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**INTONATION OF INTERROGATIVE SENTENCES IN THE  
ENGLISH AND UZBEK**

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## INTRODUCTION

It is obvious that intonation is inseparable component of a sentence. Every sentence has its own intonation. There is no sentence without intonation. That is why British phonetician Roger Kingdon pointed out that "if speech sounds make up the body of a language, intonation is its soul".

Intonation together with lexical and grammatical components of a language take part in the formation of different communicative types of sentence, expresses the attitude of a speaker toward the quantity of what is said. Most British and American linguists define intonation as the fall and rise of pitch in speech, that is why by intonation they understand the changes in the speech melody in the sentence, in our dissertation work we understand the notion of intonation in its broad meaning, by intonation we mean the variations of speech melody, distribution of stress within words of a sentence, tempo or of speech, rhythm, tamber of speech and pausation.

Comparative analyses of intonation in the Uzbek and English languages were not carried out until present owned. Secondly, intonation is one of the important of speech and therefore it is necessary to understand the nature of intonation both in the Uzbek and English languages. For this reason we can point out that is very actual problem the conclusion made at the end of dissertation is very new and it will be very useful for students, investigators to use in their course papers and lecture materials. The abovementioned things show the **actuality** of our investigation.

Though English intonation is investigated thoroughly with the help of experimental methods, we can not say the same for the intonation of the Uzbek language. In our present investigation we are making an attempt to describe the specific features of intonation in both languages.

Our dissertation is devoted to describe the following **purposes and tasks:**

1. Theoretical analyses of the existent, scientific literature devoted to the problem of intonation of the English and Uzbek languages.

2. Analyses of the functions of components of intonation in both languages.

3. Describing and specific peculiarities of the notation system of intonation of the Uzbek and English languages.

4. Defining characteristic peculiarities of intonation and its components both for the Uzbek and English languages.

5. Formulating recommendations for teaching English intonation at school, colleges and universities.

**The novelty** of our dissertation is to analyze the main peculiarities of interrogative sentences in comparison between Uzbek and English languages.

**The methods** of our investigation are as follows:

- The Linguistic method;
- The methods of theoretical analyses;
- The Comparative-typological analyses;
- The Functional methods of intonation and its components;
- The Statistic method.

In this dissertation work we made an attempt to formulate the following theoretical hypotheses which are very important for English as well as for Uzbek.

1. Intonation is a universal phenomenon; there is no language which does not use intonation in speech. Each language has its own specific features, peculiarities to each language.

2. The intonation of an interrogative sentence is not the same as the intonation of declarative sentence or other types of sentence. The features of intonation of interrogative sentences in English and Uzbek have great differences. Each type of interrogative question has its own features which are not the same for both languages.

3. The functional value of intonation of interrogative question in English and

Uzbek differ greatly from each other. Especially the functional load of components of intonation has certain specific features, characteristic to each language.

4. We know that interrogative sentences and their types in both languages have different grammatical and lexical structure and at the same time it has different peculiarities of intonation in general and in its components in particular.

5. The importance of teaching proper English intonation to Uzbek learners is doubtless because each language has its own pronunciation and accent in learning English.

6. A lot of examples showing specific characteristic of intonation of the English language makes it possible to avoid interference, that is the influence of native language to the English language .For this- reason we formulated certain recommendations for English learners for Uzbek students.

**The practical value** of the work. The current dissertation paper can be used as a material for the phonetic courses. The materials are helpful as methodic manual for the students of colleges and universities. The analyses of intonation component's functions will serve for increasing the efficiency of the teaching speaking and listening skills.

**The theoretical value** of the paper. The theoretical materials that were deeply studied puts its contribution to the further development of phonetics. The revealed results of the research pushes the investigators to develop the theme

**The object** of this dissertation paper is intonation and its main, intonation in different types of sentences and mainly intonation of interrogative sentences, differences between English and Uzbek interrogative sentences based on their intonation.

**The subject matter** of our work is study materials, critical and scientific articles and dissertation papers written by Uzbek and English linguists on the topic intonation, especially intonation of the interrogative sentences of the both languages.

**Structure** of the paper. The dissertation consists of an introduction, two

chapters, conclusion and list of literature. Here it is important to point out that each chapter is divided into 3 paragraphs. At the end of the both chapters we gave a little summaries.

In the introductory part we tried to highlight actuality and novelty of the theme with the help of describing its practical and theoretical value. Besides, in this part we pointed out tasks and purposes, method of the investigation, importance of the work etc.

In the I chapter of the main part is dedicated to describe theoretical basis of intonation. In this chapter we gave definitions of intonation and its components. Then we analyzed investigation methods and function of intonation in different types of sentences.

In the second chapter is fully devoted to typological comparison of interrogative sentences in English and Uzbek languages.

Our conclusion is written in the purpose of high lightening novelty of this work.

At the end of dissertation paper we gave the list of used literature. Whole dissertation paper consists of 98 pages with 83 used literatures.

## CHAPTER I. THEORETICAL BASIS OF INTONATION AND ITS COMPONENTS

### 1.1. The Definition of Intonation and its Main Components

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 widely 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)<sup>1</sup>. «By intonation we mean the rise and fall of the pitch of the voice when we speak» (L. Armstrong and I-Ward)<sup>2</sup>.

The American linguist D. L. Bollinger defines intonation as « . . . the melodic line of speech, the rising and falling of the «fundamental» or singing pitch of the voice . . . »<sup>3</sup>.

P. Ladefoged defines intonation as «the pattern of pitch changes»<sup>4</sup>, P. Tjebberman regards intonation as « . . . the entire ensemble of pitch contours, pitch levels and stress levels that occurs when a sentence is spoken»<sup>5</sup>.

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.

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

<sup>2</sup> L. Armstrong and I Ward. *A handbook of English Intonation*. Cambridge, 1931, p.93.

<sup>3</sup> D, L. Bollinger. *The Melody of Language*. *Modern Language Forum* 40, (June, 1955), p. 20.

<sup>4</sup> P. Ladefoged. *A Course in Phonetics*. Harcourt Brace Jovanovich, Inc., 1975, p. 93.

<sup>5</sup> A. Ph. Lieberman. *On the Acoustic Basis of the Perception of intonation by Linguists*. «Word», II, 1965, p.40.

Some linguists include other components of intonation in their definition. For example: A.M. Peshkovskiy defined intonation as the indissoluble connection of both rhythm and melody<sup>1</sup>. These definitions have been given in a narrow sense. Perceptual level, sentence intonation is a unity of four components, formed by the communicatively relevant variations in: (1) voice pitch, or speech melody; (2) the prominence of words, or their accent; (3) the tempo (rate), rhythm and pausation of the utterance, and (4) timbre of voice;

This complex unity serving to express, adequately, on the basis of the proper grammatical structure and lexical composition of the sentence, the speaker's or writer's thoughts, volition, emotion feelings and attitudes towards reality and contents, of the sentence»<sup>2</sup>.

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.<sup>3</sup>

A. M. Antipova regards intonation as a complex combination of the following components: (i) speech melody, (2) sentence stress, (3) time characteristics (duration, tempo and pausation). (4) rhythm and (5) timbre (the quality of voice).<sup>4</sup>

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.

Intonation is present in every sentence and sometimes *how* we say something is

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<sup>1</sup> А- М. Пешковский. *Интонация и грамматика. В его книге «Избранные труды»*, Учпедгиз, М., 1959. с. 177

<sup>2</sup> V.A. Vasiliye. *English Phonetics. A theoretical course.* М., 1970, p.290.

<sup>3</sup> Г.П. Торсуев. *Фонетика английского языка.* М., 1950, с. 212, Г.П. Торсуев *Обучение английскому произношению.* М., 1954 с. 127,

<sup>4</sup> А.М. Антипов. *Система английской речевой интонации.* М., Изд. «Высшая школа», 1979, с.5,

more important than *what* we say. "Intonation is the soul of a language, while the pronunciation of its sounds is its body, and the recording of it in writing and printing gives a very imperfect picture of the body and hardly hints at the existence of a soul."

Intonation is present in every sentence and in written sentences it manifests itself in the punctuation marks:

|                          |  |
|--------------------------|--|
| . the full stop          | " "• double quotation marks            |
| , comma                  | ; the semi colon                       |
| ? the interrogation mark | ... a series of periods, a row of dots |
| ! the exclamation mark   | — the dash                             |
| : the colon              | () marks of parenthesis                |

Intonation is present not only in written and oral speech, but in "inner" speech as well. This is proved by the thesis of Marx, Engels about the sound nature of language, which developed with "the development of the brain and its attendant senses, of the increasing clarity of consciousness, power of abstraction and of judgment".<sup>1</sup>

Most foreign authors consider intonation as pitch variations only. However they underline the inseparable connection of intonation and stress, but ignore other important components of intonation.

V.A. Vassilyev suggests that the term "intonation" can be viewed (1) in the narrow sense (pitch variations, speech melody) and (2) in the broad sense (a complex unity of all its components)<sup>2</sup>.

In this work our general aims will be:

- 1) to present a concise, simple, yet adequate definition of intonation;
- 2) to describe the main structural components of the intonation pattern;
- 3) to present methods for transcribing intonation, that is a suitable way of notation,

<sup>1</sup> Marx K. and Engels F. Selected Works, p. 357

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

4) to explore the function of intonation in various textual- units, looking particularly at examples in which intonation resolves grammatical and lexical ambiguity.

**What role does intonation play in the language?** Our further interests move towards some notion of communicative competence and away from the lesser ability to produce and understand grammatical sentences, the greater is the pressure one feels to take proper account of how intonation contributes to the communicative value of the act of speech. We are beginning to realize more and more that engagement with intonation is not merely a "cosmetic" or "decorative" exercise, comparatively unimportant, but that in fact it leads one to a consideration of some quite fundamental aspects of the communicative process. Unfortunately many teachers have preferred to concentrate their attention upon the study of sounds with the result that the study of intonation is tended to lag behind. One reason for this state of affairs is that a very special skill is required in the recognition of intonation variations, this skill is more difficult to acquire than the ability recognize strange sounds for two reasons.

There is wide agreement among Soviet linguists that on perception level intonation is a complex, a whole, formed by significant variations of pitch, loudness and tempo (i.e. the rate of speech and pausation) closely related. Some Soviet linguists regard speech timbre as the fourth component of intonation. As a matter of fact, up to now timbre has not been sufficiently investigated yet. Neither its material form nor its linguistic function have been thoroughly described. Though speech timbre definitely conveys certain shades of attitudinal or emotional meaning there is no good reason to consider it alongside with the three prosodic components of intonation, i.e. pitch, loudness and tempo.

We would like to point out that many foreign scholars have been anxious to restrict the formal definition of intonation to pitch movement alone, though occasionally allowing in variations of loudness as well. We are firmly convinced that when the question of intonational meaning is raised it is clearly not possible to

restrict the term "intonation" by the pitch parameters only because generally all the three prosodic parameters function as a whole though in many cases the priority of the pitch parameter is quite evident.

It is necessary to point out here that on the acoustic level pitch correlates with the fundamental frequency of the vibration of the vocal cords; loudness correlates with the amplitude of vibrations; tempo is a correlate of time during which a speech unit lasts.

Uzbek phoneticians F. Abdurahmanov, A. Suloymonov, H. Holiyorov, G. Omonturdiyev say "Интонация тушунчаси овознинг кўтарилиши пасайиши, сўниши, шунингдек, урғу, пауза, ритмика, мелодика каби ҳодисаларни ўз ичига олади"<sup>1</sup>.

Sentence-stress is the second primary component of intonation. Its main functions are to single out words in a sentence, according to their relative semantic importance, and to provide an adequate rhythmical structure of a sentence.

Sentence stress falls on a syllable, but characterizes rhythmic groups, syntagmas, sentences, sentence units. So, sentence stress is the distribution of speech energy among the words of the system. Examples:

1) «A 'well — known/writer' was 'once 'traveling in<sup>A</sup>Spain.»

In this sentence we can see two syntagmas, the first syntagma contains two rhythmic groups and the second three.

2) «In the/'kitchen a /woman was 'cooking "\ supper»<sup>1</sup>

In this sentence we can see three syntagmas; the first syntagma forms one rhythmic group, and so does the second, the third syntagma contains two rhythmic groups, In English we have the following degrees of stress:

- a) no stress [•],
- b) weak stress [,],
- c) syntactic (or ordinary) sentence stress ['],

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<sup>1</sup> Ф. Абдурахманов. Хозирги узбек адабий тили. Тош-1979. "Укитувчи" Р 9.

d) logic: stress (predicative, contrast, modal) [ʷ].<sup>3</sup>

According to K.P. Gintovi<sup>1</sup> the three types of logic stress are:

- 1) predicative logic stress: «*He is \ ill, / «don't <sup>n</sup> bother him»;*
- 2) contrast logic stress: «<sup>v</sup>*He was a "\doctor / and 'she was*
- 3) modal logic stress: «*lt\is nice to ,see you a,gain»;*
- 4) emphatic stress["].

The functions of these degrees of sentence stress are:

1) weak stress or absence of stress help to organize phonetically those syntagmas which contain second-rate information (parenthesis or direct address in the second and third positions, afterthought, apposition, etc.). Examples:

- a) «*Shall I love you?» said the swallow, who, liked /to the, point at -/once.»*
- b) «*You can 'open a 'small 'tin of 'corned\beef, if you like.»*

2) Syntactic (or ordinary) sentence stress falls on words of full meaning (i.e. on semantically important words in the sentence), e.g: «*In the/'kitchen a<sup>A</sup> woman was'cookingVsupper».*

3) Logic sentence stress underlines the logical centre (or centres) of the sentence, e.g: «<sup>v</sup>*Business,/first, /<sup>v</sup>pleasure "\affcer».*

4) Emphatic sentence stress underlines the emotional centre (or centres) of the sentence and in this way helps to express the implication. Examples:

- a) «*'Come 'here immediately!»*
- b) «*/'Pleasure V first, / duty "\after!»* (a proverb turned into a witticism).

The word stress is closely interrelated with sentence stress. We shall now try to see their similarity and difference. The demarcation of word stress and sentence stress is very important both from the theoretical and the practical viewpoint. Sentence stress usually falls on the very syllable of the word which is marked by word stress. Thus the accentual structure of the word predetermines the arrangement of stresses in a phrase. At the same time the stress pattern of a phrase

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<sup>1</sup> See «Sentence Stress in English» by K.P. Gintovt. 1955. (Гинтовт. К.П. «Фразовое ударение в английском языке». М., 1955)

is always conditioned by the semantic and syntactical factors. The words which usually become stressed in a phrase are notional words. They convey the main idea of the phrase, though any word including form words may be marked by sentence stress, if it has certain semantic value in the sentence.

Thus, Prof. D. Jones writes: "the relative stress of the words in a sentence depends on their relative importance."<sup>1</sup>

Roger Kingdon gives the following definition: "Sentence-stress is the relative degree of force given to the various words in a sentence."<sup>2</sup>

G.P. Torsuyev makes an attempt to draw a line of demarcation between word-stress and sentence-stress. He states that sentence-stress is based on the following four principles: musical, dynamic, quantitative and qualitative.

**Speech melody** or pitch level is regarded one of the primary or main components of intonation. Its chief function is to distinguish communicative types of sentence and to divide a sentence unit sense-group or intonation groups.

R. Nash distinguishes the following five basic functions of speech melody:

(1) the identity function, i.e. the ability of listeners to recognize a language without understanding what is said and to pronounce utterances with a foreign accent;

(2) the presentation function, i.e. in every language any utterance is pronounced with some degree of pitch inflection;

(3) the structural function, i.e. the speech melody is used to signal structure boundaries and relationships across boundaries;

(4) the deistic function, i.e. a certain degree of speech melody, intentionally altered by the speaker, is used to emphasize a particular lexical item of an utterance;

(5) the expressive function of speech melody signals the presence of a

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<sup>1</sup> D. Jones. *An Outline of English Phonetics*, Cambridge, 1957, p. 262.;

<sup>2</sup> R. Kingdon. *The Groundwork of English Intonation*, L, 1958, p. 160.

speaker's emotion. If the emotion is strong, other prosodic elements such as tempo, loudness and voice quality are added<sup>1</sup>. This shows a close relationship of all prosodic elements and intonation components.

Comparing Czech, Polish, Russian, German, French, Hungarian M. Ramparts establishes that these languages do not all exploit the means of melody in quite the same way which is determined by the difference in the place of melody and by means of differentiation of utterances and not only by prosodic means (stresses, pauses) and lexico-grammatical means (using question words, special imperative forms, word order etc.). The similarity and difference in the realization of melodic forms are termed «homonymy and synonymy of means of intonation».

Usually the comparative-typological description of various intonation structures in different languages is made on the basis of melody types. According to R. Nash: «In every language, however, there is one (and usually only one) basic pattern which appears to have no other linguistic function than to mold a construction into an utterance without adding additional information. This pattern is the presentation pattern, which becomes clear from the presentation function of speech melody»<sup>2</sup>.

The general shape of the presentation pattern of speech melody has been isolated for some languages, Graphically, it is a rising-falling curve which each language molds to its specifications. For example, English changes the curve into a shape resembling a “suspension bridge”.

The sentence “*I saw my friend yesterday*” may be pronounced as emphatic and unemphatic, depending on situation<sup>3</sup>.

A) Unemphatic

*I 'saw my 'friend .yesterday.*

B) Emphatic

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<sup>1</sup> Rose Nash. Turkish Intonation. An instrumental study. Mouton, 1973, pp.30 -38.

<sup>2</sup> Rose Nash. Turkish Intonation. An instrumental study. Mouton 1973. p. 55.

<sup>3</sup> D. O.Connor. A Course of English Intonation (English by Radio).

*I saw my friend yesterday (It was I. and no one else).*

*I 'saw my friend yesterday (I didn't speak to him on the telephone).*

*I saw "my friend yesterday (It was my friend, not yours).*

*I 'saw my friend 'yesterday (Not today or a week ago).*

The delimitative function of melody (V.A. Vassilyev terms it *constitutive*) is performed by pitch variations jointly with pausation, because each sentence is divided into sense groups, breath groups, or syntagmas, by means of pauses. The term *breath group* was suggested by D. Jones and it is not quite adequate, because a breath effort can be spread over two, or even more sense groups; it depends on their length and the abilities of a speaker. American descriptivist suggests the term *clause* which may and may not be equivalent to a grammatical clause.<sup>1</sup> For teaching purposes it is convenient to view such groups as *intonation groups* (on the auditory and acoustic level) and as *sense groups* (on the semantic level)<sup>1</sup>.

A sense group can be formed by one word, or by a group of words. A change of pitch within the last stressed word of a sense group is called *a nuclear tone*. A change of pitch at the junction of two sense groups is called *a terminal tone* (*clause terminal* in the terminology of American descriptivist). Nuclear tones are the following:

1. Low Falling
2. Low rising
3. High falling
4. High rising
5. Falling-rising
6. Rising-falling

The high falling tone is used to show interest. The voice falls from a high to a very low pitch.

The rising-falling tone is used to show that a speaker is greatly interested in

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<sup>1</sup> For detailed description of intonation and meaning see: I.D. O'Connor and G. F. Arnold. "Intonation of Colloquial English". 1959

something. The voice first rises and then falls from a high pitch.

The low rising tone is used to indicate the lack of interest, detachment from the subject matter. The voice rises from a very low to a medium pitch.

The four components of intonation function all together, and none of them can be isolated or separated from the others in actual speech, it is possible to single out each component for purposes of analysis. In analyzing the three functions of speech melody it is necessary to distinguish between the role of pitch variations within a sentence and their role at its end. The constitutive function of the pitch component of intonation throughout the whole of a sentence manifests itself in the fact that each syllable in it (i.e. its voiced elements) has a certain pitch and cannot exist without it. Simultaneously, this constitutive function of pitch manifests itself in the *delimitative* function, both within a sentence and at its end.

**Rhythm** is the regular alternation of stressed and unstressed syllables. Rhythm is so typical of an English phrase that the incorrect use of rhythm betrays the non-English origin of a speaker even in cases of correct pronunciation.

Sense groups in the sentence are divided into rhythmical groups. Most rhythmical groups consist of stressed and unstressed syllables. There are as many rhythmical groups in a sense group as there are stressed syllables in it. Unstressed syllables inside a sense group have a tendency to cling to the preceding stressed syllable (enclitics)<sup>1</sup>. Only initial unstressed syllables always cling to the following stressed syllable (proclitics). Correct reading habits require to attach the unstressed syllables to the preceding stressed word of a sense group. 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. The smallest elements of rhythm are called rhythmic groups which are formed by a stressed syllable with following unstressed syllables. The preceding syllables combined with stressed syllables following them are called proclitics. Syllables, which are combined with the preceding stressed syllable, are termed

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<sup>1</sup> О. С. Ахманова. Фонология, морфонология, морфология. Изд. МГУ. 1966. p. 23.

enclitics. Any rhythmic group is based on the nature of a stressed syllable. If a rhythmic group contains one stressed syllable with unstressed syllable following it is called a simple one.

Unstressed syllables are pronounced rapidly, the greater the number of unstressed syllables the quicker they are pronounced. Rhythm is best taught through verse.

Now we shall focus our attention on English rhythm. We cannot fully describe English intonation without reference to speech rhythm. Prosodic components (pitch, loudness, and tempo) and speech rhythm work interdependently. Rhythm seems to be "a kind of framework of speech organization. Linguists sometimes consider rhythm as one of the components of intonation D. Crystal, for instance, views rhythmically as one of the constituents of prosodic systems.

Rhythm as a linguistic notion is realized in lexical, syntactical and prosodic means and mostly in their combinations. For instance, such figures of speech as sound or word repetition, syntactical parallelism, intensification and others are perceived as rhythmical on the lexical, syntactical and prosodic levels, e.g.:

*"But the winner has chilled my veins and the frost has nipped my buds, and the storm has broken my branches, and I shall have no 1 roses at all this year"* (O. Wilde).<sup>1</sup>

At the beginning of the preceding section we noted that in English some types of word are regularly unstressed in connected speech. Those words which are stressed will of course only have a stress on certain syllables - in many cases on only one syllable. Overall, in connected speech this means that there will be a large number of unstressed syllables together with a more limited number of stressed syllables. As we noted at the end of the previous section, English is often described as a STRESS-TIMED language. What this means is that a general rule of English rhythm is that we take an equal amount of time from one stressed syllable to the next, i.e. that English rhythm has an isochronous based on stresses. This is

illustrated in the following example:

*What's the difference between a sick elephant and a dead bee?*

The stretch of utterance from one stressed syllable to the next (including a stressed syllable with the unstressed syllables which follow) a RHYTHM-GROUP. (This term has been used in other ways by other writers, and the term 'foot' has sometimes been used for what I am calling rhythm-group.) Notice first in the above example that the number of syllables in each rhythm-group varies considerably. The theory of stress-timing holds that there is a tendency in some languages (English is one) for rhythm-groups to be of approximately equal duration. If this is the case, then the five syllables of the second rhythm-group in the above example will be said in roughly the same amount of time as the single syllable of the third rhythm-group. It should not, however, be thought that all the syllables within a rhythm-group are of equal duration - a stressed syllable is generally longer than an unstressed one, particularly if the latter has a reduced vowel. Here is another example:

*There's a dreadful din coming from Dan's workshop.*

Starting from *dread-* there are 3, 1 and 2 syllables in the rhythm-groups. But we have so far not taken account of any unstressed syllables at the beginning of an utterance. In this case there are two such syllables in *There's a*. we shall call such syllables an ANACRUSIS. The general tendency in English is to produce syllables in an anacrusis with greater speed than any unstressed syllables within following rhythm-groups; hence also such syllables are extremely liable to be reduced. In the example quoted the two syllables of *There's a may* even be reduced to one syllable and even pronounced with no vowel.

A different approach to English rhythm proposed by Bollinger (sec. in particular. 1981. and forthcoming) suggests that the most important factor! is neither the number of syllables nor the number of stresses but the pattern made in any section of continuous speech by the mixture of syllables containing full vowels

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<sup>1</sup> А. М. Антипова. Ритмическая система английской речи. М., 1963. с 13

with syllables containing reduced vowels<sup>1</sup>. According to this theory, the basic unit of rhythm is a full-vowelled syllable together with any reduced-vowelled syllables that follow it. Each rhythm unit must thus contain one and only one full-vowelled syllable. This is reminiscent of the analysis of continuous speech by the stress-timing theory into rhythm-groups each containing one (and only one) stressed syllable and all the unstressed syllables that follow it. There are, however, fundamental differences between the stress-timing theory and the theory of what I shall call, for want of a better word, full-vowel timing.

The ***tamber*** of a speaker's voice may express the attitude of the speaker to what he says. It depends on the physiological properties and psychological peculiarities of a person. The auditory impression of the voice tamber is not sufficient for its investigation and instrumental analysis should be carried out for each person individually. This component of intonation is little studied. The timbre (or tamber) of voice (its emotional colouring). The emotional timbre expresses the attitude of the speaker, his feelings, emotions. For instance:

(Two underpaid city clerks meet unexpectedly):

—«*Where have you been? Haven't seen you for ages*».

—«*'Hunting "lions in /'Africa*».

—'«<sup>A</sup>*Nonsense; [There are no 'lions in "Africa /"now!*»

—«~*Right you ><sup>n</sup>aze! | I've killed them<sup>A</sup>- all;*»

So, the exchange of wit required not only the humorous melody and other components of intonation, but also the humorous timbre of voice.

Timbre in a mild degree takes part in the expression of the grammatical meaning (Compare, for instance, the timbre of requests and commands), but its main function is to express the emotional meaning.

By speech ***tempo*** we mean the relative speed (of slowness) of utterance which is measured by the rate of syllable succession and the number and duration of

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<sup>1</sup> М. А. Соколова, и. др. практическая фонетика английского языка. -М., 1984.

pauses in a sentence. The average rate of delivery may contain from about two to four syllables per second for slow speech (*lento*), from about three to, six syllables for normal speech, and from about five to nine syllables for fast speech (*allegro*).

Every speaker has a norm which characterizes his usual individual style of utterance. Some people speak more quickly, some more slowly; some people use more variations of tempo than others. Tempo is a feature, which like loudness can be varied from time to time by the individual speaker.

The rate of speaking varies constantly. When two strongly stressed syllables occur close together, it is slower; when they are separated by unstressed syllables the speed is faster. The speed of utterance becomes slower or faster according to the number of unstressed syllables between the stressed ones.

Rate also performs emotional and attitudinal functions, it varies according to the emotional state of the speaker and the attitude conveyed. Fast rate, for instance, may be associated with anger, scolding, etc., eg:

*Where's the hammer?*

*What did you do with the hammer? Great<sup>v</sup> heaven! |<sup>v</sup> Seven of you, gaping<sup>v</sup> round there, | and you don't know | what I "did with the hammer" ||*

Slower than normal rate may be associated with anger, doubt, blame, accusation, etc.. eg

*Mrs. Warren (passionately): 'What's the use of my going to bed? Do you think I could sleep?' Voice: 'Why not? I shall.' Mrs. Warren: <sup>A</sup> You! | You've no 'heart.'*<sup>1</sup>

Variations of rate of speech and pausation are closely connected with different phonetic styles, shades of meaning and the structure of the intonation group. Rate is varied by the speaker in accordance with the situation in which he is involved. The speaker should always choose the proper rate suitable for the occasion, if he wants to be clearly understood. A teacher will speak to a group of beginners learning English at a slower rate than when he speaks to a native

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<sup>1</sup> Ж. Жалалов. Б. Золотов. Инглиз талаффузини ургатишда техник воситалардан фойдаланиш "Укитувчи" Тош-1969. 34 – 35 б.

speaker. Rate should be adapted to the content of the ideas expressed and the phonetic style. It should always be slow enough to attract the attention of the listeners and at the same time be rapid enough to sustain interest.

The treble pause, which is about three times longer than the unit pause, is used to separate paragraphs.

In cases when the presence of a short: pause is almost impossible to determine a wavy vertical line is used. There may be in fact no stop of phonation. The effect of pausalion is due to the interval in pitch at the intonation group junction, eg:

*So they sat<sup>n</sup> by the firelight, in the silence, | one on each side of the hearth.*

A short interval of silence, an intermission arising from doubt or uncertainty, a hesitation caused by different emotions, forgetfulness, one's wish to think over what to say next is called a hesitation pause. It is a mere stop of phonation, or it may be filled with so-called temporizers (hesitation fillers) such as: *you see, you know, to mean; I mean to say, so to speak. Well,* etc. Very common hesitation fillers are also: um—ah—eh—erm—er. Eg:

*You can find him, I think, in the library.*

*What a shame—poor darling; look here, I'll—er—see if I can buy another pair for you.*

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

The tempo of speech is the third component of intonation. The term "tempo" implies the rate of the utterance and pausation.

The rate of speech can be normal, slow and fast. The parts of the utterance which are particularly important sound slower. Unimportant parts are commonly pronounced at a greater speed than normal, e.g. :

*"My mother thinks him to be a common laboring boy," said Betty with a sad*

*smile.*

Pauses perform delimitative and distinctive functions and act like junctures. A long pause (#) shows the end of a sentence, a half - long pause (||) is used in the boundary between main and subordinate clauses and a short pause ( ) signals the end of a sense-group. Sense-groups may consist of a single word or a number of words linked both grammatically and semantically. e.g:

# 'Good! Tine! 'Wonderful! He is a 'happy man# # What did you say, John? #<sup>1</sup>

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

#You 'know it' a 11 right #

#You 'know it all/'right #

#'Let's 'begin With that one # .

For teaching expediency it is sufficient to distinguish the following three kinds of pauses:

1. Short pauses which may be used to separate intonation groups within a phrase
2. Longer pauses which normally manifest the end of the phrase.
3. Very long pauses, which are approximately twice as long as the first type, are used to separate phonetic wholes.

Functionally, there may be distinguished syntactic, emphatic and hesitation pauses. Syntactic pauses separate phonon passages, phrases, intonation groups. Emphatic pauses serve to make especially prominent certain parts of the utterance. e.g.:

*She is the most charming girl I've ever seen.*

The changes of pitch, loudness and tempo are not haphazard variations. The rules of change are highly organized. No matter how variable the individual

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<sup>1</sup> С. А. Бертин. А. Вейхман. Обучение английской интонации. Мое. Высшая школа-1973

variations of these prosodic components are they tend to become formalized or standardized, so that all speakers of the language use them in similar ways under similar circumstances. These abstracted characteristics of intonation structures may be called intonation patterns which form the prosodic system of English.

## 1.2. Linguistic Analysis of Investigation Method and Function of Intonation

In 1910 a well known Russian grammarian, prof. A. M. Peshkovsky, was the first to introduce the phonetic characteristics into the definition of the sentence. According, to prof. A. M. Peshkovsky a spoken word or phrase may be regarded as a sentence if it has the intonation of the sentence. Examples:

« ^Fire! 01 A~\sail!» are sentences, the first thanks to its intonation of command the second thanks to its exclamatory intonation<sup>1</sup>. Acad L. V. Shcherba and later on acad. V. V. Vinogradov have underlined the fact that the sentence is a phonetically shaped unit of speech. Among the most characteristic phonetic features of the sentence they mentioned the final tune and a long pause at the end of the sentence.

Intonation shapes the sentence, helps to express its communication type and in this way makes the general meaning of the sentence quite clear.

By the general meaning of the sentence we understand the meaning expressed lexically and grammatically and supported by intonation. Examples:

- a) «'Moscow is the 'capital of our\, country».
- b) «'Jane is sixteen».

But the general meaning may have logic shades. These shades are expressed by means of logic stress. Examples:

«Peter is ten». «/Peter is ten-». «'Peter is \ten».<sup>2</sup>

The function of intonation which helps to create the sentence, to shape it phonetically, to define its type, to express the shades of the general meaning, — is called the grammatical (or the syntactic) function of intonation. The grammatical function of intonation is so important linguistically that it may be regarded as the main function.

<sup>1</sup> See СМ. Берковская. "Интонация английских пословиц и поговорок" Кандидатская диссертация М. 1965.

<sup>2</sup> А. М. Пешковский. Русский синтаксис в научном освещении. М., 1956, стр. 53—56.

The grammatical function of intonation has become a very important field of scientific investigation in our country and abroad. Thanks to experimental laboratory investigation the intonation of the main four communication types of sentences were established. They are:

Statements include, the two forms (the affirmative and the negative) of simple, compound, complex and joined descriptive sentences.

Questions include general, special, alternative, disjunctive, repeated, echoed and retorted questions.

1) Imperative sentences include commands, orders, demands, summons, warnings, advice, encouragement, invitations, requests, pleadings, slogans, appeals, etc.

2) Exclamations are the emotional intonation is superimposed on the syntactic intonation of the sentence and modifies it or changes it altogether.

In its second function the intonation expresses the speaker's attitude towards the facts in question, it also expresses the speaker's feelings, emotions and moods:

1) Modality, expressing the attitude of the speaker, constitutes the first stage of emotionality

2) Emotionality.                   «Sour <sup>A</sup>grapes!»

Emotional sentences besides the general meaning have an implication (the emotional meaning superimposed on the general meaning of the sentence), e.g.:

*Robert: «I'd rather be a civil engineer. I want to build roads and bridges».*

*Harry: «Not ships? Isn't it better to be a shipbuilding engineer?»*

*Robert (Crossly): «<sup>A</sup>Look here, is it /my career we're, planning, / or"yours"»*  
(«Meet the Parkers»<sup>1</sup>)

The second function of intonation has not yet become an object of extensive research, but many phoneticians are interested in it and some of the post – graduates do research work in that field.

In linguistics there is tendency to regard the two functions quite separately as

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<sup>1</sup> Kingdon R. English intonation practice. England, 1960. p. 33.

disconnected functions of intonation.

The distribution of intonation itself and its components depend on the situation or context. It is called the text-forming function of intonation. The phonological, phonostylistic and text-forming functions of intonation have not been deeply investigated and these types of scientific approaches are going to develop in modern linguistics. As to the place of intonation in transformational—generative grammar, it is not clear how intonation can operate in this theory.

As a prosodic unit intonation acts with all its components, it can operate in phrase together with the grammatical and lexical means of language.

Intonation itself and its components perform four functions like other phonological units<sup>1</sup>.

(1) **A constitutive function** of intonation is expressed by its existence in an utterance through which intonation shapes a sentence phonetically. For example, *Come*' as a word and sense-group has its own grammatical form and intonation. The phrases *Come here.'* or *He will come tomorrow,* constitute different grammatical (syntactic) structures and intonation.

(2) A **delimitative function** of intonation is very closely connected with its constitute function. 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 (a single vertical stroke denotes a short pause inside a sentence).

(3) **A distinctive (phonological) function** of intonation serves to distinguish

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<sup>1</sup> Исследования по английской интонации. Под редакцией проф. В. Д. Аракина. Сборник. МПТИ. М., 1964.

the communicative types of sentences. e. g. *He is a student* may be pronounced by four different pitch contrasts. When it is pronounced by a low pitch at the end it means a normal, matter-of-fact report. When it has a mid pitch at the end of a sentence it indicates that the utterance is not finished or that the fact is like an afterthought, having significance for something said previously, [if it is pronounced by a high pitch at the end it indicates mild doubt, as if *he is a student* or trying to remember *he is a student*. When it is pronounced by an extra-high pitch it indicates strong disbelief or surprise. In this case the distinctive function of intonation becomes clear through the pitch contrasts which have its distinctive function too. In the minima] pair «Is there any Miss Take here.' -- Is there any mistake here.'» the distinctive function of intonation becomes clear through stress levels at the function of *mistake* (one stress) and *Miss Take* (two stresses). The distinctive function of intonation and its components is under discussion in modern phonology

(4) **A recognitive (identificatory) function** of intonation may be proved by the fact that every language or dialect has a characteristic pattern of intonation which is manifested in all utterances of speakers, though there may be some individual prosodic features in their pronunciation. Any phrase or utterance has its proper intonation, according to which it may be identified by all speakers. It is not possible, for example, to pronounce a declarative sentence by a high or extra-high pitch. If so, the recognitive function of intonation may be destroyed and a sentence pronounced by a high pitch becomes an exclamatory or interrogative sentence, i. e. the communicative type of a sentence may be changed. To learn the right recognitive function of intonation is necessary in mastering a good pronunciation of a foreign language.

All the functions of intonation are in close relationship with each other. Wrong usage of one of these functions may bring about wrong interpretation of other functions. All four functions of intonation are characteristic also of its components as given examples illustrate.

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Intonation, its components and functions exist not only in oral speech but in the written form of a language as well. In a written text the punctuation marks make the meaning of sentences clear to the reader. Besides words, word combinations and grammatical combinations used in written texts, the writer's idea, his emotions and feelings may be expressed by means of punctuation marks which usually express various intonation types within a sentence, *e. g.* the punctuation marks which are called «end stops», i.e. period (.), a question mark (?), exclamation mark (!) are used to mark the end of sentences and indicate the communicative types of sentences through intonational delimitation. The internal punctuation marks: comma (,), semicolon (;), colon (:), dash (.), parenthesis ( ) are used to separate, to in close or indicate the relation between elements within a sentence. They usually indicate pauses, intonations expressing non-finality (the rising tone) or finality (the falling tone) and emphatic intonations Punctuation marks with specialized uses: quotation marks («»), brackets ( ), ellipsis (. . .) and italics may also signal certain intonation delimitations by means of pitch changes, stress levels, pauses. The above example *He is a student* may be pronounced with different intonations ' (pitch variations) thanks to three final punctuation marks — end stops: period signals the falling tone; the question mark indicates the rising tone and the exclamation mark requires to use a special type of intonation expressed by all its components. Probably the relationship between the punctuation marks and intonation is universal in all languages. Such examples as *He is a student* in Russian (*Он-студент*) and Uzbek (*У - талаба*) have relatively the same intonations depending on the usage of the punctuation marks.

Some American linguists regard punctuation marks as “suprasegmental phonemes<sup>1</sup>”. We do not shade this idea but consider that punctuation marks may be interpreted as symbols of prosodic units in written sentences. Punctuation marks contribute to distinguish the functions of intonation. Thanks to the usage of

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<sup>1</sup> Marx K. and Engels F. Selected Works. p. 110.

punctuation marks the constitutive, distinctive delimitative and recognitive functions of intonation become clear a written text. Thus, punctuation marks are important signals in the text-forming function of intonation, which operates in a different way to the proper functions of intonation (constitutive, distinctive, delimitative. recognitive) In any language intonation performs grammatical and expressive functions, but in English the contrasts in intonation are not clearly lexical<sup>1</sup>. These functions of intonation belong to language functions as a whole Intonation and syntax are complementary aspects of sentence structure and therefore, intonation is partly grammatical and partly referential<sup>2</sup>.

Our further point will be the description of intonation in the functional level. The problem that has long ago been with us becomes more pressing - how to capture in a meaningful and useful summary, just what intonation contributes. How can teachers and learners get a working grasp of its significance? And, finally, what is *a* typical use of intonation in a language like English? Intonation is a powerful means of human intercommunication. So we shall consider the communicative function the main function of intonation. One of the aims of communication is the exchange of information between people. The meaning of an English utterance, i.e. the information it conveys to a listener, derives not only from the grammatical structure, the lexical composition and the sound pattern. It also derives from variations of intonation, i.e. of its prosodic parameters.

The communicative function of intonation is realized in various ways which can be grouped under live general headings. Intonation serves:

1. To structure the information content of a textual unit so as to show which information is new or cannot be taken for granted, as against information which the listener is assumed to possess or to be able to acquire from the context, that is given information.

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<sup>1</sup> Intonation and Grammar in English. Mouton, 1967 p. 10 "Phonology and Prosody of Modern English". Ann Arbor, 1964

<sup>2</sup> А. М. Акмаров. «К вопросу о лингвистической трактовке английской интонация графического изображения» «Иностранные языки в школе» №6 с. 37-46.

2. To determine the speech function of a phrase, i.e. to indicate whether it is intended as a statement, question, command, etc.

3. To convey connotation meanings of "attitude" such as surprise, annoyance, enthusiasm, involvement, etc. This can include whether meaning are intended, over and above the meanings conveyed by the lexical items and the grammatical structure. For example, the sentence: "Thanks for helping me last night" can be given more than one meaning. The difference between a sincere intention and a sarcastic one would be conveyed by the intonation. Note that in the written form, we are given only the lexical and the grammatical. The written medium hits very limited resources for marking intonation, and the meanings conveyed by it have to be shown, if at all, in other ways.

4. To structure a text. As you know, we hope, intonation is an organizing mechanism. On the one hand, it delimitates texts into smaller units, i.e. phonetic passages, phrases and intonation groups, on the other hand, it integrates these smaller constituents forming a complete text.

5. To differentiate the meaning of textual units (i.e. intonation groups, phrases and sometimes phonetic passages) of the same grammatical structure and the same lexical composition, which is the distinctive or phonological function of intonation.

6. To characterize a particular style or variety of oral speech which may be called the stylistic function.

Summarizing we may say that intonation is a powerful means of communication process. It follows from this that it is definitely not possible to divorce any function of intonation from that of communication. No matter how many functions are named, all of them may be summed up under a more general heading that is the function of communication. It should be pointed out here that the structuring functions of intonation mentioned above (delimitating and integrating functions) should be viewed alongside with other functions serving the purpose of communication.

The descriptions of intonation show that phonological facts of intonation

system are much more open to question than in the held of segmental phonology. Descriptions differ according to the kind of meaning they regard intonation is carrying and also according to the significance they attach to different parts of the tone-unit. J.D.O'Connor and G.F. Arnold assert that a major function of intonation is to express the speaker's attitude to the situation he is placed in<sup>1</sup> and they attach these meanings not to pre-head, head and nucleus separately, but to each often "tone-unit types" as they combine with each of four sentence types, statement, question, command and exclamation.

M. Holladay supposes that English intonation contrasts are grammatical<sup>2</sup>. He argues first that there is a neutral or unmarked tone choice and then explains all other choices as meaningful by contrast (59). Thus if one takes the; statement "I don't know" the suggested intonational meanings are:

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<sup>1</sup> J.D.O'Connor. Phonetics. -Penquum, 1977. p. 54

<sup>2</sup> O. J. Dickushina. English phonetics. Prague, 1959. p. 65.

"tone-unit types" as they combine with each of four sentence types, statement, question, command and exclamation.

D. Crystal presents an approach based on the view "that any explanation of intonational meaning cannot be arrived at by seeing the issues solely in either grammatical or attitudinal terms"<sup>1</sup>. He ignores the significance of pre-head and head choices and deals only with terminal tones. He supports R. Quirk's view that a tone unit has a falling nucleus unless there is some specific reason why it should not and illustrates this statement by observing that non-final structures are marked as such by the choice of low- or mid-rising or level tones.

There are other similar approaches which possess one feature in common: all of them pay little attention to the phonological significance of pitch level and pitch range.

The approach we outline in this book is different again. On the phonological level intonation is viewed as a complex structure of all its prosodic parameters. We see the description of intonation structure as one aspect of the description of interaction and argue that intonation choices carry information about the structure of the interaction, the relationship between and the discourse function of individual utterances, the informational "givenness" and "newness" of information and the state of convergence and divergence of the participants

Now we shall have a brief outlook on how intonation functions as a means of communication. One of the functions of intonation is to structure the information content of an intonation group or a phrase so as to show which information is new, as against information which the listener is assumed to possess or to be able to acquire from the context.

In oral English the smallest piece of information is associated with an intonation group that is a unit of intonation containing the nucleus.

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<sup>1</sup> D. Crystal and R. Quirk. *Systems of Prosodic and Paralinguistic Features*, English, London, 1964. p. 42

There is no exact match between punctuation in writing and intonation groups in speech. Speech is more variable in its structuring of information than writing. Cutting up speech into intonation groups depends on such things as the speed at which you are speaking, what emphasis you want to give to the parts of the message, and the length of grammatical units. A single phrase may have just one intonation group; but when the length of phrase goes beyond a certain point (say roughly ten words), it is difficult not to split it into two or more separate pieces of information, e.g.:

*The man told us we could park it here*

*The man told us / we could park it at the railway station.*

*The man told us / we could park it / in the street over there.*

Accentual systems involve more than singling out important words by accenting them. Intonation group or phrase accentuation focuses on the nucleus of these intonation units. The nucleus marks the focus of information or the part of the pattern to which the speaker especially draws the hearer's attention. The focus of information may be concentrated on a single word or spread over a group of words.

Out of the possible positions of the nucleus in an intonation group, there is one position which is normal or unmarked, while the other positions give a special or marked effect. In the example "He's gone to the office" the nucleus in an unmarked position would occur on "office". The general rule is that, in the unmarked case, the nucleus falls on the last lexical item of the intonation group and is called the end-focus. In this case sentence stress is normal.

But there are cases when you may shift the nucleus to an earlier part of the intonation group. It happens when you want to draw attention to an earlier part of the intonation group, usually to contrast it with something already mentioned, or understood in the context. In the marked position we call the nucleus contrastive

focus or logical sentence stress. Here are some examples:

*"Did your brother study in Moscow?" \No, he was <sub>v</sub>born in Moscow."*

In this example contrastive meaning is signaled by the falling tone and the increase of loudness on the word "born".

Sometimes there may be a double contrast in the phrase, each contrast indicated by its own nucleus:

*Her <sub>x</sub>mother / is <sub>v</sub>Russian / but her <sub>v</sub>father / is <sub>x</sub>German.*

In a marked position, the nucle may be on any word in an intonation group or a phrase. Even words like personal pronouns, prepositions and auxiliaries, which are not normally stressed at all, can receive nuclear stress for special contrastive purposes: It's not <sub>v</sub>her book, | it's <sub>x</sub>ours.

Which syllable of the word is stressed if it has more than one syllable, is determined by ordinary conventions of word stress: *to'morrow*, *'picture*.

In exceptional cases, contrastive stress in a word of more than one syllable may shift to a syllable which does not normally have word stress. For example, if you want to make a contrast between the two words normally pronounced *bu'reaucracy* and *au'tocracy* you may do so as follows *'bureaucracy and'autocracy*.

The widening of the range of pitch of the nucleus, the increase of the degree of loudness of the syllable, the slowing down of the tempo make sentence accent emphatic:

A. *"Tom has <sup>x</sup>passed his exam.*

B. *Well fence <sup>x</sup>triat!*

Given information suggests information which has already been mentioned or alluded to. But this notion may be extended by including information which is given by the situation outside language. For example, if a few different persons are expected to come, the phrase *"The doctor has come"* is pronounced with the nucleus on the word *"doctor"* though no speech context preceded it.

By putting the stress on one particular word, the speaker shows, first, that he is treating that word as the carrier of new, non-retrievable information, and, second, that the information of the other, non-emphasized, words in the intonation group is not new but can be retrieved from the context "Context" here is to be taken in a very broad sense; it may include something that has already been said, in which case the antecedents may be very specific, but it may include only something (or someone) present in the situation, and it may even refer, very vaguely, to some aspect of shared knowledge which the addressee is thought to be aware of. The information that the listener needs in order to interpret the sentence may therefore be retrievable either from something already mentioned, or from the general "context of situation"<sup>1</sup>.

Notice that the decision as to whether some information is retrievable or not has to be made by the speaker on the basis of what he thinks the addressee can take for granted from the situation, etc., The speaker must, in framing the utterance, make many assumptions, and he does this rapidly and to a large degree unconsciously. He then arranges his intonation groups and assigns nuclear stresses accordingly.

Dialogues like this, though not uncommon, are unsatisfactory because vital information is missing. By putting the nucleus on "isn't" speaker A took "anyone playing" as retrievable information. B responds with a request for an explanation, which A then fails to fulfill. If A had put the original nucleus on "playing", the conversation could have proceeded normally.

Degrees of information are relevant not only to the position of sentence stress but also to the choice of the nuclear tone<sup>2</sup>. We tend to use a falling tone of wide range of pitch combined with a greater degree of loudness, that is emphatic stress, to give emphasis to the main information in a phrase. To give subsidiary or less important information, i.e. information which is more predictable from the context or situation, the rising or level nuclear tone is used, e.g.

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<sup>1</sup> Jones D. An Outline of English Phonetics. Cambridge, 1957. p. 51.

<sup>2</sup> К. П. Гинтовт. «Фразовое ударение в английском языке». М., 1955. p. 24.

A. *I saw your sister at the game yesterday.*

main    subsidiary

B. *Yes, watching tennis is her favourite pastime.*

subsidiary    main

The English language is not only a means of giving and receiving information. As was stated above, it is more than this: it is communication between people. It commonly expresses the attitudes and emotions of the speaker and he often uses it to influence the attitudes and behavior of the hearer. This function of intonation makes it "the salt of an utterance. Without it a statement can often be understood, but the message is tasteless, colorless. Incorrect uses of it can lead to embarrassing ambiguities".

As with words which may have two or more related lexical meanings so with intonation patterns one must indicate a central meaning with marginal variations from it. In English meanings of intonation patterns are largely of this general type. Most phrases and parts of them may be pronounced with several different intonation patterns according to the situation, according to the speaker's momentary feeling or attitude to the subject matter. These modifications can vary from surprise to deliberation, to sharp isolation of some part of a sentence for attention, to mild intellectual detachment. It would not be wise to associate a particular intonation pattern with a particular grammatical construction. Any sentence in various contexts may receive any of a dozen other patterns, e.g.:

*When can you do it?* —<sub>x</sub> *Now.* (detached, reserved)

*When did you finish?* —\**Now.* (involved)

*When did you come?* — ,*Now.* (encouraging further conversation)

*You are to do it right now.* — N<sup>A</sup>*ow?* (greatly astonished)<sup>1</sup>

We have so far confined our description to the significance of intonation within phrases. Now we want to discuss the function of intonation with reference

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<sup>1</sup> H.E. Palmer. *English Intonation with Systematic Exercises*, Cambridge, 1924. p. 62 – 63.

to the model of discourse structure, i.e. to handle the way in which functional units combine together.

In recent years some promising attempts have been made to describe intonation with reference to structures of discourse, rather than to grammatical categories. By discourse is meant a sequence of utterances, usually involving exchanges between two or more participants, though monologue is not excluded from this definition.

In other words, in previous sections we have considered aspects of meaning in isolation, but now we shall be thinking about how meanings may be put together and presented in an oral discourse. We shall start with the organization of connections between phrases, with considering how one idea leads on from another. Intonation is one of the means that fulfill this connection or integrating function.

A phrase usually occurs among other phrases; it is, in fact, usually connected to them in some way. A phrase is most closely connected to its context phrases, which is often the one just preceding it. It is useful to say that a phrase is a response to its context and is relevant to that context. These notions can be illustrated with the following two-line dialogue:

A. *Where is John?*

B. *He is in the house.*<sup>1</sup>

In this dialogue phrase A is the context for phrase B. Conversely, B is a response to A and is relevant to A. This particular relevance may be called "answer to a special question". Relevance is the phenomenon that permits humans to converse. It is clear that if we treat a phrase like B in isolation, with their contexts shipped away, relevance evaporates. That fact alone is a powerful argument for the propriety of dealing with phrases in context, for without context there is no relevance. But powerful argument is this: a context phrase acts as a floodlight upon the response, revealing details about the response, and clarifying its structure and meaning. If we remove a phrase from its context we shut off that light. The very

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<sup>1</sup> К. П. Гинтовт. «Фразовое ударение в английском языке». М., 1955. С. 41.

facts that we are trying to understand maybe obscured. Some illustrations will show what is meant.

If we take an utterance like "John" we cannot discern much about its structure or meaning. But the moment we make it relevant to a context, the structure and meaning leap into focus, as in the following: e.g.:

*Who is in the house? John.*

Instantly the observer sees that the response is elliptical and that it has the underlying structure "*John is in the house*", it is the context that allows this interpretation. But the very same phonetic sequence "*John*", if taken in a different context, is revealed to have a completely different structure and meaning, as in the following: e.g.:

*Who did they see? John.*

The full form of the response is "They saw John", a phrase in which the sequence "*John*" is now the object. Thus two examples of the utterance "*John*" appear to be identical if taken in isolation, but different contexts allow us to see them as fundamentally different.

One and the same word sequence may be pronounced with different intonation being relevant to different contexts, e.g.

*A. Did "John" phone you yesterday?*

*\_>Did John phone you yesterday?*

*R<sub>x</sub>No, Tom. <sub>x</sub>No, / John.*

Accents and particular positions of accents seem to be characteristic of the phrase or of the text structure. We tend to favor the two extremes of the phrase, the beginning and the end, or, in longer phrases, the two extremes in an intonation group as if to announce the beginning and the end. There may be intermediate accents, but they are less prominent:

*The ~ snow "generally comes in November.*

Here the first strong accent is on "*snow*" and the last is on "*November*".

The pitch range, the degree of loudness of the first and the last phonetic passages are comparatively higher and the tempo is definitely slower as compared to the second phonetic whole. These are just some examples of how intonation is involved in the text-structuring process which forms a good evidence of its integrating ability.

Any section of the intonation pattern, any of its three constituents can perform the distinctive function thus being phonological units. These units form a complex system of intonemes, tonemes, accentemes, chronemes, etc. These phonological units like phonemes consist of a number of variants. The terminal tonemes, for instance, consist of a number of allotones, which are mutually non distinctive. The principal allotone is realized in the nucleus alone. The subsidiary allotones are realized not only in the nucleus, but also in the pie-head and in the tail.

“The 'most powerful phonological unit is the terminal tone. The opposition of terminal tones distinguishes different types of sentence. The same sequence of words may be interpreted as a different syntactical type, i.e. a statement or a question, a question or an exclamation being pronounced with different terminal tones”<sup>1</sup>, e.g.

*Tom saw it.*

(Statement)

-»*Didn't you enjoy it?*

(General question)

*,Tom saw it?*

(General question)

«*Didn't you enjoy it?*

(Exclamation)

The number of terminal tones indicates the number of intonation groups.

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<sup>1</sup> А.А. Абдуазизов. Составительный анализ гласных фонем английского и узбекского языков, Канд. дисс. М., 1967. p. 45.

Sometimes the number of intonation groups we choose 10 uses may be important for meaning. For example, the sentence *"My sister, who live in the South, has just arrived"* may mean two different things. In writing the difference may be marked by punctuation. In oral speech it is marked by using two or three intonation groups. If the meaning is: *"My only sister who happens to live in the South..."*, then the division would be into three intonation groups: *"My sister, / who lives in the South, / has just arrived."*

On the other hand, if the meaning is: *"That one of my two sisters, who lives in the South"*, the division is into two intonation groups.

*I didn't see the doctor / I didn't see the doctor because I was ill*

(but for some other cause was ill and could reason for example, to get my health card signed).

There are exceptional cases when the opposition of terminal tones serves to differentiate the actual meaning of the sentence.

If the phrase *"I don't want you to read anything"* has the low-falling terminal tone on the word *"anything"*. It means that for this or other reason the person should avoid reading. If the same word sequence is pronounced with the falling-rising tone on the same word, the phrase means that the person must have a careful choice in reading; or:

*He's a -»French ,teacher.      He's a <sup>n</sup> French teacher.*

(He comes from France.)      (He teaches French.)<sup>1</sup>

More commonly, however, different kinds of pre-heads, heads, the same as pitch ranges and levels fulfill their distinctive function not alone but in the combination with other prosodic constituents.

The syntactic functions of intonation cannot be separated from its semantic functions. However, it is useful to make a special study of them in order to

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<sup>1</sup> Connor D.O. A Course of English Intonation (English by Radio).

understand the important syntactic role of intonation. We have already seen that a one syntagm sentence is organized into a definite grammatical type by intonation (syntagm, stress and pitch-pattern). E. g. *'Have you 'seen him?*

This is a question when the pitch is rising: but a change in the pitch-pattern can turn it into an exclamation expressing anger: *Have you 'seen him?*

Longer sentences are subdivided into syntagms which emphasize the syntactic elements of which the sentences are composed. The use of the falling or the rising pitch-patterns in a syntagm indicates a more or a less intimate syntactic connection between the syntagms.

Some linguists such as L.E. Armstrong and I.C. Ward consider that a subordinate clause requires a rise, even if it follows the principal clause.<sup>1</sup> For example:

1. *'When they ar'rived at the 'station, they 'found that the 'train had 'gone.*
2. *,I shall'tell him'all a'boat it when he'comes on 'Saturday.*

They also state that co-ordinate sentences require the falling tune in both elements, but "If in the speaker's mind the logical connection is very close, the first intonation group may be said with the second tune." E.g.:

*She 'shook 'hands, and 'said she was glad he had 'come. \*

These two syntagms may be treated as having a logical dependence on each other, and then said with a rise in the first. Or in case they are felt to be independent, they are both said with a falling tune. Dr. M. Schubiger of Easle<sup>2</sup> considers that the type „of sentences (whether coordinate or subordinate) should not be determined by the conjunctions used but by the speaker's intention. According to this theory, a rise in the non-principal clause is an indication that the clause is a subordinate one, and, consequently, the sentence is complex. The following sentences, for instance, are commonly called complex, because the second clause is introduced by a subordinating conjunction. *My 'grandfather 'used to 'get 'up*

<sup>1</sup> See: L. E. Armstrong, I. C. Ward. *Handbook of English Intonation*. Cambridge, 1926, p. 25.

<sup>2</sup> M. Schubiger. *The Role of Intonation in Spoken English*. Cambridge, 1935.

*'early \ because he was a 'great 'worker.*

There are different methods of indicating intonation which depend on theoretical and practical approaches of linguists. Generally there are three principles of describing intonation .

1) The narrow phonetic description of intonation, which belongs to British phoneticians (D. Jones, H. E. Palmer, L. E. Armstrong)

2) The phonological description used by American linguists of both the descriptive and tagmemic schools (K. L. Pike, H. A. Gleason, R. Wash, Ch. C. Fries, Clifford H. Prator, Jr.).

3) The broad phonetic and phonological description of English intonation is given by the Soviet Phoneticians of English G. P. Torsuyev, V. A. Vasilyev, O. I. Dickushina, A. M. Antipova and by their followers.

The graphical method of indicating intonation by special symbols is called a tonetic transcription. These three approaches in describing intonation use different graphical methods, i.e. tonetic transcriptions. D. Jones regarded the description method used by L. E. Armstrong and I. C. Ward in their «Handbook of English Intonation» (Cambridge, 1931) to be effective in practical teaching and, therefore, he followed their system. L. E. Armstrong and I. C. Ward distinguish two fundamental tunes or motifs: tune I and tune II. As to different pitch changes used in the emphatic speech, they are regarded to be variants and combinations of two tunes.

Being useful in practice this system of description cannot indicate phonological function of intonation. It is also used by Soviet phoneticians, thanks to its simple and visual graphic notation of English intonation. According to this system dots and dashes denote approximately unstressed and stressed pitch levels, while curves indicate rising and falling intonations placed above each syllable of a phonetic transcription, e. g. *They have a jelly boat on the river.*

Besides these marks H. E. Palmer and I.G.Blandford suggested<sup>1</sup> other marks used to indicate tails, heads and tone patterns. This tonetic notation system is too complicated for printing and teaching purposes.

The British phonetician Roger Kingdon revised the above given phonetic notation by separating stress and tone. R. Kingdon distinguishes two types of tones:

(1) Static tones in which the vocal cords remain all a given tension, producing a note of constant pitch;

(2) Kinetic tones in which the tension of the vocal cords changed, thus producing a sound of varying pitch<sup>2</sup>.

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<sup>1</sup> Jones D. An Outline of English Phonetics. Cambridge, 1957. p. 45

<sup>2</sup> Kingdon R. English intonation practice. England, 1960

### 1.3. Theoretical Analysis of Intonation in Different Types of Sentences

In this chapter we shall consider the effect of the intonation patterns in association with each of the four main sentence types: statements, questions, imperatives (commands and requests) and exclamations.

It has often been pointed out that no intonation pattern is used exclusively with this or that sentence type and certainly no sentence type always requires the use of one and only one intonation pattern. Roughly speaking any sentence type can be linked with any intonation pattern, and the meaning of an utterance will depend on the particular context in a certain intonation style.

However, some sentence types are more likely to be said with one intonation pattern than with any other. In this sense one can speak about 'common intonation' for a particular type of sentence. So we shall speak about the common usage of certain intonation patterns with the above-mentioned five main sentence types in unemphatic speech. It should be also pointed out that in this chapter only the phrases consisting of one intonation group will be described. The four sentence types are very wide categories and we shall not try to define or limit them. We are only to provide examples of the meanings expressed by commonly used intonation patterns linked with the main sentence types with no reference to intonation style. A sentence is a unit of speech whose grammatical structure conforms to the laws of the language and which serves as the chief means of conveying a thought. A sentence is not only a means of showing the speaker's attitude to it.

The classification of simple sentences is based on two principles:

- a) According to the purpose of the utterance.
- b) According to the structure.

According to the purpose of the utterance we distinguish four kinds of sentences.

- 1) The declarative sentence (statements).
- 2) The interrogative sentence (questions).

3) The exclamatory sentence (exclamations)

4) The imperative sentence (imperatives).

Different types of sentences distinguished by intonation alone are called *communicative types*. The following communicative types of sentences are pronounced with *the falling tone*.

1. Categorical statements.

2. Disjunctive questions: the speaker is not asking for information, he is sure that the listener agrees.

3. Commands.

4. Exclamations.

5. Special questions.

6. Alternative questions. (The final sense group)

The following communicative types of sentences are pronounced with the *rising tone*:

1. Statements containing an implication.

2. Requests.

3. General questions.

4. Disjunctive questions: the speaker means to provoke the listener's reaction.

There are exceptions when a speaker wants to show by intonation his attitude to the situation or to display his mood.

Statements divided into following subtypes by Russian phonetics Antipova. A.M. in her work "Интонация Английского языка"

### **Statements.**

1) Categorical Statements

These are statements that convey information in a categorical way. They take a *Low/* or a *High Wide Fall*, e.g.:

*He arrived at ten*

2. Quizzical or Impatient Statements

These are statements in which there is a suggestion of impatience, or

mockery, or challenge, or protest and so on.

Sometimes they sound impressed, awed, complacent or self satisfied. They usually take a Rise – Fall. E.g.:

*She posted the 'letter "'yesterday (and you say she hasn't written it).*

### 3) Perfunctory Statements

These are statements which convey the speaker's perfunctory, casual attitude towards the subject matter). They are characterized by a Low – Rise :

*I'll <sub>x</sub>wait, for him.*

### 4) Implicatory Statements

These are statements in which the speaker wants the hearer to understand something which the words themselves do, not express. They take a Fall-Rise and a Mid-Rise. E.g.:

*I've <sup>A</sup>never ""met, them /but I've heard of them. She is a/good girl/ probably she is/.*

### 5) Insinuating Statements.

These kind of statements take a Rise-Fall-Rise. This tone makes the statements implicatory and at the same time it sounds optimistic and pleasant.

*He'll ""come <sup>A</sup>soon.*

Russian phonetics Antipova A.A. suggested the followings about statements<sup>1</sup>:

Statements are most widely used with the Low (Medium) Fall preceded by the Falling Head or the High (Medium) Level Head. In all these cases they are final, complete and definite. E.g.:

*It's difficult. (No Head)*

*I<sup>A</sup>wanted to 'go there immediately. (F.H + L. F.) It was not so <sub>x</sub>easy.*

*(H. L H.)*

In emphatic speech these pre-nuclear pitch sections are usually associated with the High Fall. In these cases statements sound categorical, concerned and weighty.

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<sup>1</sup> А. М. Антипова. Система английской речевой интонации. М., Высшая школа 1979.р. 53.

- If the statement is intended to be soothing or encouraging the last stressed syllable is pronounced either with the Low Rise or the Mid-Level nuclear tones usually preceded by the Falling or the High (Medium) Level Heads, *e.g.*

*It's ~»all >right.*

Statements are also used with the low rising tone when they are intended as questions, *e.g.*

*You /like it?*

- If the statement is a grumble it is pronounced with Low Head + Low Fall, *e.g.:*

*I \_> didn't ex'pect to 'see you \_xhere.*

Imperatives fall into three classes: Command, Requests and Warnings.

## **1. Commands**

### *a) Basic Commands*

These are the imperatives that are uttered with an intonation indicating that the speaker intends to be obeyed, whether the hearer is willing or not. They usually take a High Wide Fall or a Low Fall. *E.g.:*

*Put that down.*

## **2. Requests**

### *a) Basic Requests*

These usually take a Fall Rise Fall a Mid-Rise. *E.g.*

*Tell him to wait*

### *b) Repeated Request*

When a request has not been heard the speaker repeats it with a High Marrow Fall. What I said was - Shut the door.

### *c) Perfunctory Request.*

These are used when the speaker wishes to express a certain lack of interest in what he is saying. They usually take a Low Rise.

*'Let me see it. 'Shut the <sup>A</sup>,door.*

d) Pleadings.

These usually take a F all f Rise pattern. The Falling Tone is on the imperative verb in the affirmative and on the negative 'don't' while the Rising Tone is placed on some later word. Shut the door. <sup>v</sup>Do help me.

e) Friendly Requests.

These usually take a Rise-Fall-Rise. E.g.:

*Hurry up or Hurry "up*

**3. Warnings.**

a) Basic warnings.

When the imperatives have the nature of warnings a Fall-Rise is usually used.

E.g.:

<sup>A</sup>*Mind.*

<sup>A</sup>*L,ook out.*

or a Low Rise preceded by a High Pre-Head. E.g.:

*Take care.*

b) Friendly warnings. These take a Rise-Fall-Rise. E.g.:

<sup>-A</sup>*Mind.*

**Exclamations** are always emotional. Some of them have the grammatical form of exclamations (*What a nice hat!*), others have not, but are made exclamatory by intonation. Exclamatory sentences are often characterized by Widening or Narrowing their ranges by the high or narrow level and by slow tempo (speed) There are different classes of exclamations.

**1. Basic exclamations** These usually take a High Wide Fall and a High Harrow Fall:

\Nonsense ! *How nice!*

or a Low Fall which is usually proceed by a High Pie Head or a Gradual Descending Stepping Scale. E.g.:

*Dear me! I haven't seen you for <sup>A</sup>ages!*

**2. Quizzical Exclamations.** These take a Rise-Fall. They convey the impression that the speaker is mocking at the hearer. E.g.:

*How strange. Dear me.*

**3. Exclamations with interrogative Force.** These exclamations convey surprise, and perhaps an inquiry for further information. They take a High Wide Rise. E.g.:

*/What*

**Apologies** may take the form of statements (*I'm sorry*), (*sorry*) or imperatives (*Excuse me*). In all cases their intonation is identical.

**1. Basic Apologies.** These take a Fall-Rise or Fall – Rise tune. E.g.:

*<sup>v</sup>Sorry, Ex'cuse me. I<sup>x</sup>beg your pardon,*

**2. Perfunctory Apologies.** Informal situations these express a very casual attitude, but they may be used as light or even basic apologies between people on familiar terms. They take a Low Rise. E.g.:

*<sup>v</sup>Sorry*

**3. Reluctant Apologies.**

These are apologies made with bad grace. They take a High Wide Fall. E.g.

*I'm \sorry. I beg your \pardon.*

**Apologies asking/or Repetition** may be used instead of the questions asking for repetition. They take a High Narrow Rise. E.g.:

*Excuse me. I<sup>x</sup>beg your pardon. <sup>x</sup>.Sorry.*

**Greetings and Leave Taking**

**1. Basic Greetings** These take a High Wide Fall or a High Narrow Fall. E.g.:

*/Good morning.*

*'How<sup>v</sup> are you?*

The greeting **Hello** is usually pronounced with a Low Rise preceded by a High Pre-Head.

*Hello!*

2. Perfunctory Greetings. These are used among friends, especially when they meet regularly. They take a Low – Rise. E.g.:

*Good morning.*

3. Cordial Greetings. These take a Rise-Fall. E.g.:

*'Good morning.*

### **LEAVE-TAKINGS.**

1. Basic Leave-takings. These take a Low -Rise preceded by a High-Pre Head.:

*Good-bye!*

2. Cordial Leave-takings. These take a Fall-Rise:

*˘Good-bye!*

3. Perfunctory Leave-takings. These take a Low-Rise.:

*Good- \_bye!*

5. Dismissals. These are used when the speaker wishes to dismiss someone quite firmly, with the suggestion he does not want to meet him again. They take a High Wide Fall or a Low-Rise. E.g.:

*Good /bye!*

**Imperatives and exclamatives.** Imperatives may be marked in languages by the use of sentential or verbal particles or clitics; in addition an affix less verb stem is often used, commonly without a subject. Exclamatives may sometimes be marked by an exclamatory particle but are often identical in syntactic form to declaratives or interrogatives (eg. *You're so persuasive' and Am/^pleased*). In fact an exclamatory function is easier to identify than an exclamative form basically, exclamations are expressive while statements are informative.

There are no surveys available concerning the intonation of these two sentence-types; there is generally some mention of the intonation of imperatives in individual language descriptions but there are only occasional mentions of exclamatives. In all the language descriptions I have checked, the preferred tune

for imperatives is said to be equivalent or very similar to that used on declaratives; this of course means that a falling tone is the regularly reported pattern, e.g. in German, French, Italian, Norwegian, Russian, and Tagalog. But in almost all the descriptions of the intonation of imperatives, it is also reported that the command function of the imperative can be softened to a request by changing the intonation (sometimes along with the use of a softening particle), which usual!) means changing to the typical intonation of yes/no questions, i.e. changing from a fall to a rise. Some sort of rise for requests as opposed to fall for strong commands is reported, for example, for Norwegian, Russian, and Tagalog. Finally, reports on the intonation of exclamatives are rare but those reports which I have been able to find (e.g. French and Italian) suggest that the tune used is regularly the same as that used for declaratives.

In exclamations the low falling nuclear tone is the most typical melody. It makes the utterance weighty and emphatic, e.g. *'Good <sub>x</sub>news!* Pronounced with the low head it implies that the speaker is not surprised, reserved, e.g. *,Good news!* The low rising tone makes an exclamation encouraging, friendly e.g. *'Well .done!* Pronounced with the low head it implies that the speaker is reserved, casually acknowledges the fact, e.g. *,Well .done!* The high fall makes the exclamation sound more emotional than the low falling nuclear tone, but the exclamation becomes less weighty. E.g. *'Good 'news!* The low 'head, in this type of melody implies surprise, e.g. *..Well 4done!* The fall-rise intonation is used to express sympathy, e.g. *'Good .news!* The rise-tall shows that the speaker is greatly impressed, e.g. *"Well .done!*

Since intonation alone can serve to perform constitutive, distinctive and recognitive functions we can speak about a separate suprasegmental, prosodic phonological unit on the intonation level, which may be called *intoneme* or *toneme*. The use of the right toneme in the right place helps to recognize and understand the sense group of a sentence, therefore we may say that tonemes perform recognitive functions.

## Summary

In short, intonation together with lexical and grammatical components of a language take part in the formation of different communicative types of sentence, expresses the attitude of a speaker toward the quantity of what is said. In this reason intonation is a very complicated phenomenon and therefore its definition varies widely among linguists.

While speaking about components of intonation it is important to include mainly that the several phenomenon such as sentence stress, rhythm, speech melody, tempo and timbre (tamber). sentence stress which is serves to single out words in a sentence, according to their relative semantic importance, and to provide an adequate rhythmical structure of a sentence.

By speech tempo we mean the relative speed (of slowness) of utterance which is measured by the rate of syllable succession and the number and duration of pauses in a sentence.

The tamber of a speaker's voice may express the attitude of the speaker to what he says. It depends on the physiological properties and psychological peculiarities of a person.

Rhythm is the regular alternation of stressed and unstressed syllables.

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.

Intonation itself and its components perform four functions like other phonological units<sup>1</sup>:

1. A constitutive function of intonation is expressed by its existence in an utterance through which intonation shapes a sentence phonetically.

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<sup>1</sup> Исследования по английской интонации. Под редакцией проф. В. Д. Аракина. Сборник. МПТИ. М., 1964.

2. A delimitative function of intonation is very closely connected with its constitutive function. 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).

3. A distinctive (phonological) function of intonation serves to distinguish the communicative types of sentences/

4. A recognitive (identificatory) function of intonation may be proved by the fact that every language or dialect has a characteristic pattern of intonation which is manifested in all utterances of speakers, though there may be some individual prosodic features in their pronunciation.

Different types of sentences distinguished by intonation alone are called communicative types. They are 1. Categorical statements. 2. Disjunctive questions. 3. Commands. 4. Exclamations. 5. Special questions. 6. Alternative questions these types of sentences are pronounced with the falling tone.

The following communicative types of sentences are pronounced with the rising tone: 1. Statements containing an implication. 2. Requests. 3. General questions. 4. Disjunctive questions.

Questions fall into four main subtypes: General, Special, Alternative and Disjunctive. In the next chapter we shall give further and clear information about questions, their formation, and their intonation in Uzbek and English languages.

Summarizing we may say that intonation is a powerful means of communication process. It follows from this that it is definitely not possible to divorce any function of intonation from that of communication. No matter how many functions are named, all of them may be summed up under a more general heading that is the function of communication.

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## CHAPTER II. TYPOLOGICAL COMPARISON OF INTERROGATIVE SENTENCES IN ENGLISH AND UZBEK LANGUAGES

### 2.1. Linguistic analysis of Interrogative sentences in English

There are four types of questions in English. They are General, Special, Alternative and Disjunctive. Each type is divided into different subtypes.

#### **General Questions.**

General Questions requiring the answer yes or no and spoken with a rising intonation. They are formed by placing part of the predicate, the auxiliary or modal verb before the subject of the sentence. E.g.:

*Do you like art?*

*Can you speak English?*

If the predicate is expressed by the verb to be or be have used in a simple tense form, the question is formed by placing the predicate before the subject. E.g.:

*Is he at home?*

*Have you many English books?*

Sometimes such questions have a negative form and express astonishment or doubt. E.g.:

*Haven't you seen him yet?*

General Questions are sometimes rhetoric questions, they do not require any answer, but are veiled statements expressing some kind of emotion. E.g.:

*Can you commit a whole country to your own prisons?*

**General** questions fall into the following kinds.

#### **1. Basic General Questions.**

These are questions in which the speaker requests information in a neutral manner. They usually take a Mid-Rise. If it is a first instance question they are characterized by a Gradually Descending Stepping Scale + a Mid - Rise. E.g.:

*Did you see him /yesterday'.*

If the speaker intends to make the information, which he wishes to get, more precise the terminal tone can be shifted onto any word in the sentence. E.g.:

*Did you see /him yesterday?*

*Did you / see him yesterday?*

*Did/ you see him yesterday?*

## **2. Repeated General Questions.**

Repeated questions are those that are asked by the speaker a second time. There are two types of repeated questions

a) Questions asked by the speaker because he cannot make out the answer to his first question. They take a High Narrow Rise or a Mid-Rise on the first word

A. *Did you see him/yesterday?*

(says something which A can't make out).

B. *Did you see him yesterday?*

b) Questions asked by the speaker a second time because the listener did not hear the first question. They are characterized by the same tonetic pattern as the basic questions but their range is usually wider and stresses are intensified. Thus these questions sound louder. E.g.:

*Did you see him yesterday? Did you' see him yesterday?*

These questions may be characterized by a High Narrow Fall too. This tone makes the question a little more insistent.

A. *Did you /speak to him?*

(does not hear him)

B. *Did you speak, to him?*

## **3. Insistent General Questions.**

These are asked the: speaker wants to keep somebody to the point. They are characterized by a Low Fall or a High Wide Fall. E.g.:

*Counsel/ questioning a witness? Did you \see the man?*

## **4. Certainly General Questions.**

These are asked when the speaker- puts forward his question as a suggestion or

a subject for discussion rather than as a request for an answer. They embody the idea of some statement and are characterized by falling tones.

*Shall we go there?* ('It would be a good idea to go there).

### **5. Rhetorical General Questions.**

These are asked, not in order to be answered, but merely for effect. These questions are usually emotionally colored and are characterized by different falling tones, often by widening the range, by a high level and intensified stresses. E.g.:

*Oh' "Did I "say that"?* (I didn't say that).

### **6. Echo General Questions.**

These are cases when the hearer repeats some utterance that he has heard. Different reactions may be expressed by those repetitions<sup>1</sup>.

a) The hearer thinks he has heard the original utterance; correctly, but wants to confirm his impression. In this case he repeats the utterance without altering the stress but using a High Narrow Rise:

A. *Have you seen /Henry?*

B. *Have I seen Henry?*

b) The hearer has heard most of the original utterance but is doubtful about some word. In this case he repeats the utterance with a High Narrow Rise placed on the words which he doubts about:

A. *Did you go/there?*

B. *Did "I go there?*

c) The hearer has heard the original utterance, but wants to show that he is surprised or shocked by it. In this case he repeats the utterance placing a High Wide Rise either upon the word that originally carried the terminal tone (to show that the whole utterance has shocked him) or upon some other word (to show that that particular part of the utterance has shocked him). These utterances are often

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<sup>1</sup> Jones D. An Outline of English Phonetics. Cambridge, 1957. p 35.

characterized by widening the range, by high level or intensified stresses:

A *Have you seen Henry?*

B. *Have I seen Henry?*

d) The hearer has heard the: original utterance, but wants to temporize before giving an answer or is trying to collect his thoughts.

In this case he repeats the utterance with a Low Rise or a Low Fall. This question is usually characterized by rather a low pitch:

A. *'Have you seen /Henry?*

B. *Have I 'seen /Henry?*

### **7. Quizzical General Questions.**

These express a quizzical, mooking, ironical or at times Intolerant, challenging or antagonistic attitude. A Rise-Fall is used in them:

A. *They say he has done well at the exam.*

B. *Has he 'actually passed it?*

### **8. General Tag Questions.**

Tags are those addenda to an utterance made by another person which consist of noun or pronoun as a subject and an auxiliary verb as a predicate. They serve to express the hearer's attitude towards the statements made by another person. There are different types of tag questions:

a) Those, which show mild interest in a statement that has been made by another speaker, take a Mid-Rise:

A. *She can swim.*

B. */Can she?*

b) Those, which show a perfunctory attitude, take a Low Rise:

A. *He's busy.*

B. */Is he?*

c) Those, that convey surprise, take a High Wide Rise. A similar effect is produced by adding the word "really":

A. *He's busy*

B. */Is he?*

A. *She hasn't finished yet.*

B. *Hasn't she /really'?*

d) Those, which show that the hearer half-suspected what had been stated that he is interested in the speakers words and wants him to go on, take High Falls:

A. *She can't answer the question.*

B. *Can't she?*

e) Those which convey much interest with an element of surprise, and sometimes of incredulity, take a Rise-fall.

A. *I saw him yesterday.*

B. *Did you?*

Elliptical general questions seem to be always pronounced with High Rise. *E.g.: /Like it? (for 'Do you /like it?'). A'nother 'cup of'tea? (for "'Will you have a'nother 'cup of/tea?)*

General questions with the word order of a declarative sentence are always pronounced with High Rise:

*You'want it <sup>x</sup>back?*

Short comments rely for their lexical content on the preceding utterance of the interlocutor. In most cases they carry no interrogation, hut only denote the speaker's readiness to continue the talk and express, with the help of intonation, his positive or negative attitude to the situation.

Since short comments have the form of a "mini-sentence", consisting only of a form-verb + a personal pronoun, it is convenient to observe the different connotations arising from the use of different tones in such sentences. The attitudinal meanings conveyed by these tones are described by J. O'Connor and G. Arnold in this way:

Interrogatives fall basically into two major classes: yes/no interrogatives and question word interrogatives. Question word interrogatives ask for information in a

more general way whereas yes/no interrogatives ask for an opinion about the truth of a proposition. Yes/no interrogatives may be grammatically marked in languages in various ways: by the use of a special particle or enclitic (as in Russian and Latin), by the use of special verb morphology (as in Greenlandic), or by the use of a special word-order (as in English). In addition most languages are reported as having some sort of intonational marking of interrogatives. In some languages the only way of formally differentiating yes/no questions from statements is by intonation (e.g. In Portuguese, Jacaltec and modern Greek); a convenient label for a question marked as such in this way only is to call it a 'declarative question', since the morphology and syntax are basically unchanged from the form of the declarative. While the declarative question is the only way of marking yes/no questions in some languages, it is frequently an alternative option even in those languages which do mark yes/no questions by morphology or syntax. In some of these languages it appears to be a real alternative option, i.e. the declarative question can be used on unmarked yes/no questions (e.g. in Russian), while in other languages (e.g. Hungarian, German, Finnish, and English) it is most commonly used only for echo questions' e.g.:

(A. *He passed his exam*)    B. *He passed his e'xam?*

In fact this type of echoic intonation, usually high rise tone, typically is superimposed on any sentence-type, e.g.

(A. *Where are you going?*)            B. *Where am I 'going?*

(A. *Are you happy?*)                    B. *Am I 'happy?*

The intonation of yes/no questions, whether co-occurring with morphological/syntactical marking or not, is almost invariably reported as having either a 'terminal rise'<sup>1</sup> or in some way a higher pitch than the corresponding statement pattern. Bolinger (1978) surveyed a sample of 36 non-tone languages and reported all except 4 as having a rise or a higher pitch for questions<sup>1</sup> Ulta

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<sup>1</sup> D. Bolinger. *Intonation*. -Lnd, -1972. p. 20

(1978), in a sample of 5.3 languages, found 71% reported as having a terminal rise. 34 % reported as having a higher pitch somewhere, 5.7% as having a fall or rise, and 5.7%» as having a fall only 5.7% in absolute terms meant three languages: Fanti, Grebo. and Chitimacha. The first two are lone languages, leaving tin; last as the only clear exception. This reference to Chitimacha has already been mentioned in the last section on declaratives; it is in Swedish (1946), is very brief, and may not tell the whole story.

Although a very large number of intonation languages (i.e. non-tone languages) are reported as having a final rise for yes/no questions, what remains uncertain is just how many of these languages have a fall as an alternative, since descriptions very rarely mention alternative intonations for a particular sentence-type. From many of the brief descriptions of English in pedagogic textbooks, it might be imagined that only a rising tone occurred on yes/no questions, whereas this is clearly not the case.

Some languages have a preference for a low-rise on yes/no questions<sup>1</sup> (i.e. where the rise does not go higher than approximately mid pitch) while others prefer a high-rise (i.e. where the rise ends at the upper limit of the speakers pitch). The low-rise typically involves a step down with the end pitch of the rise not reaching the level of any preceding syllables, e.g. where as the high-rise may or may not involve a step-down but will certainly end higher than any piece ding syllables. Among those which prefer a low-rise are Chrau and Tagalog.

Whereas among those which prefer a high-rise are Portuguese, Sa'ban, and Azerbaijani.

In the surveys of Bolinger (1978) and Ultan (1978) mentioned above, the alternative to a final rise on yea no questions was reported to be a 'higher pitch somewhere'. This phrase sometimes means the 'suspension of declination'. Declination was briefly mentioned, when discussing Pierrehumbert's mode, and

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<sup>1</sup> Г. Ш. Мухиддинова. Интонация общего вопроса в английском и узбекском языках автореф. дисс М-1971.

considered in somewhat more detail for English, it is further discussed as possible universal. For the moment all that has to be remembered is that there is at least a tendency for high-peaked accents of equal perceptual prominence to decline in real terms within one intonation-group (and possibly a similar phenomenon across intonation-groups). Declination is reported as typical of declarative sentences in many languages. But it is also frequently reported that declination may be suspended in yes/no interrogatives. Eg. in Danish and Swedish. In Copenhagen Danish the typical pitch accent is rising-falling-Thorsen (1983) shows that in a statement the beginning-points of a series of accents will typically decline, e.g. whereas in a yes/no question which is unmarked syntactically (i.e. a 'declarative question') declination will not occur. In those cases where a yes/no question is marked syntactically by inversion or interrogative particle, declination is shown to be present but not to the same degree as in declaratives.

Another type of pitch pattern which represents a 'higher pitch somewhere'<sup>1</sup> involves giving extra height to the nucleus of yes/no questions. In many East European languages this extra height goes together with a rising-falling nuclear tone. Some variety of rise-fall for yes/no questions occurs in Russian, Czech, Serbo-Croat, Hungarian, and Romanian. The rise-fall is commonly reduced to a simple high-rise if the nucleus occurs on the last syllable of the intonation-group. In the case of Russian and Czech a high rise is said to be an alternative (related to age or dialect) in all cases. In Russian neither of the two possibilities for yes/no questions (rise-fall or high-rise) is commonly used if the interrogative particle *li* is present, but they must occur if it is not present (i.e. where we are dealing with a declarative question).

**Special questions** beginning with an interrogative word and spoken with a falling intonation. The order of words is the same as in general questions, but the interrogative word precedes the auxiliary verb. Where do you live? When the interrogative word is the subject of the interrogative sentence or an attribute to the subject, the order of words is that of a statement, no inversion is used. E.g.:

*Who lives in this room? Whose pen is on the table?*

It is possible to distinguish the following kinds of special questions:

### **1) Basic Special Questions.**

These are questions asked for information in a neutral manner. They usually take a Low Fall or a High Wide Fall. If it is a first instance question they are pronounced with a Gradually Descending Scale:

*When did he 'come ,home?*

If the speaker wishes to make the information he has received more precise the terminal tone can be placed on any word in the utterance:

*When did ,he come?*

### **2) Insistent Special Questions.**

These are asked when the speaker intends to insist on an answer. They normally take a High Wide Fall which goes together with an intensified stress. Very often these questions begin with the word “but” and have the terminal tone on the interrogative word:

*But Where did he go?*

### **3) Quizzical Special Questions.**

These questions express a quizzical, mocking, ironical or at times intolerant, challenging or antagonistic attitude. They are characterized by a Rise Fall:

*Why don't you ask him about it?*

### **4) Repeated Special Questions.**

These are questions asked by the speaker:

a) because he could not make out the answer to his first question. They take a High Narrow Rise or a Mid Rise on the interrogative word:

*What is your name? (= I did not catch it).*

b) or because the listener did not hear the first question. They are characterized by the same tonal pattern as the basic special questions but the range is usually wider and stresses are intensified:

*Where do you live? Where do you live?*

### **5) Interested Special Questions.**

These are used when the speaker wishes to show his interest not only in the information but in the bearer too. They are often used as opening questions when the speaker wants to emphasize that his question is a friendly inquiry. They take a Mid-Rise:

*How long are you going to stay here?*

### **6) Echo Special Questions.**

These are asked when the hearer echoes the utterance he has heard because.

a) He wishes to confirm his impression. They take a High Narrow Rise which is usually preceded by an Ascending Scale:

A. *Where did you go yesterday?*

B. *<sub>x</sub> Where did I go yesterday?*

2. He is in doubt about some word. They take a High Narrow Rise on the word he is in doubt about:

A. *Where did you 'go<sup>A</sup> yesterday?*

B. *Where did /I go yesterday?*

3. He wants to show that he is surprised or shocked at what the speaker has heard. They take a High Wide Rise:

A. *Where did you 'go yesterday?*

B. *<sub>x</sub> Where did /I go yesterday?*

C. *Don't you know I was in bed that day?*

4. He wants to temporize or collect his thoughts. They take a Low Rise or a Low Fall and are often characterized by a Low pitch:

A. *Where did he 'go<sup>A</sup> yesterday?*

B. *Where did he, go yesterday?*

*Oh, sorry! I don't know.*

**Alternative questions** indicating choice and spoken with a rising-intonation in the first part and a falling intonation in the second part. Do you live in town or in

the country? These are questions which offer two or more alternatives. Alternative questions fall into the following kinds:

**1) Basic alternatives**

a) with a limited choice:

These are questions in which the alternatives constitute a full list of choices. They are characterized by a Mid- -Rise in non-final groups and any of the falling tones in die final group:

*Would you like /tea/ or coffee? <sup>1</sup> Would you like .'tea | or <sup>A</sup>coffee? juice / no*  
(other things can be offered/)

b)with an unlimited choice:

These are questions in which the alternatives do not constitute a full list of choices. They are characterized by a Mid-Pise in all the groups. 'Would you like tea | or coffee? /or any -other beverage/ In a rapid.delivery the question may be pronounced as a single groups:

*Would you like 'tea or coffee? Would you "like tea or coffee?*

**2) Insistent Alternative Questions.**

These are asked when the speaker insists on an answer to his question. To achieve this the speaker intensifies the stresses on the alternatives:

*Was he<sup>1</sup> at home or in the college ?*

or uses falling tones and intensified stress on both alternatives:

*Was he at home/ or in the college.*

The most usual way of pronouncing alternative questions is to make two sense-groups and to use a rising torn in the first sense-group and a falling tone in the last one:

*'Would you like /tea/ or- <sub>N</sub>coffee?*

**Disjunctive questions** requiring the answer yes or no and consisting of an affirmative statement followed by a negative question, or a negative statement followed by an affirmative question. The first part is spoken with a falling ontonation and the second part with a using intonation. E.g.:

*You speak English, don't you?*

*You are not tired, are you?*

### **1) Basic Disjunctive Questions**

These are asked when the speaker wants to know whether the statement he has just made is correct or he wants to know the opinion of the hearer on some point. They take any of the falling tones in the first part and a Mid-Rise in the second, eg:

*He'll come <sup>A</sup>soon/ won't he?*

If the speaker is not asking for information, but wants to assure the hearer that the statement he has just made is true or wants to encourage the hearer to express his own opinion on some point, he uses falling tones in both parts, in this case the so-called disjunctive question is not a true question but a statement, E.g.:

*He'll come soon, Won't he?*

Sometimes these questions are pronounced with the tone: Fall – Fall; have: an exclamatory effect E.g.:

*It's a lovely day, isn't it?*

If the speaker wishes to persuade the hearer to do something, the tone Fall Rise-Fall is used. E.g.

*You'd <sup>A</sup>rather ,stay <sup>A</sup>wouldn't you?*

### **2) Perfunctory Disjunctive Question.**

These are questions in which a perfunctory, indifferent attitude is expressed. They take a Low 'Rise in the last part. Eg:

*He' ll come soon <sup>A</sup>won't he?*

Utterances of this type represent a curious blend of a statement and a question from the point of view of their grammatical structure they consist of a declarative sentence, followed by a mini-question E.g.: "They know about it, don't they<sup>1</sup>" or "They don't know about it.

## 2.2. Linguistic Analysis of Interrogative Sentences in Uzbek

In Turkic languages there are various views of types of a sentence. Some linguists suggest four types of sentence, others distinguish three types sentence. According to their purpose of sentence, it is divided into the following types: declarative, interrogative and exclamatory sentences. Each type of sentences has its communicative, grammatical value.

In Uzbek questions are carried out by the following means:

1. By means of interrogative pronouns.
2. By means of interrogative particles.
3. By the help of special intonation.

### 1. Questions with Interrogative Pronouns:

In this type of questions we put the question to any part of the sentence. They are directed to the unknown person, things and others. And they fall into following subtypes:

1. The questions which are directed to find out the unknown things or persons, the acting subject which is in relation with an attribute. In such questions interrogative pronouns **ким** (who) or **ним** a (what) are used. Interrogative pronoun **ким** ( Who ) is used only for people, and the interrogative pronoun **ни** **Мил** (What) is used for other alive essences subjects and others.. Eg:

*Ким келди?*

*Нимани ўйляяпсан?*

2. The questions which are directed to find out the object of the action. In these questions interrogative pronouns **ким** (Who) or **нима** (What) are used in the genitive case. For finding out the object of the action interrogative pronouns **ким** (Who) and **нима** (What) can be combined with the auxiliary word **билан** (With) .Eg.

*-Нима билан иситасан?*

*- Ким билан телефонда гаплашдинг?*

3. The questions which are directed to find out the action .In these questions the combination of the interrogative pronoun **нима** (What) with an auxiliary verb **қил(МОК)** (to do) It used to find out concrete action. In such cases unknown required information is named but only specified in a question. Thus in the answer usually the name of concrete action is given. E.g.

*-Қўлингизга нима қилди, Шокирбек?*

*-Пичоқ кесиб кетди.*

*-Қўйларни нима қиламиз?*

*-Сен боқасан.*

4. The questions which are directed to find out the attribute of the subject or object.

a) The accessory (belonging) is found out with the help of interrogative pronouns **ким** (Who) or **нима** (What) are used in the genitive case. Eg.

*-Кимнинг уйини кўрсатади?*

b) The number of things and the order under the account and allocated attitudes are found out with the help of interrogative pronouns **нечанчи** and **қайси** (Which) . Eg.

*-Бу нечанчи киши булди?*

*-Қайси Хуррамов туғрисида сўзлашяпсизлар?*

c) The quantity (amount) is found out with the help of interrogative pronouns **неча, нечта, қанча** (How many ,how much ,how long). For finding out the quantity (amount) (five ,ten) the interrogative pronoun **қанча** (How many, How much) is-used.

*Ег: -Қанча киши келди? -Жуда кп. -У ерда нечта дўстинг бор? --Бир қанча.*

d) Quality name, structure are found out with the help of pronoun **қандай** (How ) and very seldom **ними** (What) are used. Eg:

*-Хўш сизни қандай масалалар қизиктиради?*

*-Сўзланг иним юртда қандай хабарлар бор'?*

5. The questions which are directed to find out various circumstance and situations which is action carried out.

a) The scene of action is found out with the help of interrogative adverbial pronouns **қаерда. қаерга, қаердан** (Where). The interrogative adverbial pronoun **қаерда** (Where) is usually used to find out the residence, a place and side. E.g.: *-У хози р қаерда туради? -Анвар қаерда?*

The interrogative adverbial pronoun **қани** (Where) is used to determine the place of a subject or object. The interrogative adverbial pronoun **қаерга** (Where) is used for finding out the direction of the subject and action. Eg.

*-Бироз чеккага чиқкандан кейин, (бошлаб бораётган ҳамроҳдаридан Искандар сўради.*

*-Кайерга борасиз?*

For finding out the terminal point (final )of a direction the interrogative pronoun **қаергача** (Till where) is used. Eg.

*-Душманларни қаергача қувиб бордингиз?*

The interrogative adverbial pronoun **қаердан** (From where) is used for finding out the starting point of an action or a source, history of certain date .E.g.

*-Мирзачўлга қаердан келдингиз?*

*-Сен Мухаммадражабни қаердан танийсан?*

b) Time of action is found out with the help of the interrogative adverbial pronoun **қачон** (When) and its combinations **қай вақт, қай пайт** (When) can be used. E.g.:

*-Буйруқни қачон олдингиз? -деб сўрадим.*

*-Бизга натижаларни қай вақтда маълум қиласиз?*

If the limitation of time and action is asked in the question we can use the adverbial pronoun **қачон** (When) **Н-affix-га+ча: қачонгача, қай вақтгача, қай пайтгача** (Till what time) E.g.:

*-Инсоф билан айтинг, қачонгача кутиб туриш мумкин? -Кечқурун қай маҳалгача ўтирдинг?*

For finding out the initial time of action the interrogative adverbial pronoun **қачон** (When) with the affix combined with **бери** (since) Eg: -Қачондан бери далага чиқадиган бўлиб қолдингиз? с)The reason of action is found out with the help of the interrogative pronoun **нега** (Why) or its combinations **нима учун, ниш сабабдан, иима важдан** (Why). Eg:

*-Нега тўйга келмадингиз?*

*-Ука, сиз иима сабабдан ишни ташлаб кетдингиз?*

d) The purpose of the action is found out by the help of interrogative pronoun **нима мақсадда**. Eg:

(on what purpose). *-Бу ишни иима мақсадда қилмоқчисиз? -Сиз у ерга иима мақсадда борган эдингиз?*

6. Questions which are directed to find out the way of fulfillment of the action, quality of action or the condition. In these questions interrogative adverbial pronoun **қандай** (How) or its combinations **қай тариқа, қай йўсинда** are used. Eg:

*-Унинг бу хатти-харакатини қандай баҳолаш керак? -Жиноятчилар қай шароитда, қай йўсинда қулга тушди?*

In some cases differentiation of the questions according to their character, quality, content of action is rather in convenient. Eg:

**Сиз қандай ишлайсиз?** (How do you work),

It can be understood as a question which is directed to find out the quality of action and at the same time as a question which is directed to find out the content of action. In the first case there is a determining quality of action -an adverb, E.g.:

*Яхши;*

and in the second answer a developing process of action can be expressed, eg:

*-Қўлимга қалам, қоғоз оламан, қоғозга деталнинг дастлабки контурини чизаман.*

Except it, in the questions which directed to find the fulfillment of action the combination of a pronoun **қандай** (How) with an auxiliary verb "**қилиб**" (to do) is

frequently used. E.g.

*-Аямни кандай қилиб кўндирдингиз?*

7. The questions which are directed to find out the predicative attribute of the subject. These questions are expressed with the help of interrogatives **КИМ, НИМА** (Who, What) and the interrogative pronominal adjectives and adverbs **кандай, қалай** (How) are used Eg -Газетанинг муҳрдори ким?

*-Бу нима? -Қизингиз қалай?*

Interrogative questions which are formed by the help of interrogative pronouns and adverbs are uttered with tailing intonation. But it does not mean that such types of questions are pronounced as declarative sentence. In these types of questions interrogative pronouns and interrogative words are pronounced with high tone.

### 2.Question with interrogative particles:

In modern Uzbek language interrogative particles **-ми, -чи, -а, -я, -да, наҳотки, наҳот** are used in questions. As well as other auxiliary words, interrogative particles do not mean independent, lexical meaning and cannot carry out any function as any independent part of the sentence and they can give only interrogative meaning to the sentence).

The particle **-ми** is used in various phonetic variants in Turkic languages. In modern Uzbek language this particle always joins to the predicate of a question. Only in incomplete sentence where the predicate is omitted, the particle **-ми** can join other parts of sentence. Eg.

*-Мента у ўзи берди.*

*-Ёлғиз ўзимми? -Ёлғиз ўзи бердимми?*

The combination of the particle **-ми** can be used in poetry (a rhyme, a rhythm). In questions with particle **-ми** concentrate the basic force of a question on that sentence part, which is the logic accent falls. Eg.

*-Сен ўтган йили Москвага бордингми?*

*-Ха, ўтган йили (last year not this year).*

-*Ўтган йили Москвага сен бордингми? -Йўқ, мен эмас.*(not me ,my brother)

-*Сен ўтган йили Москвага бордингми ?*

-*Йўқ, Москвага эмас.* (not to Moscow, to London)

The questions which are formed with the help of the particle **-ми** and modal words **майли хўп** (yes, OK) are one - compound and are usually independently used. Before them always there would be any other offer or request. As a rule, words **майли, хўп** (yes, OK) are placed in the second part of a compound sentence and induce the speaker to confirm an idea, information which is expressed in the first part. Eg.

-*Бола итоаткорона бошини эгиб кетар экан, Фотима она тайинлади: - Ленага айта кўрма. хўпми?*

- *У барибир гапингизга кирмайди. Гапингиз ерда қолса майлими?*

Questions with a particle **-чи** are characterized by retort. Usually they are considered as an incomplete sentence. Eg.

-*Хаёт абадий, Мунистон. Шунга иқрор бўлсанг бас. -деди Саидийкулимсираб.*

-*Сен -чи?*

The particle **-чи** can be used as a part of a subordinate clause and serves in the formulation of the interrogative content. Eg.

-*Иш буюрсангиз қиладими?*

-*Йўқ. -деди Лолахон.*

-*Дадаси буюрса-чи?*

-*Қилади- деди у.*

The question with the particle **-ми** is an important structural element of a question on when the predicate or all main clause is omitted.

The questions with the particles are often used in colloquial speech. The particle **-а** is used for the formation of questions, as the initial form of declarative and imperative sentences. Eg.

-*Кинога дўстинг хам боради-а? -Рус тилини биласан-а?*

The particle -a can be used in questions which are generated by means of other lexical and grammatical means. In this case specified particle serves to express such shades as an accent and strengthen the incentive moment in a question.

The particle **нахотки** is placed at the beginning of the question. In such questions uncertain!) sounds the positive answer. This types of questions frequently demand any answer. This type or questions is pronounced with an emotion and rising tone. Eg.

-Нахотки унга ёрдам беролмасам?

### 3. Questions with special intonation

The above-stated lexical and grammatical means (interrogative pronouns or interrogative particles) do not participate in such types of questions. This type of questions has an interrogative character with the help of special intonation. Eg.

*-Гап билан гашингизга тегаман.*

*-Гап билан?*

Questions which formed by special intonation are pronounced with the extra high rising tone We can meet rather seldom questions with special intonation in the modern Uzbek language. In the Uzbek language such questions are usually transferred by a question with an interrogative particle-ми. E.g.:

*-Сен китоб уқиясанми? Сен китоб уқиясан?*

The question in the Uzbek language is not always transferred by one intonation. To express a question by means of special intonation that is characterized by two moments.

1. Lexical and grammatical means are omitted; they have an interrogative value by means of special intonation:

a). Questions with special intonation where pronouns **ким** , **нима**, **неча**, **нечанчи**, **кандай**, **қалай**, are carrying out function of a predicate. The pronoun connects stylistic reasons. Eg:

- *Айт-чи, Хомидвой, муттахамлар кимлар эди?*

- *Биттаси тошкентлик Юсуфбек хожининг угли-Отабек!*

- *Ҳа, ҳа! Хали Юсуфбек хожининг угли дегин! Бизнинг Маргилонни қонга ботирмокчи эканлар, муттахамлар, иккинчиси?*

- *Шу кунларда Отабекка кизини берган маргилонлик Мирзакарим. Пес песни коронгида топтан экан, учинчиси?*

- *Отабекнинг қули Хасанали.*

- *Тўртинчиси?*

- *Исминг нима?- деди Горкунов, унинг бетидаги хар куйгидан узгачароқ нурланишни кўриб.*

- *Турдиев.*

- *Йўқ, исминг?*

- *Йигитали Турдиев...*

"*Тугилган йилингиз?" Йигитали Турдиев. Шундай қилиб, тергов бошланди:*

*Фамилиянгиз?... Исмингиз? Тугилган йилингиз?.... Жинсингиз?...*

b) Questions with the special intonation, close to questions with the interrogative pronoun *нега* (Why) Eg:

- *Саодат, -деди Комилжон тухтаб, - хабар олгани кетаётан одим, кечга колдингиз?*

- *Уйдаглар яхшими? Кишлокка келмай куйдингиз?*

c) questions with special intonation where verbs **дейсанми**, **деяпсанми** and others are not stated . In such type of questions the hearer asks again by recurrence of the heard questions or a separate word from this question with special intonation (intonation of surprise). As a rule repeating of a verb is connected with emotionality and expressiveness of speech: Eg:

- *Оксана. Дадам мает бўлиб колди. Масленко.*

- *Нима! Маст бўлиб колди? -"Маст булиб колди" дейсанми?-Оксана.*

*Хотин ўрнидан туриб чироқни ёқди.*

*-Бас, ука, ичманг!-деди.*

*-Ичманг?*

*-Сиз кўп ичдингиз. Ичманг энди.*

*-"Ичманг дейсизми?"*

*- Бу юрган одамларнинг гунохи сенинг гунохингдан кам эмас, синглим!*

*Киммат.*

*-Синглим? Синглим?-"Синглим дедингизми"? -Рустам.*

d) Questions with special **intonation** where the particle-ми is omitted express the meaning of doubt, fluctuation, the assumption. Eg:

*-Сиз неча пулга олдингиз?*

*-Бир юз йигирма сум.*

*-Пулни олиб бориб бердингиз?*

In above-stated questions with special intonation are characterized only for dialogues Therefore they are submitted in an elliptic kind.

2. The questions expressing meaning of doubt, assumptions, by means of special intonation become an interrogative sentence. In such case the following modal words and their forms are used: in, **чоғи,-са, керак,-дир, -ар** etc.

*Eg: Хуш масалани ҳал килдик шекилли? Сафаров Мирхамидхужадан: -Бу иморат отангиздсн колган бўлса керак? -деб суради.*

*-Бунакада кечгача анча иш қилиб кўярсиз? Кечгача яна уч баравар бўлар?*

Questions where the question is formed by special intonation, pronounce with more raising tone, than questions with pronouns or particles. Eg:

*-Хим..Мақолангизни босмокчи эмасмиз тушунмадим. -Тушунмадим?..*

Intonation participates in all kinds of questions, carries out an important role If in the questions there is no lexical and grammatical means to express questions, intonation is a unique means for the formation of a question and, on the contrary, when lexical and grammatical means are applied, the role of intonation decreases. Despite of it, intonation is characteristic to all kinds of questions.

Questions are usually uttered with rising tone in a word which comprises the basic sense of a question (it is allocated also by means of a logic accent).

Depending on place of this interrogative word in a question the last can have:

a) Rising intonation if the word which comprises the basic sense of a question, stands at the end of the questions

b) Rising-falling intonation if this word is the middle of the questions.

In the answer to a certain-alternative questions from the listener the choice between the statement and denying of the same subject, an attribute, quality, action and others is required. The answer to a certain-alternative question should be general, concrete and combined.

In the general answer words *ҳа* (yes) or *йўқ* (no) are used. Eg.

*-Поезд келдими?*

*-Ҳа, деди- йигит, юк халтасини сўрига қўя туриб.*

*-Оғам уйдаими?*

*-Йўқ,*

The concrete answer can be brief and full. The brief answer is formed by uttering one sentence part to which the question concerns. Eg:

*-Отабек қипчоқларга қарти сўзламадими?*

*-Сўзламади.*

*-Мени у ерга олиб борасизларми?*

*-Олиб борамиз.*

The full answer is made by recurrence in part or entire structure of a question.

Eg:

*-Зумрад масалани еча олмади. Сен хам еча олмайсанми?*

*-Мен хам еча олмайман.*

### 2.3. Results of Typological Analysis of Interrogative Sentences in Both Languages

European people have considered that eastern people are very emotional and impressive, even in old days so their speech was also emotional and colorful, but unfortunately intonation of the Uzbek language as all Turkic Languages is studied poorly. We can find few information from the written works, but at any rate we try to examine the theme perfectly. The first chapter of the dissertation is devoted to The intonation and its musical components as we have mentioned before, intonation is described and examined by a lot of linguists, phoneticians, even by grammarians such as Russian grammarian V. Kaushanskaya, R.L. Kovner, O.N. Kojevnicova and Uzbek grammarians J.Buranov. Different definitions were given by phoneticians, linguists. We know that narrow and broad definition of intonation are given and its inseparable components are as sentence-stress, speech melody, rhythm, timber, tempo, pausation and others. They are considered as main components of intonation and in every language we can meet them, and they are foundation of intonation In the second chapter of dissertation we analyze functions and methods of analyzing, intonation Owing to intonation we can express our opinions, ideas, wishes, wills, attitudes without any difficult. Different phoneticians pointed out different types of intonation functions: For ex: phoneticians A.A.Garntzeva and A.A Abduazizov pointed out two functions and considered it's the main feature of intonation.

Russian phoneticians M.A.Sokolova, K.P.Gintovt and L.A.Kanter distinguish two types 1) The constitutive function 2) The distinctive function. Our approach is based on four functions of intonation.

- 1) The constitutive function
- 2) The delimitative function
- 3) The distinctive (phonological) function
- 4) The precognitive (identificatory) function.

This approach is more appropriate to our purpose. During reading of the chapter you make sure that intonation plays an important role in all languages.

We have examined intonation contours and intonation of different communicative types of sentences.

Different suggestions of phoneticians are given in their books. Russian phoneticians E.Ya.Aptipova, S.L.Kanevskaya, G.A.Pigiilevskaya distinguish ten types of intonation contours, in the English language M.A.Aptipova distinguish eight types of tones O.I.Dickushina suggests five types of tones, in English but at any rate the main tones are falling and rising tones, and their usage is very important for the English language learner to pronounce sentences correctly and not to make rude mistakes.

These models are not only for interrogative sentences, but also for all types of sentences in Uzbek. Two main tones are the foundation of every language they are Rising tone and Falling tone. With the help of combinations of these tones different meanings are expressed. Special marks are created by phoneticians to notate the intonation in written form. With the help of notation we can read pronounce correctly any sentence.

The next sections are devoted to the intonation of interrogative sentences in Uzbek and English. It is obvious that our purpose is to examine sources thoroughly and to determine the differences and similarities and their own peculiarities and features. In English interrogative sentences are formed by means of inversion, by placing the predicate (or part of it) before the subject (unless the subject of the interrogative sentence is an interrogative word, in which there is no inversion). But in Uzbek the inversion and word order do not play the main role for the formation of the interrogative sentence. Only the formation of questions which formed by interrogative pronouns and interrogative words like the special question in English-Uzbek speaker can give full and short answer to every types of questions, but in English there are special rules for giving answer to each question. If the speaker does not know how to give an answer, he can make a mistake that is why speaker

must be attentive to every element of language. Let's compare the answers in both languages. E.g.:

*-Do you like art?*

*-Yes, I do.*

*-Сиз санъатни севасизми?*

*-Ҳа, албатта.*

*-Who is this man?*

*-He is my brother.*

*-Бу одам ким?*

*-Акам.*

*-You are tired, aren't you?*

*-No, I am not.*

*-Жуда чарчадингиз-а, шундай эмасми ?*

*-Унчаликмас.*

*-Are you a teacher or a student?*

*-I am not a teacher, I am a student.*

*-Сиз ўқитувчимисиз ёки студент? -Уқитувчиман.*

There is likeness between the intonation of interrogative sentences in Uzbek and English languages. For example, questions with interrogative particles (conditionally we can call them general question because of its meaning) and general questions in English are uttered with rising tone. Questions with interrogative pronouns (conditionally we call them special question) in Uzbek and general questions in English are uttered with falling tone.

The first part of alternative question in both languages are pronounced with rising tone and the second part is pronounced with falling intonation.

Disjunctive questions in both languages are also similar. The first part of the disjunctive question is pronounced with falling tone, the second part is pronounced with rising tone in both language. Questions which formed by special intonation

are pronounced with extra high rising tone<sup>1</sup>.

Stress is very important for Uzbek students and they should learn how to use stress in indifferent words. Let's have a look at the stress in Uzbek and English languages.

1) Mostly the first syllable of the word is stressed in English.

*Ex: 'children, ' brother, ' lesson.*

The stress falls to the first syllable.

In Uzbek stress usually falls on the last syllable of the word. It does not influence to the quality of the vowels.

2) In English sentence-stress doesn't fall to all words. Eg:

*He is a' boy. My' friend is a good ' girl.*

In Uzbek during the speech nearly all words are pronounced

3) In English the primary and secondary stress fall on the poly syllabic words. In compound-words the first syllable is stressed.

*E.g.: 'football, 'apple tree.*

In Uzbek we can meet words with 2 stresses:

*Юринг'лар, бола'лар.*

4) In English the meaning of the word is changed by the place of stress  
*present-совга- pre<sup>1</sup> sent -совга қилмокчи*

*export- экспорт - e'xport -экспорт қилмоқ*

In English stressed syllables differ greatly from unstressed syllables, that's why peculiar rhythms have not so great difference.

*Eg: In the 'morning /'Ahmad and 'I/ 'go to ' school. Аҳмад ва мен эрталаб мактабга борамиз.*

Stress in compound noun is also different .In Uzbek the second part of the compound noun is stressed and in English the first part is stressed .Eg:

*'dining -room/time- table,' tea-pot , сиёх' дон , ош 'хона,<sup>1</sup> book -case, 'hothouse, 'railway,' hand-bag 'ink -pot ',book-shelf.*

<sup>1</sup> А. Н. Кононов. Грамматика современного узбекского литературного языка. Изд. М.\_Л, 1960 с. 42.

In English there are two main tones: falling and rising. Language learner must know how to use them. There is some difference between English and Uzbek language as we mentioned before. This is structural difference but the meaning is same in both languages.

Questions with interrogative particles are used in the question when the information is unknown or the information is clear for the speaker but he wants to the listener to agree or disagree with him .Usually the answer to this kind of question begins with the words "ҳа" and "йўқ". Eg:

*-Хов анави атрофи пахтазор билан ўралган уйларни кўраяпсанми ?*

*-Ха, кўрдим.*

*-Жуда яхши, хат саводинг борми ?*

*-Йўқ.*

These types of questions in Uzbek coincide with the general question in English. E.g

*-Сиз эртага мусобақага қатнашасизми?'*

*-Ха, катнашаман.*

*-Will you participate to the competition?*

*-Yes, I shall.*

This type of questions requiring short answer ҳа" (yes) or "йўқ" (no) or the word in the question which has the interrogative meaning. This question is formed an affirmative sentence, only if the particles are added.

2. Questions which are formed with the help of interrogative pronouns such as: **ким** (who), **нима** (what), **1<sup>л</sup>аерда** (where), **мима учун, нимага** (who), **кимники** (whose), **қайси** (which).

This kind of interrogative sentences are used by the speaker to get some information or to require information to clarity unknown. E.g.:

*-Қаерликсиз?*

*-Термизлик.*

*-Ўрмонжон кимингиз бўлади?*

*-Хеч кимим булмайди.*

*-Акам қаякка кетдилар?*

*-Станцияга.*

*The listener can give full or short answer to these types of questions.*

*In Uzbek one interrogative question may follow two or more questions to clarify the meaning. E.g.:*

*-Мактабда сизлар нима қиласизлар? Ёзасизларми? Ўқийсизларми?*

It is still impossible to classify, in any practical analysis of intonation, all the fine shades of feeling and attitude which can be conveyed by slight changes in pitch, by lengthening or shortening tones, by increasing or decreasing the loudness of the voice, by changing its quality, and in various other ways. On the other hand it is quite possible to make a broad classification of intonation patterns which are so different in their nature that they materially change the meaning of the utterance to which they are applied, and to make different pitches and degrees of loudness in each of them. Such an analysis resembles the phonetic analysis of sounds of a language whereby phoneticians establish the number of significant sounds it uses. Applied to intonation it can be of the greatest service in guiding students in the correct use of the tones and accents they are learning.

Sometimes the interrogative sentences are formed only with the help of intonation. Such kind of interrogative sentences usually express the modal meaning such as: doubt, surprise, wonder hesitation and other. E.g.:

*-Мунисахон Обидова "Сени кутаман" деган ашулани айтиб беради.*

*-Қудрат ҳаяжонда: -Мунисахон Обидова бу қандай гап?*

*-Бекбўта ака, бу каердан? -деди ҳайратда колган қиз.*

*-Ўзимиздан, Ўзимиздан.*

*-Узимиздан? -ажабланиб қайта сўради Ойқиз.*

These kind of interrogative sentences are pronounced with the help of special loud voice.

Usually interrogative sentences require the answer in the form of affirmative

sentences. But the predicate is in the first and the third person singular and plural which express commands, but require the answer in the form of command or interrogative sentences which is against to the interrogative sentences E.g.:

*-Нима қилай, машинани гаражга элтиб қўяйми?*

*-Йўзе. ...орқангтақайтиб ўтирасанми?*

*-Бўлмаса қайерга борай?*

*-Далага бора қолмайсанми? -Битта яримта учраб қолса уйга олиб бориб қўясан.*

Sometimes sentences have interrogative form in the grammatical structure but they do not have interrogative meaning and they do not require any answer, but are veiled statements expressing some kind of emotion. These kind of questions are called rhetorical questions. E.g.:

*-Қанчалик гузал бу олам?*

*-Ким бахтли булишни хохламайди дейсиз?*

*-Онани ким севмайди дейсиз?*

Only difference of rhetorical questions in Uzbek and English depend on their structure. In English rhetorical question is considered as one of the form of General question but in Uzbek rhetorical question is considered one the independent questions. E.g.:

*-Can you commit a whole country to their own prisons'?*

*-Will you erect a gibbet in every field and hang men like scarecrows?*

*-What a wonderful weather"*

*-Who doesn't love mother?*

*-Who doesn't love baby?*

But in Uzbek:

*-Биз хакикатни руёбга чиқишини истамаймизми ёки уни англолмас эканмизми?*

*-Ким дунёга устун булибди?*

*-Ким дунёда мангу колибди?*

*-Ким такдирни олдиндан билибди?*

*-Она мехридан ҳам улуғрок, кудратлироқ куч борми?*

*-Ер ёрилсаю, осмон тушиб кетса булмасмиди-а?*

In English there is a question such as rhetorical general question because some grammarians and phoneticians consider it is one of the subtypes of general question such as A.M. Antipova and others.

Rhetorical question is a question which has hidden agreement or answer, that's why they do not require answer. Speakers and writers use them when they want to show the essence of the action or event. E.g.:

*-Ким бу ёвузлар бошига ланатлар ёғдирмаган?*

*-Ким уларни ўлгудек сўкмаган?*

Another view of rhetorical question has a meaning of hidden rejection, disagreement. E.g.:

*-Хўш нима учун керак бўлиб қолдим у қизга? -Нима мен далада унмай қолган куқатманми? -Хеч кими йуқ зарибманми? -Оғзи-бурним қийшиқми? -Қари чол бўлиб қолибманми ёки латта-путтаманми?*

Rhetorical questions often are used in the literature and in speech to increase its emotional meaning, and expressiveness and to show great surprise, emotion. They only express agreement and sorrow<sup>1</sup>. E.g.;

*-Айтинг нега Соадатнинг шу қадар тубанлашиб кетаётганини қура туриб, бунинг олдини олмадим-а?*

*-Қизни ким севмайди, қимизни ким ичмайди?*

Rhetorical questions are also used to express summarizing opinions and suggestion or rhetorical questions also used not to bore listener to attract listeners attention. E.g:

*-Аканг, Йўлчи углим нима учун, ким учун қон тукди. Узи учун эмас. Халк.*

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<sup>1</sup> Ж. Жалалов. Б. Золотов. Инглиз талаффузини ургатишда техник воситалардан фойдаланиш "Укитувчи" Тош-1969 р. 32

*учун жабрдийдалар учун қон тўкди.*

Intonation in interrogative sentences quite differs from intonation in affirmative sentences. They have their own, special intonation. In interrogative sentences interrogative pronouns or words which mean interrogatives are pronounced with loudly voice. If the rhetorical question's content expresses strong emotion at the end of the sentences put we interrogative mark with exclamatory mark. E.g.:

*-Мехнатсиз яшаи бахтми? Жаноблар!*

The question with the particle *-ми* is an important structural element of a question on when the predicate or all main clause is omitted.

The questions with the particles are often used in colloquial speech. The particle *-а* is used for the formation of questions, as the initial form of declarative and imperative sentences. E.g..

*-Кинога дўстинг хам боради-а? -Рус тилини биласан-а?*

The particle *-а* can be used in questions which are generated by means of other lexical and grammatical means. In this case specified particle serves to express such shades as an accent and strengthen the incentive moment in a question. E.g..

*-Тагин нимани суриштирай-а?*

Intonation of the questions with an interrogative particle *-а* is characterized with the sudden rising tone during the utterance of particle *-а*. The questions are formed by means of the particle **НАХОТКИ**, usually has a meaning of surprise. The predicate of such type of questions is expressed by the conditional verb and sometimes an indicative inclination.

In some cases differentiation of the questions according to their character, quality, content of action is rather in convenient. E.g.:

*-Сиз қандай ишлайсиз? (How do you work);*

it can be understood as a question which is directed to find out the quality of action and at the same time as a question which is directed to find out the content

of action. In the first case there is a determining quality of action -an adverb, Eg:

*-Яхши;*

and in the second answer a developing process of action can be expressed,

e.g.:

*-Қўлимга қалам, қоғоз оламан, қоғозга деталнинг дастлабки контурини чизаман.*

Except it, in the questions which directed to find the fulfillment of action the combination of a pronoun қандай (How) with an auxiliary verb "қшгаб" (to do) is frequently used. E.g.:

*-Аямни қандай қилиб кўндирдингиз?*

So the comparative analysis of intonation of interrogative sentences of English and Uzbek give us the following results:

1. Intonation is a universal phenomenon for all languages of the world and it is an inseparable element of any sentence;

2. Intonation of interrogative sentences of English and Uzbek has the following similarities:

a) General or yes / no questions in both languages are pronounced with rising tone;

b) Special questions in both languages are pronounced with falling tone;

c) In alternative or tag questions the first part of the sentence is pronounced with a rising, and the second part-with a falling tone in both languages.

d) The disjunctive questions of both languages the first part of the sentence is pronounced with a falling tone, white the second part it is pronounced with a rising tone.

e) Rhetoric questions in both languages are pronounced emotionally.

3. Intonation of interrogative sentences of English and Uzbek has following differences:

a) In English notional words usually receive stress, but in Uzbek every word

can be stressed in a sentence. Sentence stress is not changeable in English, but in Uzbek it is changeable.

b) English is a language with a "stress-timed" rhythm. In English a stressed syllable together with any unstressed syllable which may follow or precede it forms a rhythmic group. But in Uzbek rhythm is not "stress-timed".

c) In English Interrogative sentences are formed by means of inversion. by placing predicate the auxiliary or modal verb before the subject of the sentence. But in Uzbek they are not important for the structure of the interrogatives.

d).Emotionality and strengthening are carried out by means of inversion and logic stress in English. But in Uzbek except them, interrogative particles also carried out this function.

e).We can observe an affirmative-interrogative speech in both languages, but it is more characteristic for the English languages.

f).We can notice exclamation in the interrogative sentences in both English and Uzbek languages. But they are more used to express speaker's will and desire.

## Summary

So the comparative analysis of intonation of interrogative sentences of English and Uzbek give us the following results:

1. Intonation is a universal phenomenon for all languages of the world and it is an inseparable element of any sentence.

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a) General or yes / no questions in both languages are pronounced with rising tone;

b) Special questions in both languages are pronounced with falling tone;

c) In alternative or tag questions the first part of the sentence is pronounced with a rising, and the second part-with a falling tone in both languages.

d) The disjunctive questions of both languages the first part of the sentence is pronounced with a falling tone, while the second part it is pronounced with a rising tone.

e) Rhetoric questions in both languages are pronounced emotionally.

3. Intonation of interrogative sentences of English and Uzbek has following differences:

a).In English notional words usually receive stress, but in Uzbek every word can be stressed in a sentence. Sentence stress is not changeable in English, but in Uzbek it is changeable.

b) English is a language with a "stress-timed " rhythm . In English a stressed syllable together with any unstressed syllable which may follow or precede it forms a rhythmic group. But in Uzbek rhythm is not "stress-timed".

c) In English Interrogative sentences are formed by means of inversion . by placing predicate the auxiliary or modal verb before the subject of the sentence. But in Uzbek they are not important for the structure of the interrogatives.

d) Emotionality and strengthening are carried out by means of inversion and

logic stress in English. But in Uzbek except them, interrogative particles also carried out this function.

e). We can observe an affirmative-interrogative speech in both languages, but it is more characteristic for the English languages.

f). We can notice exclamation in the interrogative sentences in both English and Uzbek languages. But they are more used to express speaker's will and desire.

## CONCLUSION

In this dissertation we tried to describe and clarify our theme thoroughly. As we have mentioned in the introductory part of the dissertation, intonation is universal for every language, we cannot find a language which is monotone. Every day we use different intonation contours, components to express our emotion and feelings, situation, such as; anger, wish, happiness, irony, agreement, disagreement, sadness, joy and others. But we don't think about intonation or how to use its components, people do not learn intonation and its features, peculiarities to express their usage in everyday speech, because in their childhood they had already learnt it without teaching and studying. Intonation is very similar in many languages and I think it's because of the feelings are similar for most people. But in its turn they have some differences. Their own features, peculiarities, which we cannot deny intonation depends on the user or speaker. Because some people are full of emotion and they are impressed on everything, they feel everything heartily and usually their speech is emotional, colorful and impressive, at the same time there are some people, who are very cold, unimpressive, unemotional and a different They take everything, as natural that's why it's very difficult to impress them So most) then speech is free of emotion, usually their speech is cold or neutral You see intonation is opened on speaker's psychology and character.

European people have considered that eastern people are very emotional and impressive, even in old days so their speech was also emotional and colorful, but unfortunately intonation of the Uzbek language as all Turkic Languages is studied poorly. We can find few information from the written works, but at any rate we try to examine the theme perfectly. The first chapter of the dissertation is devoted to The intonation and its musical components as we have mentioned before, intonation is described and examined by a lot of linguists, phoneticians, even by grammarians such as Russian grammarian V. Kaushanskaya, R.L. Kovner, O.N. Kojevnicova and Uzbek grammarians J.Buranov. Different definitions were given

by phoneticians, linguists. We know that narrow and broad definition of intonation are given and its inseparable components are as sentence-stress, speech melody, rhythm, timber, tempo, pausation and others. They are considered as main components of intonation and in every language we can meet them, and they are foundation of intonation In the second chapter of dissertation we analyze functions and methods of analyzing, intonation Owing to intonation we can express our opinions, ideas, wishes, wills, attitudes without any difficult. Different phoneticians pointed out different types of intonation functions: For ex: phoneticians A.A.Garntzeva and A.A Abduazizov pointed out two functions and considered it's the main feature of intonation.

Russian phoneticians M.A.Sokolova, K.P.Gintovt and L.A.Kanter distinguish two types 1) The constitutive function 2) The distinctive function. Our approach is based on four functions of intonation.

3) The constitutive function

4) The delimitative function

3)The distinctive (phonological) function

4) The precognitive (identificatory) function.

This approach is more appropriate to our purpose. During reading of the chapter you make sure that intonation plays an important role in all languages.

We have examined intonation contours and intonation of different communicative types of sentences.

Different suggestions of phoneticians are given in their books. Russian phoneticians E.Ya.Aptipova, S.L.Kanevskaya, G.A.Pigiilevskaya distinguish ten types of intonation contours, in the English language M.A.Aptipova distinguish eight types of tones O.I.Dickushina suggests five types of tones, in English but at any rate the main tones are falling and rising tones, and their usage is very important for the English language learner to pronounce sentences correctly and not to make rude mistakes.

Intonation in interrogative sentences quite differs from intonation in

affirmative sentences They have their own, special intonation. In interrogative sentences interrogative pronouns or words which means interrogatives are pronounced with loudly voice. If the rhetorical question's content expresses strong emotion at the end of the sentences put we interrogative mark with exclamatory mark.

So the comparative analysis of intonation of interrogative sentences of English and Uzbek give us the following results:

3. Intonation is a universal phenomenon for all languages of the world and it is an inseparable element of any sentence

4. Intonation of interrogative sentences of English and Uzbek has the following similarities:

a) General or yes / no questions in both languages are pronounced with rising tone.

b) Special questions in both languages are pronounced with falling tone.

c) In alternative or tag questions the first part of the sentence is pronounced with a rising, and the second part-with a falling tone in both languages.

d)The disjunctive questions of both languages the first part of the sentence is pronounced with a falling tone, white the second part it is pronounced with a rising tone.

e) Rhetoric questions in both languages are pronounced emotionally.

3. Intonation of interrogative sentences of English and Uzbek has following differences:

a) In English notional words usually receive stress, but in Uzbek every word can be stressed in a sentence. Sentence stress is not changeable in English, but in Uzbek it is changeable.

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