningful chunks known as tone units. 2) Tonicity is the division of a tone unit into new and optional given elements through the placement of the tonic syllable. 3) Tone is the major pitch movement within the tone unit. The tonic syllable is the locus or the point of departure for the tone movement, which may be falling, rising or a compound of falling and rising movement.

Halliday divides intonation into three T's: Tonality (the chunking of speech into intonational phrases, or tone units; Tonicity-nucleus placement and Tone, mainly but not only, fall, rise and fall-rise. Tonality marks the beginning and the end of a tone group. Tone is the third unit in Halliday's system. Tone can be primary and secondary. They convey the attitude of the speaker. Halliday's theory is based on the syntactical function of intonation,

The study of the form and function of intonation in English is quite essential. Under the form of intonation, we shall study the details of the nature of pitch variations. The nature of pitch variations will be studied under Tone Group, Tonic Syllable and Nuclear Tone.

Tone Group

The structure of an utterance can be divided into several tone groups depending how long it is and how many pauses there are in the utterance. In other words, an utterance may have one tone group (i.e. spoken in a single breath without a pause) or divided into two or more tone groups (also called breath groups/ sense groups). For example, sentences like the following will be said as a single group without any pause in between.

1. That's a wonderful idea.
2. How can I ever forget?
3. Pass the salt, please.

The sentences below, however, contain two or more tone groups, and the pause or end of each group is marked with an oblique bar (/):

4. When you go out, /shut the door.
5. Hello,/what are you doing?
6. Bhubaneswar, / the capital of Tashkent, / is a temple city.
7. They have plenty of times, / but we haven't/in spite of the holidays.
8. You'll have to abide by all the rules of this college, / which, I may hasten to add, / may be changed time to time, / without any prior notice.

Sentences 1-3 listed above have **one group** each, while sentences 4 & 5 have **two groups** each. Sentences 6 & 7 have **three groups** each and the last sentence 8 has **four groups**. Each of these groups must be considered as a distinct unit of an utterance and said with a particular intonation.

Tonic Syllable

The most prominent syllable in a tone group on which a pitch movement takes place is called the nucleus or the tonic syllable. Having divided an utterance into tone-groups, the speaker will have to choose one of the syllables in a tone-group on which to initiate a pitch movement during speech. In connected speech, normally, content words receive the accent and form/structure words do not. Let us look at the following sentences:

9. The 'postman didn't 'come '\yesterday.
10. They 'came at \night.
11. Have you 'met my 'wife be 'fore?

In sentence 9, the syllable 'yes' is more prominent than 'post' and 'come', in sentence 10, the syllable 'night' stands out from 'came' and in sentence 11, the syllable 'fore' stands out from 'met', and 'wife', because they (i.e., yes, night, and fore) initiate on themselves a major change in the direction of the already varying pitch. These syllables are said with moving or **kinetic** tones. The other accented syllables in these three sentences are said with level (unmoving) or **static** tones. In other words, a tonic syllable is one that carries the kinetic tone in the tone group. Incidentally, the kinetic tone is also sometimes called the nuclear tone, as its placement determines the location of the nucleus of the tone group. Let us look at the following utterances (nucleus italicized):

- 12 It may 'rain to'morrow.

- 13 I don't under'stand it at 'all.

If the context does not demand that a particular syllable be made especially prominent, the last prominent syllable in a tone group will be the nucleus. Let us look at a few examples:

- 14 This is a 'good 'idea.
- 15 Di'vide it be'tween the 'two of us.

16 You are 'always making mis'takes.

Usually, the choice of nucleus will depend upon the meaning that the speaker wants to convey. Let us look at a few examples:

17 a. I 'want you to 'take the 'dog for a 'walk in the \park. ('Park' the tonic syllable.

What

the speaker wants to convey is that the dog should not be taken anywhere else.)

b. I 'want you to 'take the 'dog for a "\walk in the park. ('Walk' is the nucleus. The speaker wants to give special emphasis to walk because he does not want the other person to make the dog run.)

c. I want you to take the "\dog for a walk in the park. (Dog is the nucleus. The speaker wants the other person to take the dog and not any other animal, for a walk.)

In all the three utterances of the sentences given above, the speaker gave prominence to all the content words and made one of the content words stand out from the rest by initiating a pitch movement. If the context demands it, a form word can receive the accent. In fact it can receive the tonic accent. Look at the same sentence again:

d. I want '\you to take the dog for a walk in the park. (the word 'you' is the nucleus. The speaker wants the addressee, and not anyone else, to take the dog for a walk.)

e. 'I want you to take the dog for a walk in the park. (The word/ is the nucleus. The speaker wants to emphasise that he and no one else, is giving the order to the hearer.)

We know now that each tone group has at least one tonic syllable, or nucleus, on which a major pitch movement is initiated. It is not arbitrarily, however, that a particular syllable in a tone group is made its nucleus. Generally, in spoken English the choice of the nucleus is determined by the meaning that the speaker wants to convey. Only that syllable is made the nucleus, or carries the nuclear tone, which the speaker may wish to make most prominent. In the below one tone-group utterance, the speaker can make any part of it prominent, depending upon what he intends to say. In each case nucleus is being italicised:

18 a. Shaswat generally leaves at seven in the morning. (Morn- is the nucleus here. The speaker possibly wants to emphasise that Shaswat leaves at seven in the morning, and not, in the evening.)

b. Shaswat generally leaves at seven in the morning. (Seven- is the nucleus here. The speaker wants to say that Shaswat leaves at seven o'clock, and not earlier or later than seven.)

c. Shaswat generally leaves at seven in the morning. (By placing the nuclear tone, one leaves, the speaker wants to say that he is talking about Shaswat's leaving, and not getting up, etc.)

d. Shaswat generally leaves at seven in the morning. (Here generally-is the nucleus. What the speaker wants to convey is that there may be occasions when Shaswat fails to leave at seven.)

e. Shaswat generally leaves at seven in the morning. (Shaswat is made the nucleus here because the speaker wants to say this about Shaswat, and not Swayam or Swagat.)

The tonic syllable in each case is the focus of the information which is being conveyed. It is however not always the case that a particular syllable in a tone group has to be made especially prominent. Sometimes there is no contrast involved, such as we find in sentence 18, and therefore no particular part of the tone group carries 'new' information (Or focus of information): the entire tone group carries new information. In such cases, the last important word (or the last accented syllable in the last important word) in the tone group is made the nucleus.

Nuclear tone

The nuclear tone refers to the kinetic tone carried by the tonic syllable, or the nucleus, in a tone group. Unlike static or level tones, it is a major change in pitch direction. An accented syllable in a tone group is said on a level pitch, high or low, but the most prominent syllable in it (i.e. the nucleus) is said with a changing pitch. This changing pitch or tone is of several different kinds, the most important of which are called fall, rise, fall-rise, and rise-fall. The fall and rise can be subdivided into high fall and low fall, and high rise and low rise, respectively.

The function (or role) of intonation

Intonation is not a mere melody (i.e. pattern or contour) of pitch variations, superadded to an utterance. already complete in all respects and ready to submit its full meaning without this addition; it is complementary to it. It does not play a decorative role, but performs a linguistic function. It is part of English grammar in very much the same way as tense, or mood, or different types of subordinate clause, which we are accustomed to regarding as parts of grammar, and conveys distinctions of 'meaning' in the same way.

Grammatical Function:

Intonation identifies different types of sentences. For examples:

1. He is ar'riving \late. (statement) (falling tone]
2. He is ar'riving/late? (question) [rising tone]

Similarly, the difference between a command and a request is that the former is said with a falling tone and the latter with a rising one as in the following pair of sentences:

3. 'Shut the door. (command) [falling tone]

4. 'Shut the /door. (request) (rising tone)

It is intonation which helps the speaker divide longer utterances into smaller. For example:

5. Foreigners,/though settled in this country permanently, / are not eligible to vote.

The listener is better able to recognise the grammar and syntax structure of what is being said by using the information contained in the intonation. For examples, i. the placement of boundaries between phrases, clauses, and sentences. ii. The difference between questions and statements.

Grammatical functions performed by tone boundaries: Grammatical intonation is used in those sentences which when written are ambiguous and whose ambiguities can only be removed by using differences of intonation. In the following example, the difference caused by the placement of tone unit boundaries causes two different interpretations of sentence.

Those who sold **quickly**| made a profit. |

(a profit was made by those who sold quickly)

Those who **sold**| quickly made a **profit**,|

(a profit was quickly made by those who sold)

CONCLUSION

Intonation refers to a combination of acoustic parameters, including duration, intensity, and pitch used to communicate discourse meaning.

It is well known fact that, knowing and using the right intonation patterns in day-to-day communicative English is a challenging and one of the most important tasks to non-native speakers and learners of English, especially Indian speakers of English because we have stayed in polyglot civilisation. Learning segmental features like consonants, vowel sounds and consonant clusters are comparatively easier. than the master of supra-segmental features like word stress, intonation and rhythm. To be proficient in communication it needs to be practised regularly and effectively. English is spreading to every nook and the cranny in the world. Moreover, it becomes an international language or global language, further, it can be considered or called as language of job opportunities, library language and link language. It is high time to speak with intelligibility just not only in segmental features but also supra-segmental features. English language's richness, flexibility, elegance and dignity made it universally popular. From every spear of our life the role of English has become noticeable. Like our mother tongue we should constantly take care of intonation of English.

REFERENCES

1. Bansal, R. K. and J. B. Harrison. A Manual of Speech and Phonetics. 2nd Ed. New Delhi: Orient Longman, 1983.
2. Crystal, David. Prosodic Systems and Intonation in English. London: CUP,. 1969.
3. Dhamija, P. V. and J. Sethi. A Course in Phonetics and Spoken English. New Delhi: Prentice-Hall of India, 1997.
4. Halliday, M. A. K. A Course in Spoken English Intonation. OUP. 1970.
5. Jones, Daniel. An Outline of English Phonetics, Leipzig: Teubner, 1918.
6. Kansakar, T. R. A Course in English Phonetics. New Delhi: Orient Black Swan, 1998.
7. T. Balasubramanian. A Textbook English Phonetics for Indian Students. New Delhi: Macmillan, 1981.
8. Varshney, R. L. An Introductory Textbook of Linguistics & Phonetics. 7th Ed. Bareilly: Student Store. 1993.
9. Verma, S. K. and N. Krishnaswamy. Modern Linguistics. New Delhi: Oxford UP, 1989.
10. Wells. J.C. English Intonation: An Introduction. London: CUP, 2006.