

**METHODS OF INDICATING AND DESCRIBING INTONATION
IN ENGLISH**

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ABSTRACT

This article deals with various methods of expressing intonation in the English language. Variations in the voice's pitch are the main factors in intonation. Furthermore, two of the most popular models of intonation are presented, which should be helpful for second language teachers and textbook authors for their own research and for the creation of course material. In the English language, it is frequently accompanied by stress and rhythm to produce meaning. It is also easier for readers to understand recent primary material on the characteristics of intonation, particularly in relation to languages. With this, it is expected that findings from theoretical research will be used in the language classroom. Despite being a difficult language to learn, it is rarely taught systematically. Although a lot of the early research on intonation was didactic in character, more experimental or rigorous studies have been done recently. This has caused a disconnect between intonation as it is utilized in instruction and intonation research, making it challenging for second language teachers to employ the findings of such studies. In this article, I cover the various strategies that intonation might take and the fundamental topics addressed in contemporary theoretical study.

Key words: *Intonation, pitch, tone, auto segment, accent, linguistic and paralinguistic purposes, Speech timbre*

Pitch, stress, speed, and timbral variations make up the complex unity of intonation. Changes in the voice's pitch during connected speech are known as the pitch component of intonation, often known as melody. The higher prominence of one or more words in a sentence relative to other words is known as sentence stress or accent.

Tempo refers to the relative speed at which connected speech is uttered, including intonation groups and phrases. Speech timbre is a distinctive voice coloring that conveys the speaker's emotions, such as luck, annoyance, sadness, etc. The purpose of intonation is to determine the communicative type of sentences and intonation groups, represent the speaker's thoughts, and transmit the attitude meaning. When spoken with a different tone, a statement with the same grammatical structure and lexical content can convey a distinct meaning. By using intonation, speech is broken up into segments. These portions were referred to as intonational, breath groups, sense groups, tone units, tone groups, or phonological phrases sentences, just to name a few [3]. The most obvious boundary markers. There are pauses which are called filled and silent between intonation units. The strength of the pause increases with length a fictitious boundary. Nevertheless, there are numerous instances in which a border is sensed despite a pause is not present. This effect frequently results from a sudden change in pitch between unaccented syllables, i.e., a change in pitch that cannot be explained by the intonation's emphasizing function. Determining whether an intonation unit boundary exists or not might be challenging in especially when examining spontaneous speech. In actuality, transcriptionists from various approaches to intonation have frequently stated that they must account for various levels of phrase just using longer and shorter phrases even though there was only one British School initially level of intonational phrasing [2] employing this method for extensive corpus transcription model developed by Gerry Knowles and Briony Williams resulted in the addition of another major tone unit, which may hold a number of (minor) tone units [7]. The English intonation autosegmental-metrical model, which made a significant contribution. Additionally, it is distinguished between smaller, intermediate, and large bigger, intonation-based phrases. Whether there is a one-to-one correspondence is unclear. In the wording used by the

two systems, yet it is possible to conclude that in many circumstances an intonation phrase correlates to a major tone, whereas the intermediate phrase to a tone unit or tone group. Group's attempts to translate between the British School and using auto segmental metrics [5, 6]. The linguistic and paralinguistic purposes of tone in spoken language range from the attribution of language modality to variations in emotional and attitude expression. It is crucial to determine how they are pronounced in the learner's original tongue in order to avoid confusion.

There are differences between the native and target languages. It is particularly crucial to emphasize that different cultures communicate several features of information structure and indirect speech acts in different ways. Making students aware of these elements will aid their education in general to express ideas, but will also assist them in developing a more analytical interpretation of what they hear. Minimizing the possibility of misinterpreting intonation as a result of the mentality or emotional condition of speaker. Lexical and morphological marking does not belong to intonation proper but uses pitch, and some extent also the other channels used by intonation. Categorical tonal contrasts at word level are characteristic of tone languages. Categorical tonal contrasts are also characteristic of so-called pitch accent languages which may also have lexical or grammatical tone. Pitch is used for lexical and morphological marking rather than the correct intonation, and to some extent, the other intonation channels. Categorical tonal contrasts at the word level a characteristic of tonal languages. Arabic and Standard are two very different tonal languages. A large number of lexical objects, each with a unique tone contour (mother, hemp, horse, and grammatical tone is present in the West African language of Bini, which is spoken in the Niger Congo. The distinction between the tenses, with high or low tones identifying the past tense and low tones designating the present tense [1]. Additionally, categorical tonal contrasts characteristic of languages with so-called pitch accents, which may also include grammatical or lexical tone. Japanese and Swedish both have pitch accents. The distinction between tonal and Pitch accent languages differ from one other in that the former usually always feature contrastive tones on the syllables. Latter confine their tonal contrasts to particular syllables, which are accented in pitch. It is challenging to draw a border between these two linguistic groups [4].

In conclusion, I have given a summary of the communication roles attributed to intonation, beginning with its two primary purposes, highlighting and chunking of utterances. Stress and accent are used to emphasize words in the languages we have

looked at. Pitch accents and/or lexical stress are not present in all languages, though. In addition to, I have discussed the British School and the auto segmental-metrical method, two important models for intonation transcription. In order for interested readers to hear examples in each model and, in the case of the auto segmental metrical approach, in other languages, we have also provided links to additional resources and activities.

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