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Malika Soliyeva,

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INGLIZ TILIDAGI INTONATSIYANING AYRIM FONOSTILISTIK XUSUSIYATLARI <https://doi.org/10.5281/zenodo.17087396>**ANNOTATSIYA**

Intonatsiyaning fonostilistik xususiyatlari nomli ushbu maqolada ingliz tilida nutqning turli uslublarida intonatsiyaning fonetik elementlari qanday o'zgarishini tahlil qilishga bag'ishlangan. Intonatsiya, odatda, talaffuzdagi ohang, temp, pauza, stress va ritm orqali faoliyat ko'rsatadi va bu xususiyatlar nutqning grammatik tuzilishi bilan bir qatorda uning uslubiy xususiyatlarini ham shakllantiradi. Muallif ingliz tilidagi fan, rasmiy, publisistik, badiiy va suhbat uslublaridagi intonasion o'zgarishlarni misollar asosida ko'rsatib beradi. Maqolada Buyuk Britaniya, AQSH va Rossiya fonetik maktablarining qarashlari qiyosiy tahlil qilingan. Hozirgi intonasion tadqiqotlar nutq terapiyasi, til o'rgatish va sun'iy intellekt sohalari bilan bog'liq amaliy yechimlar uchun asos bo'ladi, deb xulosa qilinadi.

Kalit so'zlar: intonatsiya, fonostilistika, uslubiy o'zgarish, ohang, stress, temp, pauza, nutq uslublari, ekspressivlik, ingliz tili, lingvistika, amaliy fonetika

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НЕКОТОРЫЕ ФОНОСТИЛИСТИЧЕСКИЕ ЧЕРТЫ ИНТОНАЦИИ В АНГЛИЙСКОМ ЯЗЫКЕ**АННОТАЦИЯ**

Статья посвящена исследованию интонации как стилеформирующего средства в различных функциональных стилях английской речи: научном, официально-деловом, публицистическом, разговорном и художественном. Интонация рассматривается как совокупность просодических параметров — высоты тона, ударения, темпа, ритма и пауз, — определяющих как грамматическую структуру высказывания, так и его экспрессивность. Автор опирается на сравнительный анализ подходов британской, американской и российской фонетических школ, в частности на труды О'Коннора и Арнольда, Пьеррамбер и Брызгуновой. Приводятся примеры из художественной литературы, медиа и повседневной речи. Статья подчёркивает важность фоностилистики для понимания коммуникативных и прагматических функций речи, а также потенциал применения этих знаний в преподавании, логопедии и разработке ИИ-технологий речевой обработки.

Ключевые слова: интонация, фоностилистика, высота тона, ударение, темп речи, пауза, просодия, стили речи, экспрессивность, английская фонетика, коммуникативная функция.

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SOME PHONOSTYLISTIC FEATURES OF INTONATION IN ENGLISH

ANNOTATION

The article explores how intonation functions stylistically across different speech registers in English, including scientific, official, publicist, colloquial, and literary-artistic styles. Intonation is treated as a complex prosodic phenomenon comprising pitch, stress, tempo, rhythm, and pause, which shape both grammatical and expressive meaning. The analysis integrates insights from British, American, and Russian phonetic traditions—drawing on works by O'Connor & Arnold, Pierrehumbert, and Bryzgunova. Through detailed examples from literature, media, and everyday communication, the article demonstrates how contrastive stress, emphatic pitch movement, and pauses enrich speech with emotional and stylistic depth. The study concludes that phonostylistic variation is crucial for understanding discourse functions and that future research may inform fields such as language pedagogy, speech therapy, and artificial intelligence-based speech systems.

Key words: intonation, phonostylistics, pitch, stress, tempo, pause, prosody, speech style, expressiveness, discourse, English phonetics, communicative function

Introduction. Intonation plays a vital role in spoken communication by conveying a range of linguistic and extralinguistic meanings that often extend beyond the literal interpretation of words. It comprises pitch variations, loudness, tempo, rhythm, and pause, and serves both grammatical and stylistic functions. Among its many roles, the phonostylistic functions of intonation reflect the speaker's identity, communicative intent, emotional state, and the formality or informality of the speech situation.

Phonostylistics is a subfield of phonetics. It explores how different intonational patterns are employed across various speech styles such as formal lectures, casual conversation, radio commentary, dramatic performance, and more. The current monograph aims to offer a detailed analysis of the phonostylistic features of intonation, focusing on the English language while drawing from key insights of Russian, British, and American schools of phonetics and intonation theory.

Intonation refers to the variation of pitch in spoken language. It is typically analyzed as a combination of the following prosodic features:

1. Pitch is perceptual correlate of frequency.
2. Stress on syllables with greater loudness and pitch prominence.
3. Tempo is a speed of utterance.
4. Pauses are interruptions in speech that may be filled or silent.

Literature review on the topic: According to Wells (2006), intonation is “the melody of speech,” while O'Connor and Arnold (1973) emphasize its role in structuring discourse, managing turn-taking, and signaling speaker attitude.

British phoneticians such as D. Crystal, J.D. O'Connor, and G.F. Arnold have developed an approach based on nuclear tones and tone units. The pitch patterns of the nucleus (main stress) determine the intonation contour.

The American structuralist tradition (e.g., Trager & Smith, 1951; Pierrehumbert, 1980) employs a **phonemic** model of intonation, analyzing contours as distinctive features marked by High (H) and Low (L) tones within the autosegmental-metrical framework.[6]

Russian phoneticians such as Bryzgunova (1977), Zinder (1979), and Torsuyev (1960) propose a method of visualizing intonation using intonation contours and speech melody graphs, integrating acoustic and functional approaches. Bryzgunova identified **seven nuclear contours**, each performing specific communicative functions.[5]

Phonostylistics is the study of phonetic and intonational features in relation to stylistic variation in speech. As V.A. Vassilyev states, “it explores the sound organization of speech in different functional styles and communicative settings.”

According to academic traditions (notably the works of M. Sokolova and M. Skrebnev), functional styles include:

- a) Scientific (e.g., lectures, presentations)
- b) Official-business (e.g., speeches, negotiations)
- c) Publicist (e.g., media, journalism)
- d) Literary-artistic (e.g., fiction, drama)
- e) Colloquial (e.g., everyday conversation)

Each of these registers employs specific intonational features shaped by audience, formality, and purpose.

Methodological approaches. The following methodological frameworks were applied:

- descriptive phonetic approach was used to characterize the core components of intonation—pitch, stress, tempo, pause, and rhythm—from a phonetic standpoint. Speech samples from various functional styles were analyzed to illustrate the functioning of each prosodic element;
- contrastive-analytical method used to compare distinctive intonational patterns across different speech styles—scientific, official-business, publicist, colloquial, and literary-artistic.

The typical intonation contours and their communicative functions within each style were identified and examined.

Analysis and results. Phonostylistic variation is especially clear when comparing functional speech styles. In scientific style we observe some peculiarities as pitch range (narrow), rhythm (slow, even), nuclear tones (mostly falling), function (clarity, logical structure). For example, “According to the data, the results indicate a trend.” (Falling tone on “indicate”)

In official-business style pitch is controlled, tempo is moderate, function is neutrality, formality. Often read with low falls and minimal melodic variation.

In publicist style intonation is expressive with contrastive stress to highlight key points. It is employed in radio, news, and persuasive speech. Example: “We must act — and we must act now!” (Contrastive, rising-falling pattern) In colloquial style intonation with highly variable pitch, pauses, hesitation markers, fall-rises, uptalk. Reflects spontaneity and interactional nuance. Example: “You were there?” (Rising contour indicates surprise).

Literary-artistic style employs a wide expressive range and dramatic intonation, prevalent in storytelling, theatre, and poetry recitation, aiming to evoke emotions and create vivid imagery. Example from Shakespeare: “To be, or not to be — that is the question.” (Slow tempo, rising-falling contour)

Certain expressive tools are inherently linked with intonation are:

- a) Contrastive stress: “I said he left.” (Not implied)
- b) Emphatic high rise: to express disbelief, e.g., “What?”
- c) Suspension (pause): for dramatic effect
- d) Rhetorical rise-fall: used in oratory and storytelling

These devices enhance the communicative power of speech, guiding interpretation a phonostylistic effects often arise from the interplay of intonation with various rhetorical and expressive devices, which enhance meaning, stylistic depth, and emotional resonance in spoken language. For instance, in literature, contrastive stress may be seen in the line “She said HE did it, not I,” where the stress shifts to highlight accusation. Emphatic intonation is vividly present in political speeches such as Martin Luther King Jr.'s “I have a dream!”, where rising-falling contours emphasize conviction. Suspension and pause are common in dramatic scenes like in Arthur Miller's *The Crucible*, where characters pause for effect before revealing crucial information. These examples illustrate how phonostylistic devices enliven communication and deepen its interpretive potential.

Contrastive stress is used to focus attention on elements that challenge assumptions or highlight distinctions, often creating a contrastive or corrective effect. For example, in the sentence “I said I wanted TEA, not coffee,” the stress on “tea” corrects a misunderstanding.

Emphatic intonation marked by pronounced pitch deviations, typically used to intensify emotional expression such as urgency, astonishment, or indignation. A line such as "You have GOT to be kidding!" demonstrates rising-falling pitch peaks to signal disbelief.

Suspension and pause used for intentional use of silence or extended articulation to generate suspense, signal reflective thought, or dramatize narrative turning points. In theatre, lines like "And then... he vanished" use pauses to heighten dramatic tension. In storytelling, this device is employed to slow the narrative pace, giving the audience time to anticipate the next event. For example, in cinematic narration, a pause before the reveal of a crucial detail—such as "He opened the door and... it was empty"—can enhance the emotional payoff and maintain suspense.

In literary and dramatic texts, these devices operate synergistically with intonation to sculpt the rhythm and mood of narration, amplify dramatic tension, and articulate intricate layers of character psychology and interpersonal subtext.

In media contexts, such as radio and television, intonation is tailored to engage audiences and maintain attention:

Newsreading : clear articulation, moderate tempo, falling terminal tones.

Talk shows: conversational pitch, expressive rises and falls.

Advertisements: melodic, persuasive intonation.

Conclusion. Phonostylistic features of intonation are central to understanding how language operates in real contexts. Intonation not only reflects grammatical structure but also signals speaker attitude, social context, emotional nuance, and discourse organization [2:3]. By studying phonostylistic variation, we gain insight into the interplay between sound and meaning, form and function.

Through comparative analysis of British, American, and Russian traditions [1:4], we see that intonation is both universal and culture-specific. Each school contributes valuable tools for analysis and pedagogy. The inclusion of examples from literature, media, and everyday speech demonstrates the richness of intonation as a communicative and stylistic resource.

Further research in phonostylistics can bridge the gap between theoretical linguistics and applied fields such as language teaching, speech therapy, and AI speech processing, offering practical models grounded in both acoustic data and sociolinguistic theory [7:8].

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