

LINGUOPRAGMATIC ANALYSIS OF PHONATORY MEANS IN THE SPEECH OF INTERNAL AFFAIRS OFFICERS

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Abstract: *This article discusses the specific intonational patterns of the speech of internal affairs officers. It focuses on phonatory features such as pitch variation, pausing, speech lengthening, and variations in vocal timbre, highlighting their role as significant communicative tools in information transmission. The analysis draws on illustrative examples demonstrating how shifts in vocal pitch, whether lowered or raised serve to convey different emotional states of officers during interaction.*

Key words: *phonatory, linguistic means, anthropocentric paradigm, paralinguistics, gesture, facial expression, speech melody, intonation, tone.*

Nonverbal means play a highly significant role in the process of communication, and scholarly literature emphasizes that up to 80% of information is conveyed through gestures, facial expressions, and pantomimic movements. Nonverbal signs complement speech, substitute for certain words, and reflect the emotional state of the participants in the communicative process. Therefore, observing nonverbal signals and understanding their meaning is of great importance during interaction [3]. Nonverbal communication employs a number of sign systems, among which are body movements (gestures), facial expressions, eye contact, and other nonverbal elements. These systems enhance the effectiveness of interpersonal communication in the course of interaction. The use of such signs often occurs unconsciously.

In recent times, the scope of linguistic research has been steadily expanding, giving rise to the development of new fields of study. In traditional

linguistics, which laid the foundation for the formation of theoretical linguistics, the study of language levels, including the phonetic level, was shaped by the prevailing perspectives of that period. At present, in approaches dominated by the anthropocentric paradigm, the units of language levels are examined through examples from actual speech. In this regard, we consider it necessary to address the distinctive intonational structure of the speech of internal affairs officers. As is rightly emphasized in scholarly literature, "...any speech, apart from its verbal structure, also possesses an intonational 'garment', that is, a structure which, like other linguistic means, serves to enrich the content of expression" [1]. Since any communicative process is primarily carried out through speech, special attention should also be given to the intonational structure of that speech. Accordingly, if speech possesses its own intonational structure, identifying and analyzing the specific melodic patterns, rhythm, intensity, tempo, timbre, and logical stresses characteristic of the speech of internal affairs officers becomes one of the pressing tasks in the field.

Among the nonverbal means of communication employed by an internal affairs officer during interaction, particular emphasis should be placed on the role of voice and intonation, in addition to gestures, movements, and body posture. For a commander, it is essential not only to control the voice but also to regulate its strength and pitch in accordance with the situation. For example, in commands to assume an upright stance, or during turning maneuvers either while stationary or in motion, the voice is segmented by syllables: "O'ng-GA" – Eyes RIGHT, "Chap-GA" – Eyes LEFT, "Ort-GA" – About FACE. In both English and Uzbek, the intonational structure of the speech of internal affairs officers, as examined in this study, exhibits a typological character and performs the same function in both languages. Among the elements of intonation, melody is regarded as one of the primary means of conveying all meaning in the speech of internal affairs officers, with the principal information emerging through melodic patterns. As rightly noted in scholarly literature, speech melody in any language facilitates the comprehension of meaning and is considered one of the fundamental

communicative devices [2].

Commands and orders issued by English internal affairs officers are delivered loudly and clearly. It should be noted that such commands are employed by internal affairs personnel with the purpose of establishing and maintaining discipline. For example: “FALL in” – “Saflan”, “FALL out” – “Tarqal”, “Stand at EASE/REST” – “ErKIN”, “Right FACE/Left FACE” – “O‘ng-GA/Chap-GA”. For example:

– *Another wave of soldiers has just come up. A lieutenant is with them. He sees us and yells, “Forward, forward, join in, follow!”* (E.M. Remarque, All Quiet on the Western Front). – **tarj:** – *Endigina yana bir askarlar to‘lqini paydo bo‘ldi. Ular bilan birga leytenant ham bor. U bizni ko‘rib qichqirdi: “Oldinga, oldinga, qo‘shiling, ergashin”*.

Analyzing the given command, the first occurrence of “Forward” appears in the initial position and is pronounced with moderate stress. The second “Forward,” through repetition, reaches the intonational climax, where the stress is intensified, thereby enhancing the emotional impact of the command. The phrase “Join in” is delivered in a stable, moderately high intonation, with comparatively softer stress, conveying a tone of invitation. The final component, “Follow,” occupies the concluding position and is articulated with a sharply falling intonation and strong phonetic stress. This segment constitutes the most significant part of the command system from both semantic and expressive perspectives.

The research demonstrates that nonverbal and verbal means, particularly intonation are integral to the effective communication of internal affairs officers. Comparative analysis of English and Uzbek shows that the intonational structure of professional speech is typologically similar in both languages and fulfills identical communicative functions. Examples of commands illustrate how pitch and stress placement heighten the expressive and directive force of speech, underscoring the necessity of mastering both vocal and nonverbal elements in law enforcement discourse.

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