

Gocayeva Khatira Avaz

Senior Lecturer at the Azerbaijan University of Languages,
Phonetics department, Republic of Azerbaijan

INTONATION AS AN IMPORTANT SYNTACTIC CONTEXT

***Abstract.** As it is known, intonation as a linguistic concept is mainly explained in two terms - narrow and wide. English linguists, including D.Jones, I.Armstrong and A. Ward, K.Payk, R.Kingdon, A.Qimson identify the concept of intonation with the concept of melody, and they separate the rhythm and the emphasis of the sentence from the phonetic-phonological event. For them every sentence, every word, every syllable is given a certain amount of tone during the conversation. In their opinion, there is no sentence without sound tone. In most books on phonetics, the authors either explain the intonation in the same way or do not give a complete explanation of the intonation. However, all authors consider the importance of a number of other factors, including sentence emphasis, rhythm, pause, but do not include them in the concept of intonation. Post-Soviet phonetics takes a broader sense of intonation and describes intonation as a complex combination of tone, intensity, timbre and tempo, and considers intonation the most important way to express meaning. The representatives of this period argue that intonation is caused by the following factors: 1) dividing communicative discourse into rhythmic and syntactic terms; 2) sentence accent; 3) melodic model of different communicative types; 4) the tone of tone and accentuations that make our speech elastic.*

***Keywords:** intonation, syntactic, sentence emphasis, rhythm*

Introduction

As it is known, intonation as a linguistic concept is mainly explained in two terms - narrow and wide. English linguists, including D.Counz, I.Armstrong and A. Ward, K.Payk, R.Kingdon, A.Qimson identify the concept of intonation with the concept of melody, and they separate the rhythm and the emphasis of the sentence from the phonetic-phonological event. D. Jones explains intonation as a change in tone in communicative speech [Dicushina 1965, p. 131]. L.Armstrong and A. Ward also share the same view. According to these scholars, intonation is the rise and fall of the voice during conversation [Dicushina 1965, p. 131]. In his book “The Groundwork of English Intonation”, R. Kingdon describes intonation as a sound interruption and decline [Kingdon 1958, p. 131].

Discussion

J.Tyler describes intonation as the equivalent of changing voice tones. According to him, every sentence, every word, every syllable is given a certain amount of tone during the conversation. In his opinion, there is no sound sentence. In most phonetic books, the authors either explain the intonation at all or do not give a complete explanation of the intonation. However, all authors consider the importance of a number of other factors, including sentence emphasis, rhythm, pause, but do not include them in the concept of intonation [Tyler 2012, p. 110].

J.Wells interprets intonation as changes in tone, that is, ups and downs in tone. He emphasizes the fact that different degrees of emphasis can be stimulated by intonation [Wells 2012, p. 191]. However, some foreign linguists, (P. Roach), explain intonation in a broader sense. P. Roach shows that intonation is not just about raising and lowering the tone. He notes, “I use intonation a little differently than the commonly used meaning. Intonation is an accent model. The accent is a complex unit of relative tone, volume and length. The volume of the voice is equal to the emphasis” [Roach 2009, p. 91–92]. According to Roach, there is no satisfactory explanation for the explanation of intonation, but the loudness of the voice is important in intonation [Roach 2009, p. 119]. Post-Soviet linguists, however, take a broader sense of intonation. G. Torsuyev describes intonation as a complex combination of tone, intensity, timbre and tempo, and considers intonation the most important way to express meaning [Torsuyev 1950, p. 212]. His definition of intonation is not different from that of other authors. He also identifies intonation with speech ringtones. In another book, O.Dikushina describes intonation as a special organizing factor for communication speech. In her view, intonation is caused by the following factors:

- 1) dividing communicative discourse into rhythmic and syntactic terms;
- 2) sentence accent;
- 3) melodic model of different communicative types;
- 4) the tone of tone and accentuations that make our speech elastic [Torsuyev 1950, p. 133].

V. Vassilyev explains intonation as a combination of speech melody, accent, sound quality (timbre) and speech tempo, and allows intonation to adequately express one's thoughts, desires and emotions in speech, presence and content of speech. At the same time Vassilyev incorporates the rhythm into the component of intonation [Vassilyev 1970, p. 100-118].

M. Sokolova and others in English phonetics describe intonation as a complex, intricately interconnected variation in tone, pitch, and tempo (speech speed and pause). The authors of the book do not include "tembri" intonation, and note that some Soviet linguists point to tembri as the fourth component of intonation [Sokolova 1996, p. 136].

Speaking of intonation, F. Veysalli writes: "Intonation is difficult to give a short and compact definition. Because in such definitions only one side of intonation is either acoustic or articulatory or linguistic. Occasionally they perform on acoustic ground and are described as rising tones in the speech process. From the physical point of view, intonation can not be defined as a change in voice register because it is not only a rise in tone, but also a complex event of quantitative and qualitative changes and interruptions in the intensity of the voice." At the same time, he notes that intonation cannot act as a free unit, in a gradual way, from syntactic and lexical material. Its scope is closely linked to the activity of the sentence. The syntactic structure cannot exist without intonation, and intonation cannot exist without the syntactic structure [Veysalli 2010, p. 48-49].

According to F. Veysalli, intonation is a phonological tool that forms a sentence and divides it into parts (which means an investigation, not the members of the sentence). It helps the speaker to express his thoughts correctly and accurately, and to make the listener understand what is being conveyed by the speaker [Veysalli 2010, p. 149].

From the above analysis it is clear that there is no consensus among the linguists in the explanation of intonation.

It is important to note that intonation cannot act as a free unit gradually in syntactic and lexical material. Its scope is closely related to the syntactic activity of the sentence. A syntactic structure cannot exist without intonation, and intonation

cannot exist without a syntactic structure. Intonation is the heart of the sentence. Intonation is not enough to justify a communicative unit. It also divides it into sub-units of meaning to make sense.

Intonation works closely with both communicative types of the sentence and their syntactic structure. It should be noted that the sentences that make up the speech are used for different purposes. Some of the sentences contain information about objects and events; an idea is either confirmed or denied; in another group, no information is given, but instead uses the same sentence to get information from others about a particular issue, to complement and clarify it, in another group of sentences to express desire, wish. All these features make the sentences different.

The variability of the purpose of the sentence also changes the intonation of the phrasing features of those sentences. Thus, each sentence has its own intonation - an accent, melodic mold, depending on the purpose. For example:

'Shut the door (command). 'Shoot the door. (ask) 'Shut the door (warning) The reason for the difference in intonation in this sentence, or rather, the factor that causes the various intonations, is the purpose of those sentences. Purpose is the basis of intonation, and intonation, in turn, is an indicator of the purpose. The speaker should express the sentence with certain intonation to convey to the listener the purpose of the sentences in his speech. Had the intonation not been different, the listener would have made no distinction between the phrase "*made a call*" and the phrase "*made a call?*" The speeches of the sentences given above, based on the material of the English and Azerbaijani languages, are the same; The word order in all sentences is the same and has the same type of communications. This suggests that intonation plays a huge role in distinguishing between sentences in this respect and in dividing them into communicative types and subtypes. Intonation in sentences form such a delicate set of emotional relationships that they cannot be expressed by any grammatical means.

Analysis

There are four main communicative types of linguistics distinguishing between the purpose and the relationship of the speaker with such a strong influence of intonation:

- 1) declarative sentence,

- 2) interrogative sentence,
- 3) imperative sentence, and
- 4) exclamatory sentence; [Zeynalov 2012, p.184-185].

Different communicative types of the sentence are defined by the movement and degree of falling and rising tones. In the intonation of the transmitted sentences, the tone of the voice is usually directional. Declarative sentences serve as a key function - the informative function. Depending on the form and nature of the information given in the sentences, those sentences vary in terms of intonation, depending on the circumstances and other factors.

In English, transmissions, information, descriptions and nominal transmissions are expressed in descending tones. For example:

The dog is still in search. His 'heart was' thudding with excitement.

He was a 'comely' handsome fellow. A 'warm' night and so on.

The 'train arrives at five. Where are the keepers of the inn? The 'old' man is out.

In addition to the direct expression of the real facts in the English language and the transcript confirming the simple facts, the declarative sentences that point to something in the content express different meanings through intonation. These types of sentences are mainly used in dialogues and conversations. Declarative sentences that point to something in the content are politely corrected when they are conveyed in a tone of meaning when the meaning of the sentence is contradictory, suggestive, presumably meaningful. For example:

He is 'thirty six -' Thirty four.

Aren't these apples sour? - 'Some of them are all right.

Formal courtesy inspirational, soothing transposition sentences are expressed in low tones. For example:

You 'don't fall. (Don't be afraid).

Thank you (formal politeness)

Who is there - It is' only me. (soothing).

Declarative sentences expressing the attitude of the transmitter to affect, call, and protest are typical of the tone of the voice rising and descending. For example:

He is' coming to ^morrow. He was drinking ^ coffee.

Question sentences are more closely related to intonation. One of the question sentences differs from the other in terms of both grammatical and intonation-accent-melodic. Intonation has a greater advantage in the creation of question sentences. The communicative and semi-communicative types of question sentences are mainly based on intonation. In English, the general question sentences are expressed in shields, and in particular the sentences with the falling tones. Although the general question sentences are expressed in rising tones, but sometimes the general question sentences are expressed in descending, high falling, falling-rising and rising-falling tones. For example: general question sentences of suggestion or discussion are expressed in high descending tones, repetitive general question sentences with high rising, general question sentences with suspicion, and general question phrases of ascending and descending tone. For example:

I hate cocoa - 'Would You Like' a cup of tea then. (offer)

Is that your dog? - Do you see 'Is it'? (recurring common question)

I am sorry, Mummy. - Are you really , sorry (doubt)

He shot an elephant - ^Did he. (challenge, exposure)

Special question sentences are expressed in descending tones. The falling tone is both low and high. When a special question sentence is pronounced in a low falling tone, the meaning of the sentence is the attitude of seriousness, curiosity, and sometimes despair and impatience. For example:

Marry is not coming to tea - 'Who is' coming to tea then.

When special question phrases are pronounced in high tones, their content is interesting, lively, business-like. For example:

I got back yesterday.

And 'where did you go. I wonder.

When special questions are pronounced with a high tones, the content expresses insistence, excessive curiosity and doubt. For example:

'What have you been' doing hither 'to.

The high rising tone is typical for recurring special questions. For example:

These flowers are for you - Whom are they for?

Challenges and contradictions are pronounced by the rising and falling tones. For example:

Would Max have a game. "Why not him?"

Special questions of survey are expressed in a low rising. For example:

What is your ,name!

'What is your occ, upation?

'What is you natio, nality?

In addition, there is a particular model of intonation with disjunctive and alternative questions.

For example:

Do you 'know ,English / or Frcnch? (alternative question)

You 'don't take beer / do you? (disjunctive question)

Intonation shades of imperative sentences are colorful. Thus, a sentence with the same lexical structure can be expressed in terms of falling, rising, falling-rising, or rising-falling. In English, there are several semi-communicative forms of imperative sentences that are commonly associated with intonation; serious-official sentences and commands are expressed in falling tones. For example:

I don't like the pudding - 'Eat it up, I don't.

Commands with requests are expressed in rising tones and warnings are expressed in falling-rising tones. For example:

It is so hot here - 'Open the ,window.

May I hold the baby for a minute? 'Be careful with it (warning).

Announcement sentences are expressed in high-pitched tones. For example:

'Have your' pass'ports' ready, please.

Soft and friendly commands are expressed in a high falling tone, while high emotional requests and petitions are expressed in a falling-rising tone. For example:

I don't want to go alone - 'Come along with' us then. I really should go. 'Please stay a little longer.

Exclamatory sentences are formed in three ways. "What", "how", "with question pronouns, through intonation". The words of excitement formed by intonation are also called derivative exclamatory sentences. This command can be

in the form of imperative sentences. The exclamatory sentences of excitement that are not expressing surprise are expressed in low falling tones, while the expressions of excitement are expressed in high descending tone.

Some flowers for you How sweet of you! A true 'friend you' turned out to be!

The role of intonation in syntactic learning is particularly indispensable. Different definitions of the sentence highlight the fact that it has intonation integrity. It is also regarded as having some sort of universal character from the point of view of intonation.

Intonation is interrelated with the predicativeness of the main features of the sentence. This connection can be observed more clearly on the basis of spoken language examples. Thus, intonation acts as a substitute for unpredictable predictions not shown formally, allowing information on various lexical segments and phrases. This function of intonation, of course, manifests itself in relation to a particular situation within the context.

Speaking extensively about the irreplaceable position of intonation, A. Peskovski notes a very interesting relationship between intonation and grammar. It shows that grammar is of secondary importance in grammatically incomplete phrases. In this regard, the intonation of incomplete sentences, in other words grammatically incomplete units, is of particular importance [Peshkovskiy 1989, p. 181].

Incomplete sentences tend to be predictive in the speech process due to the intonation. Sometimes it is possible to come across with construction in lively spoken language that form formal affinity with incomplete sentences. In other words, beyond the context, it gives the impression of incomplete sentence. Within the context, however, these are distinguished by a number of subtle features in the semantic sentences that need to be noted first of all for their intrinsic intonation and semantic independence.

Intonation also plays an important role in the formation of semantic and grammatical elements of syntactic units such as addresses, pronouns, phrases and nominative sentences. The intonation of the nominative sentence gives it the quality of being an independent syntactic unit.

Intonation in incomplete sentences attracts attention with its rich and colorful

features. In the unfinished sentences, the "lack of formal content" is followed and completed by the characteristic intonation. It is more appropriate to give a broader explanation of the problem of incomplete sentence related to intonation. Because the incompleteness of a sentence leads to a multilateral contextual relationship, on the one hand, it is associated with an interesting syntactic event, the ellipsis on the other hand. These, in turn, are aligned with the intonational aspect - synchronized by means of pause and melody.

Intonation is an important syntactic context. Through intonation, long sentences are subdivided into syntagms. The presence of speeches, addresses, words of the author, subordinate and independent complex sentences are defined by intonation. Depending on their position in the sentence, syntactic units have their own unique intonation features. The same sentence may have different syntactic-semantic functions in terms of intonation. One example by E. Palmer proves this again. Consider an example. *"One of the travelers," says Mr. Michael Collins, "was calm almost indifferent, throughout"*. This sentence can be attributed to different patterns of emphasis from the intonational syntagmatic point of view. For example: *"One of the 'travelers , says / Mr. 'Michael' Collins was' calm almost indifferent throughout."*

In this syntagmatic division of the sentence, the meaning is that "one of the travelers says that Mr. Collins was almost indifferent and calm throughout the journey." However, in another sentence of the same sentence, the syntagmatic division means that "Mr. Michael Collenir says that one of the travelers was almost indifferent and quiet throughout the journey."

"Yes of the travelers" / says Mr. Micheal Collins / was quiet almost in'different throughout.

So this sentence, which is of the same lexical composition, is different from the syntactic point of view. The first syntagmatic division has two phrases: the main sentence is *"One of the travelers says" and the sentence "Mr. Micheal Collins was calm almost indifferent throughout"*.

In the second syntagmatic division, the words are the same, but the organization of the investigations in terms of emphasis and intervals is different. In the second case, the sentence is broken into a third syntagm. *One of the travelers / , says*

Mr. Michael Collins / was 'calm' almost indifferent throughout//

It becomes clear that the sentence, which is a language fact, acts as a speech unit during the communication process. This is done through other grammatical means as well as through intonation. Intonation is literally reviving the sentence and serving as a communicative unit. There are some words and expressions that make our speech less understandable. Such units, that is, grammatical units that are not able to present themselves as complete and independent sentences, are precisely predicted by intonation and play a certain role in the speech process. Intonation is such an important and powerful tool that it can create conditions for a complete expression of a particular word or expression. In this respect, it is no coincidence that the well-known linguist O.Jespersen used the "thermometer of emotion", "the barometer of mood". Commenting on the compositional definition of this well-known linguist, F. Veysalli notes that "this is a great advantage of the speech ethos and different qualities of the speaker in this compilation. But intonation is a phonological tool that has a function in the language and that actualizes the sentence to express thought" [Veysalli 2010, p. 149].

Conclusion

The intonation of an independent sentence and the sentence within the context differs for some reason, which is quite natural. Defining the boundaries of sentences within the context, the relation of the end of the previous sentence to the beginning of the next sentence, the meaning of the sentence, etc. issues are interesting research objects in terms of intonation.

The intonation of a sentence taken out of context provides that the sentence is primarily divided into its internal members. Each member of the sentence is followed by a different suprasegment unit, with emphasis. These members include word combinations, compositions, compound sentences of simple sentences, and so on. The syntactic-semantic meanings, the division into syntagms is achieved through intonation. At the sentence level, intonation helps to more accurately visualize different grammatical and special syntactic relations. Intonation plays an important role in the separation of complex sentences into different types and components, especially in the context of a subordinate sentence. At the level of the text-

discourses, the role of intonation is increasing. While providing the syntactic division of the sentences, it is important to emphasize intonation plays a great role in the meaning of the interpersonal (emotional-modal) material that the speakers in the communication process perform.

References:

1. Dicushina O. English phonetics. Moscow: Old Town, 1965, 202 p.
2. Kingdon R. The groundwork of English intonation. London: Cambridge Publishing House, 1958, 272 p.
3. Peshkovskiy A.M. Intonation and grammar, Интонация и грамматика. Selected articles. Moscow: Progress, 1989, 252 p.
4. Roach P. English phonetics and phonology. 4th edition. Cambridge: Cambridge University Press, 2009, 231 p.
5. Sokolova M.A. et al. English phonetics (A theoretical course). Moscow: Progress, 1996, 286 p.
6. Torsuyev G. P. Phonetics of the English Language, Moscow: Foreign Literature, 1950, 332 p.
7. Tyler J. Discourse prosody in production and perception. USA: The University of Michigan, 2012, 163 p.
8. Veysalli F.Y. Introduction to Discourse interpretation, Baku: Education, 2010, 141 p.
9. Vassilyev V.A. English phonetics (A theoretical course). Moscow: Progress, 1970, 324 p.
10. Wells J.C. English Intonation. Cambridge: Cambridge University Press, 2012, 276 p.
11. Zeynalov F.H. Practical English phonetics. Book I. Baku: Mutarjim, 2012, 275 p.