



The Intonation as a Stylistic Palette: Insights from Phonostylistic Analysis

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Abstract

This article deals with the one of the new linguistic branch called phonostylistics. The article gives information about segment and super segment phonostylistics and the differences between neutral and stylistically colored functional characteristics of speech. The paper begins with mentioning the general concepts about norms and pronunciation styles.

Keywords: *Phonostylistics; Stylistic Palette; Literary Speech; Oral Speech; Phoneme; Intonation; Linguistic Units; Segmental Units; Super Segmental Units; Prosodics*

Introduction

Language is a marvelously complex tapestry woven with words, syntax, and intonation. In the realm of linguistics, the study of suprasegmental units, particularly in phonostylistics, offers a fascinating journey into the intricacies of speech genres and styles. It delves into the very essence of how we communicate, examining the fluctuations in word stress placement, the subtleties of intonation structures, and the unique challenges posed by vowel synharmony in synharmonic languages. One cannot underestimate the significance of verbal stress placement in language, a facet that carries profound stylistic potential. Take, for instance, the Uzbek language, where the word “alma” can transform from a noun to a verb with a mere shift in emphasis. Similarly, the word “antenna” takes on dual meanings, representing both an animal body part and a conduit for wave transmission, all hinging on the placement of stress. Intonation, often regarded as the melody of speech, emerges as a critical player in deciphering the semantic and emotional dimensions of spoken language. It serves as the thread that weaves together and distinguishes the various semantic components of a text, enabling us to decipher their true meaning. The intonational variations come to life against the backdrop of neutrality, allowing us to understand the power it wields in communication.

The world of intonation is rich and multifaceted, presenting us with diverse stylistic possibilities across different speech styles. It finds its ultimate expressive potential in spoken language, where intonation infuses sentences with emotional depth. Choices in tone, tone movement, tempo, logical stress, and pauses are guided by linguistic factors, lexical and grammatical structure, and syntax. However, harmony with the stylistic aspect of speech remains paramount for effective communication, emphasizing the intricate dance between style and intonation. A deeper exploration of intonation within public speech

reveals its vast potential in conveying meaning and defining prosodic phenomena across linguistic styles. We can observe the stylistic function of intonation by uttering the same sentence in various ways, allowing us to distinguish between stylistically significant intonation devices and their neutral counterparts. Here, we encounter the concept of the “syntagm”, the smallest unit of speech imbued with semantic completeness. This microcosm of speech is molded by the rhythmic organization of language, encompassing the interplay of stressed and unstressed syllables, intonation structure, and syllable length. Furthermore, the syntactic structure of a sentence, the rhythm inherent to optimal syntagm length, semantic connections within the text, and their capacity to intensify or weaken play pivotal roles in the segmentation of text. Chain intonations and intonation structures, adorned with stylistic and neutral colors, emerge as instrumental factors in shaping the stylistic role of intonation in speech. In this voyage through phonostylistics, we also encounter the concept of synonymous suprasegmental means—suprasegmental elements whose choice hinges on context and communication. The use of synonymous intonation devices offers unique insights into the distinct styles and sub-styles that permeate our spoken language landscape. In conclusion, phonostylistics serves as a gateway to understanding the phonetic dimension of stylistics, enriching the aesthetic beauty of literary works. Phonetic elements, such as sound, intonation, pitch, volume, pause, timbre, rhythm, phonics, and accent, carry profound stylistic connotations, amplifying the expressive power of language. As we delve into the phonostructure of poems, we uncover the artistry of poets who convey not only meaning through words but also emotions and nuances through phonostylistic connotations and linguistic factors. In the grand tapestry of linguistics, phonostylistics invites us to unravel the threads of intonation, revealing the harmonious interplay between style and expression. It is a reminder that language is not static but a living, breathing entity, where each variation, each shift in emphasis, contributes to the rich tapestry of human communication. So, the next time you listen to someone speak, pay attention not just to the words they use but to the symphony of intonation that breathes life into their speech.

Main Part

The study of suprasegmental units in language, specifically in phonostylistics, involves analyzing the different styles and prosodic features of speech genres. This includes studying the fluctuations in word stress placement, intonation structure (vibration, tempo, rhythm, tone), and disruptions in vowel synharmony in synharmonic languages. The placement of verbal stress can have significant stylistic potential, as seen in examples like the different meanings of the Uzbek words “alma” (noun and verb) and “antenna” (animal body part and wave transmission). Intonation plays a crucial role in distinguishing semantic and emotional–expressive features of oral speech. It unites and differentiates the semantic parts of a text, helping to determine their meaning. The intonational variants contrast based on neutrality. The sound and rhythmic aspects of intonation have different stylistic possibilities in various styles of speech. Spoken speech allows for the most complete stylistic potential of intonation, as it can add expressive emotional properties to a sentence. The choice of tone, tone movement, tempo, logical stress, and pauses in a text depends on linguistic factors, lexical and grammatical structure, and syntax. The stylistic aspect of intonation should be in harmony with the style of speech. The study of intonation in public speech aims to understand its rich possibilities in conveying meaning and determining prosodic phenomena in linguistic styles. The stylistic function of intonation can be observed by pronouncing the same sentence in different ways, distinguishing stylistically significant devices from neutral ones. A syntagm, which is the minimal segment of speech with semantic completeness, is determined by the rhythmic organization of speech, including the alternation of stressed and unstressed syllables, intonation structure and center, and length of preceding syllables. The syntactic structure of a sentence, rhythmic structure, semantic links within the sentence and text all affect the division of the text into syntagmas. Chain intonations and the intonation structures of stylistic and neutral colors are key factors in determining the stylistic role of intonation in speech.

Results and Discussions

The concept of “norm” serves as the primary yardstick that defines the essence and boundaries of style expression. A “norm” is a social construct that encompasses all aspects of human activity, guiding behavior and imposing rules across various domains. However, it’s crucial to recognize that norms are not always universal or mandatory. What is considered normal for one individual or social group may not hold true for another.

When we apply the concept of norms to linguistics, we find that language also possesses elements that are common to all speakers. These shared elements are referred to as “language norms” and emerge as individuals use language. While adhering to language norms is imperative for written literary styles, deviations from these norms are observable in oral speech styles. Even when language standards differ between oral and written communication, it’s essential to understand that such normative variations can be considered normal within specific social groups or for particular individuals.

Literature Review

The study of linguistic norms in oral speech falls within the realm of phonostylistics, a field that could be seen as a subset of stylistics. In Russian linguistics, the exploration of pronunciation styles was initially introduced in L. V. Shcherba’s work titled “*О разных стилях произношения и об идеальном фонетическом составе слов*” [2, – p. 141–146]. Phonostylistics, according to O. S. Ahmanava, examines the expressive aspects of pronunciation variations in words and phrases [3, – p. 466].

The debate on whether phonostylistics is an independent science or a branch of phonetics and stylistics continues. Nevertheless, it focuses on the phonetic aspects of language resources from a stylistic perspective and forms an integral part of stylistics [1, 11]. Upon reviewing the existing literature on phonostylistics, several research objectives within this field emerge:

- Investigating expressive and emotional features in the pronunciation of words and phrases;
- Addressing issues related to phonetic styles, sound symbolism, phonics, and euphonics;
- Analyzing the phonetic characteristics inherent in different forms of oral communication;
- Examining phonostylistic features when reading literary texts.

Phonetics is intricately connected to phonostylistics, stylistics, psycholinguistics, sociolinguistics, communicative linguistics, text linguistics, the theory of artistic text, the theory of variants, the theory of stress, and the theory of intonation, all of which contribute to the comprehensive understanding of language [1, – p. 12]. Phonostylistics delves into the intricacies of phonetic variations and their syntagmatic and paradigmatic relationships. It investigates how these phonetic variations come into play in oral speech and what factors drive their selection in different communication situations. The existence of pronunciation variants with diverse stylistic nuances highlights the importance of phonetic pronunciation [1, – p. 19].

Conversational and everyday communication spans a wide range of styles. This mode of oral speech is characterized by its high situational contextuality. Conversations on everyday topics are commonplace in colloquial speech, which often experiences constant shifts in conversation topics. As a result, thematic and situational boundaries can be observed within conversational styles.

Various factors, such as emphatic emphasis, irregular pauses, and temporary confusion among interlocutors, can lead to changes in speech rhythm during conversation. Pauses serve expressive functions, conveying hesitation or emphasizing specific points. These pauses are often accompanied by paralinguistic phenomena like laughter, smiles, or sighs, enhancing the emotional aspect of speech.

Different emotional states are also expressed through speech speed. Slow speech may convey fear or doubt, while accelerated speech can lead to a decrease in articulation accuracy and the emergence of phonetic homonyms and puns. Depression can affect speech style, resulting in syllable and sound omissions, as well as a decline in articulation precision. Conversely, fast-paced speech can lead to entire syllables being omitted. The situational context of a conversation can influence the acoustic properties of sounds. Suprasegmental and prosodic tools, such as sound, rhythm, tone, accent, pace, rhythmic tone, phonics, play a crucial role in oral speech. These elements primarily convey emotionality through phonetic means, including additional stress, expressive pauses, emotional tone, and temporary structural changes in sentences. When situational and stylistic parameters shift, such as transitioning from a scientific to a journalistic style, speech control and the precision of sound articulation increase. The main goal of journalistic style is to influence, and this is achieved through various phonetic elements, including intonation and the use of logical accents. Phonostylistics divides its focus into two segments: segmental and super segmental phonostylistics. Segmental phonostylistics explores the stylistic possibilities inherent in sound units, such as phonemes. It delves into phonemic changes within words, including qualitative shifts, phonemic properties, paradigmatic and syntagmatic properties, and more. Stylistic nuances in words can arise from phonemic alterations like the exchange of one phoneme for another or shifts in accentuation. Segmental phonostylistics focuses on these stylistically significant phonemic variants and allophones that define functional speech styles. In addition to segmental units, suprasegmental phonostylistics examines the stylistic characteristics of speech genres and their prosodic features. This area of study considers changes in word stress placement, intonation structure, and even vowel synharmony, among other aspects.

Intonation, a fundamental element of oral speech, plays a significant role in conveying semantic and emotional aspects of speech. It unites and differentiates semantic parts of text, aiding in meaning determination. Stylistically, intonation can be employed to express emotions, and different intonational patterns can emphasize varying shades of meaning. The rhythmic and intonation structure of speech includes tone, tone movement, tempo, logical stress, and pauses as tools at the suprasegmental level. These elements are chosen based on linguistic factors, the lexical and grammatical structure of the text, and syntax. The choice of intonation devices is further influenced by the stylistic context. Stylistic functions of intonation become evident when the same sentence is pronounced in different ways. Stylistically significant intonation devices stand out from neutral, stylistically unremarkable ones. The selection of synonymous suprasegmental means depends on the communicative situation and context.

In summary, phonostylistics encompasses both segmental and suprasegmental aspects, representing the phonetic dimension of stylistics. The connotations of phonetic elements, such as sound, intonation, pitch, volume, pause, timbre, rhythm, phonics, and accent, carry stylistic meanings and contribute to the aesthetic beauty of literary works. Through phonostylistic analysis, we can gain insights into the phonetic structure of poems and understand how poets convey their ideas and emotions not only through word meanings but also through various phonostylistic connotations and linguistic factors. In addition to the segmental units of the language, the units of the suprasegmental level also study the different styles and prosodic features of the genres of the speech, which show where, in what situation, and for what reason the spoken speech was spoken. Suprasegmental problems of phonostylistics include stylistic characteristics of fluctuations in the placement of word stress, study of the intonation structure of the language (vibration, tempo, rhythm, tone). Disruption of vowel synharmony in synharmonic languages is also studied in the suprasegmental department of phonostylistics. Fluctuations in the placement of verbal stress in languages where the accent is the prosodic dominant of the word have great stylistic potential. For example, the meanings of the Uzbek words *alma*–noun and *alma*–verb, or the word *antenna* as an animal body part and a means of wave transmission, differ in emphasis. Even if oral accent is not prosodic dominant in the Uzbek language, it is important to study the features of accent. In today's Uzbek language, synharmonism can appear along with intonation. However, unlike other Turkic languages, this feature has disappeared in Uzbek. Therefore, in the modern Uzbek language, word stress and synharmonism are not strong prosodic phonostylistic tools.

Methods and Methodologies

1. **Experimental Phonostylistic analysis.** To investigate the impact of word stress placement, intonation structure, and vowel synharmony on speech styles, we conducted controlled experiments. Native speakers of the language under study were recruited to provide speech samples with varying prosodic features. These samples were then presented to participants who rated the stylistic qualities of each sample. Quantitative analysis was performed to identify significant patterns, while qualitative analysis helped us understand how these prosodic features contributed to stylistic variation;
2. **Corpus linguistics.** Large corpora of spoken language were employed to conduct quantitative analysis of word stress placement, intonation patterns, and vowel synharmony across different speech genres. Our approach included analyzing transcripts of spoken discourse, extracting relevant prosodic features, and identifying trends in linguistic variation;
3. **Acoustic analysis.** To measure and quantify prosodic features, such as pitch, tempo, rhythm, and tone, we employed acoustic analysis tools. These tools allowed us to objectively assess the acoustic properties of speech and identify variations across different speech styles. This approach provided valuable data on the acoustic dimensions of intonation and rhythm in speech;
4. **Discourse analysis:** Spoken discourse was analyzed to examine how variations in word stress, intonation, and vowel synharmony contributed to the stylistic choices of speakers in specific communicative contexts. This involved identifying patterns of prosodic variation in different types of oral communication, including formal speeches, casual conversations, and public addresses. Ethnographic studies and fieldwork were conducted to observe how speakers from specific cultural or social groups used phonostylistic features in their everyday communication. These studies provided insights into the social and contextual factors influencing phonostylistic choices.

Through the application of these diverse methods and methodologies, we aimed to comprehensively explore the phonostylistic features of language, shedding light on their role in different speech genres and styles. The combination of experimental, corpus-based, acoustic, cross-cultural, and perceptual approaches allowed us to gain a multifaceted understanding of the stylistic dimensions of phonostylistics.

Analysis

Intonation (Latin=loud pronunciation) is the main means of distinguishing semantic, emotional-expressive features of oral speech [6, 197–198]. Intonation, as an integral part of the text, unites and differentiates the semantic parts of the text, helps to determine their meaning. Intonational variants contrast on the basis of neutrality [8, 6]. The sound and rhythmic intonation side of speech has great stylistic possibilities, which are not the same in different styles. The most complete stylistic possibilities of intonation are manifested in spoken speech, the functional and stylistic coloring of a sentence with the help of intonation has expressive emotional properties. The rhythmic and intonation structure of the text includes tone, tone movement, tempo, logical stress, pauses as a tool at the supersegmental level. The choice of intonation is influenced by various linguistic factors, including the lexical and grammatical structure of the text and its syntax. The intonation of speech is closely tied to its stylistic aspect. When reading a text, it's essential that the stylistic aspect and intonation are in harmony. Failure to adhere to the standard intonation rules of speech can result in intonation errors.

The style of speaking is intricately connected to, yet distinct from, the style of speech primarily through intonation. Within the domain of intonation, there is a need to explore the culture of public speech and harness the rich potential of intonation in conveying nuanced meanings. Additionally, we must identify the prosodic phenomena associated with various linguistic styles and differentiate the

intonation of a literary language from dialects and folk intonation. These tasks are of utmost importance [9, 8].

The stylistic role of intonation becomes apparent when the same sentence is pronounced in different ways. Stylistically significant intonation patterns can be distinguished from neutral, stylistically unmarked ones. The smallest unit of speech where the stylistic function of intonation can be observed is called a “syntagm”. A syntagm possesses semantic completeness. The phonetic characteristics of a syntagm are influenced by the rhythmic structure of speech, including the alternation of stressed and unstressed syllables at the syntagm’s boundaries, the placement of intonation structures and centers, and the length of the preceding syllable. Furthermore, the syntactic structure of the sentence, the rhythmic organization related to the optimal syntagm length and its components, the semantic connections within the sentence and the text, as well as the possibilities for strengthening or weakening these connections, all impact the syntagmatic division of the text. Chain intonations and intonation structures with stylistic and neutral characteristics are the key factors that determine the stylistic role of intonation in speech. The array of stylistically diverse and stylistically neutral intonation tools depends on the nature and purpose of stylistic formations and what they convey. In a neutral intonation style, intonation serves non-stylistic purposes, with no inherent stylistic significance. Each type of syntactic formation possesses its own intonation structure, which may exhibit a second stylistic layer when not formed by its usual intonation pattern.

The choice of synonymous suprasegmental means (suprasegmental elements) depends on the context and communication situation. The synonymous use of intonation devices can be regarded as characteristic features of a particular style or sub-style. The utilization of intonation synonymy is dictated by the communicative types of sentences and the functional diversity of speech as a whole. Consequently, phonetics exhibits signs of stylistic significance concerning statements. Phonostylistics encompasses both linear and supersegmental manifestations of stylistic resources, constituting a set of phonetic tools that define a specific pronunciation method.

Phonetic elements, such as sound, intonation, pitch, volume, pause, timbre, rhythm, phonics, and accent, carry stylistic connotations, imbuing them with meaning. Each phonostylistic connotation employed by an author in a literary work holds importance and contributes significantly to enhancing the work’s aesthetic appeal. Poems have the power to evoke emotions, influence thoughts, and provide aesthetic pleasure. The study of phonostylistics unveils the phonetic structure of poems, revealing how poets convey their ideas not only through the literal meaning of words but also through a range of stylistic tools, including various phonostylistic connotations and linguistic and extralinguistic factors.

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