

## USING OF INTONATION IN LEARNING ENGLISH LANGUAGE

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### ABSTRACT

*Intonation is a universal language. There are no spoken languages in which the prosodic parameters do not change, but intonation works differently in different languages. Instead of focusing on what we say, it's about how we say it. It is impossible to comprehend the thoughts and expressions that accompany words if intonation is absent. Since it is a feature of every language, the idea we are presenting is not novel. However, intonation suffers when students are too preoccupied with finding their words. All languages share an aspect of pronunciation known as intonation. Stress, rhythm, connected speech, and accent are additional characteristics of pronunciation.*

**Key words:** *intonation, stress, the voice's pitch, syntagm, rising tone.*

### INTRODUCTION

The sentence's melody is its intonation. Changes in the voice's pitch (the voice goes higher and lower;) cause intonation. maintains its current level; rises or falls), sentence stress (putting a lot of emphasis on important words; by rhythm (stressed syllables occur at more or less equal intervals) and with weak stress or no stress on less important words. Separating different types of sentences (statements, questions, commands, and requests) and organizing sentences into sense groups are the most important functions of intonation. Additionally, intonation enables speakers to convey a variety of emotions. The tempo (rise, decrease, etc.) is the most significant pitch shift that occurs at the conclusion of sense groups and sentences. The most crucial factor in determining the type of sentence—statement, question, command, or request—is the final tone at the sentence's conclusion. In spoken language, syntagms are brought to life by intonation patterns. It might be helpful to remind you at this point that a syntagm is a group of words that are complete on both the semantic and syntactic levels. Actualized syntagms are referred to as intonation groups (sense-groups, tone-groups) in phonetics. Each pitch gathering might comprise of at least one possible syntagms. For example, the sentence *I think he is coming soon* has two potential syntagms: *I think* and *he is coming soon*. In oral speech it is normally actualized as one intonation group.

## METHODOLOGY

English intonation has been described by the British since the 16th century. In the early 20th century, the most common method for describing intonation in English and French was based on a small number of fundamental "tunes" associated with intonation units: Tune 1 is usually described as falling, with a final fall, while Tune 2 is described as rising. The nucleus, which corresponds to the main accented syllable of the intonation unit and is typically found in the last lexical word of the intonation unit, was the most important component that phoneticians like H. E. Palmer broke up into smaller components. One of a small number of nuclear tones is carried by each nucleus. These tones typically include fall, rise, rise-fall, and others. Within the tone unit, a head with stressed syllables preceding the nucleus and a tail with syllables following the nucleus may precede the nucleus. A pre-head is a group of unstressed syllables that come before the head (if one is present) or nucleus (if none are present). Halliday, O'Connor, and Arnold developed this strategy further, albeit with significantly different terminology. This "Standard English" treatment of sound in its present-day structure is made sense of exhaustively by Wells and in a worked on variant by Cockroach. According to Halliday, the functions of intonation depend on three main choices: Resonance (division of discourse into sound units), Constitution (the arrangement of the tonic syllable or core) and Tone (decision of atomic tone); These terms, also known as "the three T's," have been used in recent times.

Crystal's research emphasized the significance of drawing generalizations about intonation from authentic, unscripted speech and the roles prosodic features like tempo, pitch range, loudness, and rhythmicity play in the communicative functions that are typically attributed to intonation. The predominant structure utilized for American English from the 1940s to the 1990s depended on pitch phonemes, or tonemes. There are four distinct pitch levels in Trager and Smith's work: low, middle, high, and very high are the four levels. Sadly, Kenneth Pike's significant work on the same topic labeled the four pitch levels in the opposite order, with one being high and four being low. In its last structure, the Trager and Smith framework was exceptionally complicated, each pitch phoneme having four pitch allophones (or allotones); In addition, there were four stress phonemes and a Terminal Contour to end an intonation clause. The following are some generalizations made with this formalism. Dwight Bolinger, an American linguist, argued for a long time that pitch contours were more important than individual pitch levels in the study of intonation.

## RESULTS, ANALYSIS AND DISCUSSIONS

The intonation group is a stretch of speech that can last the entire phrase. Nonetheless, the phrase frequently incorporates more than one intonation group. The

number of intonation groups is determined by the length of the phrase and the level of semantic relevance or stress placed on distinct sections of it:

*This bed was not' slept, in - This be was not' slept in.* An additional terminal tone on *this bed* expresses an emphasis on *this bed* in contrast to other *beds*.

Not all stressed syllables are created equal. One syllable stands out more than the rest and serves as the nucleus, or focal point, of an intonation pattern. Technically, the nucleus is a heavily stressed syllable that is usually the final strongly accented syllable of an intonation pattern and signifies a substantial change in pitch direction, i.e. when the pitch goes significantly up or down. The nuclear tone is the most crucial component of the intonation pattern, without which it cannot exist. An intonation pattern, on the other hand, may consist of one syllable as its nucleus. The tone of a nucleus dictates the pitch of the remainder of the intonation pattern that follows it, known as the tail. As a result, following a falling tone, the rest of the intonation pattern is at a low pitch. Following a rising tone, the rest of the intonation pattern ascends in pitch: *No, Suzie — Well, Suzie.*

Terminal tone is formed by the nucleus and the tail. The head and pre-head are two more portions of the intonation pattern that compose the pre-nuclear component of the intonation pattern and, like the tail, are optional elements:

*Lake District is one of the loveliest 'parts of, Britain.*

The pre-nuclear component might have various pitch patterns. Alteration inside the pre-nucleus seldom affects grammatical meaning, but it frequently transmits connotations related with attitude or phonetic patterns. There are three common types of pre-nucleus: descending, ascending, and level. A descending nucleus is one in which the pitch gradually descends (often in "steps") to the nucleus; an ascending nucleus is one in which the syllables form an ascending sequence; and a level nucleus is one in which all the syllables stay on the same level. Certain intonation patterns may be absolutely colorless in meaning: they convey no connotation of the speaker's attitude or mood to the listener. They perform a mechanical purpose in that they create a mold into which all phrases may be poured in order for them to be said. Such intonational patterns of speech indicate the intonational bare minimum. There are over a hundred potential combinations, but not all of them are equally important. Some of them have similar meanings, while others are rarely used. As a consequence, while educating, it is required to deal only with a small number of well chosen intonation patterns.

In any practical analysis of intonation, it is still impossible to classify all the fine shades of feeling and attitude that can be conveyed by slight changes in pitch, lengthening or shortening tones, increasing or decreasing the loudness of the voice, changing its quality, and in a variety of other ways. On the other hand, it is quite

conceivable to create a broad categorization of intonation patterns that are so dissimilar in nature that they materially modify the meaning of the speech as well as produce distinct pitches and degrees of loudness in each of them. This type of study is similar to phonetic analysis of a language's sounds, in which phoneticians determine the number of important sounds it utilizes. In the opposition of the identical word sequences that differ in specific characteristics of the intonation pattern, the distinguishing function of intonation is accomplished. Intonation patterns contribute distinctively at the intonation group, phrase, and text levels. As an example, consider the following phrases:

*If Mary, comes let me know at once* (a few people are expected to come but it is Mary who interests the speaker).

*If—>Mary comes let me know at once* (no one else but Mary is expected to come) the intonation patterns of the first intonation groups are opposed. In the opposition *I enjoyed it – I enjoyed it* the pitch pattern extends throughout the statement, showing that the speaker has concerns (implying a continuation along the lines of 'but it might have been a lot better'). The terminal tone is the most powerful phonological unit. The opposition of terminal tones distinguishes between sentence kinds. The same word sequence might be regarded as a different syntactical type, i.e. a statement or a query, a question or an exclamation uttered with various terminal tones, for example:

*Tom saw it* (statement) - *Tom saw it?* (general question)

*Didn't you enjoy it?* (general question) - *Didn't you enjoy it?* (exclamation)

*Will you be quiet?* (request) - *Will you be quiet?* (command).

The number of terminal tones reflects how many intonation groups there are. The number of intonation groups might be essential for meaning at times. As an example, consider the sentence *My sister, who lives in the South, has just arrived* may refer to two separate things. It is indicated in spoken discourse by the use of two or three intonation groups. If the meaning is 'my only sister who happens to dwell in the South,' then the intonation is divided into three groups: *My sister, who lives in the South, has just arrived*. If the meaning is 'that one of my two sisters who resides in the South,' however, the divide is into two intonation groups. Terminal tones, in conjunction with increased loudness, assist to identify the semantic core of the utterance. By semantic center, we imply the information center that may simultaneously focus the expressing of views and sentiments. Certain words in an utterance are more crucial to the meaning than others. This is heavily influenced by the context or scenario in which the intonation group or phrase is spoken. Certain words are prone to be emphasised due to their role in the language. In English, lexical (content) words are normally accented, but grammatical (form) terms are more likely to be unaccented, however words from

both groups may be unaccented or accented depending on the meaning. For example, *It was an unusually rainy day*. In the beginning of, example, a radio tale, the last three words are very crucial because they establish the semantic center with the nucleus on the word day. The first three words are secondary. If the first three words were not heard and the final three were clearly heard, the listener would have a reasonably good image of the story's environment. There would be almost little information received if the last three words of the semantic center were removed. The same lines might be used in answer to the inquiry, "What sort of day was it?" In this scenario, the word day in the response would lose part of its impact because the questioner already has the information that it would have provided. There are just two key words in this circumstance- *unusually rainy*- and they would suffice as a full response to the question. The nucleus will revolve around the word *rainy*. Moreover, in response to the query, "Did it rain yesterday?" The one word, *unusually*, would carry the most of the information, would be more essential than all the others in this respect, and would therefore constitute the core of the intonation pattern. Grammatical terms may also be significant to meaning if the circumstance demands it. The word was, for example, has no meaning in the preceding cases, but if the words were uttered as a contradiction in response to *It wasn't a rainy day yesterday, was it?* Then was would be the most significant word of all, and the response may simply be *It was*, leaving out the subsequent words as unimportant. The word was serves as the nucleus of the semantic core of this statement. These differences in accentuation obtained by modifying the location of the terminal tone serve as a remarkable example of how the opposition of terminal tone distribution fulfills the distinguishing function. If the statement *I don't want you to read anything* has a low-falling terminal tone on the word anything, it suggests that the individual should avoid reading for whatever reason. If the same word sequence is spoken with the falling-rising tone on the same word, the phrase indicates that the reader must exercise caution when reading. It should be noted that the opposition of terminal tones plays the most crucial function in separating the speaker's attitudes and emotions. Because the hearer is frequently more interested in the speaker's attitude or mood than in his words - that is, whether he speaks pleasantly or nastily - the speaker must be very attentive about the attitudes and emotions he communicates. For example, the particular inquiry *Why?* may be uttered with a low falling tone that sounds distant, even unfriendly. It is empathetic, kind, and interested when said in a low-rising tone. All other components of the intonation pattern distinguish solely attitudinal or emotional meaning, for example: when spoken with the high pe-head, *Hello* sounds more friendly than when uttered with the low pre-head, cf.: *He llo!* - *O He llo!*

Nevertheless, different types of pre-heads, heads, pitch ranges, and levels are more typically used in conjunction with other prosodic parts to fulfill their particular role. We've been looking at the connection between intonation, grammatical patterns, and lexical construction. Typically, the speaker's tone corresponds to the words and structures he selects. When he says something good, his tone generally reflects that trait. For example, all forms of queries indicate a certain level of curiosity, which is typically represented in their grammatical structure and a distinct interrogative tone. Nonetheless, there are times when intonation contradicts the grammatical structure and lexical content of the speech, neutralizing and compensating for them, such as when a statement sounds inquisitive or curious. In this example, intonation cancels out the grammatical structure. It makes up for the linguistic methods of conveying this type of meaning: *Do you know what I'm here for? — No* (questioning). In certain circumstances, intonation neutralizes or compensates for the lexical substance of the speech, as in the command *When the meaning of the word please is neutralized by intonation, call him right away, please*. A lack of balance between tone and word content, or between intonation and grammatical structure, may serve unique speaking effects. A extremely powerful or thrilling phrase stated with a matter-of-fact tone may cause irony due to its lack of balance; if one says something very positive but with a contemptuous intonation, the consequence is an insult. Natural English speakers use intonation patterns in a variety of subtle ways that are not immediately apparent. If you speak English as a second or foreign language, you will recognize these intonation techniques. When a native speaker interacts with a non-native speaker, this might lead to a breakdown in communication. Many nonnative speakers may fail to grasp some or all of the part of the native speaker's message provided by intonation patterns during a discussion. The native speaker, who is oblivious of his or her own use of intonation as well as the non-inability native's to notice it, incorrectly thinks that the message has been completely conveyed. Eventually, it becomes clear that the message was not completely comprehended, and neither person in the conversation understands why.

English, of course, makes more complex use of intonation to communicate meaning than most other languages. This is another reason why English as a foreign language students and teachers should not overlook it. Consider the following intonation functions in the English language:

**The psychological function.** The most evident function of intonation is to reflect our attitudes and feelings, such as shock or surprise, joy or rage, interest or boredom, seriousness or sarcasm, and so on. We do this through tone.

**The grammatical function.** Intonation, like punctuation, aids in the identification of grammatical structures in speech. To indicate the beginning and end

of grammatical units such as clauses and sentences, we utilize intonation. We do this through tone. In addition, we employ intonation to differentiate phrase kinds, such as inquiry vs. assertion, and to disambiguate numerous grammatically unclear constructions (the syntactic function). We mostly do this through tone.

**The focusing function** (sometimes known as accentual or informative). Intonation aids in determining what information in an utterance is novel and what is already known. We utilize it to bring some aspects of the message into focus while leaving others out; to emphasize or highlight some sections while leaving others out. We do this through tonicity and the placement of additional accents. This is one of the most significant functions of English intonation, and maybe the most easily taught function in the EFL classroom. We use accentuation and tone to display some lengthier stretches of the message as the foreground of the image we paint, while leaving other lengths as the background.

**The function of speech (or cohesion).** Intonation indicates how phrase and sentence sequences in spoken conversation contrast or cohere. It acts similarly to the splitting of text into sentences and paragraphs. It allows us to indicate whether or not we have reached the end of our point; whether we want to continue speaking or are ready to hand the floor over to another speaker.

**The psychological function.** Intonation aids in the organization of speech into units that are simple to detect, recall, and perform. We can all repeat any string of three, four, or five members, but not a string of 10 - unless we divide it into two or five parts. This is why tone is necessary.

## CONCLUSION

One of the most difficult skills for foreigners to master is English intonation, or the stress patterns and melody. Word and phrase stress can be erroneous to the point of rendering the message utterly incomprehensible. The native tongue's tone is one of the earliest linguistic characteristics learnt as a youngster. It is simpler to learn new pitch patterns as a youngster than as an adult. Nonetheless, mastering intonation will substantially improve the non-native speaker's conversational intelligibility.

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