

**PROSODIC FEATURES OF SPEECH FORMS OF ADDRESS IN ENGLISH
DISCOURSE IN COMPARISON WITH RUSSIAN**

Artikova Shaxnoza,

Fergana State University English Teacher

ANNOTATION

This concept applies not only to speech, but also to various spheres of life. A pause can also be present in history, in time, and in motion. It is obvious that in linguistic research, a pause is spoken of as "a break in speech, which usually corresponds acoustically to the absence of sound, and physiologically to a stop in the work of speech organs."

Key words: absence of sound, and physiologically, absence of sound, and physiologically

We have figured out what "language" and "speech", "prosody" and "intonation" are. Let's take a closer look at the concept of the most important term for this research work -pauses.

A speaking person rarely thinks about what a pause is, why it is needed. It is believed that the pause does not play a special role, but linguists and philologists can argue with this and for them the pause is of particular interest. Definitions of the pause can be found in the works of both domestic and foreign researchers. Domestic researchers L.G. Pavlova and L.A. Vvedenskaya define a pause as follows: "a pause (Latin pausa from Greek pausis - cessation, stop) is a temporary stop of sound, during which speech organs do not articulate and which breaks the flow of speech."

Let us also turn to the article by O.F. Krivnova and I.S. Chardin "Pausing in natural and synthesized speech", in which they define a pause as "a break in articulation and a corresponding physical break in the speech signal. For reasons of functional and perceptual identity, pauses include, in addition, the phenomena of a

sharp change in tone and/or other prosodic characteristics at the place of the intonation boundary, which are perceived as a violation of the smooth flow of speech."

The following definition is taken from N. V. Sukhova's scientific article "The relevance of studying pauses in the modern interdisciplinary scientific paradigm". It is more detailed. "Pause is an interdisciplinary, temporological and special concept that reflects the phenomena and forms of a break, a temporary stop in the existence of an object or process, their absence in a given place and at a given time". This concept applies not only to speech, but also to various spheres of life. A pause can also be present in history, in time, and in motion. It is obvious that in linguistic research, a pause is spoken of as "a break in speech, which usually corresponds

acoustically to the absence of sound, and physiologically to a stop in the work of speech organs."

As for Russian and foreign dictionaries, each of them contains brief, similar definitions of a pause. For example, in the Russian explanatory dictionary, a pause is defined as "a break, a suspension in speech, work, any actions", in The Cambridge Dictionary of English, the following definition is given: "pause is a short period in which something such as a sound or an activity is stopped before starting again", (pause is a short period when a sound or action is suspended before starting again), in the Merriam-Webster explanatory online dictionary, one of the definitions of pause is more suitable for linguistic research: "Pause is a brief suspension of the voice to indicate the limits and relations of sentences and their parts" (Pause - a brief suspension of the voice to indicate the limits and relationships between sentences and their parts).

Based on the definitions discussed above, given in domestic and foreign sources, the following conclusion can be drawn: a pause is a break, a temporary stop of sound, breaking the flow of speech, performing various functions and caused by different reasons. The length of the pause is not the same. Their number and length affect the pace of speech, and can also affect the meaning of the utterance itself. Now we turn to the consideration of classifications, types and functions of pauses.

According to the results of the analysis of the melodic of English and Russian phrases conducted by G.M. Vishnevskaya, differences in the prosody of these two languages are observed in all structural and functional areas, including the pre-nuclear and trans-nuclear segments. Thus, in an English narrative phrase, a complex melodic pattern is characteristic of the pre-nuclear segment: the melodic scale can be smooth, descending, ascending, as well as sliding, stepped or gradient. In the Russian narrative phrase, the pre-nuclear segment is pronounced most often in the middle voice register, the final tone of the decrease is preceded by a series of tone increases on the stressed syllables of significant words.

Russian and English phrases have their own design features: with the descending movement of the tone in the nuclear syllable of an English phrase, weakly stressed and unstressed syllables are pronounced in an even tone in the lowest voice register, although in some cases they can continue the general movement of the tone, and in the Russian phrase, nuclear syllables, as a rule, continue the general movement of the tone. The steepness of the descending tones is also important: as it was noted, the English descending tone differs from the Russian one by a greater steepness of the fall and, accordingly, by a significant sharpness.

With the upward movement of the tone in the nuclear syllable of the English phrase, the nuclear syllables form an ascending series, and the nuclear syllable is pronounced in an even low tone, while the Russian phrase is characterized by a descending series.

Thus, the main differences between the melodic types of the Russian and English languages are found in tonal features: in tonal changes within strictly defined ranges and levels, in the form of tonal movement, the speed and steepness of tone changes, varying degrees of variability of prosodic parameters in each of the sections of the phrase [5, Yu]. All these differences serve as prerequisites for the appearance of an accent, which, as noted, is invisible to the speaker learning this foreign language, and is obvious to the listening native speaker.

According to G.M.Vishnevskaya, it is the universal typological properties of melodic, which have an interlanguage character, when interacting with its specific linguistic properties, that lead to the appearance of a foreign accent [5, 43]. Russian speakers are interested in some cases of prosodic interference in the speech of Russians speaking English, for example, a typically English complex descending-ascending tone in the English speech of Russians does not have a distinct pattern, there is no bright relief of sound in it, this complex tone is often replaced by a simple Russian descending tone: With the court's permission (reference version). With the court's permission (interference option).

The main reason for this phenomenon is that there is no descending-ascending tone in the tone system of the Russian language.

While agreeing with the statement that errors in prosody do not cause any negative feelings in the English interlocutor, we still emphasize that the attitude of a native speaker to a person in whose speech there is prosodic interference, perceived as an accent, can be different: from friendly condescending to dismissive. From this it should be concluded that errors in prosody that do not entail inadequate perception on the part of a native speaker are no less serious than errors in intonation that reflect the semantics of the utterance.

Let us also note such a fact that is directly related to teaching intonation of the English language: both prosodic and intonation errors are most clearly manifested when reading aloud. In an unprepared monologue speech in a foreign language, according to R. Kingdon, the speaker uses the intonation that most accurately expresses his thoughts and feelings. When reading aloud, it is necessary to convey the thoughts of another person, which seems to be a difficult task, especially if the author is a representative of a different culture, and the reader does not have enough knowledge of his language.

In addition, it should be noted that prosodic and intonation errors in this type of speech

activity are not so noticeable for the teacher, since the text read by the student usually lies in front of him, and the perception and evaluation of the sounding speech occur to a large extent through the visual channel.

In conclusion, we emphasize once again that ignoring the specifics of the prosodic system of a foreign language and the conditions for the implementation of this specificity "give out" in the speaker a native speaker of another language. Ignoring the features of the intonation of the language being studied leads to violations of language communication, i.e. to an inadequate understanding of the speaker by the listeners. But since both are important to ensure the success of the communication process with native speakers, it is necessary to pay due attention to phonetics when teaching.

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